

THE PRIVATE EYE:
The Depiction of Introspection in
Selected Works by
Gustave Flaubert and Theodor Fontane

A thesis submitted for the degree of Ph.D. of the
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For my parents and my fiancée

Abstract of thesis.

**The Private Eye:
The depiction of introspection in selected works of
Gustave Flaubert and Theodor Fontane.**

The introduction sets out the thematic concerns which I wish to explore in Fontane's and Flaubert's fiction. It also incorporates a review of previous comparative literature which has focused on these two authors.

Part I contains five sections, one from each of the novels I wish to discuss (*Schach von Wuthenow*, *Madame Bovary*, *Irrungen, Wirrungen*, *L'Éducation sentimentale* and *Effi Briest*). Each section depicts moments of crisis and intense inwardness on the part of the characters which are analysed according to the criteria outlined in the introduction. The basic issue in each case is the same: what is the status and nature of these seemingly private moments?

Part II develops the issues raised in the close readings:

i. The nature of the characters' perception both of 'outer' and 'inner' worlds (the environment and the self) is investigated, especially in those moments when characters undergo personal crises. Whereas Fontane's characters' introspection is marked by an initial critical insight into social prejudices followed by a fading of such clarity of insight and a reassertion of the values of the status quo, the reaction of Flaubert's characters to crises is a striking *absence* of interior debate. By investigating the expectations of the characters, which are revealed in this depiction of 'inwardness' throughout the novels, I suggest that all the characters indulge in *self-manipulation* of one kind or another, a process to which I apply (in modified form) Gaultier's term *bovarysme*: the ability to conceive of the self other than as it truly is.

ii. Such expectations have a profound effect on the characters' experiences throughout the novels. Their aspiring to experience emotional validation through 'bedrock feeling', a perceived touchstone for the self-understanding of the individual, can be viewed as a hope for authenticity. However, the characters' experiences and states of being do *not* validate such expectation, and the novels reveal that, in Fontane's case, the resultant inauthentic nature of experience is governed by internalised *social* values (the 'private' persona is revealed to be dominated by a 'public' discourse) whereas in Flaubert's case, it is governed by internalised *sentimental/Romantic* values. This goes to the heart of the question of why the protagonists in the major novels of Fontane and Flaubert express a deeply-rooted dissatisfaction with the experiences of their lives.

Finally, the Concluding Comments briefly outline how the themes of this thesis are pertinent to an assessment of each of these authors in the broader context of European Literature of the nineteenth century.

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INTRODUCTION

The novels of Gustave Flaubert and Theodor Fontane are, by common consent, 'classics' of nineteenth century fiction. Broadly speaking, they can be described as 'realistic' – in the sense that they display a sustained concern to identify and comprehend their characters as individuals deeply involved in the social life of their times. Yet the characters are not only creatures of the social realm; they have an inner life. And it is the question of the definition and portrayal of this inner life that will concern me in this thesis.

Any survey of the secondary literature on Flaubert and Fontane would become unwieldy. Hence, in the survey that follows, I have concentrated exclusively on studies that undertake to compare Flaubert and Fontane. In the main body of this thesis, however, I have, of course, acknowledged the insights offered by individual studies of these authors.

Literary critics have regularly focused on these two authors in a comparative light and certain preoccupations have come to the fore. Because of the theme of adultery in **Madame Bovary** and **Effi Briest** it is obvious why these two novels offer themselves so readily for comparison. Indeed, early literary criticism was dominated by the supposition that Fontane might have been influenced in the writing of **Effi Briest** by Flaubert's novel. Such 'indebtedness' studies include several essays: Paul Amann: 'Theodor Fontane und sein französisches Erbe', Hanna Geffcken: 'Effi Briest und Madame Bovary' and Marianne Bonwit: 'Effi Briest und ihre Vorgängerinnen Emma Bovary und Nora Helmer'; a dissertation: Emil Aegerter: 'Theodor Fontane und der französische Realismus'; and a book by Ursula Wiskott: *Französische Wesenszüge in Theodor Fontanes Persönlichkeit und Werk*.¹ The extent to which there was direct influence is not particularly at issue in this thesis. Essentially, my aims are interpretative in that I wish to read

the novels in the light of each other for the sake of the illumination that such comparison brings.²

Bonwit's essay already expands from the narrow issue of plagiarism to investigate these texts in a broader thematic context. She draws attention to the issue of social determinism and specifically the problems associated with marriage in late nineteenth-century society. As part of her analysis she notices that the characters' thinking is influenced by social convention.³ Lilian Furst also alludes briefly to this issue in her essay '*Madame Bovary and Effi Briest: An essay in comparison*', and it is investigated more thoroughly by Thomas Degering in *Das Verhältnis von Individuum und Gesellschaft in Fontanes 'Effi Briest' und Flauberts 'Madame Bovary'*.⁴ He says, for instance, of Effi: 'Das Denken der Heldin bewegt sich in den konventionalisierten Schablonen ihrer Gesellschaftsklasse, deren übersubjektive Gesetze sie als Normen verinnerlicht hat [...]' (p.34). The nature of such 'Schablonen' will become an important facet of my own discussion of both Fontane's and Flaubert's characters. Most recently Horst Albert Glaser has discussed the view of marriage as a social rather than a moral institution in 'Theodor Fontane *Effi Briest* (1894): Im Hinblick auf Emma Bovary und andere'.⁵ It is in the comments that Glaser makes about the 'Innenwelt' of the characters that his argument is most pertinent from the standpoint of this thesis. Fontane's depiction of the psychology of the characters is contrasted with Flaubert's: 'Bei Flaubert wird die Außenwelt des Geschehens balanciert durch die Innenwelt der Personen. Beide Welten korrigieren und vernichten einander' (p.371), whereas Glaser maintains that: '[eine] Darstellung der Innenwelt findet bei Fontane nicht statt' (p.371). This might seem contentious until Glaser qualifies such a statement by saying that any insight the reader may glean from the text will come from the characters' discourse which is influenced by a predominantly social vocabulary: 'Empfindungen und Wünsche [müssen] sich stets des Vokabulars der gesellschaftlichen Konversation bedienen, um sich ausdrücken zu können' (p.371).

Thus even moments of intense subjectivity are influenced by the overall social tone of a character's speech. It is exactly this aspect of Fontane's prose style that I wish to investigate. I will argue that in many cases it is this restriction to a socialised, conventional way of speaking that in effect bars the individual from being able to perceive the shortcomings of society, and on an even more fundamental level that the internalised social discourse is largely responsible for a general dissatisfaction with the nature of experience. A comparison with Flaubert's method of portraying psychological motivation and the depiction of inwardness will, I hope, prove illuminating given that Flaubert's technique is so different.

Other issues have come to the fore in the comparative criticism that surrounds these two authors. Stern, again taking the common theme of adultery as a basis for his analysis of **Anna Karenina**, **Madame Bovary** and **Effi Briest**, considers **Anna Karenina** to be the greatest because, in his view, it encompasses a moral perspective as opposed to the merely social (**Effi Briest**) or psychological (**Madame Bovary**).⁶ Character analysis of Emma and Effi also forms the background to Louis Teller's three well-reasoned articles: 'Fontane in Flauberts Fusstapfen' [sic].⁷ Initially issues of the characters' immaturity coupled with their ambitions in terms of social status are discussed and this is followed by what Teller terms the characters' 'ethische Passivität'. Teller is referring to a lack of moral strength in that the characters do not really try to refuse their respective seducers and more significantly that they display a lack of remorse. Emma's motivation for this is quite clear: adultery for her is a means of taking revenge against her husband, society, even fate. Effi's moral guilt is more complicated as Teller implies: "doch nährt Effi das Bewußtsein ihrer Schuld 'mit einer halb leidenschaftlichen Geflissenheit'" ('Fontane in Flauberts Fusstapfen', p.333). My inquiry will investigate this theme: what exactly is the nature of introspection that Effi displays which allows her to criticise Innstetten and society so vehemently

after the visit of Annie, and yet to attach all the blame for the events to herself by the time she returns to Hohen-Cremmen at the end of her life?

Comparative character studies have also focused on secondary characters within **Madame Bovary** and **Effi Briest**, again with the aim of highlighting Flaubert's and Fontane's view of society. Theo Buck thus sees Homais as a type, a representative of a social group which Flaubert despises, whereas Gieshübler is an *exemplum* of what Fontane sees as lacking in society.⁸

Critics have also produced stylistic studies which attend to issues such as symbolism within **Madame Bovary** and **Effi Briest** and the structural form of these two works, linking these issues to the differing narrative technique of the two authors. Yvonne Rollins perceives a certain crudity in Fontane's use of symbolism in her essay: '*Madame Bovary et Effi Briest: Du Symbole au Mythe*'.⁹ I shall suggest that Fontane's use of symbols within the text is, in fact, extremely skilful and show how the symbols can often be used as a key to greater comprehension of the emotional crises that the characters undergo. Małgorzata Półrola's essay: '*Madame Bovary und Effi Briest – Versuch eines Vergleichs*' is the most recent to compare these works directly.¹⁰ Again the common theme of adultery justifies comparison and Półrola points out how each author uses the events of the heroines's adultery quite differently.¹¹ Półrola's concluding comments touch upon an issue which will play an important role in my own discussion of the texts. Fontane's style is analysed: 'Im Prinzip ist die in **Effi Briest** präsentierte Realität als objektiv belegbar, den konstruierten Bildern und Gedanken der Figuren haftet aber das Subjektive an. Der Kommentar des Dichters liegt entweder im ironischen Ton, in Verkürzung mancher Szenen und Vorgängen oder im Unterstreichen von Einzelheiten, die leicht als unwichtig übersehen werden könnten' (see '*Madame Bovary und Effi Briest* [...]' p.173). The form that this dichotomy takes between the reality presented by the narrator and the reality posited and assumed by the

characters will be investigated in detail in the close readings of sections of texts in Part One of my thesis.

From this review of the comparative critical studies it is immediately apparent that there has been an extensive concentration on **Madame Bovary** and **Effi Briest**. The themes which I propose to investigate are not limited to these two texts, rather they go to the heart of Fontane's and Flaubert's *oeuvre* as a whole. Modes of inwardness are expressive of the way in which the characters understand and deal with the self, but they also throw light on the interpretation of the characters by the reader. Comparison of some of the major characters in Fontane's and Flaubert's *oeuvre* will illuminate the particular way in which these authors portray the inner life of their characters, and highlight, for example, the narrative devices by which the texts reveal this inner life. Introspection, the manner in which the characters interrogate their innermost, private lives, and the conclusions they come to, will thus be a vital component of this investigation of the characters' inwardness. "Man muß allem ehrlich ins Gesicht sehn und sich nichts weismachen lassen und vor allem sich selber nichts weismachen".¹² Lene's comment to Botho in Chapter 5 of Fontane's **Irrungen, Wirrungen** immediately draws attention to two common shortcomings of the individual's reflectivity, namely the tendency to distort the image of the outside world and, equally, to distort the image that the character has of the self. Lene herself clearly fights against such a proclivity. However, this cannot be said of many of the other characters who appear in Fontane's novels. Flaubert's characters, too, are far more likely to deceive themselves as to the nature of the world around them and also the nature of their own selves, than to live up to rigorous sentiments similar to those expressed by Lene. It is this distorting facet of inwardness, and the results it entails for the interpretation of Fontane's and Flaubert's characters, which forms the subject of this thesis.

In the chapters that follow certain lines of investigation will focus on this all-important question of the relationship between the inner self and the outward public persona. What sort of inwardness do the characters manifest? What is the nature of the link between the characters' perception of the outer world – the environment they live in, or the social group to which they belong – and their perception of their inner life? What, for example, do Botho's conclusions about the workers picnicking outside the factory tell the reader about the frame of mind in which he makes his decision to leave Lene and marry Käthe? What does Frédéric's languid pose by the rail of the ship as it steams down the Seine and the accompanying description of the countryside in the first chapter of *L'Éducation sentimentale* tell the reader about the corpus of beliefs which relate to Frédéric's self-conception? Close analysis of such scenes will prove fruitful for an interpretation of the characters and the way they behave throughout the texts in question. By focusing on 'private' moments I will seek to explore how 'private' such moments really are. Part One of the thesis contains five extracts, one from each of the novels discussed (*Schach von Wuthenow*, *Madame Bovary*, *Irrungen, Wirungen*, *L'Éducation sentimentale* and *Effi Briest*), in which the character is witnessed either in a period of intense self-scrutiny, or in a situation in which the character's self-conception is at the forefront of the text. Such a choice of texts is, by any standards, conventional. However, in respect of Flaubert, *Madame Bovary* and *L'Éducation sentimentale* are the two extensive novels of social life. With regard to Fontane many more texts might commend themselves, indeed it is my claim that I am illuminating a generality of his *oeuvre*. The reason for concentrating on these three well-known texts is that all three of them have particular set pieces in which characters are thrown back upon themselves, are impelled urgently to question what they are, what is their motivation. I intend to offer close readings of these passages because I believe that there are particular points of linguistic detail, aspects of imagery, structure, and symbolic intimation that have hitherto gone unremarked in the secondary literature. I should make

clear at the outset that these detailed interpretations are undertaken in the context of character analysis, and that such an undertaking may seem to be, in the present critical climate, markedly conventional. Much recent literary theory has argued against notions of what one might term thematic substantiality, and has suggested that characters in novels are made up of language and signifiers, codes, conventions and not recognisable human entities. Recent criticism on both Flaubert and Fontane has displayed this tendency too – characters are held to be symbolic or literary rather than flesh-and-blood beings. For instance, Jonathan Culler, Tony Tanner and Christopher Prendergast assert above all the aesthetics of the Flaubert text, and by implication the notion that the text partakes of the aspiration to be all style, form, discourse – and no substance. Peter-Klaus Schuster has seen Fontane's characters as symbolic of typological entities. Whilst I acknowledge the validity of such arguments I do not think they perforce invalidate literary analysis which adheres to the view that these texts embody powerful intimations of recognisable human creatures endowed with an inner and outer life.

Close analysis of moments of apparent inwardness in Fontane's novels will highlight, more often than not, that, when the characters address their innermost private life, instead of discovering a core being which is individual and unique, a self is revealed which has absorbed all manner of influences from the corporate social world. Likewise, in Flaubert's novels the private self is not separable from outside influences; in Emma's and Frédéric's case these influences are not so much the product of an internalised *social* discourse, rather they are mostly based on an amalgam of loosely understood Romantic notions. Both authors, therefore, attack the notion that the self can exist independently of exterior influence. However, the nature of that influence is different in each case.

The close readings will emphasise the linguistic means by which the authors reveal

the involvement of various discourses in the characters' self-scrutiny. The different sets of values which influence the characters' self-perception will become apparent during these readings. In particular, for example, the vocabulary which the characters use will reflect the varying ideologies and role-models to which they aspire. The characters' introspection and the image they hold of themselves is clearly manipulated according to such ideologies; thus it is rare for a character to come to a dispassionate or reliable verdict on his or her own situation. Inner bias abounds and the characters' clarity of insight is, in varying degrees, blurred. Attention will be paid to the forces at work during the characters' attempts to gain insight into the situations in which they find themselves. What sort of pressures come to light and do they lead to self-delusion? It will be seen that in the case of Fontane's characters there seems to be an initial period of critical awareness and insight into the self which governs the characters' reaction to crises. However, such clarity of insight on their part seems to be short-lived. How is the reader made aware of such encroaching self-deception? What role does the narrator play in influencing the reader's reaction? The nature of the narrative investigation into the characters' 'inner state of affairs', and the question of what effect this has on our interpretation of the characters, will be a central concern of the pages that follow.

Part Two of the thesis situates the investigation of detailed sections of inwardness within the broader context of the novels as a whole. Having illustrated the fact that the characters' lucidity of insight can indeed be blurred, and therefore is to be treated critically by the reader, I shall attempt to define through comparison of Fontane's and Flaubert's figures exactly how much clarity of introspection does occur. The implications of the structural emphasis in the different novels on introspection will be taken into account: where and when does introspection arise? It will be seen that although all the characters are forced to deal with crises in their inner lives, Fontane and Flaubert place quite a different stress on the

depiction of these crises. Such structural implications have an important role to play in the depiction of inwardness in the *oeuvre* of the two authors.

The close readings in Part One of selected scenes of introspection in reaction to crises will suggest that the characters fail to come to sustained insight into their own motivation, and further investigation will explore whether the characters ever seem to reach a position of clarity elsewhere in the novels. An example of such a moment of possible enlightenment is Effi's reaction to the visit by Annie. My analysis will question whether this particular scene does bear witness to a heightened level of self-scrutiny and an awareness of the vindictive nature of society. One has to ask if any genuinely critical insight is achieved, one that continues after the emotional crisis. As we shall see by comparing this scene with later scenes, this does not seem to be the case with Effi.¹³

Having noted that a certain level of critical insight is present in the Fontane characters' inner lives attention will turn to whether Flaubert's characters manifest similar traits of awareness. How do Emma and Frédéric cope with the realisation that their desires are left unfulfilled? If the collapse of expectation based on such desires provokes crises in the characters' inner lives, then what is the nature of their reaction to these crises? Is there a debate in the private sphere of each individual, as seems to exist for Fontane's characters, questioning the validity of the beliefs which have led to the formulation of such expectations? If there is no such coherent exploration of the self in the aftermath of crises, then why not and what takes its place? The contrast in approach to the depiction of such moments will highlight the difference in each author's narrative concerns.

I shall suggest that the characters' lack of insight into their own situations has vital consequences for their broader experience of life in general. Clearly, the ideologies and role-models which are exposed during their self-scrutiny, with all

the attendant processes of manipulation and self-delusion. do not influence them only during moments of crisis. Such forces are active throughout their lives. The characters' perception of their own existence, and the experiences that occur in them, will be examined. Broadly speaking, we might say that the major characters in Fontane and Flaubert are, to a greater or lesser extent, dissatisfied with their lives. What exactly are the characters dissatisfied with? How does such discontent manifest itself? Although dissatisfaction initially seems directed outwards – Emma, for instance, is convinced that her station in life does not do justice to herself – investigation will show that the cause of the characters' unease is, in fact, rooted much deeper within the characters' nature itself. The lack of fulfilment noticeable in the characters stems from a dim feeling that emotional experience never reaches an intensity which would invest it with a certain validity or justification. In the characters' search to give meaning to their lives they come to feel that experience is somehow lacking, it is predigested, fake and inauthentic.

The issue of the inauthentic interlocks with the theme of adultery.¹⁴ Adultery presupposes a dissatisfaction with the marital situation in which the protagonists of the two novels find themselves.¹⁵ Taking lovers is an attempt at experiential and emotional gratification, which goes beyond the merely sexual. However, neither Effi nor Emma is satisfied by the experiences afforded by adultery. But the subsequent feeling of experiential inauthenticity is not limited to this sphere alone. Indeed, virtually all experience seems to be marked by this sense of 'lack': Emma's experiences of motherhood and religion, Frédéric's political or artistic ambitions as well as his love for Mme Arnoux, Innstetten's desire to provoke feelings of rage and revenge. All are attempts to discover emotion so pungent that it can give value to their lives. All such attempts fail, however. It is for this reason that this thesis aims to expand the comparison between Fontane and Flaubert to include novels which are usually not considered when these authors are brought together.

Just as the lack of clarity in the characters' introspection has illuminated different sets of values belonging to different ideologies, the feeling that experience is essentially inauthentic can be shown to be founded in a particular conception of the private self. Whether the inner life of the protagonist can indeed be termed 'private' will again be discussed with regard to the role-models and ideologies that are revealed through notions of inauthenticity. The internalised social and corporate discourse that lies behind Innstetten's and Botho's fading critique of the self, for instance, can be seen to be at the root of much of their reaction to experience throughout the respective novels.

If Effi and Innstetten characterise their experiences as inauthentic retrospectively, then such a perspective may well differ, of course, from the perception of experience as it occurs. This study will examine whether the characters in Fontane's and Flaubert's *oeuvre* believe they touch upon experiences that reach an abiding intensity as they are occurring; experiences that can thus be characterised by the protagonists themselves as authentic. Are such judgments on feelings and emotions justified, or do the texts suggest that the characters are indulging in illusion in a manner similar to that noticed in their introspection? If the characters are deluding themselves, then how does the reader come to recognise this? Is there a narratorial undermining of characters' pretensions? Attention will focus on two examples in particular which are very similar in content, namely the visit by Botho and Lene to Hankels Ablage and the visit by Frédéric and Rosanette to Fontainebleau. The symbolic structure that envelops the characters in their 'idyll' will be investigated; a symbolic structure which is by no means as positive as the characters believe.¹⁶

Do the novels portray *any* experience which might be described as authentic? There are several moments which might qualify according to such criteria. Are

these examples of authentic experience? If so, then how should they be evaluated in the light of the characters' own subsequent conception of such moments? Emma, for instance, as soon as she is alone after the seduction in the forest aligns her experiences with those of adulterous literary forerunners. Effi, towards the end of her life, is at pains to retract the accusations she levelled at society and Innstetten during her outburst following the visit from Annie. Are even the characters themselves prone to consign their own experience to the realm of the inauthentic?

The thesis will conclude with a brief analysis of the character of Lene. Unlike Fontane's and Flaubert's figures mentioned above, she displays a critical awareness which brooks no self-deception. Lene's 'private eye' of introspection is never distorted, 'sie läßt sich nichts weismachen'. Moreover, her experiences and emotions, whether as a result of an unexpected situation, rather like the crisis moments investigated in Part One, or as a result of situations which are foreseen, are distinguished by an omnipresence of authenticity which contrasts most strongly with the depiction of experience offered in both Fontane's and Flaubert's novels. Lene seems to be the exception to the rule.

NOTES

- (1) Paul Amann, 'Theodor Fontane und sein französisches Erbe', *Euphorion* 21, 1914, pp.270-287; Hanna Geffcken, 'Effi Briest und Madame Bovary', *Literarisches Echo* 23, 1920/21, pp.523-527; Marianne Bonwit, 'Effi Briest und ihre Vorgängerinnen Emma Bovary und Nora Helmer', *Monatsheft für deutschen Unterricht, deutsche Sprache und Literatur*, 20, 1948, pp.445-456; Emil Aegerter, 'Theodor Fontane und der französische Realismus', Diss., Bern 1922; U. Wiskott, *Französische Wesenszüge in Theodor Fontanes Persönlichkeit und Werk*, (Akademische Verlagsgesellschaft Leipzig, 1938).

- (2) Literary critics rapidly decided that the likelihood of Fontane having any knowledge of Flaubert's novel was extremely remote. Louis Teller rebuffs any lingering notions of plagiarism once and for all in 'Fontane in Flauberts Fusstapfen [sic]', *Revue des langues vivantes*, 23, 1957, pp.147-160, 231-255, 331-343.

- (3) Bonwit also analyses briefly the attitude, as shown in the novels, of the respective authors towards the society in which they find themselves. In the course of explaining Fontane's attitude of 'heitere Duldung' towards society Bonwit analyses the changes that Fontane made to earlier versions of the Innstetten/Wüllersdorf conversation. Proper nouns (such as 'die Ehre') are removed and replaced by terminology of a more vague nature. But for Bonwit to say that such textual modifications merely reflect Fontane's 'heitere Duldung' is surely to miss a vital conclusion that can be drawn from them; namely that such notions as 'honour', 'Ehrbegriff', are much more elusive than at first they seem. See my discussion of these modifications pp. 165ff. below.

- (4) Lilian Furst: 'Madame Bovary and Effi Briest: An essay in comparison', *Romantisches Jahrbuch*, 12, (1961), pp.124-135 and Thomas Degering: *Das Verhältnis von Individuum und Gesellschaft in Fontanes 'Effi Briest' und Flauberts 'Madame Bovary'*, (Bonn, Bouvier, 1978).

- (5) 'Angesehen werden soll die Ehe [...] als der Punkt, an dem die sexuellen Beziehungen von Individuen als soziale institutionalisiert werden. Insoweit aber ein Naturverhältnis kulturelle Vertragsform annimmt, gerät es unter Bestimmungen, die nicht die seinigen von Haus aus sind. Die fürchterliche Definition, die Kant der Ehe als Vertragsform hat angedeihen lassen, gibt preis, daß das Naturverhältnis in ein Gewaltverhältnis verwandelt werden soll und muß, das notwendigerweise und nur so das Sittliche ist', see Albert Glaser, 'Theodor Fontane. *Effi Briest* (1894). Im Hinblick auf Emma Bovary und andere', in *Romane und Erzählungen des bürgerlichen Realismus: Neue Interpretationen*, (Stuttgart, Reclam, 1980), p.362.

- (6) J.P.Stern: 'Effi Briest: Madame Bovary: Anna Karenina', *MLR*, 52, 1957, pp.363-375.

- (7) Louis Teller: 'Fontane in Flauberts Fusstapfen [sic]', *Revue des langues vivantes*, 23, 1957, pp.147-160, 231-255, 331-343.

- (8) Theo Buck: 'Zwei Apotheker-Figuren in *Madame Bovary* und *Effi Briest*', *Jahrbuch der Raabe Gesellschaft*, 1976, pp.33-59.
- (9) Yvonne Rollins: '*Madame Bovary* et *Effi Briest*. Du Symbole au Mythe', *Stanford French Review*, 5, 1981, pp.107-119.
- (10) Małgorzata Półrola: '*Madame Bovary* und *Effi Briest* - Versuch eines Vergleichs', *Acta Universitatis Wratislaviensis*, 799, (Wrocław Breslau), 1988, pp.155-175.
- (11) Flaubert places the adultery at the centre of the novel - the ride with Rodolphe falls exactly half-way through the novel in Part II, chapter 8. It is a 'Wendepunkt' for the novel and for Emma's life. By contrast Fontane seems not to concentrate on the adultery at all. It is not narrated; it seems to be one event in a series of unfulfilling moments for Effi in Kessin. By the time Effi is in Berlin - in terms of the novel's structure immediately following the affair, she has almost forgotten it.
- (12) All quotations from Fontane's novels will be from the Ullstein *Fontane Bibliothek* series, published by Walter Keitel and Helmuth Nürnberger. *Irrungen, Wirrungen* is Band 12. The quotation is from p.34.
- (13) The problems that are associated with Effi's development, or lack of development, can be illustrated by referring to Stern's article: '*Effi Briest. Madame Bovary. Anna Karenina*': 'In the course of the novel she [Effi] undergoes certain changes - from her childlike attitude to childishness and thence, at the end, she returns to her childlike innocence' (p.364). On the one hand this is an extremely perceptive comment describing how Effi's insight into her own situation has faded by the end of her life. On the other, however, there are details of Effi's conduct towards the end of her life which still need explaining. Effi clearly is *not* the same as at the beginning of the novel, as can be seen in her new attitude towards the swing. She herself feels the sensation of swinging as merely an echo of her youth, not as a regaining of it, as Stern perhaps implies above.
- (14) As noted above this common theme has provoked the interest of many comparative studies. The titles of two works which I have been unable to locate would suggest that they too might fit into a pattern which investigates the thematic influence Flaubert may, or may not, have had on Fontane: H. Petricioni, *Die verführte Unschuld*, (Hamburger Romanistische Studien, Reihe A, 38, 1953) and R. Osiander: *Der Realismus in den Zeitromanen Theodor Fontanes: Eine vergleichende Gegenüberstellung mit dem französischen Zeitroman (Stendhal, Balzac, Flaubert)*, (Diss., Göttingen, 1952).
- (15) It is interesting to note how the authors have implicitly drawn attention to their protagonists' identity, and by extension their dissatisfaction, in the titles of the two novels. In both cases this makes a subtle comment on how the characters view themselves and their relationship to their environment. Through the use of the maiden name Fontane emphasises firstly Effi's unpreparedness for the role which she is forced to assume, and secondly the

image which Effi holds of herself. She never really thinks of herself as a 'von Innstetten'. Flaubert hints at the stifling limitations which Emma feels restrict her by referring to her status as married to Bovary. His name, of course, has bovine connotations...

- (16) Focusing on the scenes in Fontainebleau and Hankels Ablage Preisendanz writes: "Denn in beiden Fällen sind die Idyllenaspekte an die Perspektiven der Protagonisten gebunden; Idyllik präsentiert sich (weil ja im Leser durch den vorausgehenden Kontext genug Vorbehalte mobilisiert sind) qua Figurenperspektive. Der Leser weiß, daß Rosanette für Frédéric ein Surrogat ist, er weiß – wie ja auch Lene –, was in Bothos Charakter und Lebensverhältnissen das Bedürfnis einer Alternative auf pure Einbildung reduzieren muß." See Wolfgang Preisendanz 'Reduktionsformen des Idyllischen im Roman des 19. Jahrhunderts (Flaubert, Fontane)' in *Idylle und Modernisierung in der europäischen Literatur des 19. Jahrhunderts* ed. by H.U. Seeber and P.G.Klussmann (Bonn, Bouvier, 1986), p.85.

PART ONE

SCHACH VON WUTHENOW

The first novel I wish to discuss is *Schach von Wuthenow* (published in book form in 1883), concentrating particularly on Chapter 14 in which Schach retreats from Berlin and escapes to his country estate in Wuthenow. It is in this chapter that the reader is provided with the most extensive and concentrated depiction of the main character's inner turmoil. Indeed, it is noticeable that throughout the rest of the novel there is a distinct reluctance to portray Schach's inner life for any extended period. Chapter 14 could thus be said to be a pivotal point in the novel; it explores a crisis in which the main character debates intensely the predicament that he finds himself in and considers the further courses of action open to him and lays plans for his future conduct.

The attention of critics has, of course, already focused to some extent on such a manifestly important section within the novel. Müller-Seidel exemplifies the classic reaction to the depiction of introspection that takes place in Chapter 14:

Schach macht sich nichts vor. Dennoch hat man nur die halbe Wahrheit erfaßt. Es kommt mancherlei auch nicht zur Sprache, das in einer solchen Situation zur Sprache kommen müßte. In der Erforschung des eigenen Innern, im Bewußtsein dessen, was ihn bewegt, bleibt der Redende auf halbem Wege stehen. Das Selbstgespräch mißlingt.¹

This sets some of the parameters for my own investigation. What is it, for instance, that is not discussed that should be, and moreover, why not? Does this mean that the character's questioning is lacking in some way and if so, in what ways is it made clear to the reader that Schach's introspection is only half as incisive as it might be? Does this reveal a role played by the narrator, or are other rhetorical devices used to convey such information? How far can a

statement like 'Das Selbstgespräch mißlingt' be applied to the debate of the self with the self that is portrayed in this chapter and what does this mean for the 'Klärungsprozess' that is being displayed.²

This chapter, of course, is but a part of the work's broader spectrum and comment on the detail in Chapter 14 will inevitably involve reference to the rest of the text. However, as will become clear, the themes under investigation are amply demonstrated in this section of text, and a detailed discussion of the text as a whole is not possible within the format of this thesis. I propose, therefore, to look briefly at those general themes before turning to a close reading of the text itself.

The lack of clarity which characterises the introspection discussed below, and which Müller-Seidel terms a failure, is alluded to throughout the work. Many of the events in the novel create instances in which Schach's point of view is contrasted, usually unfavourably, with those of other characters. Schach's frequent arguments with von Bülow are indicative, even to his future wife Victoire, of his 'Mittelmäßigkeit', even though, as is often said, Schach is one of the best of his class (p.134):

"Wirklich wenn ich ihn in seinen Fehden mit Bülow immer wieder und wieder unterliegen sah, so fühlt' ich nur zu deutlich, daß er weder ein Mann von hervorragender geistiger Bedeutung, noch von superiorem Charakter sei; zugegeben das alles; und doch war er andererseits durchaus befähigt, innerhalb engezogener Kreise zu glänzen und zu herrschen."³

This opinion is offered by Victoire to her friend Lisette von Perbrandt at the end of the work. From the onset, however, the reader witnesses Schach's clashes with Bülow in which Schach is always seen to represent the conservative, backward-looking stance of the Prussian officer class. In the first scene the merits of Haugwitz's mission to Napoleon are debated in the Carayon salon. Bülow is seen to praise the common sense of the diplomat's achievements whereas Schach can

only criticise the apparent humiliation of Prussia. This divergent interpretation will occur again and again, and each time Schach's arguments adhere to the well-worn and out-moded logic of the officer mentality, whereas Bülow is marked by his intense criticism of exactly such a mentality. In the letter from Bülow to Sander which forms the penultimate chapter of the work, Bülow reiterates this interpretation of Schach's character, seeing it as indicative of a general malaise within Prussian society, and especially within its army. The letter is dated 14th September 1806, in other words shortly before the Prussians' disastrous defeat at Jena (14th October 1806). Bülow's words thus gain a prophetic significance. In this letter he castigates the country's stultified thinking and actions, arguing that the notions upon which Prussia has been built have become empty and meaningless. This is exemplified in the concept of honour which has become a debased and valueless term: "Und dies beständige Sprechen von Ehre, von einer falschen Ehre, hat die Begriffe verwirrt und die richtige Ehre totgemacht" (p.131). In Bülow's eyes Schach is but an individual example of this wider affliction. Bülow elaborates on this link between Schach the individual and Schach as 'Zeiterscheinung' – a word Bülow uses (p.130) – an interpretation which is noticed by many critics as well (Müller-Seidel is a case in point⁴). The second letter – by Victoire to Lisette as mentioned above – gives a contrasting interpretation, one which ends the work and thus has a greater rhetorical power than Bülow's letter which precedes it; however, I wish to pick up Bülow's description of Prussian values as clichéd and to suggest that throughout the work Schach's values can also be seen as such; not only is his interpretation of events characterised by outmoded thinking, so too is the image he creates of himself.

On a general level Schach always puts forward the received wisdom on the issues of the day. Thus, during the trip to the Tempelhof, Schach defends Prussia (p.35):

"*ich* aber halte zu dem fridericianischen Satze, daß die Welt nicht sicherer

auf den Schultern des Atlas ruht, als Preußen auf den Schultern seiner Armee."

However, Bülow, in the previous chapter, has criticised these very phrases as exemplifying the short-sightedness of the Prussians. Schach, who was not present at this previous discussion, is not aware of the irony that is evoked by his verbatim repetition of a phrase which Bülow has ridiculed, but for the reader it is impossible not to see Schach through the filter of Bülow's scorn. It is apparent that Schach harks back to the days of Frederick the Great as a yardstick for values, and Bülow's intimation is that this is to ignore the reality of the situation as it is, an accusation which is, of course, borne out by the fact that the novel is set in 1806, shortly before the defeat at Jena.⁵ The three sacrosanct 'Glaubensartikel' upon which Prussian society bases itself are thus heavily ironised. Schach also defends Luther and Protestantism in his arguments with Bülow, but they are defended as being Prussian institutions, not for any intrinsic religious values they may have in themselves. Indeed, Schach seems to veer towards a slightly mystical Catholicism, as can be seen in his interest in the Templars (discussed below, see page 214), and the work ends with Schach's child apparently being healed through the miraculous power of prayer in the ^aArçeli church and its 'Altar des Himmels' in Rome.

The above is just one example of Schach's use of cliché to bolster his own arguments when putting forth his point of view on general issues. Potentially more devastating is his inability to recognise clichés when used by others. This failing highlights the lack of critical awareness in Schach and provides the most prominent contrast to Bülow.⁶ The most trenchant example of this is, of course, the behaviour of Schach during and following the visit to Prince Louis. It is largely due to the discussion during this evening that he allows himself the disastrous moment of weakness with Victoire. What Schach fails to recognise – and he is the only one to do so, for the other characters present at the *soirée* and

the reader are in no doubt – is that the Prince deliberately chooses to play devil's advocate and contradict whatever is said. That the Prince does so is made quite clear: he claims mischievously that the only way Napoleon could have foreseen the Austrians' movements during the battle of Austerlitz was by spying and bribery. When nobody answers or refutes this statement, he commands: "Widerlegen Sie mich" (p.49). He takes great pleasure in Bülow's devious logic according to which despotic rulers ('gemeine Kaiser') are always better than good rulers ('gute Kaiser'): 'All diese Sprünge Bülows hatten die Heiterkeit des Prinzen erregt'...(p.53). Most importantly, however, the group discusses the two Carayon ladies, and the Prince, heated as he is, revels in the paradoxical assertion that 'le laid c'est le beau' and the contentious truth of the 'beauté du diable'. The very use of French indicates the sloganising of the Prince's rhetoric, but this is presumably not noticed by Schach. Hence the Prince's conclusions "daß sich hinter dem anscheinend Häßlichen eine Höhere Form der Schönheit verbirgt" (p.61) are taken at face value by Schach; he has not taken into account the Prince's command to refute what he says, he fails to comprehend such paradoxical 'Philosophieren'. This lack of critical awareness leads him into a situation in which he acts under the influence of a cliché which he does not recognise as such: 'Die Verführung geschieht nicht als Klischee, sondern durch ein Klischee, das nicht als solches durchschaut wird'.⁷ The domination of clichés in Schach's life comes to a head when he resorts to suicide as an escape from the dilemma he finds himself in. Bülow indeed implies this in his ironical reference to Schach's demise in his final letter: "und in Angst gesetzt durch einen Schatten, eine Erbsenblase, greift er zu dem alten Auskunftsmittel der Verzweifelten: un peu de poudre" (p.131).

This theme foregrounds my own discussion of the partial insight that Schach will show in Chapter 14; however, there are other important themes in the novel which should be highlighted briefly as a prelude to such a detailed analysis. It is repeatedly stressed that Schach is by no means insincere in his beliefs, clichéd as

they may be.⁸ Even Bülow, in his last letter, comments on this facet of Schach's character. Having debated the conception of 'Ehre' prevalent in Prussian society, he adds (p.131):

"All das spiegelt sich auch in diesem Schach-Fall, in Schach selbst, der, all seiner Fehler unerachtet, immer noch einer der Besten war."

That Schach is sincere is not in doubt; rather it is the nature of sincerity in such a society that is at issue. The portrayal of an upright, morally untarnished character becomes all the more ironic during the work as the oaths and promises he makes come into conflict with another facet of his personality, his vanity. Many of the characters comment on Schach's vanity. Alvensleben says of him: "Er ist krankhaft abhängig, abhängig bis zur Schwäche, von dem Urteile der Menschen, speziell seiner Standesgenossen [...]" (pp.23-4). The conflict between sincerity and vanity can ultimately only be resolved by conforming to social morality in the most spurious of manners – marrying Victoire, only to commit suicide on the wedding night. Again, this theme is woven into the texture of the work from the beginning, and it is particularly pertinent to my discussion of Chapter 14 because this is the point at which Schach formulates the idea of pandering to social convention *and* maintaining his own unbending idealistic viewpoint. Oaths and promises, therefore, straddle the realms of the character both as a social being and as an individual. A promise is an obligation undertaken both to oneself and to other people; and Schach will be seen to betray his pledges, especially towards others – a damning comment on a society which accords to the concept of honour such an exalted position in its value scheme. In consequence, the obligations of the self to itself, of individual integrity, are denigrated.⁹

The initial discussion of vows and oaths occurs during the trip to Tempelhof in which Schach and Victoire, their curiosity aroused by the story of the ghost, comment on the Templar order. Schach's interpretation of the Templars is curious

- he admits that they are a problematical historical exemplum: "Sie wissen, was ihm [dem Orden] vergeworfen wird: Götzendienst, Verleugnung Christi, Laster aller Art. Und ich fürchte, mit Recht" (p.40), and yet it is this order which holds a powerful sway over him and which leads him to admit, when Victoire teases him over this infatuation, that he would not recoil from taking such oaths (p.40):

"Glauben Sie mir, es lebt etwas in mir, das mich vor keinem Gelübde zurückschrecken läßt."
"Um es zu halten?"

They are, of course, talking slightly at cross purposes, Schach is thinking of the monks' vows, whilst Victoire is thinking of marriage vows, engaged as she is in trying to create a liaison between her mother and Schach. This provides a complex symbolic web to which further events of the novel contribute. Not only is there a misunderstanding apparent about the nature of pledges - Schach's interpretation being essentially inward-looking and concerned with the self, whereas Victoire's is outward, concerned with others; but the context is also important. This is a discussion about a corrupt social group - the Templars - one on the verge of collapse, as Schach himself acknowledges (p.40):

"Und so sehen wir den schuldbeladenen Orden, all seiner Unrühmlichkeiten unerachtet, schließlich in einem wiedergewonnenen Glorienschein zugrunde gehen. Es war der Neid, der ihn tötete, der Neid und der Eigennutz, und schuldig oder nicht, mich überwältigt seine Größe."

The implication which is carried through the work is that this picture of a social group on the verge of collapse can also be applied to the society which the characters inhabit, indeed 'Götzendienst', a word of primary importance in Fontane's vocabulary as we shall see, is one of the damaging features that Bülow perceives in Prussian society.

It soon becomes apparent that Schach does not keep the promises that he makes. On two occasions he promises to see Victoire on the following day - after the

seduction, as he is leaving he says: "Bis auf morgen" (p.69); and he uses exactly the same words when he leaves her after the wedding celebrations. an echo of the initial parting which is presumably not apparent to the characters, but which alerts the reader. On both occasions Schach does *not* keep his word. This is on the level of his personal relationship with Victoire; but it colours the broader relationship between the individual and society in general. Duty, obedience, honour, those qualities which are supposed to knit together to form the moral structure of Prussian society are devalued by Schach's superficial adherence to them. 'Gehorsam', as Schach himself admits, is united with 'Ungehorsam'. Such is the nature of sincerity in this society. Just as Schach has failed to understand the Prince's paradoxical 'Philosophieren' he misunderstands the nature of duty. It is this struggle for a clear understanding of the relationship between the individual and society which will become the focus of my analysis of Chapter 14.

Schach von Wuthenow: Chapter 14

Schach's retreat to Wuthenow is triggered by the publication of the three caricatures which satirise his relationship to the Carayons. In an attempt to flee the ridicule which he feels surrounds him in Berlin, he assumes that, by retreating from society, he can escape its mocking voice. This chapter shows, however, that the provenance of such a voice is not necessarily located in the mouths of other individuals, but rather that it is part of this individual itself (we recall Bülow's remark to the effect that Schach is a manifestation of a general malaise). This omnipresence of the influence of society will be traced in the use of symbolism in Chapter 14, specifically the use that is made of symbolism that invokes the mother. It rapidly becomes apparent that Schach's hope of escape from the intrusive eye of society is mistaken, as the hide-away to which he

retreats is described in terms of the mother figure who becomes, by association, the representative of society in seemingly rural Wuthenow. Fontane uses the symbolism of the mother in two contrasting ways in Chapter 14. Initially, the symbolic intimations of the mother are established in the domain of the narrator's commentary, in other words, she is used as a image which is beyond the scope of the character's consciousness. As the chapter develops, however, the mother is increasingly used symbolically by the character in question – a pattern of events which mirrors the intertwining of the narrative's focus with that of the character's discourse. The transposition of the symbolic use of the mother image from the narrator's perspective to that of the character's also emphasises in a most subtle manner the increasing self-manipulation adopted by Schach.¹⁰

It is interesting to note the way in which the narrator alerts the reader to the environment that Schach constructs for himself at this particular moment. As Schach approaches Schloß Wuthenow, the narrator draws attention to the castle by placing it in italics. No reason for this is immediately apparent, but a few lines later it is described, and the narrator furnishes a possible explanation (p.92):

Das Schloß selbst aber war nichts als ein alter, weißgetünchter und von einer schwarzgeteerten Balkenlage durchgezogener Fachwerkbau, dem erst Schachs Mutter, die "verstorbene Gnädige", durch ein Doppeldach, einen Blitzableiter und eine prächtige, nach dem Muster von Sanssouci hergerichtete Terrasse das Ansehen allernüchternster Tagtäglichkeit genommen hatte. Jetzt freilich, unter dem Sternenschein, lag alles da wie das Schloß im Märchen, und Schach hielt öfters an und sah hinauf, augenscheinlich betroffen von der Schönheit des Bildes.¹¹

What is the narrator's reason for such a careful portrait of the appearance of the castle? Why does he not just leave the reader with the impressions of the 'Schloß im Märchen' that presumably fill Schach's mind? We are reminded of the beginning of *Irrungen Wirungen* in which the Dörres' house is also seen in the half-light of dusk to be something it is not. The narrator is implicitly inviting the reader to challenge the perceptions of the main character. The illusion hides a more mundane reality, a 'Fachwerkbau', but the implication is that Schach does

not see this, only the image portrayed. There is another hint here of Schach as aesthete; a hint, however, that encompasses a hidden criticism. The issue of the character's lack of clarity is therefore announced from the outset of the chapter and thereby questions are raised in the reader's mind: does this reflect Schach's nature in general, is he wont to view things distortedly? If this is the case, and the narrator's ironic 'freilich' suggests this is so, then the reader is being shown a discrepancy between reality and Schach's projected image of that reality.

As can be seen in the quotation above, the castle's extensions are due to the mother, who presumably conceived them for the effect that the narrator has noted – to make the building resemble Sanssouci. The link to appearances is also vital, for Schach is going to judge very much by appearances later in this chapter. The narrator goes on to give more information about the mother. He refers to her as 'die verstorbene Gnädige' thus emphasising her standing and her social role.

She is mentioned repeatedly throughout this chapter and on each subsequent occasion it is as if her presence becomes increasingly potent, not only for the reader, but also, and of course more importantly, for Schach. The hallway is described (p.94):

[...] während nach rechts hin eine mit Goldleisten und Rokokoverzierungen reich ausgelegte Doppeltür in einen Gartensalon führte, der als Wohn- und Empfangszimmer der verstorbenen Frau Generälin von Schach, einer sehr vornehmen und sehr stolzen alten Dame, gedient hatte.

The reader notes the increased stress on her rank, followed by a narratorial indication of her character. She is obviously a woman to be reckoned with – one who might object to Schach's marriage to someone who does not accord with traditional expectations. She is again mentioned in relation to objects that either Schach or the servant use (p.94):

Unter dem vielen, was an Kunst- und Erinnerungsgegenständen in diesem Gartensalon umherstand, war auch ein bronzener Doppelleuchter, den Schach selber, vor drei Jahren erst, von seiner italienischen Reise mit nach Hause gebracht und seiner Mutter verehrt hatte. Diesen Leuchter nahm jetzt Krist vom Kamin und zündete die beiden Wachslichter an, die seit lange schon in den Leuchtertellern steckten und ihrerzeit der verstorbenen Gnädigen zum Siegeln ihrer Briefe gedient hatten.

and a few lines further on:

Auch der runde Rosenholztisch (ein Stolz der Generälin) und die große Marmorschale, darin alabasterne Weintrauben und Orangen und ein Pinienapfel lagen, standen unverändert an ihrem Platz.

How is this descriptive detail being used at this point? It is clear that the information is supplied by the narrator, and the effect is to recreate in the reader's mind the atmosphere in which Schach finds himself. The constant association of the building and objects in it with the figure of the mother give a palpable feel to the environment in Wuthenow, one of all-pervading 'mother' domination, not in a Freudian sense, but rather in a social sense ('die Generälin'). Clearly, Schach has substituted one social environment (Berlin), for another (the family). What he has *not* done is to escape a social context, which was the goal of coming to Wuthenow. This quasi-tangibility of atmosphere helps the reader to understand the protagonist and his subsequent decision-making.

Schach decides to sleep in the room which has so many memories of his mother. That those memories of his mother are the reason for sleeping there, however, is not specifically stated, but Krist, the servant, certainly finds his master's choice of sleeping quarter strange (p.94):

"Mach ein Fenster auf", sagte Schach. "Und dann gib mir eine Decke. Die da."
"Wullen's sich denn *hier* hen leggen, junge Herr?"
"Ja, Krist. Ich habe schon schlechter gelegen."

Krist's surprise is due to the state that the room is in, which has already been described by the narrator (p.94):

In dem ganzen Zimmer aber, das seit lange nicht gelüftet war, war eine stickige Schwüle.

This atmosphere, coupled with the condition Schach is in, closely mirrors Schach's whole situation (p.95):

"Störe den Staub nicht in seinem Frieden." Und erst als er's gesprochen hatte fiel ihm der Doppelsinn darin auf, und er gedachte der Eltern, die drunten in der Dorfkirche in großen Kupfersärgen und mit einem aufgelöteten Kruzifix darauf in der alten Gruft der Familie standen.

This is slightly different from the previous mention of the mother. First of all, it is more general, including the father; but more importantly, the text has moved closer to the protagonist's thoughts. The image of the parents has, for the first time, occurred within the character's domain and this particular image is also important, for it gives the reader the first direct indication of Schach's frame of mind. But how deeply is the reader allowed to go into these thoughts? The double meaning of his words is evidently clear to the character himself, but the reader does not have these thoughts spelt out. The meaning is almost clear – Schach obviously thinks his parents might disapprove in some way if he married Victoire – but the exact reason why is not expressed. The narrator is playing a canny game, for he does not want to make Schach's motives too clear. There is still an interpretative gap left which the reader cannot fill, and which the narrator leaves unexplained for as long as possible, so that the conflicting interpretations, put forward by Bülow and by Victoire at the end of the work, can co-exist as naturally as possible. This is entirely characteristic of Fontane's narrative mode in that it is not judgmental, it is implicit rather than explicit, concerned with uncovering the density of implication in which the characters live, without manifestly explaining it.

If the above is an example of a symbolic interpretation that is created by the character himself, then the following symbolic structure contrasts with this in

that it takes place beyond the character's consciousness (p.95):

Und Schach hörte bald danach die Pantinen, wie sie den Korridor hinunterklappten. Ehe Krist aber die Giebeltür noch erreicht und von außen her zugeschlossen haben konnte, legte sich's schon schwer und bleiern auf seines Herrn überreiztes Gehirn.¹²

This covert, or implicit, symbolism – Schach is clearly not aware of it, and the narrator makes no comment – is heightened throughout the rest of this scene, as the moths, attracted by the light of the candles, fill the room and disturb Schach in his sleep. The image relates to Schach's inner psychological turmoil: his tossing and turning and subsequent ineffective flailing about with his arms to ward off the night creatures, is as futile as his attempts to solve the predicament he feels he is in (p.95):

Aller auf ihm lastenden Schwere zum Trotz, empfand er deutlich, daß etwas über ihn hinsumme, ihn streife und kitzle, und als ein Sichdrehen und –wenden und selbst ein unwillkürliches und halbverschlafenes Umherschlagen mit der Hand nichts helfen wollte, riß er sich endlich auf und zwang sich ins Wachen zurück.

His sleep in the castle is too encumbered by his psychological stress to be peaceful, the castle being the embodiment of the social pressures that weigh on him. It is only later, surrounded by the relative calm and freedom of the lake that he finds peace and sleep (p.96).

Er raffte nun die Decke zusammen und schlug mehrmals durch die Luft, um die Störenfriede wieder hinauszujagen. Aber das unter diesem Jagen und Schlagen immer nur ängstlicher werdende Geziefer schien sich zu verdoppeln und summte nur dichter und lauter um ihn herum.

This is, in a nutshell, a symbolic distillation of Schach's actions: 'Störenfriede' is an apt word not only for the presence of the moths, but also for the crisis he finds himself in. Action, as exemplified here by the futile attempt to get rid of the moths, only makes the problem worse, and Schach soon gives up. The image thus prefigures the decision that Schach will eventually make to switch from action (the undesired marriage), to resignation (suicide).

It is interesting to note again, however, the nature of the symbolism itself: Schach himself is *not* aware of his symbolic actions during this scene, nor does the narrator give any pointed hint that this is a symbolic moment. In fact, the narrative is conspicuously bereft of any such narratorial indications. The link between the action taking place and the theme at large must come primarily from the reader.¹³

Schach, unable to sleep, leaves the room and wanders into the garden, hoping to pass the time. The narrator, in his description of Schach's wanderings, highlights the protagonist's feeling of futility (p.96):

Er umschritt das Rondell, *einmal, zehnmal* [my italics], und balancierte, während er einen Fuß vor den andern setzte, zwischen den nur handbreiten Stegen hin. Er wollte dabei seine Geschicklichkeit proben und die Zeit mit guter Manier hinter sich bringen. Aber diese Zeit wollte nicht schwinden, und als er wieder nach der Uhr sah, war erst eine Viertelstunde vergangen.

Following on from this, the narrator charts the protagonist's subsequent focus of attention on the play of the light and shadow (pp.96-7):

[...] und es unterhielt ihn eine Weile, den abwechselnd zwischen Dunkel und Licht liegenden Raum in Schritten auszumessen.

There is a distinct hint that time hangs heavy for the protagonist, and it must be stressed that the narrator is predominantly the source of such information.¹⁴ This is characteristic of Fontane's style in this section. Schach seems to register this chiaroscuro interplay, but there is no hint yet that he sees any symbolic significance in it. The reader is not privy to Schach's thoughts, but may well be tempted to conclude that this alternation of light and darkness characterises the mental state of the protagonist, that Schach is debating the rights and wrongs of his situation, seeing the two options – 'Gehorsam' and 'Ungehorsam' – in terms of dark and light. In the following scene, in which Schach comes upon the

statuettes in the garden, the reader is given slightly more information, and the narrator indicates what is passing through the character's mind (p.97):

Ein paarmal erweiterte sich der Gang zu Nischen und Tempelrundungen, in denen allerhand Sandsteinfiguren standen: Götter und Göttinnen, an denen er früher viele hundert Male vorübergegangen war, ohne sich auch nur im geringsten um sie zu kümmern oder ihrer Bedeutung nachzuforschen; heut' aber blieb er stehn und freute sich besonders aller derer, denen die Köpfe fehlten, weil sie die dunkelsten und unverständlichsten waren und sich am schwersten erraten ließen.

If the two incidents are compared, it is clear that in the first there is virtually no interpretative information provided, either by the narrator or by the character. In the second, the narrator does provide some indication as to what is going through the mind of the character – the quantity of information is greater. There seems to be a gradual highlighting of Schach's inner thoughts. However, this is not to say that interpretation becomes significantly easier. We are closer to the mind of the protagonist, but we are not truly privy to his thoughts, nor does the narrator step back to comment himself. The reader is still left to furnish his own interpretation. Why, for instance, does Schach react this way to the headless statues? Is it possibly because Schach finds the question of whether or not they were beautiful soothing in his present predicament, that their very headlessness, the notion that facial beauty is immaterial, comforts him at this moment?¹⁵ This moment is very characteristic of Fontane's style – explanation is not provided, an interpretative gap is left which the reader is enjoined to fill. It is highly unlikely, for instance, that Flaubert, with his intensely ironic narration, would portray this moment in a similar manner.

This gradual build up of interpretative information peaks in the subsequent section of narrative (p.97):

Er gab es auf, das Auf und Nieder seiner Promenade noch weiter fortzusetzen und beschrieb lieber einen Halbkreis um den Fuß des Schloßhügels herum, bis er in Front des Schlosses selber war [...] und auf eben dieser Wiese stand eine uralte Eiche, deren Schatten Schach jetzt umschritt, *einmal, vielemal* [my italics], als würd' er in ihrem Bann

gehalten. Es war ersichtlich, daß ihn der Kreis in dem er ging, an einen andern Kreis gemahnte, denn er murmelte vor sich hin: könnt' ich heraus!

Schach's thoughts have now been made clear, and are accompanied by narrative comment. Here, the symbolism is no longer implicit, but is explicit, comprehended by protagonist, narrator and reader. It must, however, be noted that the reader is still very much outside the character's consciousness - we observe outward behaviour reflecting inner states - 'Es war ersichtlich, daß,' (similar to the previous 'es unterhielt ihn eine Weile...' pp.96-97). It is through such narratorial phrases that we are able to position ourselves as readers in relation to the character. Bearing this in mind, we now could interpret much of what has gone before with greater certainty. There are stylistic indications that these events are linked - the 'einmal, zehnmal' as he walks round the Rondell is echoed by the 'einmal, vielemal' as he walks round the shadow of the oak tree. The earlier mention of light and dark with which Schach amused himself, but which was not commented on, is also very similar to the moment above, in which Schach marks out the outline of the tree's shadow, yet this latter scene is given much more explanation. Essentially, Fontane asks us to perceive the signs as they evolve. The episode has been built up gradually, and the clarity of interpretation has increased step by step, until we come to the point above. Certain critics have found fault with this. Demetz finds the symbolism of this last moment too obvious:

Leider macht Fontane hier die eigene artistische Intention zunichte und glaubt, die Kreisbewegung [...] dem untergeschätzten Leser deuten zu müssen.¹⁶

One wonders, however, if Demetz is not being too harsh here. It seems that instead of the symbolism being provided by the narrator for the purpose of enlightening the reader, we are witnessing the protagonist creating his own symbolism which we slowly perceive.¹⁷ The end effect is perhaps the same, that of furthering comprehension of the character's motives. Yet this is no crude

device of the narrator's, but is part of a more complexly layered structure, which culminates in a moment of critical awareness by the protagonist. His behaviour is for much of the passage involuntary, but it is repeated, and by means of this repetition it becomes intelligible – both to the character and the reader. The passage traces the slow, halting growth of awareness.

Demetz has also pointed out that, as Schach moves away from the land, onto the freer, less constrained element of water, he begins to feel (to quote Demetz) 'gelöste Stille und freier Instinkt' (p.161).¹⁸ The freedom of the drifting boat mirrors the freedom of the subconscious which will allow the germ of the idea of suicide as a solution to his problems, a uniting of 'Gehorsam' and 'Ungehorsam', to emerge (p.98):

In diese Strömung bog er jetzt ein, gab dem Boote die rechte Richtung, legte sich und die Ruder ins Binsenstroh und fühlte sofort, wie das Treiben und ein leises Schaukeln begann.

Immer blasser wurden die Sterne, und der Himmel rötete sich im Osten, und er schlief ein.¹⁹

Just as the sleep which eluded him on land is found on the water, so when he awakes Schach seems to have come to a new level of critical awareness above and beyond that which was accessible to him on land. He feels that his worries about the reaction of others are exaggerated (p.98):

"Nahm er es denn nicht zu schwer? Was war es denn am Ende? Bosheit und Übelwollen. Und wer kann sich *dem* entziehen! Es kommt und geht. Eine Woche noch, und die Bosheit hat sich ausgelebt."

Here then, is a moment of clarity, where he sees himself in a detached manner in respect to his social position. The concerns of social vanity are put aside for one moment. However, this moment of clarity is almost immediately followed by a diametrically opposed thought, one which disrupts this clarity of insight and, in turn, plunges Schach back into his mood of vacillation. It closely resembles a progression of ideas that has occurred whilst Schach was still in Berlin. In

chapter 13, "Le Choix du Schach", he ponders the future as it appears to him, and his thoughts turn to the inevitable ridicule that he feels will be directed at him; but he knows that it will only be temporary: "Die Welt vergißt so leicht, und die Gesellschaft noch leichter" (p.88). In other words, there is a moment when he stands outside the pressure which he feels society can and will exert upon him and which he feels he can overcome. Victoire in her letter at the end of the work also feels that he would have been able to cope with such outside pressures. This is an important contrast with Bülow's analysis. In the earlier situation, any clarity on the part of the character was overwhelmed by the devastating effect of the three spiteful caricatures. The pressure from outside, when it came, proved too great. However, this pressure was imposed by others, an anonymous, outer, social criticism. In the present situation, no such outside pressure exists and Schach creates an imagined outside pressure. Having just admitted to himself that all the spiteful talk is merely 'Bosheit' and will pass relatively quickly, he now sets up an imaginary scene exemplifying just such 'Bosheit' (pp.98-99):

Aber während er so sich tröstete, zogen auch wieder andre Bilder herauf, und er sah sich in einem Kutschwagen bei den prinzlichen Herrschaften vorfahren, um ihnen Victoire von Carayon als seine Braut vorzustellen. Und er hörte deutlich, wie die alte Prinzeß Ferdinand ihrer Tochter, der schönen Radziwill, zuflüsterte: "Est elle riche?" "Sans doute". "Ah, je comprends".

The protagonist, then, has switched from an apparent moment of critical insight to the opposite, within the course of one flow of thought. From scorning the malicious gossip, he subsequently succumbs to that very gossip, even provides it for himself, without being aware of what he does. This fading of clarity is characteristic of all the Fontane figures that I shall discuss.

What is the status of the narrator in relation to the flow of these thoughts? Does the narrator leave these ideas solely in the domain of the protagonist's consciousness, thus providing a critical gap between narrator and protagonist? Or

does the narrator share in the dimming of critical awareness that has been noted in the protagonist? To answer these questions we must look more closely at the text.

The small passage of text above dealing with the break of day and Schach's subsequent introspection can be subdivided; briefly its structure is as follows: The narrator first sets the scene, then Schach's moment of 'clarity' follows in direct speech. This is interrupted by more narration, which then leads – still in a narrative mode (*erlebte Rede*) – into ideas which negate any insight which Schach seems to have gained. Finally, the scene is described again as Schach comes towards land. Thus it is only for a few lines that the reader is actually privy to Schach's true thoughts; the greater part of the scene is subtly influenced by the narrator. It is important to investigate this structure more closely. The introduction to the above introspection is as follows (p.98):

Der Tag war inzwischen angebrochen. Über dem First des Wuthenower Herrenhauses hing die Sonne, während drüben am andern Ufer die Wolken im Widerschein glühten und die Waldstreifen ihren Schatten in den See warfen. Auf dem See selbst aber begann es sich zu regen, und ein die Morgenbrise benutzender Torfkahn glitt mit ausgespanntem Segel an Schach vorüber. Ein Frösteln überlief diesen. Aber dieses Frösteln tat ihm wohl, denn er fühlte deutlich, wie der Druck, der auf ihm lastete, sich dabei minderte.

The quotation seems to begin with a continuation of the symbolism of light and darkness which we have already noted earlier in the chapter. The balanced shadow/light dichotomy is no longer as even as it was previously with Schach hesitating between the two; now the sun shines above the castle, the shadows are banished to the far side of the lake. The image is clearly one of light, sun, and by extension, psychological ease. However such an extension must again be the result of the reader's unfolding interpretation, the narrator does not supply any overt interpretative information but relies on the reader's own elucidation of the text. This is accompanied by the revitalisation of nature as dawn breaks, another traditional image of well-being. The 'Morgenbrise benutzender Torfkahn' which

glides past Schach is an image of the peaceful union between man and nature – the human element is suppressed, in that there is no mention of the occupant of the 'Torfkahn'; it is as if the boat and occupant were part of nature itself. All this is to emphasise the balanced and peaceful psychological state in which Schach finds himself, albeit momentarily.

The narrator then switches attention to the protagonist: the 'Frösteln' is, on one level, merely the reaction to the chill of the cool dawn air, the narrator, however, highlights the deeper psychological significance, thus, in effect, moving closer to the protagonist's mind. Such narratorial aid is emphatic, it is pointedly interpretative, and contrasts with much of the stylistic method of communication throughout this passage in which information is given without narratorial comment. This information is then resolved by the subsequent move into the protagonist's actual thoughts: "Nahm er es denn nicht zu schwer? Was war es am Ende?" But we note how stately, deliberate, these 'thoughts' actually sound. Although we are ostensibly witnessing Schach's thoughts, the tense they are recorded in suggests that this may still be the narratorial voice in spite of the speech marks. These two rhetorical questions are, in other words, *erlebte Rede* and thus fall into a hazy area – the property of both protagonist and narrator. It is only after this that direct speech takes over: 'Bosheit und Übelwollen, und wer kann sich *dem* entziehen!' (p.98). The present tense indicates that we are now finally experiencing Schach's true thoughts. So even at this moment of inwardness, the narrator's close involvement with the protagonist is discernible. In fact, this passage of introspection runs along the lines of question and answer, an unspoken dialogue of the self with the self. Such 'dialogue' relates closely to the other sections of 'thought' that we encounter in the passage, such as the Princess and Radziwill section that has already been mentioned, as well as to the moments of introspection which will be investigated in *Irrungen Wirrungen* and *Effi Briest*.

Schach seems to distance himself from social pressures, only subsequently to create similar pressure himself and it is perhaps because of such a shift that Müller-Seidel comments that 'das Selbstgespräch mißlingt'. The switch from this critical awareness to the subsequent opposed line of thought is not experienced by the reader through the medium of the protagonist, as one might possibly expect, rather, it is, as we have seen, once again controlled by the narrator (p.98):

Aber während er so sich tröstete, zogen auch wieder andre Bildern herauf, und er sah sich in einem Kutschwagen bei den prinzlichen Herrschaften vorfahren.

The reader's reception is modulated by the narrator; and reader, protagonist and narrator move along together. The blurring of Schach's critical distance is thus common to all three, the narrator showing it, but not defining or commenting on this process. The narrative steps back from the protagonist's reflections, and returns to a broader and less subjective mode (p.99):

Unter so wechselnden Bilder und Betrachtungen bog er wieder in die kurz vorher so stille Bucht ein, in deren Schilf jetzt ein buntes und bewegtes Leben herrschte. Die darin nistenden Vögel kreischten oder gurrten, ein paar Kibitze flogen auf, und eine Wildente, die sich neugierig umsah, tauchte nieder, als das Boot plötzlich in Sicht kam. Eine Minute später und Schach hielt wieder am Steg, schlang die Kette fest um den Pflock und stieg unter Vermeidung jedes Umwegs die Terrasse hinauf.

The narrative has resumed its more distant role. The first line in the above quotation notes how the protagonist's mind is vacillating, but provides no comment on this observation. However, there is a resurgence of descriptive matter – the 'life' that is going on around Schach. Previously, the link between the peaceful nature of the dawn and Schach's calm psychological state had been noticed; now, however, there seems to be a slightly different association between nature and the protagonist. Whereas before the Bucht had been 'still' now it is full of 'nistende Vögel' which squawk and coo, the wild duck seems deliberately to avoid him, as if to escape him; and Schach himself, no longer at ease with his

surroundings, rushes off. Nature is portrayed as a contrast to Schach, confident and fertile in its healthy self-assuredness. Such a description differs also from the portrayal of 'nature' during the evening at Prinz Louis's, in which the swans seem to glide over the water towards the onlookers as if in a military procession. In this latter case 'nature' conforms to, or rather mirrors, society; here it confronts the individual. Is Schach's apparent psychological ease not already being undermined?²⁰ The reader can discern a difference in Schach, especially if he remembers with what vagueness of purpose Schach moved in the garden during the previous night. But to what this difference might be referrable, is not made clear. It is only much later in the story that we realize that Schach is beginning to think of how he can unite 'Gehorsam' and 'Ungehorsam'.

Having walked up to the castle, Schach waits in Mutter Kreepschen's kitchen whilst the room in which he tried to sleep is aired (p.100):

Und wirklich, als er in den Gartensalon eintrat, der ihm ein Nachtlager so beharrlich verweigert hatte, war er überrascht, was Ordnungssinn und ein paar freundliche Hände mittlerweile daraus gemacht hatten. Tür und Fenster standen auf, die Morgensonne füllte den Raum mit Licht, und aller Staub war von Tisch und Sofa verschwunden.

If one remembers the associations that were made earlier between the state of the room, with all the dust and then the moths, and Schach's psychological state, then its present state continues this symbolic association. The room, full of light, cleared of dust, gives the appearance of 'Ordnungssinn'.

In this frame of mind, he decides to go to church, hearing the church bells. Schach has also got back his appetite, another indication of his present relaxed state. However, this apparent positive mood is all too transient (pp.101-2):

Schach hatte guten Appetit und ließ sich die Herzberger Semmeln schmecken. Denn seit er Berlin verlassen, war noch kein Bissen über seine Lippen gekommen. Endlich aber stand er auf, um in die Gartentür zu treten, und sah von hier aus [...] bis sein Auge schließlich auf einem sonnenbeschienenen Storchpaar ausruhte, das unten, am Fuße des

Hügels, über eine mit Ampfer und Ranunkel rot und gelb gemusterte Wiese hinschritt.

Er verfiel im Anblicke dieses Bildes in allerlei Betrachtungen, aber es läutete gerade zum dritten Mal, und so ging er denn ins Dorf hinunter, um von dem herrschaftlichen Chorstuhl aus zu hören, "was ihm der alte Bienengräber zu sagen habe".

The reader is thrown back into the position of making assumptions. There is no narratorial guide to help interpret, the incident is merely related, without comment. The reason for the change in mood is made clear – because he sees the storks – but it is for the reader to draw his own conclusions. Schach presumably thinks of the common association of storks and babies, and moreover this is a 'sonnenbeschienene' stork-couple, a happy, peaceful (if somewhat blatant) image, and he inevitably compares this image to his own situation, which he does not see in such a peaceful sun-blessed light.

These musings throw him back into the state of indecision that has dominated him for so long. After the service, on the way home, Schach wishes to speak to the pastor (p.102):

Unterwegs aber wollt' er ihm alles sagen, ihm beichten und seinen Rat erbitten. Er würde schon Antwort wissen. Das Alter sei allemal weise, und wenn nicht von Weisheits, so doch bloß schon von Alters wegen.

We should note the subtlety of the perspective change. Where are we narratorially? Presumably the above quotation starts in *erlebte Rede*, but the third sentence – 'Das Alter sei allemal weise...' could well be reported speech, or inner monologue as Schach thinks about what people usually say. Such generalising statements are common in Fontane characters; they have the air of lapidary phraseology, almost throw-away witticisms. The homing-in on the character's consciousness is completed as the text moves into direct speech (p.102):

"Aber", unterbrach er sich mitten in diesem Vorsatze, "was soll mir schließlich seine Antwort? Hab' ich diese Antwort nicht schon vorweg? Hab' ich sie nicht in mir selbst? Kenn' ich nicht die Gebote? Was mir

fehlt. ist bloß die Lust, ihnen zu gehorchen."

(Again, the narrative depicts the protagonist's thoughts in a question and answer routine.) Schach might well use the word 'Gebote' because he has just been in church, but the word has broader connotations than the purely religious. The sense of a valuable Christian ethic is wholly lacking from the protagonist's musings in the whole novel apart from this one moment. This is another example of the odd relationship that this character has towards religion. Above it was noted that Schach's religious mood tends more towards a Catholic mysticism, rather than to strict Lutheran principle, to which he pays lip-service because it is such a basic tenet of the Prussian social structure. Even the idea of confession smacks more of Catholicism than Lutherism. Schach is thinking of the general, less tangible social rules which he believes he is struggling against.

This last section of direct speech above is, however, vital, as it is a moment when the character looks deeply into himself and states clearly what his wishes are, or rather what they are not. It is one of the few moments of precise introspection, before the text returns to its more normal third person narrative (p.102):

Und während er so vor sich hinredete, ließ er den Plan eines Zwiegesprächs fallen und stieg den Schloßberg wieder hinauf.

The last scene in this chapter, which again focuses on the family as a pressure point in Schach's struggle with himself, demonstrates how Fontane moves from the 'outer' narrative world to the 'inner' world of the protagonist's thoughts. Technically, it follows the same pattern as the 'mother' image discussed above (pp.25-27). This can be seen by noting the change in perspective that occurs as the narrative progresses. The reader is re-introduced to Schach at the beginning of the passage (p.102):

Hier ging er jetzt durch alle Zimmer, einmal, zweimal [this formulation is being used for the third time] und sah sich die Bilder aller der Schachs

an, die zerstreut und in Gruppen an den Wänden umherhingen.²¹

Thus the reader accompanies Schach, at a slight distance, as he wanders through the rooms. This is followed by narratorial information, which, although ostensibly meant to be a communication from narrator to reader, quite clearly also derives from Schach's consciousness which registers exactly the same details (p.102):

Alle waren in hohen Stellungen in der Armee gewesen, alle trugen sie den Schwarzen Adler oder den Pour le mérite.

The implication, and this is all it can be for there is no definitive link between these comments and Schach, is that he compares the 'greatness' of his forefathers with his own projected failure in life. This is a conclusion that has to be reached by the reader. Meanwhile the narrative is getting closer to the protagonist's inner thoughts. The reader is shown the pictures as the protagonist looks at them himself. It is as if the reader is sitting on Schach's shoulder as he moves down the room (p.102):

Das hier war der General, der bei Malplaquet die große Redoute nahm, und das hier war das Bild seines eigenen Großvaters, des Obersten im Regiment Itzenplitz, der den Hochkirchner Kirchhof mit vierhundert Mann eine Stunde lang gehalten hatte.

The italics pinpoint the movement of narratorial – and hence the reader's – focus, and at the same time, that of the protagonist. Is the reader actually experiencing the protagonist's thoughts yet? It seems not, but the flow of information must be parallel to the character's thoughts; in other words, we are as close as the narrator will allow us to get, without actually hearing the inner voice of the character.²² Later, the text moves into direct speech as Schach imagines his own portrait being hung with those of his forefathers: "Und zwischen die Generäle rück' ich dann als Rittmeister ein" (p.103). The motivation for this comment is that Schach does not feel that as a lowly cavalry captain he would be fulfilling his duty as a member of this (in his eyes) august family, and yet he carries this 'Ahnengalerie' around with him all the time – his own existence is inseparable

from the symbols of his family. This is a very clichéd conception of the role that Schach feels himself bound to perform: that the self can only be judged according to the social, in this case military, roles of the individual's forefathers. Such a ranking of the family is highly subjective on Schach's part – Frau von Carayon demolishes such pretensions in the very next chapter when she criticises Schach's withdrawal to Wuthenow (p.106):

"Wenn du das ganze Geschlecht auf die Tenne wirfst, da, wo der Wind am schärfsten geht, daß nichts übrigbleibt, sag' ich, als ein halbes Dutzend Obersten und Rittmeister, alle devotest gestorben und alle mit einer Pontaknase. Lehre mich *diese* Leute kennen!"

It is this facet of Schach's character that enables Bülow to make his comments about false honour and he goes on to see this as a general malaise in Prussian society. Schach is clearly manipulating, albeit unconsciously, his own reaction to the implied presence of his forefathers. Unlike the influence of Prinz Louis's words – a direct outer influence through which Schach was unable to see – the clichéd influence of the 'Ahnengalerie' is created by Schach himself. It is an inner influence masked as pressure from the outside.

Schach not only compares himself to family examples, but his musings begin to focus on the female members of the family (p.102):

Und dazwischen hingen die Frauen, einige schön, am schönsten aber seine Mutter.

The symbol of the mother re-emerges, more powerful than ever, not only because it is taken up by the character himself but also because it is given a semi-physical presence in the existence of the painting. Again, the self-manipulation is evident. This theme of manipulation (as we shall see) will be of paramount importance in the investigation of the other Fontane characters and Flaubert's characters too.

Schach's inner monologue continues in the garden where he imagines the life he would be forced to lead in Wuthenow if he were to marry Victoire. The church bells strike twelve – more indications of the passage of time – and he envisages his embarrassment when the time comes for their portraits to be painted and included in the 'Ahnengalerie'. His thoughts are now given in direct speech, we experience his introspection with no interference from any third party (p.103):

[...] und zwischen die schönen Frauen kommt Victoire. Vorher aber hab' ich eine Konferenz mit dem Maler und sag' ihm: "Ich rechne darauf, daß Sie den 'Ausdruck' zu treffen wissen. Die Seele macht ähnlich". Oder soll ich ihm geradezu sagen: "Machen Sie's gnädig"...Nein, nein!

Here is an overt comparison between Victoire and his mother, and Victoire is found lacking because of her physical ugliness. The image of the mother is no longer an abstract notion only half-remembered, but is quite explicit, a contrast to the woman he is forced to share his life with. We can see how this figure has been worked into the narrative long before this moment, and has been used as a means of creating the environment and atmosphere of Schloß Wuthenow. The image has reached its most eloquent interpretative value as the character reaches the moment of most intense spiritual crisis. At first the figure of the mother is *blurred*, ~~non-explicit~~ but as the text moves forward it is brought into the protagonist's consciousness where it gains in resonance, becomes more explicit, as a definite image which has powerful overtones for the character. This consciously interpreted image serves as a means to manipulate the desires of the character, whether these are fully formulated or not at this stage. Manipulation of imagery, the ability a character has to interpret as he or she sees fit will become a central focus of all the other texts.

The narrator, through the close association with the protagonist's thoughts, enables the reader to understand to a certain extent how and why the character acts as he does. The text never rests for long in any one mode of narration: direct speech is present, but often thought processes are 'implied' through the

narrator, thus creating a slight distance from Schach's values, symbols and self-stylisations. This distance provides the critical space that the reader needs to see the entrapment that the protagonist creates for himself. However, this distance never becomes judgmental: there is understated explanation, but no overt condemnation.

What other conclusions can we draw from the above observations? It seems that much of the symbolism in the text is unexplained, ~~implicit~~^{im} – the room, the boat and so on, with the narrator declining to provide interpretative aids. Such symbols occasionally lead to symbols which the characters formulate for themselves, such as light and dark shadows which come together into a circle from which Schach cannot escape. Direct experience of the characters' thoughts is rare. The majority of information about these thoughts is under the control of the narrator and much is conveyed through the use of *erlebte Rede*. When these two facets are taken into consideration together – narratorial unwillingness to spell out symbols and the closeness of the character and narratorial thought – then one begins to understand the oft-noted feeling of a 'hidden narrator' who is nevertheless present.

Chapter 14 deals with several issues which will be the focus of my discussion of other texts by both Fontane and Flaubert. The text has concentrated on the inner struggle of the protagonist; his attempt to come to terms with a crisis situation which he has wished to ignore, but which has been forced upon him by external events. In Schach's case the direct catalyst for his withdrawal to Schloß Wuthenow and the subsequent introspection is the publication of the three caricatures. Botho will consider his relationship to Lene in response to a letter from his mother, Innstetten will debate his options with Wüllersdorf after discovering letters from Crampas to Effi.

The inwardness of Botho and Innstetten will be seen to correspond very much with the pattern of introspection that has been noted above. In each case, there is an initial period during which the character will be able to identify social prejudice and distance himself from such prejudice. This early stage of insight will not have much influence in the character's final decision making; rather, there will be a fading of clarity and a reassertion of those very values which the characters have criticised so shortly before.

NOTES

- (1) Walter Müller-Seidel: *Theodor Fontane: Soziale Romankunst in Deutschland*. (Stuttgart: Metzler, 1975), p.146.
- (2) Ingrid Mittenzwei implies that Schach never actually quite reaches the enlightenment that she sees in Botho's self-examination, which she describes as 'Klärung des Selbst, Klärung der Begriffe und Klärung der Verhältnisse', see: *Die Sprache als Thema: Untersuchungen zu Fontanes Gesellschaftsromanen*, Frankfurter Beiträge zur Germanistik, Bd. 12 (Bad Homburg, Gehlen, 1970), p.107. This issue is central to my discussion of Botho, see chapter on **Irrungen, Wirrungen** below. H.Rudolf Vaget sees Chapter 14 in terms of a 'Klärungsprozess' which he divides into the following groupings: 'Räumliche Absonderung des Helden, Verlangsamung des Erzähltempos, Konzentration der Perspektive'. See: 'Schach in Wuthenow: "Psychographie" und "Spiegelung" im 14 Kapitel von Fontanes *Schach von Wuthenow*', *Monatshefte für deutschen Unterricht*, Vol.LXI, No.1 (1969), pp.1-14. Peter Demetz calls it a 'Halt-Kapitel', a chapter in which the action is halted so that: 'der Protagonist prüft, in der hörbaren Stille, die Möglichkeiten seines zukünftigen Weges'. See: *Formen des Realismus: Theodor Fontane* (Munich: Carl Hanser, 1964), p.160.
- (3) **Schach von Wuthenow** is Band 8 of the *Fontane Bibliothek*.
- (4) Although Müller-Seidel investigates in detail the historical veracity of Fontane's source material, he acknowledges that such 'Historizismus' is not Fontane's primary concern: 'es ist der Wandel der Zeit, der im Geschichtsdenken Fontanes in erster Linie interessiert'; see *Theodor Fontane: Soziale Romankunst in Deutschland*, p.134. This is, of course, the main tenet of Bülow's argument.
- (5) Fontane was most particular about the timing of the work, as the following letter indicates: "Vielleicht fügt Frau v. R. aus ihren Erinnerungen wenigstens annähernd genau hinzu, *in welchem Jahre* der ganze traurige Vorfall stattfand. Dies ist wichtiger für mich, als Sie glauben können. Das Berliner Leben unmittelbar *nach* der Schlacht bei Jena – ich meine etwa von 1808 bis 10 wo das königliche Paar aus Ostpreußen wieder in der Hauptstadt eingetroffen war – war *total anders* als in den Jahren, die der Jenaer Affaire unmittelbar vorausgingen. Das Colorit der einen Zeit paßt nicht für die andre; Stimmungen, Anschauungen, alles hatte sich geändert. Nun ist es zwar wahr, daß ich die *eine* Zeit, sagen wir 1804 bis 6, gerade so gut schildern könnte wie die *andere* (1808 bis 10); jede der beiden Epochen läßt sich gut verwenden, jede hat, novellistisch angesehen, ihre besondern Vorzüge. Aber um mit *freudvoller Sicherheit* zu schildern, muß ich doch beim Schildern die Gewißheit haben: die Dinge vollzogen sich wirklich zu *dieser* Zeit und zu keiner andern." Letter to Mathilde von Rohr, 11th August, 1878, in: *Dichter über ihre Dichtungen: Theodor Fontane*, Studienausgabe Bd.2, ed. by Richard Brinkmann (Munich: Heimeran, 1973), p.293.
- (6) Demetz suggests that Fontane holds back from associating too closely with either Bülow's or Schach's divergent points of view: 'Er nimmt chiastisch Partei: für keinen, für beide', see *Formen des Realismus*, p.157.
- (7) See Mittenzwei: *Die Sprach als Thema*, p.57.
- (8) Fontane reveals his conception of Schach in the following letter: "...*Schach von Wuthenow* spielt im Sommer 1806: Zeit des Regiments Gensdarmes. Inhalt: Eitlen, auf die Ehre dieser Welt gestellten Naturen ist der Spott und

das Lachen der Gesellschaft derartig unerträglich, daß sie lieber den Tod wählen als eine Pflicht erfüllen. die sie selber gut und klug genug sind. als Pflicht zu erkennen, aber auch schwach genug sind, aus Furcht vor Verspottung nicht erfüllen zu wollen." Letter to Gustav Karpeles. 14th March 1880. See *Dichter über ihre Dichtungen*, p.295.

- (9) Interestingly, the Haugwitz mission could be interpreted as a foregrounding of this theme of promises given in which a treaty, largely felt to be unworthy in Prussia, even dishonourable, was signed with France, and which contributed directly to the isolation of Prussia and the subsequent defeat at Jena.
- (10) Demetz alludes to, but does not investigate in any depth, the importance of symbolism in this particular chapter. The narrator draws back, according to Demetz, to allow the character to come to his own decisions, using: 'symbolische Gesten [...], die die verborgene Stimmung der Individualität anzeigen, und das Bemühen, die Konvention des Bühnenmonologs (er sagte vor sich hin) diskret zu dämpfen und des szenischen Elements zu berauben', see *Formen des Realismus*, p.160. Whilst this is true, I would like to suggest that the interaction between narrator and character is more complicated in this chapter than Demetz perhaps allows.
- (11) Fontane relates an amusing anecdote about Schloß Wuthenow: "Der hiesige märkische Geschichtsverein, und Stephany mit demselben, hatte nämlich gestern eine Exkursion nach Ruppín hin gemacht, und in der Einladung zu dieser Exkursion war ausgesprochen worden: 'Fahrt über den See bis *Schloß Wuthenow*, das neuerdings durch Th. F. eine so eingehende Schilderung erfahren hat.' Durch diese Einladung hatte das Comité nun eine Art von Verpflichtung übernommen, den Teilnehmern 'Schloß Wuthenow' zu zeigen, ein Schloß, das nicht bloß nicht existiert, sondern überhaupt nie existiert hat." Letter to Emilie Fontane, 28th August, 1882, see *Dichter über ihre Dichtungen*, p.303.
- (12) Vagel points out that Schach is locked in by the servant, interpreting this as symbolic of Schach's wider predicament. Vagel links such images of entrapment to other images of death such as the headless statues and the dead arm of the lake: 'Gefangenschaft und Todesnähe wird immer deutlicher in seiner Umwelt reflektiert.' See 'Schach in Wuthenow...', p.5
- (13) Vagel suggests that Chapter 14 marks a move from the usual style of Fontane narration (through conversation, as is seen in the first 13 chapters) to indirect narration exemplified by Fontane's ideas about *Spiegelung*. This indirect analysis of the inner character is vital because, in Vagel's words, 'praktisch die gesamte neuere Fontane-Kritik, von Gilbert bis Brinkmann, Mittenzwei und Reuter, von der einseitigen These dominiert wird, Fontanes Romankunst bestehe in seiner Gesprächstechnik', see 'Schach in Wuthenow...', p.3.
- (14) That time weighs upon the protagonist is represented by the accentuation of symbols of time – church bells, sun dial, and so on. Vagel makes the following point: 'Daß eine solche bewußt verzögernde Zeitbehandlung eine charakteristische Funktion hat (Schachs Furcht vor einer Entscheidung), ist klar. In den anderen Kapiteln erscheint Schach meist in der Polyperspektive der Gespräche. Hier nun konzentriert sich der Erzähler ausschließlich auf den Helden und seine unmittelbare dingliche Umgebung. Mit einem Male rückt er Schach viel näher, adoptiert größtenteils dessen Sehweise und läßt in einer entlarvenden close-up Technik die unscheinbarsten Handlungen, Reaktionen und Vorstellungen in verräterischer Andeutungskraft vor uns stehen.' See

Vaget: 'Schach in Wuthenow...', p.7.

- (15) As Schach makes his way from the King to the Queen he passes more statuettes. This time, however, the statuettes have laughing heads which seem to mock him, p.118.
- (16) See *Formen des Realismus*, p.161. Vaget's discussion also stops short of making the distinction between what I have termed 'implicit' symbolism - narrator dominated imagery, and 'explicit' symbolism - comprehended or even character-created imagery. Thus Vaget also criticises this moment as superfluous, see 'Schach in Wuthenow...', p.8.
- (17) Werner Schwan makes a similar comment in respect to the use of the Tintoretto picture in *L'Adultera*. He objects to Mittenzwei's claim that it is a 'zentnerschweres Symbol' by pointing out that it is Melanie who sees it as 'provocative', it only becomes 'prophetic' *in retrospect*. It is thus false to read it as an overbearing narrative symbol of fate from the beginning of the story. See: 'Die Zwiesprache mit Bildern und Denkmälen bei Theodor Fontane', *Literaturwissenschaftliches Jahrbuch*, 26, (1985), p.160.
- (18) Horst Fleig describes the boat-ride as 'euphonisch' and 'einlullend', see *Sich versagendes Erzählen: Fontane, Göppinger Arbeiten zur Germanistik*, Nr.145, (Göppingen, A. Kümmerle, 1974), pp.181-183.
- (19) Vaget points out the similarity between Schach's fading power of resistance as he drifts on the lake and the scene in chapter 10 of *L'Adultera*. Both scenes are further reminiscent of Charlotte's boat-trip with the Hauptmann in Goethe's *Wahlverwandtschaften*; see 'Schach in Wuthenow...', p.5. Karla Müller also compares this scene with the boat-trip in *L'Adultera*. She maintains that the origins of Schach's decision to commit suicide are to be found in the drifting away from the Schloß on to the less-constrained environment of the lake, see: *Schloßgeschichten. Eine Studie zum Romanwerk Theodor Fontanes*, (Munich, Wilhelm Fink, 1986), pp.70-71.
- (20) Ibsen's *Ghosts*, of course, culminates also in such a revolt of nature against stultifying social convention.
- (21) Schwan, who does not comment specifically on this section of the novel, concentrating as he does on the Tempelhof scene, nevertheless draws an interesting parallel with Thomas Buddenbrooks as he receives the portraits of the four previous heads of family just after he has broken family tradition by buying corn before it has been harvested. Schwan's comment is equally applicable to Schach's contemplation of the Ahnengalerie: 'Identifikationswünsche und Projektionen werden deutlich, Appelle der gesellschaftlichen Norm oder eines Familienethos vernehmbar, und die Reaktionen der von derartigen Ansprüchen Gemeinten führen tief hinein in ihre persönlichen Lebensgeschichten.' See 'Die Zwiesprache mit Bildern und Denkmälen...', p.152.
- (22) Interpretation varies as to whether Fontane is himself clear about the possible implications of such a use of *erlebte Rede*. Vaget suggests the author is not truly in control of this narratorial mode whereas Neuse sees the switch to and from *erlebte Rede* as a sign of the *character's* vacillation. Referring to an earlier episode when Schach is leaving Victoire after the seduction, he says: 'Im Hinübergleiten von einer Redeform in die andere zeigen sich nicht nur seine innere Unruhe und Unsicherheit, sondern auch seine verschiedenen Bewußtseinslagen. Einmal malt er sich mit deutlicher Selbstironie das Bild seiner kommenden 'Landehe' aus. Dann klammert sich

sein Inneres an solche allgemeinen Sentenzen wie 'Die Welt vergißt so leicht und die Gesellschaft noch leichter', deren Präsensform sich in die *erlebte Rede*-Betrachtungen [...] eindrängt' see: 'Erlebte Rede und Innerer Monolog in der erzählenden Prosa Theodor Fontanes' in *Festschrift für Charlotte Jolles*, ed. by J. Thunecke, (Nottingham, Sherwood, 1979), p.349.

MADAME BOVARY

Chapter 14 of *Schach von Wuthenow* provides the reader with a concentrated depiction of the character's inner turmoil and the character's attempts to come to terms with the predicament he feels himself to be in. Within the structure of the novel as a whole Chapter 14 offers the most extensive coverage of the protagonist's introspection. Some of the questions posed in my analysis of that chapter will now be applied to the figure of Emma Bovary.

There is no comparable extended period in which Emma debates with herself the nature of the predicament in which she finds herself. This could not be: Emma does not have the type of intelligence to push herself towards the introspective questioning that has been witnessed in *Schach*. Flaubert's heroine is clearly a very different type, emotionally and intellectually, from Fontane's hero. Contrary to Emma's conception of herself – she believes herself to be intelligent and superior to her fellow citizens – the narrator informs the reader that she is, in fact, 'plus sentimentale qu'artiste' (p.96).¹ This is an issue which will be discussed in detail at a later stage. For the moment it is important to bear in mind that Emma is not given to introspection, she is given to emotion.

Even though Emma does not indulge in any extended period of introspection, the novel is full of moments in which her conception of herself is at issue, indeed, this goes to the heart of the novel's theme. These moments can easily be analysed with respect to the character's clarity of self-conception; indeed, as with *Schach*, one of the most striking aspects of this issue is the fact that Emma's conception of herself is essentially flawed. Moreover, it will become apparent that Emma manipulates the image of herself in ways which compare with the manipulation that has been noted in Fontane's protagonist. I have suggested that *Schach*'s introspection is very limited – it is characterised by a tendency to fade out at the

critical moment and not push its questioning nature to logical conclusions. For purposes of comparison Emma's visit to the opera in Rouen offers an illustration. if not of extended introspection. then of reverie, which is also characterised by its limited nature. by the way the reverie is moulded by the central character to fit the image she has of herself. Analysis will show both similarities and differences in the way these characters conceive of themselves.

One of the most striking similarities between these two characters is their predilection for clichés. As has been suggested with reference to Schach, it is not only his view of his environment that is formulated through clichéd thought, it is also his conception of himself. Such a comment can quite clearly be applied to Emma as well. Both characters, of course, resort to that final cliché of escapism – suicide. The motivation is perhaps different: Schach's suicide derives manifestly from motivations that are corporate in nature, seen in Chapter 14 by his musings in the 'Ahnengalerie'. Emma's suicide has much more to do with individual disarray brought on by financial difficulties. Nevertheless, both characters' deaths are ultimately clichéd. Fairlie puts the point succinctly in Emma's case when she describes the suicide as 'the last stereotype of self-congratulation'.² The inability to break from clichéd conceptual thought will be traced in the investigation of the visit to the opera with the aim of showing how it is a hindrance to any form of clarity concerning the individual's conception of the self.

Two shared aspects of these characters' natures have been alluded to – their unquestioning acceptance of clichés and their self-manipulation. These can perhaps be brought together under a further thematic heading: the creation of superstructures of expectation. What is Schach's 'Ahnengalerie' experience if not the artificial setting-up of a set of familial strictures which clash with the broader, but for Schach less important, claims of statutory social duty? Similarly, Botho's encounter with the Hinckeldey memorial provides a set of social values

which he twists to justify his ensuing actions. Innstetten hopes to gain emotional validation for his actions by fighting a duel. In all of these instances, a framework of expectation is formulated according to which the characters react. Emma, and also Frédéric in *L'Éducation sentimentale*, can be seen to base many of their actions and, more importantly, their suppositions on a logic similarly derived from superstructures of expectation. The opera scene provides multiple examples of such expectation, its creation, and how it is manipulated by the protagonist. Culler, in his discussion of Emma's reading habits in the novel, says that Flaubert allows: 'a cliché to occupy the centre stage without subjecting it to any of the critical scrutiny or ironic experiment which apply in other cases'.³ The opera scene is in many ways reminiscent of Emma's reading – it is, after all, closely linked with a novel that Emma has already read whilst in the convent – but it will become evident that Flaubert *does* subject this opera scene to intense critical scrutiny, a scrutiny that differs widely from the reaction of the protagonist to the event in question.

In one respect Emma's reverie at the opera raises a new question as regards character motivation, albeit one which is not so much an issue in *Schach von Wuthenow*. This is the issue of *authenticity*, the quest to locate a bedrock of feeling, which will provide the characters with a solid grounding for the superstructures of expectation which they erect. Emma's life is consistently seen by herself as a quest for emotional fulfilment, a quest which fails repeatedly. The opera scene will provide several examples of such a search, and will also demonstrate how the premise upon which she bases it is fundamentally flawed, and thus leads only to deception and failure. The quest for authenticity reveals more often than not an inauthenticity which underpins the nature of Emma's whole being.

Madame Bovary: Part Two, Chapter 15

The visit to the opera is one of the major scenes in the novel, in which Emma, to aid her convalescence after her long illness, has been persuaded by Homais and Charles to come to Rouen to hear Lagardy, the famous tenor, sing. Neither Charles nor Emma is aware as yet that they are to see a performance of *Lucia di Lammermoor* by Donizetti, based on a work which Emma has read during her childhood education in the convent.

Structurally, this chapter can be subdivided into three distinct phases: the initial 'scene-setting' so to speak – the waiting to enter the opera house, the characters taking their places, the orchestra tuning up and the curtain up. Following this is the depiction of Emma's reaction to the opera, and specifically her reaction to the tenor, Lagardy. Finally, Emma's identification with, and interest in, the opera is abruptly cut short by the unexpected arrival of Léon, after which the characters leave the opera before its conclusion. This chapter will deal with each section in turn, with particular attention to the middle section in which the processes of Emma's identification are displayed in detail.

The most striking technical effect in the introductory passage is the reduction of individuals to the status of objects. Instead of referring to the people waiting to enter the opera house by describing them as living, individual beings, Flaubert chooses to describe them in a way that tends to deny their humanity, as if the people are unthinking objects (p.290):

La foule stationnait contre le mur, parquée symétriquement entre les balustrades.

This technique continues in the description of the crowd's physical feelings and actions, so that the reaction of the reader is not to see these people as individuals but rather as an anonymous, rather amorphous group, in which all sense of personality and uniqueness is eliminated. Indeed, whereas the people are objects,

it is the objects which seem to be animated (p.290):

Il faisait beau: on avait chaud: la sueur coulait dans les frisures; tous les mouchoirs tirés épongeaient des fronts rouges; et parfois un vent tiède, qui soufflait de la rivière, agitait mollement la bordure des tentes en couil suspendues à la porte des estaminets.

This juxtaposition is taken even further by associating the crowd with the 'exhalaison' from a neighbouring street which smells of tallow, leather and oil. Is a comment thus implied concerning the crowd? Léon Bopp points out that everything in this section of text is in movement, although he does not draw any conclusions from this remark.⁴ He sees this description as a first sketch of Rouen in which much of the action of the third part of the novel is to take place; however, the focus of the narrator on the Rouen inhabitants ought to be stressed since it impinges on the following descriptions of the audience in the theatre.

It is also worth noting that it is in this paragraph that the reader not only gets to know which opera Emma and Charles are to see, but presumably the protagonists too only realise it at this time, as the opera's title is on the posters around the theatre: **Lucie di Lammermoor**. No mention is made of a reaction by Emma to this information, so it is possible to assume that Emma does not realise immediately that it is a performance of a work that she already knows, namely the novel **The Bride of Lammermoor** by Scott. Indeed, the bait that Homais and Charles have used to entice Emma to come to the opera is that Lagardy is singing, and it seems probable that Emma's primary fascination still lies with the singer and only to a lesser extent with the opera and its source.

The second paragraph homes in on the protagonists. Emma, wishing not to appear provincial by arriving too early, suggests they take a walk, but Charles's posture during this walk – he holds onto the tickets with his hand in his pocket for fear of losing them – gives the reader the very impression of ridicule that Emma had wanted to avoid. Charles displays his provincial background, perhaps

he has been overly influenced by Homais's talk of crime in the big city...

Is there a slight ironic dig by the narrator when he informs the reader that Emma's heart beats more rapidly 'dès le vestibule' (p.291) or is this a natural reaction that one might expect upon entering a theatre? Bopp suggests that this might be a result of her illness, for which he can give no evidence, or that this reflects her emotional nature, which seems much more likely (Bopp, p.345). Whatever the cause of the accelerated heart-beat, the narrator provides the reader with a clear explanation of her subsequent thoughts and actions (p.291):

Elle sourit involontairement de vanité, en voyant la foule qui se précipitait à droite par l'autre corridor, tandis qu'elle montait l'escalier des *premières*.

Rousset offers a very interesting analysis of those moments in the novel in which Emma's point of view is characterised by this spatially raised position. The best known of these moments is, of course, the 'Comices Agricoles' scene, which is indeed the scene that Rousset analyses in greatest depth. Clearly the opera scene is closely related to the 'Comices Agricoles'; the spatial organisation is exactly the same – Emma is raised up above what she sees as the 'plebeian' crowd. The following comment by Rousset can thus be applied effectively to the opera scene: 'La vue plongeante a un double avantage: elle sert d'abord à renforcer l'ironique éloignement avec lequel l'auteur traite le rassemblement agricole [in this case the crowd below and the performance on stage], et, par contre-coup, l'idylle qui s'y mêle en surimpression; elle traduit en outre le mouvement d'élévation qui caractérise l'entrée d'Emma dans la vie passionnelle'.⁵ The two basic tenets contained in this quotation will be amply exemplified in the following analysis of the opera scene. The author's treatment of the crowd has already begun to emerge in the choice of de-humanising vocabulary; Emma's highly subjective conjectures will be investigated, especially for their tendency to blunt any critical self-analysis.

In this passage above 'la foule' is not a classification that derives from the narrator: rather it depends on Emma's conception of social hierarchy. The reader is left in no doubt as to the thoughts of the protagonist in the quotation above, even though the comments remain in the third-person narrative form. This sentence is a good example of the interplay between the separate discourses that was mentioned above. The first clause is clearly in the domain of the omniscient narrator who informs the reader of Emma's vanity (of which she is unaware).⁶ As the sentence proceeds, however, the mode of narration modulates into a style which seems very close to *style indirect libre*, concluding with the depiction of Emma's vain thoughts. Flaubert's skill lies in the fact that this modulation is accomplished in the same sentence; the break between the modes of narration is invisible. Emma is, of course, already beginning the process of submerging herself in a fantasy world, which is to dominate the rest of the evening in the theatre. The fact that she is fantasising is amply corroborated by her actions and thoughts (p.291):

Elle eut plaisir comme un enfant à pousser de son doigt les larges portes tapissées; elle aspira de toute sa poitrine l'odeur poussiéreuse des couloirs, et, quand elle fut assise dans sa loge, elle se cambra la taille avec une désinvolture de duchesse.

The regression is made clear – Emma is, in many ways, returning to a child-like state of unquestioning empathy. Several points should be made in conjunction with the above quotation. The fact that Emma can breathe in the dusty smell with such evident relish is not as surprising as Bopp thinks: 'mais au théâtre, Emma ne respire que de la poussière, et l'on s'étonne qu'elle y trouve quelque agrément' (*Commentaire sur Mme Bovary*, p.345), because it neatly illustrates Emma's ability to interpret 'reality' as she wishes. Schach disturbs the dust in Wuthenow but consciously applies a very particular symbolic meaning to it, namely that he is not living up to family tradition. Far from being unpleasant to Emma, the smell is

one which evokes the romance of the theatre, a romance in which she indulges as she leaves the crowd downstairs. However, what the reader can discern is further evidence of two narratives running side by side – 'poussièreuse' is clearly an explanatory adjective supplied by the narrator for the reader. Emma has a different conception of what she is smelling; certainly it does not register that she is smelling dust, yet this is the narratorial information given to the reader, hence Bopp's astonishment. By the time she takes her seat, she has managed to block out the reality of the situation and see herself as a duchess. This is, of course, highly ironic, for Emma is creating a role for herself which harks back to another seminal experience in her life, the ball at La Vaubyessard; however, she is doing so in a place dedicated to role-playing: the theatre. Emma is completely unaware of such irony. This creation of a role can be seen in comparison to the role that Schach creates for himself in the 'Ahnengalerie'. In both cases an outer stimulus is used by the characters to provoke a certain inner state of mind. As we can see in Flaubert's case here, the juxtaposition of the choice of narratorial vocabulary: 'poussièreuse' contrasts with the character's instinctive assessment of the situation.

The following paragraph uses the same technique noticed earlier in the description of the people waiting to enter the theatre. Instead of describing the audience as individuals or even as people, Flaubert suggests a crowd of 'non-individuals' by focusing, for instance, on individual actions in a generalised and impersonal manner: 'on tirait les lorgnettes de leurs étuis' (p.291), or by lumping together expressions: 'On voyait là des têtes de vieux, inexpressives et pacifiques' (p.291). The paragraph seems to be a criticism by the narrator of the Rouen businessmen, who have supposedly come to the theatre to relax but cannot help continue talking business (p.291):

Ils venaient se délasser dans les beaux-arts des inquiétudes de la vente; mais n'oubliant point *les affaires*, ils causaient encore coton, trois-six ou indigo.⁷

The author refers to their appearance in terms that reflect their business concerns. hence these 'têtes de vieux...ressemblaient à des médailles d'argent ternies par une vapeur de plomb' (p.291). Certainly, such comments cannot be attributed to the protagonist's consciousness; high-flying businessmen would be more likely to appeal to her rather than cause such ironic debunking. Nor would Emma, sitting in the circle, be able to hear their discussions. This is a clear example of text very much in the domain of the narrator, which is at odds with Sherrington's contention that this scene is presented solely from the perspective of the protagonist.⁸ Emma admires the young men strutting around below her, who are characterised by their costumes: 'cravate rose ou vert pomme...gants jaunes'. (Rodolphe we remember, was wearing similar gloves the first time Emma met him.)

Third-person narration continues with the description of the orchestra's entrance. Flaubert chooses onomatopoeic phrases to reflect the cacophony of their tuning up, focusing on this rather than on the overture which is not mentioned at all. Phrases are clipped short to heighten the speed of the narration and the scenery and action of the first scene are described with no comment. Flaubert is not attempting a résumé of the opera, his aim is to depict Emma's, and to a much lesser extent Charles's, reaction to it.

With the beginning of the following paragraph, it immediately becomes clear that this visit to the opera will mean more to Emma than might have at first been supposed, for it is now that she recognises the work in question (p.292):

Elle se retrouvait dans les lectures de sa jeunesse, en plein Walter Scott.

The switch to Emma's thought patterns is brusque, suggesting that she herself recognises the story in a flash. It is clear that the jolt that Emma feels is caused

by the recognition of the subject matter of the opera. The effect of this recognition is to transport her beyond the confines of the theatre, as her imagination springs into action and fosters the illusion of a world more potent than the scenery could hope to create. Emma clearly *adds* to the image presented on stage, seeing the fog of the highlands, and adding to the sounds from the orchestra, she imagines bag-pipes (p.292):

Il lui semblait entendre, à travers le brouillard, le son des cornemuses écossaises se répéter sur les bruyères.

Again, the embellishment of what is presented to her is similar to the manipulation that we observe in Schach's response to the pictures in the 'Ahnengalerie'.

The narrator indicates that because she has read the novel, Emma is able to follow the libretto 'phrase à phrase', which is important because she will identify closely with the story of hopeless love as it evolves on the stage. This theme is, of course, one of the reasons why Flaubert chose this particular opera. Moreover, the opera existed not only in the original Italian form as composed by Donizetti, but also, conveniently, in a French translation, so that Emma would at least be able to comprehend the libretto. We can assume that the opera is being presented in French because the title on the posters outside the theatre indicates this to be the case. Even so, as Daniels points out, the Italian librettist Cammarano had severely truncated the original text by Scott.⁹ (The first 30 of the 35 chapters of **The Bride of Lammermoor** are omitted in the opera.) Thus Emma's apparent following of each phrase might appear to be rather far-fetched, as she is experiencing a revised text at two removes from the original – from the English into Italian, and from Italian into French. The most satisfactory explanation is that her imagination has already taken her back to a re-living of the story as she knows it from the novel, as if she were by-passing the opera to experience the text of the novel once more.¹⁰ It is this association with Scott

which triggers Emma's emotional reaction. That this should be so can be seen in the progression that the narrator records. First comes the recognition of the text as by Walter Scott (see quotation above), followed by the awakening emotion, indefinable at first (p.292):

D'ailleurs le souvenir du roman facilitant l'intelligence du libretto, elle suivit l'intrigue phrase à phrase, tandis que d'insaisissables pensées qui lui revenaient se dispersaient aussitôt sous les rafales de la musique.

Emma's increasing empathy is rendered by the narrator in a simile which captures the interplay between the music and her emotions with a physical intensity (p.292):

[Elle] se sentait elle-même vibrer de tout son être comme si les archets des violons se fussent promenés sur ses nerfs.

Having indicated quite clearly the effect that the spectacle is having upon the protagonist, the narrator now relativises that reaction. Emma has lost the notion that she is watching an illusion, but in the following comments – which still show the ever-increasing involvement of the protagonist – the fact that it *is* an illusion is brought to the fore (p.292):

Elle n'avait pas assez d'yeux pour contempler les costumes, les décors, les personnages, les arbres peints qui tremblaient quand on marchait, et les toques de velours, les manteaux, les épées, toutes ces *imaginationes* [my italics] qui s'agitaient dans l'harmonie comme dans l'atmosphère d'un autre monde.

The list of items which one traditionally associates with the theatre, and even more so the trees which tremble as the actors pass them, is a marvellous means of highlighting the fact that what is presented is an illusion. (Bopp simply states 'Ah! l'ironie de Flaubert!' p.348.) The narrator informs the reader of the impact that this has on Emma's imagination and follows this with an ironic phrase 'un autre monde'. For the narrator and reader the 'other world' is that of the spectacle, the illusion presented on stage in contrast to the 'reality' of the theatre, the audience, Rouen; in respect of Emma's consciousness the phrase perhaps has a

broader meaning – Bopp suggests that Emma is hearing an echo of her own aspirations, and Daniels likens the effect that the opera has on her to a further act of adultery.¹¹ This sentence again contains the double perspective that is so important for the comprehension of the text. Presumably, the reader is witnessing those details which the spectators also witness – the trees trembling because they are artificial, stage, trees. Emma, however, does not see them in this light. She might be aware of their trembling, indeed it is difficult to imagine how she could not see it, yet it does not register on her mind, because her fantasy has transported her to another world. This example of two discourses running parallel differs slightly from the example already discussed, for the narrator retains greater control over this sentence – it does not modulate into *style indirect libre*.¹² This double perspective, with its almost brutal discrepancy between what a character sees and what the narrator obliges the reader to know, is more characteristic of Flaubert than Fontane.

Attention is now switched to the action on stage as Lucie appears. This movement of focus – to and from Emma's thoughts to the spectacle in front of her – continues throughout the passage. Simple juxtaposition is one of the most effective ways of drawing attention to the extent of Emma's flights of fancy. (Daniels suggests that Flaubert may well have got hold of a copy of the score to make sure that he gets the details of the opera correct – Lucie's cavatina, 'Que n'avons nous des ailes', echoed in the text, is indeed in G major, p.295.) The emotions portrayed by Lucie on stage are assimilated by Emma (p.292):

Elle se plaignait d'amour, elle demandait des ailes. Emma, de même, aurait voulu, fuyant la vie, s'envoler dans une étreinte. Tout à coup, Edgar Lagardy parut.

The wish is typically contradictory – on the one hand it is a desire for freedom and escape, on the other, this escape must be enclosed in an embrace: it is not escape for escape's sake, but for an overwhelming love that obliterates the outside

world. Here we witness, for the first time in this scene, a desire for an intensity of emotion that characterises all of Emma's obsessions. It is an intimation of the quest for a bedrock of feeling, for experiential authenticity. However, this short moment of identification with the female protagonist is swept aside by the presence of Lagardy, who from this point onwards will almost totally dominate Emma's reverie. This pattern of identification with the soprano, only to forget her in the upsurge of empathy with Lagardy, is repeated (see pp. 61-72 below). Emma and Lucie however, have similar characters – both long for the dominating experience of all-powerful love – yet Emma is unable to concentrate on Lucie. Later, she will disparage her in a fit of flightiness which reveals the arbitrariness of her reaction to the opera itself.

It is the prospect of hearing Lagardy the famous singer that has enticed Emma to Rouen, supposedly to a one-off performance (although Léon later persuades Emma to stay in Rouen for a further performance; this may be a slight inconsistency) before she knows anything about the opera itself. Emma's infatuation stays centred on the tenor, even when she does recognise the opera as the story that she read in her childhood. Other figures in the opera are hardly mentioned, let alone the conductor or members of the orchestra, who are referred to by their instruments, if at all, in the de-humanising technique already mentioned. In fact, apart from Emma, Charles and later Léon, Lagardy is the only other 'person' to be mentioned in this chapter. There is a possibility of confusion concerning Emma's empathy due to the fact that both tenor and character in the opera share the same name. How can one say whether Emma identifies with the singer or the character he portrays on stage? However, Flaubert has perhaps overcome this confusion by the subtle use of a different spelling of the first name. In the opera the tenor role is that of Edgard Ravenswood. However, throughout the passage the tenor's first name is used: Edgar Lagardy. A tiny difference perhaps, but one which is suggestive in its

implications. (This tiny detail becomes even more intriguing when one remembers that in the Scott novel the hero's name is also Edgar_. and one wonders whether Flaubert was thus further hinting at a link between Edgar Lagardy, Edgar Ravenswood of the novel and Emma, by-passing the role contained in the opera as Emma seems to do...) Bopp too, notices that both actor and character share the same christian name (he does not notice the difference in spelling) and reflects that this constitutes a 'curieux mélange de "fiction" et de "réalité" aux yeux d'Emma' which is indicative of a general tendency she exhibits during this passage. He broadens this idea to include the whole novel as a mixture of fiction and reality, drawing on Flaubert's creation of Emma as a composite figure from many real figures in Flaubert's own life. This makes the mixing of reality and fiction even more confusing for the reader (Bopp p.348). Thematically, the infatuation with Lagardy is of paramount importance, because it is a precursor of the appearance of Léon and acts as a conditioning emotion which makes Emma all the more receptive to Léon's advances.

Lagardy's entrance is dealt with by the narrator, so that the reader's initial conception of him is not coloured by Emma's point-of-view. Bopp reacts to this paragraph quite differently, associating this description of the tenor directly with Emma's admiring point of view.¹³ However, Bopp has not been quite rigorous enough here, for, although the details which are highlighted by the narrator may also impinge on Emma's consciousness, as indeed they probably do, it is not possible to put this the other way round and say that it is because Emma notices these details that they are mentioned by the narrator. Indeed, this would devalue much of the irony that underpins the description of the tenor (p.292):

Il avait une de ces pâleurs splendides qui donnent quelque chose de la majesté des marbres aux races ardentes du Midi. Sa taille vigoureuse était prise dans un pourpoint de couleur brune; un petit poignard ciselé lui battait sur la cuisse gauche, et il roulait des regards langoureusement en découvrant ses dents blanches.

Emma might well notice the 'pâleurs splendides', but the subordinate clause shows that the narrator is already poking fun at Lagardy. The actor, a 'hot-blooded' southerner, looking like a marble statue...? Is the 'pâleur splendide' really his complexion or is it his make-up, or even the lighting? Is his 'taille vigoureuse' in a tight-fitting doublet an indication of a broad chest, or a fat stomach? And the way he rolls his eyes whilst showing his white teeth seems to indicate his over-acting (the narrator will come back to this), reminiscent more of traditional melodrama than anything else. The effect, in such an interpretation, is obviously satirical. The fact that these details can be interpreted in several ways is indicative of the dual narrative that is being created. On the one hand there is the narrator's amused and ironic detachment, on the other is Emma's increasing fascination. If the above sentence is read as belonging more to the domain of the protagonist than the narrator, then the effect is to highlight Emma's lack of judgment – she sees things in terms of crass cliché, worthy of inclusion in the 'Dictionnaire des idées reçues'.¹⁴

The initial impressions of Lagardy are followed by an account of his reputation. Again this is covered by means of narratorial summary and is not presented through the medium of Emma's consciousness. However, it is almost certain that Emma is aware of his reputation – it is not clear whether she is present when Homais discusses Lagardy (p.289) – and, due to its extreme romantic nature, she is enraptured by it. The narrator presents the reputation initially without comment: 'on disait que...', but follows it by recounting how Lagardy puts this reputation to use to increase his fame. By giving such information – which presumably Emma is *not* aware of – the narrator not only undermines the reputation itself, portraying it as kitsch, but also Lagardy is exposed as a charlatan, a word that the narrator himself uses (pp.292-3):

On disait qu'une princesse polonaise, l'écoutant un soir chanter sur la plage de Biarritz, où il radoubait des chaloupes, en était devenue amoureuse. Elle s'était ruinée à cause de lui. Il l'avait plantée là pour

d'autres femmes, et cette célébrité sentimentale ne laissait pas que de servir à sa réputation artistique. Le cabotin diplomate avait même soin de faire toujours glisser dans les réclames une phrase poétique sur la fascination de sa personne et la sensibilité de son âme.

The paragraph concludes with a return to the description of the singer, but it is noteworthy that the narrator employs the de-personalisation technique that has already been used so frequently in this passage. Lagardy is viewed in terms of his 'bel organe' and his 'imperturbable aplomb'. Bopp questions whether there might not be a hint of authorial jealousy behind the comments the narrator makes (see Bopp, p.349), a little rancour towards actors in general, but this perhaps over-stresses the irony directed at this figure and does not take account of the hint of admiration that also creeps into the description (p.293):

Un bel organe, un imperturbable aplomb, plus de tempérament que d'intelligence et plus d'emphase que de lyrisme, achevaient de rehausser cette admirable nature de charlatan, où il y avait du coiffeur et du toréador.

The effect of such comments by the narrator is, of course, to create an image in the reader's mind which will then differ from the image of Lagardy held by Emma. The narrative is able to reflect her inner thoughts which will be seen as illusions, without any heavy-handed interventions by the narrator. This information on Lagardy has all been provided by the narrator with the specific intention of colouring the reader's reaction to this figure for the rest of this scene. In other words a *third* level of discourse has been introduced, a metaperspective, where comment by the narrator will not be needed, it can simply be implied through presentation of Lagardy's over-acting.

The next paragraph is a classic example of the movement in the narrative from the third person narrator to the thoughts of Emma, conveyed in *style indirect libre* concluding with the sudden drawing back from the protagonist's consciousness with a phrase that undermines it. The initial focus is still on Lagardy and his antics, which are again seen as comic and are described in terms

of over-acting – the transitive verb 'enthousiasmer' stresses how the audience react to the spectacle before them. The structure of the sentences first of all reflects his rapid over-dramatic movements, but as the sentence develops, it seems to transfer from the consciousness of the narrator to Emma's consciousness. 'Douceur infinie' is a term which one would tend to associate with Emma's interpretation of the scene, the focus on the 'cou nu', full of sobs, is the physical image which is to lead to Emma's physical reaction. This is a common Flaubertian technique – the precise selection of detail to highlight the attention that a character is paying to something; one thinks of Charles's first meeting with Emma and his focus on her fingernails. Lagardy's acting encourages Emma's intense empathy (p.293):

Dès la première scène, il enthousiasma. Il pressait Lucie dans ses bras, il la quittait, il revenait, il semblait désespéré : il avait des éclats de colère, puis des râles élégiaques d'une douceur infinie, et les notes s'échappaient de son cou nu, pleines de sanglots et de baisers. Emma se penchait pour le voir, égratignant avec ses ongles le velours de sa loge.

Immediately this image conveys the intensely emotional, quasi-sexual reaction of the protagonist. (Scratching and scratches recur as images in the work – one thinks of the scratches on the plates depicting the story of Madame de La Vallière, another instance in which Emma is caught up in an image without being able to see the reality before her (p.95), or her scratching the table with the point of her knife in her frustration with Charles's boring conversation (p.126).) This physical image is followed by an increasing concentration on the thought patterns of the protagonist. The text moves ever closer to *style indirect libre*. This movement, which is so characteristic of Flaubert's style, makes it difficult to ascertain exactly where the narrator ends and the character's thoughts begin (p.293):

Elle s'emplissait le coeur de ces lamentations mélodieuses qui se traînaient à l'accompagnement des contrebasses, comme des cris des naufragés dans le tumulte d'une tempête. Elle reconnaissait tous les enivrements et les angoisses dont elle avait manqué mourir. La voix de la chanteuse ne lui semblait être que le retentissement de sa conscience, et cette illusion qui

la charmait quelque chose même de sa vie. Mais personne sur la terre ne l'avait aimée d'un pareil amour. Il ne pleurait pas comme Edgar. le dernier soir, au clair de lune, lorsqu'ils se disaient: "À demain: à demain!..."

From the focus on the physical reaction the text moves on to her emotional reaction which is specifically linked to the music she hears. This is followed by the curious simile concerning people shipwrecked in a storm. As a simile it is, to say the least, rather clichéd, and this raises the question of who is actually employing it? Is this a narratorial description of what the protagonist is feeling, or is it a simile which actually occurs to the protagonist? The simile is so 'romantic' in tone – 'romantic' in the sense that one would attribute to Emma's understanding of such a term – that ascribing it to the heroine would seem most appropriate. Unfortunately, the phrase is not in *style indirect libre* which occurs later, rather it is third person narration. If one associates this phrase with the narrator then it can only be described as excessive. However, the next sentences are quite clear as the narrator informs the reader directly of the psychological processes of the protagonist. Emma identifies with the plight of Lucie (the narrator does not mention Lucie by name here – she is not to be brought to the fore in the same way as is Lagardy), thinking back to her own experiences with Rodolphe. The narrator makes it quite clear that Emma is fantasising – the images, brought forth by the voice of the soprano, of her past life with Rodolphe are an illusion which charms her. Then the text switches to *style indirect libre* as her thoughts focus on her past experiences. Flaubert does not bother mentioning Rodolphe by name, he is confident that the reader will be able to follow Emma's thought patterns without any such aid. (Flaubert's use of *style indirect libre* is indeed bold. Often a slight clue can be seen in the conjunctions that are used to mark the beginning of passages, such as the 'Mais...' above. Instead of calling such words conjunctions they would be more adequately described as 'disjunctions' as they actually break with one mode of narration and move into another, although such movement is so fine as to be virtually imperceptible).

Emma's focus has now switched from Lucie to Lagardy (from the *character* of Lucie to the *person* of Lagardy) and she compares the love he portrays on stage to that of Rodolphe. Previous knowledge of Lagardy, introduced by the narrator, must contrast with Emma's reaction which will now dominate the text. However, Emma is incapable of dissociating the portrayal of emotion (which the reader interprets as false and pushed to ridicule) on stage, from the experience of her own past emotions. For her, the emotions she witnesses are real. Indeed, Lagardy's very over-acting may be the spur for Emma to reach such a conclusion; to her, over-acting represents a state of intensity which she subconsciously interprets as authentic. Her critical faculties seem to have vanished completely.

The narrator does not provide such overt comment on Lagardy in the remaining text as has gone before, and Emma will concentrate increasingly on the tenor. The text intensifies, breaking into direct speech which reflects the agitation of the protagonist. Her reverie is broken momentarily as the audience applaud (the narrator refers to the audience as 'Les bravos') and demand an encore. The potency of Emma's reflections is underlined by the fact that this interlude *is* so brief – the reality of the theatre impinges only slightly on her consciousness – and as soon as the music starts up again, she can return to the intensity of feeling that had gone before. This highlights her considerable powers of emotional projection, after all, the artifice of the situation could not be more clear – this is a repetition of the love scene, yet she is able to recreate, or even intensify the emotional surrender she previously felt. Structurally, the momentary interlude adds to the tension for the reader. The repeat of this particular scene on stage is briefly alluded to so as to pass quickly to the climax (p.293):

La salle craquait sous les bravos; on recommença la strette entière; les amoureux parlaient des fleurs de leur tombe, de serments, d'exil, de fatalité, d'espérances, et, quand ils poussèrent l'adieu final, Emma jeta un cri aigu, qui se confondit avec la vibration des derniers accords.

Bopp recognises that each of these moments in the scene on stage must remind Emma of her own life (see Bopp p.349). However, there is some debate as to how to interpret the connection between the lovers' *adieu* and Emma's cry. Bopp understands this as a sign that Emma is thinking of her own parting from Rodolphe and relates this cry to the one Emma makes as she sees Rodolphe's tilbury going past her window, having read his letter of farewell. Ringger, however, alluding to the repeated indications of Emma's physical association with the events on stage, views this moment quite differently, perceiving in her cry 'l'expression d'un orgasme camouflé en extase musicale'.¹⁵ Whatever the explanation, and both are possible, it is clear that at this particular moment Emma's identification is so strong that it breaks through the barriers of her inner mind and its imagination, into the 'reality' of the world that is outside it. Later in the novel the strength of her imagination is revealed in a similar way when she cries out whilst reading orgiastic novels (p.362). The vocabulary chosen echoes the earlier description of the way the music affects Emma: *vibration* and [elle] 'se sentait elle-même *vibrer* de tout son être comme si les archets des violons se fussent promenés sur ses nerfs'. Luckily, it is swallowed up by the final chords of the music. It is noticeable, therefore, that in the character's mind there is a total confusion of 'inner' and 'outer' worlds.

The following paragraph of direct speech is a good example of Flaubert's technique of deflating the intensity of Emma's inner-life, and thereby ridiculing it. In contrast to Emma's excessive identification is Charles's incomprehension – he cannot even understand the plot, let alone empathise with it. His ridiculous questions work not only on this level but also on a comic level – he thinks the music detracts from understanding the words. For Emma, of course, such witlessness irritates because it breaks the illusion. There is a subtle irony in Charles's total incomprehension of Lagardy's role as lover – he also completely

misjudged Rodolphe, and will misjudge Léon too.

As the spectacle resumes on the stage, Emma's identification is portrayed with more speed. There is no need for preparatory explanation by the narrator who sets the scene most briefly, then switching to concentrate on Emma's thought processes (p.294):

Lucie s'avancait, à demi soutenue par ses femmes, une couronne d'oranger dans les cheveux, et plus pâle que le satin blanc de sa robe. Emma rêvait au jour de son mariage; et elle se revoyait là-bas, au milieu des blés, sur le petit sentier, quand on marchait vers l'église.

Emma uses the picture presented to her as a springboard to return to memories of her own existence. The crown of orange blossom reminds her of her own bouquet of orange blossom, which she eventually threw on the fire before leaving Tostes. This, coupled with the white satin robe, brings forth memories of her own marriage. Lucie is being forced against her will to marry Lord Arthur Bucklaw, and initially Emma extracts this theme of a forced marriage and applies it to her own case. Emma uses the Scott/opera association in conjunction with her own past – she manipulates it to create a spurious comparison with that past; Lagardy is used also to project her fantasies into the future. The text moves into *style indirect libre* to portray her actual thoughts, which can be recognised by the abundance of remarks coming from the sphere of inner monologue, such as 'donc', and later the 'Ah!' and the dots to indicate a pause in her thinking '...' (p.294):

Pouquoi donc n'avait-elle pas, comme celle-là, résisté, supplié?

Of course, she has momentarily forgotten that she was not forced into marriage at all (at least the reader is not told of any pressure which her father might have brought to bear). Her decision to marry Charles was based on the feeling that this was a way of escaping the boredom she felt in the countryside, and she thought at first that she did love Charles. This is what triggers her next

statement (p.294):

Elle était joyeuse, au contraire, sans s'apercevoir de l'abîme où elle se précipitait...

Emma's memory of the period of her engagement and marriage contrasts with the feelings that she displayed at that time. She may well think now that she was happy, but this is a distortion of the reality, for, during that period, she did not manifest any real joy or happiness, rather she believed for a while that she had found love: 'l'anxiété d'un état nouveau, ou peut-être l'irritation causée par la présence ... avait suffi à lui faire croire qu'elle possédait enfin cette passion merveilleuse...' (page 99). Emma's thoughts are evidently far from the opera at this moment (p.294):

Ah! si, dans la fraîcheur de sa beauté, avant les souillures du mariage et la désillusion de l'adultère, elle avait pu placer sa vie sur quelque grand coeur solide, alors la vertu, la tendresse, les voluptés et le devoir se confondant, jamais elle ne serait descendue d'une félicité si haute.

Emma imagines her time at Les Bertaux, and perhaps her thoughts spread even further back to her childhood in the convent, as a paradise before the fall. This is clearly a strongly tainted memory. Bopp comments: 'Mais pareille erreur de mémoire est bien dans le caractère de cette femme névrosée, instable, et qui s' imagine toujours qu'elle a été ou qu'elle sera plus heureuse ailleurs, ou une autre fois' (see Bopp p.351). This is indeed the case. One might feel suspicious of the marvellous turn of phrase that this thought is presented in: '*souillures* du mariage et la *désillusion* de l'adultère.' It does not quite correspond to the protagonist's ability with language; it seems rather to belong to the more 'literary' mode of the narrator, even though it is placed in the inner monologue of the protagonist. Certainly if this is Emma's choice of words it seems safe to assume that she is unaware of the irony contained in them. Emma lists those qualities of her own character which would have flourished if only she had married the right sort of person: 'un grand coeur solide'. Such a person would have catapulted her to that

longed-for 'félicité' which she still desires. This is one of several nouns which Emma constantly uses to pinpoint the goal of her longings. It is an attempt to define the authenticity of emotion that she seeks. This is exactly what she thought Rodolphe would provide. until she found herself deserted. Of course, the one person in the novel who could be described as 'un coeur solide' is Charles. One of the deepest ironies of the novel is that Emma does not realise this. Emma's reverie has almost come full circle, so that with this notion of a wondrous state-of-being for which she longs but which she cannot attain, she actually returns to consider the opera before her. This progression of assumptions and memories is totally self-centred in that an external source is used to manipulate the imagination. Seen in this light one can draw a parallel with the manipulation of the inner-life which was observed as Schach contemplated the pictures of his ancestors. Emma's self-contemplation has conceived her as striving for an unattainable goal, a goal which she believes, for a moment, that art has created, and which does not exist. In this position of superiority, she now contemplates the spectacle before her (p.294):

Mais ce bonheur-là, sans doute, était un mensonge imaginé pour le désespoir de tout désir. Elle connaissait à présent la petitesse des passions que l'art exagérait.

The protagonist then, seems to have reached a moment of critical awareness concerning love and passion, and their portrayal in art. The moment is fleeting but important. Emma's reflections have moved momentarily on to another plane, but she is, as it were, being set up only to be knocked down at the end of the paragraph. She has progressed from merely identifying with the heroine of the opera, to looking down upon her (metaphorically and physically). She hesitates momentarily on the brink of insight, through a comparison of her own emotions with those on stage, but, of course, her criticism is directed outwards – it is the presentation on stage that is seen as lacking, not her own emotions. The possibility of learning a valuable lesson through a comparison with the opera is

thus missed. Emma displays a touch of hubris in her subsequent despising of what is presented before her, and it is interesting to note that the narrator takes over the narrative once again, to portray this new element in Emma's thinking, and also, finally, to puncture it (p.294):

S'efforçant donc d'en détourner sa pensée, Emma voulait ne plus voir dans cette reproduction de ses douleurs qu'une fantaisie plastique bonne à amuser les yeux, et même elle sourit intérieurement d'une pitié dédaigneuse *quand* [my stress] au fond du théâtre, sous la portière de velours, un homme apparut en manteau noir.

Emma is, of course, looking down upon Lucie initially; Lagardy is not on stage. It is highly ironic that until this instant, Emma has empathised overwhelmingly with something that is a reproduction, a portrayal of emotions she has felt. Yet at this moment, she stands above it critically, seeing the opera as an example of art exaggerating passion – Emma is momentarily disillusioned with passion itself. The subsequent appearance of Lagardy, noted above, shuts off such insight in the abrasive manner of the deflating devices which the narrator is so wont to use. This is not so much a 'fading of clarity' as a door being slammed shut. Lagardy's appearance has abruptly stopped Emma's momentary criticism. Her precarious critical distance is about to vanish, indeed we suspect this before it is made clear in the following paragraph. We note that it only needs Lagardy to appear for this to take place – another indication of the power of the image of the man upon Emma's consciousness, as opposed to that of Lucie. Bopp suggests that the black cloak might remind Emma of the cloak that Rodolphe used to wear during their meetings in the back garden, or even the cloak that Léon wore the day he left Yonville (see Bopp, p.352). This may well be so. But it is important to note that such garb is also the most clichéd of theatrical costumes; in other words, Emma's attention is grabbed, and her empathy will be aroused, by the most banal of theatrical appearances.

The narrator fills the ensuing text with images of Lagardy and the rest of the

opera cast in full flood, and the effect is clearly comic (pp.294-5):

Edgar, étincelant de furie, dominait tous les autres de sa voix plus claire; Ashton lui lançait en notes graves des provocations homicides; Lucie poussait sa plainte aiguë; Arthur modulait à l'écart des sons moyens, et la basse-taille du ministre ronflait comme un orgue, tandis que les voix de femmes, répétant ses paroles, reprenaient en chœur. délicieusement.

(This is the first and last time the reader experiences the other protagonists of the opera on stage). The language chosen by the narrator clearly contrasts with the vocabulary one would normally associate with the opera, and it presumably highlights their over-acting. Thibaudet points out the unusual use Flaubert makes of the adverb 'délicieusement' which gains in resonance and weight due to the spatial gap caused by being moved from the verb to the end of the sentence, from which it is separated by a comma.¹⁶ The sentence above is again one of complicated, intertwining modes of narration. Analysing such a sentence is perforce very subjective; however, it seems that phrases such as Lucie's 'plainte aiguë' and the description of the chorus's singing 'délicieusement' have more to do with Emma's mentality than with the narrator's, whereas the intrinsically comic tone of Ashton who 'lançait en notes graves des provocations homicides' and the bass who 'ronflait comme un orgue' cannot possibly be associated with Emma's consciousness. The scene is summed up by using the de-personalising technique already noted; here, a means of emphasising the dual nature of the spectacle one last time before Emma's reaction is dealt with (p.295):

Ils étaient tous sur la même ligne à gesticuler; et la colère, la vengeance, la jalousie, la terreur, la miséricorde et la stupéfaction s'exhalaient à la fois de leurs bouches entrouvertes.

The choice of words is telling – the verb: 's'exhaler' captures the image of the cast singing, yet focuses to such an extent on their mouths that their faces, their identities are blurred beyond recognition.

Continuing in this mode of narration, attention is again switched to the tenor.

The narrator's description of him is important, for it will be contrasted with Emma's vision of him in the following sentence (p.295):

L'amoureux outragé brandissait son épée nue: sa collerette de guipure se levait par saccades, selon les mouvements de sa poitrine, et il allait de droite et de gauche, à grands pas, faisant sonner contre les planches les éperons vermeils de ses bottes molles, qui s'évasaient à la cheville.

Here is another subtle indication that Lagardy is perhaps a rather portly singer, who revels in the chance to swagger on stage. The details that have been picked out seem to imply a parody of that image so beloved by Emma, the gentleman/knight. The red spurs (surely an incongruous colour) will play on Emma's sub-conscious memory of her school-girl fantasies and the boots may well remind her of Rodolphe's footwear. The boots contrast, of course, with Charles' habitual shoes. Lagardy's stamping across the boards serves to remind the reader that this is all taking place in a theatre, a reminder intended, no doubt, to contrast with Emma's subsequent fantasising; indeed, it seems that Emma's conjectures are set off by the boots, hence the stark juxtaposition between the noise they make and Emma's thoughts (p.295):

Il devait avoir, pensait-elle, un intarissable amour, pour en déverser sur la foule à si larges effluves.

It is noteworthy that the narrator has felt it necessary to include 'pensait-elle' in the above sentence. This contrasts to some extent with the bold, almost invisible, modulation from one form of narration to another already noted. Perhaps it is because this sentence comes in the middle of a long description of the tenor and would not have made sense otherwise. Above all, it is a clear instance in which Emma's critical faculties are contrasted implicitly with those of the reader, in respect of the narrator's depiction of the character on stage. Emma's comment reinforces the suspicion that the reader already has – Lagardy is over-acting – however, she interprets this quite differently and very subjectively. The text makes no suggestion that the crowd is affected in the manner Emma believes it is.

She is, of course, transposing her own reaction onto the crowd in general. Implicitly, the reader is being asked to weigh up Emma's judgments against those of the narrator. Emma sees in Lagardy's acting a sign of the depths of passion that she wishes to find through a man (the 'félicité' already mentioned), and she seems incapable of distancing herself critically from the spectacle of the man that the reader knows she is witnessing, whereas she *can* step back from Lucie's situation to criticise that. Having kept the tone of the sentence in reported speech, the text is to remain for a while under the control of the narrator until it develops into *style indirect libre*, building into a climax as her thoughts become ever more extravagant (p.295):

Toutes ses velléités de dénigrement s'évanouissaient sous la poésie du rôle qui l'envahissait, et, entraînée vers l'homme par l'illusion du personnage, elle tâcha de se figurer sa vie, cette vie retentissante, extraordinaire, splendide, et qu'elle aurait pu mener, cependant, si l'hasard l'avait voulu.

The narrator explains to the reader the psychological process taking place in the heroine. This contrasts with the mode of narration which has gone before, where an ironic narratorial voice has been juxtaposed with the emotional flow of the protagonist and the conclusion to be drawn has largely been left to the reader. The moment of critical clarity, noted above, has clearly vanished, and she is fully under the spell of 'art' once more. The narrator, however, specifically indicates that this is a pretence – using such words as 'rôle' and 'illusion' – and makes clear that Emma cannot discern the true nature of what she sees before her, but recreates her own scenario through the power of her own imagination. The words have a double interpretation – Emma's and the narrator/reader's. By envisaging the spectacle before her in this way, she is able to move from her knowledge of the character that Lagardy plays – Edgard Ravenswood – to the person of Lagardy himself, attributing the associations with the character to the person. The composite figure that emerges in Emma's mind is her ideal lover and partner, a shadowy figure who reappears, for instance, in Emma's visions of the ideal

lover when she writes to Léon. There is still no doubt in her mind that such a reality might, indeed must, exist, and she blames that catch-all villain, chance, for the fact that it has not come about. (Charles, of course, at the end of the work will also seek to place blame elsewhere, although he will use the more powerful notion of 'fatalité'). With this most clichéd of imputations the third-person narrator is replaced by *style indirect libre* drawing the reader in to Emma's fanciful cogitations (p.295):

Ils se seraient connus, ils se seraient aimés! Avec lui, par tous les royaumes de l'Europe, elle aurait voyagé de capitale en capitale, partageant ses fatigues et son orgueil, ramassant les fleurs qu'on lui jetait, brodant elle-même ses costumes; puis, chaque soir, au fond d'une loge, derrière la grille à treillis d'or, elle eût recueilli, béante, les expansions de cette âme qui n'aurait chanté que pour elle seule; de la scène, tout en jouant, il l'aurait regardée!

The above fantasy contains many of the major facets of the protagonist's desires. Had they known one another, they would have loved one another, the falling in love is assumed – a *coup de foudre*. (In reality, none of Emma's relationships with men ever begin like this.) Emma has frequently dreamed of travel, although she has never really travelled anywhere. In a previous scene, Léon and Emma have discussed the mountains and the sea – neither of which either has ever seen (see p.146). Not only does Emma dream of travel, but this travel is from capital to capital, again reflecting a desire Emma has long harboured to go to Paris, which she never does. The love she dreams is one of self-abasement to the superior man, who, in recompense for her devotion, would bestow his adoring love upon her. Collas interprets this desire for a stronger man as an indication of Emma's essentially weak and insufficient nature.¹⁷ Bopp wonders whether the odd tense of 'les fleurs qu'on lui jetait' might not reflect 'une audacieuse anticipation, presque hallucinatoire, d'Emma, substituant un indicatif à un conditionnel' (p.353) which would fit very well with Emma's subsequent semi-delirious conjectures. It does stress how real her illusions are to her. Ironically, Emma's fantasy has come full circle, so that she now considers the situation in

the theatre itself, and it is at this point that the fantasy threatens to find public expression (p.295):

Mais une folie la saisit: il la regardait, c'est sûr! Elle eut envie de courir dans ses bras pour se réfugier en sa force, comme dans l'incarnation de l'amour même, et de lui dire, de s'écrier: "Enlève-moi, emmène-moi, partons! À toi, à toi! toutes mes ardeurs et tous mes rêves!"
Le rideau se baissa.

This moment echoes the previous moment in which Emma's empathy has burst through her exterior mask – the 'cri aigu' brought about by the lovers' parting. The structure of the first sentence is noteworthy – the narrator suggests this is a moment of delirium, the imperfect tense in *style indirect libre* brings the reader closer to the thought pattern of the protagonist, and finally, the audacious present tense indicates Emma's actual thoughts. This movement, from the outer narrative to the inner thought patterns of the protagonist heightens the climactic intensity of the moment, driving the hyperbole to its peak. The same structure is used in the ensuing sentence ending in the extended direct speech, which is then whipped away by the sudden de-flating one-line paragraph. Emma believes she sees the 'incarnation de l'amour' beckoning to her, only for it to disappear, a figment of her imagination.

Following on from this most intense moment of Emma's cathartic experience, the sudden plunge back into the atmosphere of the theatre is extremely trying for her. The description of this atmosphere: 'L'odeur du gaz se mêlait aux haleines; le vent des éventails rendait l'atmosphère plus étouffante' (p.295) implies the constriction that once again threatens to envelop Emma. The falling curtain brutally hiding the object of her fantasies symbolically echoes the rupture from Rodolphe. She is again on the verge of a breakdown (pp.295-6):

Emma voulut sortir; la foule encombra les corridors, et elle retomba dans son fauteuil avec des palpitations qui la suffoquait.

The crowd, that amorphous indistinguishable group, is partly responsible for the

crisis that threatens to overwhelm the protagonist. There is perhaps an early suggestion here that Emma's imaginary life, her fantasy, is restricted by social strictures and that, however much she herself is responsible for her own final suicide, the oppression of society contributes towards that outcome. This is a point of view which Flaubert manifestly supports throughout the work. Fate might be blamed for failure by both Emma and eventually Charles, whose hyperbole effectively discounts any possibility of such an interpretation; but nevertheless, Flaubert includes much information which indicates that Emma *is* trapped in a constricting and unforgiving society. Homais is the representative *par excellence* of such social values.

On Charles's return with the drink (half of which he has spilled down a lady's back) Emma is to learn that Léon is at the theatre and is on his way to pay his respects. This news ushers in the third section of this chapter. The conjunction of Lagardy – a man in whom she believes she would find the love she has always sought – and Léon, whom she loved but only admitted this to herself when it was too late and he was on the point of leaving to continue his studies, is of paramount importance. As will be seen, the attention that Emma previously focused on Lagardy is switched to Léon; it is done in a quite blatant, and for the reader who has experienced the protagonist's inner turmoil, quite shocking manner. In fact, the switch of attention is logical. A progression has taken place, starting with the reputation of the tenor which has drawn Emma (and Charles) to the opera, the intensity of Emma's emotional identification has been heightened by the unexpected revelation that she knows and can identify with the story of the opera and its protagonists; this involvement between viewer and stage has built up to a point where Emma can no longer discriminate between her fantasies and the spectacle before her, a spectacle which then interrupts her fantasies by reasserting itself (curtains dropping and so on), and finally, into this morass of confused emotion, comes the very physical presence of one whom she has already

loved. The opera, and even more so, Lagardy, have placed Emma in a mental state in which she is receptive to Léon. His physical presence over-rides the influence of Lagardy, now so far away on stage, and comes to dominate her consciousness. However, there is more than the merely physical – Léon actually incorporates some of those stock fantasies that she has built up around Lagardy. Her desire to travel from capital to capital has been noted; Léon is returning from Paris where he has studied Law. Léon is well aware of Emma's fondness for distant places from the many discussions they had in Yonville, so he plays on the fact that she will now perceive him as a 'man of the world' in his bearing and manner towards her. This, coupled with the physical presence of a man she once loved, has a devastating effect on Emma (p.296):

Il tendit sa main avec un sans-*façon* de gentilhomme: et madame Bovary, machinalement, avança la sienne, sans doute obéissant à l'attraction d'une volonté plus forte.

As the opera continues, Emma, in stark contrast to her previous demeanour, pays it little attention. 'Sans doute' perhaps indicates the intensity of confusion that afflicts her at this time. We note the difference in the effect of the instruments, which had previously affected her so much, and which was highlighted by the simile comparing the bowing on the string instruments as playing on her nerves (p.297):

[...] tout passa pour elle dans l'éloignement, comme si les instruments fussent devenus moins sonores et les personnages plus reculés.

The narrator too, ignores the stage to concentrate on the thought processes of the protagonist. By remembering the events of the past with Léon – the cards, the walk to the wet-nurse, their reading together and their *tête-à-têtes* by the fire, she comes to consider the love she once had for Léon, a love which she refers to in quite different terms from those she used in her fantasies of Lagardy (p.297):

[...] tout ce pauvre amour si calme et si long, si discret, si tendre, et qu'elle avait oublié cependant. Pourquoi donc revenait-il? Quelle combinaison d'aventures le remplaçait dans sa vie? Il se tenait derrière elle, s'appuyant de l'épaule contre la cloison; et, de temps à autre, elle se sentait frissonner sous le souffle tiède de ses narines qui lui descendait dans la chevelure.

This evocation of her love contrasts with her almost violent adoration of Lagardy. Such an image of love might well surface momentarily for Emma – this is after all the impression she still has of Léon, as a discreet lover too shy to admit his love – however, she herself has changed greatly since the early days in Yonville, and such holding-back will not do. There is the customary question addressed to fate, as if some exterior force were responsible for bringing these two together again, when, in fact, this is purely the role of chance, or even probability, given that Rouen is not a large town, so that the attraction of Lagardy is more than likely to fill the theatre with Rouen society.

The narrator plays on the irony of Emma's sudden indifference to the opera, now that she has a focus for her desire which is very present. Emma now finds the acting/singing of the soprano exaggerated (this is not like the earlier criticism), and, contrasting with his previous inability to follow the opera, Charles is now interested and regrets leaving before the end. Nothing can distract Emma from her present focus of attention, so the party leave the theatre to go for an ice-cream, where Léon endeavours to impress Emma with his talk of Paris and he manages to persuade her to stay on in Rouen.

It is clear from this passage that Emma has a completely different conception of the evening at the opera from all the others present, and, indeed, from the reader. The reader accepts the information that the narrator provides as valid and must come to the conclusion that the protagonist's perception of 'reality' is flawed, or rather is under the influence of a totally subjective manipulation. The text encapsulates a 'critical dimension which allows [him] to show his *characters*

indulging in pathetic fallacy, while at the same time showing that he himself is not taken in' (Sherrington, p.59). The tone of the text is such that the reader may well experience the feelings and emotions of the protagonist, but at no stage is the reader persuaded by them to empathise with her, or rather, at no stage is the reader allowed to forget the illusion that the protagonist builds for herself. This is due to the role of the narrator, who combines a mixture of 'covert' moments seen, for example, in the deflating devices, which are so common in this passage, and 'overt' comment – 'entraînée vers l'homme par l'illusion du personnage' (p.295) – to undermine the thought passages of the heroine. Sherrington is of the opinion that when description occurs in the text, it is always seen through the eyes of the characters (Sherrington, p.81). This indeed is largely so – when Lagardy walks across the stage and the stage trees tremble, the reader can assume that this is seen by Emma. However, it is the fact that Emma does see these things and yet can still indulge in her flights of fantasy regarding Lagardy as the image of the perfect lover, that creates the critical gap which shows up Emma's fantasy as a 'pathetic fallacy'. The text is highly 'impressionistic' in this way, yet the reader never loses the feeling that the text is still controlled by the narrator. *Style indirect libre* allows the narrator to close in on the protagonist's thought-patterns and yet still keep a distance between reader and protagonist in the text. Those moments when direct speech or thought is portrayed are used specifically to highlight intense emotions, and the effect of such emotion is kept tightly in check. The result is that the reader cannot but see Emma's introspection in an ironic light, an irony which is much more pronounced than in **Schach von Wuthenow**. There are also set-piece descriptions. The introduction to this scene does not seem to be part of Emma's or Charles's consciousness at all. Nor does it seem likely that all of the information given about Lagardy is known to Emma. She might well know of his reputation, but is she aware of the way he puts it to use, as the narrator explains to the reader? It is clear that the text does not follow Emma's point of view all the time, and that there is still the

possibility of the narrator adopting his own point of view every so often, which will contrast with that of the protagonist. The text then, is virtually always under the control of the narrator. Even when Emma thinks she reaches a moment of clarity in respect of the opera and of her own situation, the narrator presents the reader with a sentence that shows Emma's 'clarity' vanishing as soon as the tenor reappears on stage. The very abruptness with which it vanishes highlights how shallow Emma's introspection is, and in the context of her overall fantasies the reader can only see this as a moment of delusion rather than clarity.

NOTES

- (1) All quotations from **Madame Bovary** are taken from the Garnier Flammarion edition, with a foreword by Bernard Ajax, (Paris, 1986).
- (2) Alison Fairlie: *Flaubert: Madame Bovary*. (London: Arnold, 1962), p.54.
- (3) Jonathan Culler: *Flaubert and the Uses of Uncertainty*, (London: Elek, 1974), p.146.
- (4) Léon Bopp: *Commentaire sur Madame Bovary*, (Neuchâtel: Baconnière, 1951), p.344.
- (5) Jean Rousset: 'Madame Bovary ou Le livre sur rien' in *Forme et Signification* (Paris: Corti, 1962), pp.109-133. Rousset considers the opera scene, likening Emma's posture and position to her predilection for sitting at windows which symbolise the restrictive pressures on her and also her aptitude for flight through imagination. Rousset argues that she identifies with an example of her hoped-for destiny: 'un destin imaginaire; ici, ce n'est pas elle qui se le joue, on le lui joue sur la scène' (p.129). I wish to vary such a formulation slightly, in that I shall suggest that Emma creates such a 'destiny' for herself; whatever happens on the stage is relatively immaterial.
- (6) As an incidental comparison of style between the two authors, it is noticeable that in Chapter 14 in **Schach von Wuthenow** the narrator never intervenes in the way that the Flaubertian narrator does here - to inform the reader of the character's vanity for instance.
- (7) That this is a moment of Flaubertian irony is further substantiated by a glance at the *Dictionnaire des idées reçues*, a compilation of bourgeois platitudes and clichés. Such attitudes irritated Flaubert so much that he wished to collect and publish them in conjunction with his novel of platitudes **Bouvard et Pécuchet**. 'Les AFFAIRES' were defined as 'Passent avant tout. Une femme doit éviter de parler des siennes. Sont dans la vie ce qu'il y a de plus important. 'Tout est là'.' See Gallimard edition of **Bouvard et Pécuchet** (1979) with introduction by Claudine Gothot-Mersch.
- (8) Robert Sherrington: *Three Novels by Flaubert*, (Oxford: Clarendon Press, 1970), see pp.81-89.
- (9) Graham Daniels: 'Emma Bovary's opera - Flaubert, Scott and Donizetti', *French Studies*, 32, (1978), p.291.
- (10) Daniels sees Scott as a relatively vague symbol which adds to the impression of romance/history that affects Emma so much. Ringger, in his article, 'Lucia di Lammermoor ou les regrets de Madame Bovary' in *Littérature et opéra*, ed. by Berthier and Ringger, (Presses Universitaires de Grenoble, 1987), pp.69-79, goes much further than this. Definite links are drawn between the opera/Scott and Emma's life. These links are strained, however. It seems unlikely, for instance, that Flaubert meant to link the candle-lit scenery of Act III to Emma's desire to get married at midnight by candlelight. Flaubert does not mention candles in his allusions to the opera, and Emma herself has ceased to be interested in the activities on stage by Act III because of the arrival of Léon.
- (11) See Bopp, *Commentaire sur Mme Bovary*, p.348. Daniels: 'It is almost as if her first act of adultery after Rodolphe's desertion has begun, as if she is

being *possessed* by the opera before she thinks of being possessed by Lagardy' ('Emma Bovary's opera...', p.292).

- (12) Emma's blatantly falsified interpretation of the scene before her is very much like Schach's interpretation of Schloß Wuthenow as he approaches it in the moonlight. In both instances, the respective narrators have been very careful to make it clear that appearances are false.
- (13) Bopp: 'Mais elle semble plus attentive aux regards que l'acteur roule "langoureusement en découvrant les [sic] dents blanches"' (*Commentaire sur Mme Bovary*, pp.348-9).
- (14) The *Dictionnaire*, which Flaubert never actually finished, contains an entry for ARTISTES: 'Tous farceurs [...] gagnent des sommes folles mais les jettent par la fenêtre.' Homais, who is of course the *porte parole* of such clichés in the novel, makes the following comments about Lagardy: "C'est, à ce qu'on assure, un fameux lapin! Il roule sur l'or! il mène avec lui trois maîtresses et son cuisinier! Tous ces grands artistes brûlent la chandelle par les deux bouts; il leur faut une existence dévergondée qui excite un peu l'imagination. Mais ils meurent à l'hôpital parce qu'ils n'ont pas eu l'esprit, étant jeunes, de faire des économies" (p.289).
- (15) Ringger: 'Participation, identification – il suffit de se repencher attentivement sur le quinzième chapitre de la deuxième partie de **Madame Bovary** pour se rendre compte que le 'cri aigu' qu'Emma jette en vibrant à l'unisson d'Edgard et de Lucie au moment où ils poussent 'l'adieu final' sur lequel débouche leur duo d'amour chanté en guise de conclusion du premier acte de l'opéra, n'est moins que l'expression d'un orgasme camouflé en extase musicale' ('*Lucia di Lammermoor* ou les regrets de Mme Bovary', p.71).
- (16) Albert Thibaudet believes that Flaubert is the first writer to isolate the adverb in this manner, thus lending it extra weight; see *Gustave Flaubert, 1821-1880: Sa vie – Ses romans – Son style*, (Paris: Plon, 1922). The most significant example is the ending of *Hérodiade*, the third of the *Trois Contes*, in which the decapitated head of Iocanaan is removed from the banquet hall: 'Comme elle était très lourde, ils la portaient alternativement.'
- (17) Ion K. Collas: *Madame Bovary: A Psychoanalytic Reading* (Geneva: Droz, 1985), see p.71: 'Emma seeks the strength she herself lacks.' Collas refers to the many occasions when Emma tries to bolster her ego by turning to the men who surround her. Lagardy is a case in point.

IRRUNGEN, WIRRUNGEN

In this analysis of Chapter 14 of *Irrungen, Wirrungen* it will become evident that Botho's introspection, like Schach's, is characterised by its limited nature and by a curious mixture of condemnatory criticism of society followed by a fading of such insight and a subsequent re-affirmation of the value-structures which have so briefly been criticised. Chapter 14 thus portrays a character who displays a limited amount of impermanent critical awareness.

That clarity of insight is of utmost importance to the theme of this novel is immediately suggested (in a negative sense) by its very title. Lene, however, as has been noted in the introduction, is a figure whose instinctive grasp of the situation that exists between the two lovers exemplifies an attitude of self-awareness that will never allow a fudging of issues (p.34):

"Man muß allem ehrlich ins Gesicht sehn und sich nichts weismachen lassen und vor allem sich selber nichts weismachen."

As Mittenzwei points out, such a comment 'setzt einen Maßstab für die übrigen Gespräche des Romans'.¹ Many characters attest to Lene's ability to accept reality as she finds it without trying to hide behind illusions or fantasies. Indeed, Botho refers specifically to this quality during his conversation with Gideon Franke. However, Botho is to some extent a contrast to Lene; he is reluctant to face up to the reality that their affair will be as short-lived as it is.

Lene herself has indicated that Botho's clarity of insight is formulated by very preconceived notions of selfhood: "Ihr kennt ja nur euch und euren Klub und euer Leben" (p.34). This 'accusation' comes shortly before the moment alluded to above in which she says that it is important not to deceive oneself about the nature of reality. Botho's imperfect attempt at self-scrutiny displayed in Chapter 14 contrasts to a certain extent with Lene's principle of honesty and

'Durchsichtigkeit'. Critics, however, are not unanimous in interpreting Botho's self-analysis in this way. Mittenzwei, for instance, reacting against what she sees as Martini's interpretation of this scene as melancholy and sentimental, sees the self-questioning that Botho puts himself through as a means to clarity:

Die des Menschen "vor dem Spiegel, im kritischen Selbstgespräch", nennt Martini eine "für Fontane typische Situation". Im Falle Bothos sieht er jedoch ein Verdämmern "im Gefühlvoll-Melancholischen": "Im Sentimentalen wird der Konflikt überdeckt." Wir meinen, daß gerade die sehr nüchterne, von allem Gefühlvollen abstrahierende Erkenntnis des wahren Ich als das eines "Durchschnittsmenschen", der nicht mehr ist als "alle Welt", die Sentimentalität vertreibt. Die dämmernden "unklaren Gedanken" stehen vor dem Verhör; *sie werden abgelöst durch unerbittliche Fragen* [my stress].²

My analysis will focus on precisely this issue: To what extent is sentimentality truly banished, and to what extent are Botho's 'unklare Gedanken' truly questioned? Mittenzwei herself betrays the problems that are involved in an analysis of Botho's speech, for she admits that his introspection stops short of 'das ganz ihm Eigene, In-dividuelle' when it is blocked by the realisation that 'das Herkommen unser Tun bestimmt', the implication being that the true self is not revealed. Later, however, Mittenzwei is prone to see Botho's speech as a 'Klärung des Selbst, Klärung der Begriffe und Klärung der Verhältnisse' (p.107). Analysis will show that clarity of introspection does not quite lead to such clear-cut definitions. Mittenzwei is, of course, not wrong to say that the character is undergoing a process of clarification, it is simply that her analysis does not take account of the transitory nature of such clarity.

Close attention to the role of the narrator in this chapter will highlight a certain discrepancy between the discourse of the character and the possible conclusions that the reader is able to draw from such a discourse. Again, questions about the stance of the narrator – how close to, or how far away from the character is he? does the relationship between them fluctuate? – will be of prime importance. It will become apparent that the switch to and from 'inner' and 'outer' narrative still

exists but in a more restricted fashion than was noticeable in Chapter 14 of **Schach von Wuthenow** or in the opera scene of **Madame Bovary**. Here, the narrative is left to a greater extent in the domain of the character. The narrator's stance is therefore not quite so distinct. Furthermore, several of the attitudes of the character, often expressed in generalisations, can be seen to be shared by the narrator; there seems to be a common set of values.

The self-questioning that Botho undergoes in Chapter 14 is echoed in a later section of text, namely the ride with Rexin. At this later stage Botho is given an opportunity to comment on the decisions he makes during the earlier ride in Chapter 14, an opportunity which is provided by the similarity between Rexin's relationship to his lover and Botho's to Lene. This is an important moment in the text, one which is often given rather short shrift by critics, on the grounds that it merely reiterates the issues which have been dealt with before. Structurally, this opportunity to debate the same questions *twice* is crucial; and it recurs in **Effi Briest** in the second Innstetten/Wüllersdorf conversation, to which I shall come in due course.

Irrungen, Wirrungen: Chapter 14

Chapter 14 begins with the rather downbeat return from Hankels Ablage. Lene, again displaying her 'Durchsichtigkeit', talks to Botho not only of their love, but also of her premonition that things are coming to an end. Botho's reactions are typically evasive: "Laß es, Lene",..."Wie du nur sprichst",..."Lene, Lene, sprich nicht so..." (p.87). However, Botho's suppression of the insight which Lene displays so clearly is obliterated on the following page (in the story it is the following morning) by the arrival of the letter from his mother. This catalyst, which comes from outside, only raises to the surface that knowledge which Botho has for so long tried to suppress. This can be seen from Botho's reaction to the letter *before* he even opens it (p.88):

"Dacht' ich's doch...Ich weiß schon, eh ich gelesen. Arme Lene".

Unlike Innstetten, who has no inkling of what he is about to discover when reading Effi's letters from Crampas, and unlike Schach, whose decision to unite 'Gehorsam' with 'Ungehorsam' takes time to develop from the germ of the idea in Wuthenow, Botho's moment of crisis is expected, at least on a subconscious level. He has, in fact, already accepted his course of action, and the passage that follows is more of an act of reaffirmation of this decision than a debate about whether it is the correct one, even though he is clearly quite troubled by the letter.

The narrator's initial comment gives an indication of the protagonist's psychological reaction (p.91):

Botho, als er gelesen, war in großer Erregung.

This is then followed by a passage of authoritative narratorial comment confirming the information contained in the letter (p.91):

Es war so, wie der Brief es aussprach, und ein Hinausschieben nicht länger möglich. Es stand nicht gut mit dem Rienäckerschen Vermögen, und Verlegenheiten waren da, die durch eigne Klugheit und Energie zu heben er durchaus nicht die Kraft in sich fühlte.

Factual validation develops into comment about the protagonist which is situated somewhere between the realms of narratorial discourse and character consciousness. Clearly, such thoughts are Botho's too. The theme of the protagonist's self-castigation will be developed in the ensuing self-scrutiny. At this stage, however, it is important to note the position of the narrator. The nature of the comment above – relatively uncontentious, non-interpretative – will contrast with the subsequent narratorial comment which follows this next passage of direct speech (p.91):

"Wer bin ich? Durchschnittsmensch aus der sogenannten Obersphäre der Gesellschaft. Und was kann ich? Ich kann ein Pferd stallmeistern, einen Kapaun tranchieren und ein Jeu machen. Das ist alles, und so hab' ich denn die Wahl zwischen Kunstreiter, Oberkellner und Croupier. Höchstens kommt noch der Troupier hinzu, wenn ich in eine Fremdenlegion eintreten will. Und Lene dann mit mir als Tochter des Regiments. Ich sehe sie schon in kurzem Rock und Hackenstiefeln und ein Tönnchen auf dem Rücken".

Botho's instinctive answer to the 'Wer bin ich?' question is couched entirely in terms of social roles. Botho's summation of his prospects is a prime example of the typical Fontane hero's view of his role in life, or rather his lack of it. His skills are woefully lacking - 'Pferd stallmeistern, Kapaun tranchieren, Jeu machen' - and if he rebels, these skills will not get him very far in the outside world. Innstetten comes to view his role in society as almost worthless, indeed we will see that much of the vocabulary that Botho uses here is echoed by Innstetten. Schach, as has been noted, sees his future with Victoire as consisting of a barren life at Schloß Wuthenow. Botho may well be being hard on himself at this precise moment (indeed the narrator will suggest this is the case) but such an outlook does contain more than a grain of truth. Botho has been born into a position which demands almost no exertion of personal merit at all. Indeed the only function he can fulfil in such a world is to do exactly what he finally does - marry for money and save the family from financial ruin. As far as an occupation is concerned, he does what is natural for his social caste, carries out his duties as an officer in the Prussian army (presumably until such point that he can retire to inherit the family property, although the novel does not take us to this stage). In seeing his life in these terms, Botho is not an exception to the norm but is rather a typical example of the average Junker landowner, as is Schach. It is noteworthy how little guilt or distress Botho finds with this admission. He certainly never feels that his life has been the utter waste that Innstetten admits to (on the other hand his life is never quite as blighted as is Innstetten's). However, he never feels that his life is of any particular worth either. It is important to note the tone of Botho's self-castigation here. The roles he sees himself performing are clearly

semi-comic, such language belongs to the realm of the 'Klub-ton'.³ By overstating his argument he is effectively avoiding the issue which threatens to surface – that of defying the social order which would be the inevitable consequence of his marrying Lene. Such a possibility is therefore *not* seriously considered at all and this qualifies to a certain extent the discomfort he so evidently feels. Indeed, the choice of vocabulary reveals the nature of the manipulation that the protagonist is already indulging in.

One can identify a common Fontane trait here – that those who find little or no role in society are unhappy, whereas those who have a successful profession or role seem to be much happier with their lot. One thinks of Briest, who is essentially content with his farming, or Treibel with his Berliner Blaufabrik, even Willibald Schmidt, content in his position as Professor. (The 'contented ones' always seem to be of the older generation too – Fontane's age group...)⁴ Does this momentary self-criticism of Botho's point the finger at the broader social group and question its reason for existence? Such a suggestion probably goes too far. For Botho the formulation of such 'worthless' social roles is, of course, ridiculous. There is no real question of him ever joining the foreign legion, or becoming a waiter or a circus rider; rather this is a kind of gentle self-castigation, but with a sub-text: there is an implicit, perhaps subconscious in Botho's case, criticism of a class which does no more than this in its formation of the individual.⁵

Following on from the character's direct speech comes a clear narratorial comment, one which has quite a different function from the comment noted above (p.91):

In diesem Tone sprach er weiter und gefiel sich darin, sich bittre Dinge zu sagen.

Here is a separate perspective – the narrator's – which creates a distance in the

reader's evaluation of Botho's previous comments. Its effect is comparable to the narratorial aside made by the Flaubertian narrator in which he informs the reader that what Emma sees is an illusion (see above, pp.65-66). Obviously both comments undermine to a large extent the thoughts that the protagonists pursue. In this case it is the criticism that Botho aims at himself, for the reader must take the narrator's comment to be more reliable than the character's, thus entailing a reappraisal of the protagonist's view of himself. E.F. George says of this dual perspective: 'Fontane saw that the danger lay not in deceiving others but in deceiving ourselves: indeed much of his creative writing turns on an awareness of two levels, the situation as it actually is and how it appears through a false perspective'.⁶ If we apply this to Botho's comments then we must conclude that it is his perspective that is false and that we must reinterpret: if Botho gains a certain pleasure from disparaging himself, then the disparaging itself is undermined. Such a comment also provides a clue to the way in which a character views the self. On one level there is the instinctive, unquestioning reaction to the letter; however, on another, a critical faculty is revealed, which enables the character to scrutinise and disparage himself. Much the same tone is created in the well-known final lines of the work (p.163):

"Was hast du nur gegen Gideon, Käthe? Gideon ist besser als Botho."

The effect on the reader is twofold: we can see that Botho *is* criticising himself but also that such a judgment stops short of being devastating. It remains on the level of gentle, muffled criticism.

We should note how this critical domain is expressed through the narrator and not through the protagonist. This is because critical thoughts are not yet allowed to rise to the surface of the protagonist's consciousness, and therefore can only be revealed through the narrator. If they were to rise to the character's consciousness, then the protagonist would be forced to face himself much more

brutally. Such a separation of levels of consciousness, and their portrayal through different modes of narration, highlights the suppression of real interior debate within the character. This is not to say that Botho does not really believe what he has just said, but it does lessen the impact of the self-criticism. It is as if the 'social' being, which has immediately recognised and accepted the necessity of marriage to money, remains aloof, or gazes down with an ironic, amused detachedness on the 'individual' being castigating itself. One can even go so far as to say that the most noticeable facet of this style of discourse, the interplay of questions and answers, is related to the dual nature of the character's consciousness: the very fact that Botho *questions* opens up the possibility of a genuine critical awareness, the *answers* though, wed the protagonist to his perceived reality. This attempt to separate the 'individual' and 'social' being is very similar to the process Innstetten goes through whilst debating with Wüllersdorf how to react to the discovery of his wife's infidelity. The linguistic mode in which Fontane places the character's introspection is revealing, for the implication of such a public, 'question and answer', discourse is that there is no radically private sphere in evidence, even at such a moment; Botho can only address his public role.

The narrative now continues with Botho deciding to go out for his ride on the 'prächtige Fuchsstute', which many critics have noted is a symbol of the class to which he belongs.⁷ It is informative, however, to look at the exact way this episode is covered in the text (p.91):

Und nicht lange, so hielt seine prächtige Fuchsstute draußen, ein Geschenk des Onkels, zugleich der Neid der Kameraden.

Its symbolism is due to the fact that it is a luxury item, available only to the upper classes, so expensive in fact, that it is a present from Botho's uncle (a man who manages his finances with greater care than Botho or his family; in fact the uncle has often bailed the family out when it has been short of funds). It is an

image of a lifestyle to which Botho has become accustomed, and which he will not give up. indeed, such an idea never occurs to him. The juxtaposition of the reader's previous immediate experience of Botho is revealing. He was a man filled with doubt about his role in life, but now he swings into the saddle without any doubt at all. The horse does not represent 'nature', but social rank, social training. Whether this occurs to Botho at this stage is doubtful; if anything, he is more likely to view the horse as a symbol of nature – as when he believes that it is fate that made the horse lead him to the Hinckeldey memorial. However, Botho *is* presumably aware of the fact that his fellow officers are envious of this marvellous animal – the social status of a horse is acknowledged amongst the officers as their gambling for such prizes indicates. Botho himself mentions to Lene that he has won Pitt's 'Graditzer Rappstute' in a card game (see p.27). In effect, this means that Botho is quite capable of seeing the horse as a symbol and that such a symbol can be manipulated by a character within the text to change its semantic meaning: first as a symbol of class, then as a symbol of nature. The reader, however, is not obliged to accept this change in meaning at all, and therefore the character's interpretation of symbols is likely to diverge from the reader's.

The symbolism itself is made clear to the reader through the medium of the narrator. The information given by the narrator must already be known to the protagonist, so its inclusion is purely for the reader's benefit. As so often with symbolism in Fontane, information is volunteered but is not commented upon, the narrator does not make it self-evident to the reader that the horse should be seen as a symbol of Botho's class and the reader must draw this conclusion from the information the narrator gives.

If this symbolism is compared with that which Schach, for instance, sees and creates for himself with the shadows in the garden at Schloß Wuthenow, we shall

see there is a distinct similarity in that both characters create such symbolic inference. However, the horse here plays a double role, for the reader is not likely to interpret its meaning as does the character. This second symbolic implication – that of the horse belonging to a particular social class – fulfils a role which is beyond the consciousness of the characters at this moment. In effect, the horse symbol here combines the narratorial function of the moth symbolism and that of the shadow symbolism in the earlier text – working both on the level of the inner consciousness of the character and on the level of the outer, narratorial discourse.

During the ride to the Hinckeldey memorial, Botho lets the horse make its own way (p.91):

Hier ließ er sein Pferd aus dem Trab in den Schritt fallen und nahm sich, während er bis dahin allerhand unklaren Gedanken nachgehangen hatte, mit jedem Augenblick fester und schärfer ins Verhör.

There is a clear comparison to be made here with Schach. Just as Schach's mind can think clearly once he is drifting on the lake, so Botho thinks clearly once he relinquishes control of the horse. The difference is that the immaculately trained animal takes Botho straight to the memorial, in other words to another symbol of his social identity; whereas the boat leads Schach away from the castle.

Botho submits himself to a 'cross-examination'. It is presented in the question and answer form, as is so much of this character's introspection. How can such a mode of introspection be defined? Clearly it is not comparable structurally to true inner monologue, as in Schnitzler's **Leutnant Gustl** for instance, although it plays the same role functionally, in that it allows the author to portray the inner discourse of the character.⁸ The use of questions and answers creates a very definite dialogue, a spoken dialogue with the self (p.91):

"Was ist es denn, was mich hindert, den Schritt zu tun, den alle Welt

erwartet? Will ich Lene heiraten? Nein. Hab' ich's ihr versprochen? Nein. Erwartet sie's? Nein. Oder wird uns die Trennung leichter, wenn ich sie hinausschiebe? Nein. Immer nein und wieder nein. Und doch säume und schwanke ich, *das* eine zu tun was durchaus getan werden muß. Und weshalb säume ich? Woher diese Schwankungen und Vertagungen? Törichte Frage. Weil ich sie liebe".

This questioning of the self is dominant throughout this section of text and it has been suggested above that this may reflect the existence of a certain level of critical awareness. In the later dialogue between Botho and Rexin; however, in which Botho runs through the arguments which he is debating at present, it is noticeable that this form of discourse does *not* recur (see below, pp.114-115).

Botho does love Lene, and he recognises that this lies at the basis of his predicament. Should he give up his social position for his love of Lene? This is, of course, the central question of the whole work, and Botho decides that to do so would be a mistake. At this precise moment, as Botho acknowledges his love for Lene, his musings are interrupted by the shots from the shooting range (pp.91-2):

Kanonenschüsse, die vom Tegler Schießplatz herüberklangen, unterbrachen hier sein Selbstgespräch und erst als er das momentan unruhig gewordene Pferd wieder beruhigt hatte, nahm er den früheren Gedankengang wieder auf und wiederholte [...].

Several points are to be made here. The narrator interrupts the flow of the protagonist's thoughts at a very particular moment. Just as Botho admits that his love for Lene is causing him anguish, the focus of the reader is abruptly shifted. It is as if the reader is being asked to weigh up momentarily the impact of Botho's words. Again, this is not to say that Botho is not telling the truth; but the reader must see clearly that Botho in reality has never really considered his love for Lene to be so consuming as to sacrifice all for her. This admission to himself contrasts with the self-deception, or at least the unwillingness to acknowledge Lene's forecasts for the future, that has been noted earlier.

As has also been noted, the horse has been introduced by the narrator as a symbol of Botho's class, and it is the horse, startled by the shots, that jerks Botho from his reverie. It is as if his own class tears him away from contemplation of his love for an unsuitable girl from the wrong stratum of society. Such symbolism is, of course, located in the outer narrative and as such is only apparent to the reader, not to Botho at all.

Botho's control over his horse mirrors his control over his critical faculties. He may well allow himself a touch of sentimentality as he mulls over his love for Lene, but any threats to his perception of class values are as quickly brought under control, as is his horse when startled by cannon shot (which is also a symbolic reflection of his position in society – this is presumably an army range and he is an officer in that army). This control over his critical faculties can be seen in the following two monologues (again conveyed in the question and answer form). The first continues his theme of his love for Lene and the reasons for it (p.92):

[...] "Weil ich sie liebe! Ja. Und warum soll ich mich dieser Neigung schämen? Das Gefühl ist souverän, und die Tatsache, daß man liebt, ist auch das Recht dazu, möge die Welt noch so sehr den Kopf darüber schütteln oder von Rätseln sprechen. Übrigens ist es kein Rätsel, und wenn doch, so kann ich es lösen. Jeder Mensch ist seiner Natur nach auf bestimmte, mitunter sehr, sehr kleine Dinge gestellt, Dinge, die, trotzdem sie klein sind, für ihn das Leben oder doch besser des Lebens Bestes bedeuten. Und dies Beste heißt mir Einfachheit, Wahrheit, Natürlichkeit. Das alles hat Lene, damit hat sie mir's angetan, da liegt der Zauber, aus dem mich zu lösen mir jetzt so schwer fällt".

Botho will return to the theme of the individual's 'Natur' again later when he sees the workers picnicking and he will conclude that one should stay true to one's roots – again the semantic meaning of a term can be made to apply to different things in different contexts (see below p.104). The reader perceives the general truth in the sentiments which lie behind these words – that Botho is in love with Lene is not in question. Through the reader's experience of Lene, we can confirm that the qualities that Botho admires in Lene actually exist and that Botho really

does admire them. Even so, the nature of this love can be debated. Is it really his love itself for a lower class girl that forces him to feel shame, or is it the idea that he might sacrifice himself to that love that provokes the outrage of 'society'? The qualities upon which Botho's love is based are clearly stated, and this leads him to the statement that such a feeling is 'souverän'. Such a love is also called a 'Zauber'; in other words it has a magical, fairy-tale quality and this is the context within which the second monologue is set. The two monologues are split by another intervention of outer reality, when the horse stumbles and scares a rabbit. Botho's thoughts stop and his attention is distracted momentarily from dwelling on his love. The inner monologue then resumes (p.92):

"Und war es denn", fuhr er fort, "etwas so Törichtes und Unmögliches, was ich wollte? Nein. Es liegt nicht in mir, die Welt herauszufordern und ihr und ihren Vorurteilen öffentlich den Krieg zu erklären; ich bin durchaus gegen solche Donquichotterien. Alles, was ich wollte, war ein verschwiegenes Glück, ein Glück, für das ich früher oder später, um des ihr ersparten Affronts willen, die stille Gutheißung der Gesellschaft erwartete. So war mein Traum, so gingen meine Hoffnungen und Gedanken. Und nun soll ich heraus aus diesem Glück und soll ein andres eintauschen, das mir keins ist. Ich hab' eine Gleichgiltigkeit gegen den Salon und einen Widerwillen gegen alles Unwahre, Geschraubte, Zurechtgemachte. Chic, Tournure, Savoir-faire – mir alles ebenso häßliche wie fremde Wörter."

His love is now couched in slightly different terms. It is described as a happiness that should remain unspoken and because of this should receive the 'Gutheißung der Gesellschaft'. Is Botho suggesting that his happiness should receive the approbation of society because it remains a hidden affair? The fact that he refers to such hopes and thoughts as a dream suggests that, at least subconsciously, he acknowledges the unlikelihood of such approbation. However, if the affair is seen in this light, as a socially sanctioned affair, then it undermines to a large extent any slight indication of rebellion against social strictures that might have originally been seen as the basis for such an affair.

Botho sees quite clearly that society is shot through with prejudice and that it will never accept his wish to be left in peace with Lene. He also recognises that he

himself is too weak to fight against these prejudices of society and that he will succumb to them. This, however, begins to mark the high point of Botho's critical awareness. Having realised that the society in which he lives is full of prejudice Botho goes on to say that any other value system that counters the one he sees as prejudiced is useless and futile – "ich bin durchaus gegen solche Donquichotterien" – and by terming it thus he in effect reinforces the status quo. Dissenting amounts to foolish and aberrant behaviour. In referring to the giving up of this dream, the modal verb of obligation – "und nun *soll* [my italics] ich heraus aus diesem Glück..." – implies that he is being forced to do this against his will, indeed Botho seems to think this is the case. This is not so, for, as we have seen, he *cannot* imagine doing otherwise. Again it must be stressed that this does not mean that Botho wants to leave Lene, but only that he sees no other option. His criticism of society, then, only goes so far, and it extends to himself only to a certain degree. He rails against what he sees as the hypocritical preoccupations of 'high-society': 'Unwahre, Geschraubte, Zurechtgemachte, Chic, Tournure Savoir-faire'. There is something intrinsically ironic in this – 'Chic' and 'Tournure' can equally well be applied to his 'Fuchsstute', as indeed the narratorial comment implies ('der Neid der Kameraden') and Botho has the 'Savoir-faire' to control it. Such an ambivalent attitude runs throughout Botho's character. On the one hand he condemns the values and morals of his social class, on the other he espouses those very values. One remembers the way he mocked the salon mentality in front of Lene and the Dörrs, but when his and Lene's peace at Hankels Ablage is disturbed by his officer companions and their mistresses, he immediately falls back into their – and his – 'Klub-ton'. His way of speaking is a pointer to the dichotomy inherent in his character. If Botho has seen through his class's social values, then he has only gained a partial clarity; his critical eye extends to others, but does it really include himself? The following scene highlights this very issue.

The narrative follows Botho on his ride, which leads to the Steinkreuz marking the spot of Hinckeldey's fatal duel (p.92):

Hier bog das Pferd, das er schon seit einer Viertelstunde kaum noch im Zügel hatte, wie von selbst in einen Seitenweg ein [...].

The narrator draws attention to the lack of guidance given to the horse at this moment, because Botho himself subsequently will attach importance to it.

The narrative that follows is largely communicated to the reader through *erlebte Rede* which begins as soon as Botho has read the inscription on the memorial. This has the effect of taking the reader and character through the Hinckeldey story together. In addition there is the minimising of critical distance between reader and character that so often follows when this mode of narration is used. The reader's concentration is engaged as much as Botho's, and there is no distancing comment by the narrator to make us reflect on the protagonist's words, as there was earlier (.. 'er gefiel sich darin, sich bittre Dinge zu sagen'). However, this is not to say that the passage should be read uncritically; Botho's choice of vocabulary, his thought patterns and assumptions are very revealing about his present state of mind.⁹

The first point to make is that Botho sees it as a sign, as fate, that the horse should have brought him to this particular spot, which he has never found before (p.93):

Wie das ihn traf! Er wußte, daß das Kreuz hier herum stehe, war aber nie bis an diese Stelle gekommen und sah es nun als ein Zeichen an, daß das seinem eigenen Willen überlassene Pferd ihn gerade hierher geführt hatte. Hinckeldey!

For Botho, the horse has now assumed its new semantic meaning. At this stage the reader is still unaware of what relevance Hinckeldey might have for Botho, but Botho's shock and excitement are made evident. Nor do we know as yet why

he sees this as a 'Zeichen'. Indeed, throughout the following passage we only learn a limited amount of information about Hinckeldey. This may be because at the time that *Irrungen Wirrungen* was written the Hinckeldey case was still very much in the public consciousness and that Fontane therefore could assume his readers would be well aware of the details of the case. Briefly, Hinckeldey was the Berlin Chief-of-Police in the 1850s and, as such, should have set an example in the matter of duelling, which had been outlawed. However, when accused of lying by a fellow aristocrat (Hans von Rochow-Plessow), Hinckeldey, against the orders of the King, challenged Rochow-Plessow to a duel in which Hinckeldey fell, on March 10, 1856. Nörner had supposedly acted as an intermediary between the King and Hinckeldey. Such details are not important in themselves, for it is the protagonist's reaction that most concerns us.

We note the way Hinckeldey is referred to by Botho: 'der Allmächtige'. By the use of such vocabulary Botho heightens the aura of fate that surrounds Hinckeldey – the words are reminiscent of classical tragedy, thus fate increasingly becomes central to Botho's rhetoric. However, we must never forget that this is very much his interpretation of events relayed through *erlebte Rede* (p.93):

Das war nun an die zwanzig Jahr, daß der damals Allmächtige zu Tode kam.

The Hinckeldey case obviously aroused great interest, for Botho has overheard all the details of the case from his parents' discussions at that time. The text moves out of *erlebte Rede* momentarily, to be picked up again when Nörner's involvement with his superior is related. The effect of this switching from *erlebte Rede* to third person narration and back again is to emphasise the exact facets of the case that Botho remembers most vividly. Botho himself goes through the whole story, whereas the reader is privy only to these significant moments. The mode of narration changes in mid-sentence, marked by the asterisk (p.93):

[...] daß der Allmächtige zu Tode kam,* und alles, was bei der Nachricht davon in seinem Elternhause gesprochen worden war. das stand wieder lebhaft vor seiner Seele. Vor allem *eine* Geschichte kam ihm wieder in Erinnerung.

As the text continues with the particular story that Botho remembers above all others, the text resumes the *erlebte Rede* mode of narration (p.93):

Einer der bürgerlichen, seinem Chef besonders vertrauten Räte übrigens hatte gewarnt und abgemahnt und das Duell überhaupt, und nun gar ein solches und unter solchen Umständen, als einen Unsinn und ein Verbrechen bezeichnet. Aber der sich bei *dieser* Gelegenheit plötzlich auf den Edelmann hin ausspielende Vorgesetzte hatte brüsk und hochmütig geantwortet: "Nörner, davon verstehen Sie nichts." Und eine Stunde später war er in den Tod gegangen.

The text continues in *erlebte Rede* and Botho sees quite clearly the foolishness that Nörner refers to. Initially it seems that Botho not only sees but condemns it, for he uses strong language (which I have highlighted in the following quotation) to condemn the social conventions which led Hinckeldey to fight the duel (p.93):

Und warum? Einer **Adelsvorstellung**, einer **Standesmarotte** zuliebe, die mächtiger war als alle Vernunft, auch mächtiger als das Gesetz, dessen Hüter und Schützer zu sein er recht eigentlich die Pflicht hatte.

The vocabulary here is similar to that of Innstetten and Wüllersdorf, when they too criticise the social code ('Ehrenkultus' and 'Götzendienst'). Like Innstetten and Wüllersdorf, Botho has a moment of clear critical insight into the prejudices and preconceptions of his social class, and like Innstetten and Wüllersdorf, Botho follows this moment of insight with a seeming about-turn, as he then proceeds to uphold the social code in spite of all this criticism (p.93):

"Lehrreich. Und was habe ich speziell daraus zu lernen? Was predigt dieses Denkmal *mir*? Jedenfalls das eine, daß das Herkommen unser Tun bestimmt. Wer ihm gehorcht, kann zugrunde gehn, aber er geht besser zugrunde als der, der ihm widerspricht."

Does this mean that it is better to be destroyed in obedience to the social role than to be destroyed in contradiction to that role, or does it mean that it is better to be destroyed than to step outside the social role? There is some confusion

here, and it has to do with the extraordinary conclusion that Botho comes to. Hinckeldey's story could equally well be used to come to exactly the opposite conclusion, namely that the social role is anachronistic and should be overthrown. What this, of course, does signify is that the reader is witnessing a highly subjective interpretation of the facts as they are presented.¹⁰

The critical insight seems to self-destruct at the moment of potentially boldest criticism. Botho can see the failings of his social code, but believes he must submit to it because, in his view, any other value system is bound to fail and can only be seen in terms of 'Donquichotterien'. If the system is rotten, but there is nothing to replace it, then it must be upheld. This again smacks of fate, and it has the inherent value of fate for anyone faced with making a choice – there is no need to make that choice, for choices are ineffective. Now we understand the repeated allusions to a 'Zeichen' earlier in the passage, Botho's calling Hinckeldey 'der Allmächtige' shows in what context he viewed those events. On top of this is Botho's interpretation of 'das Kreatürliche' – the horse – leading him to Hinckeldey, to duty. Social demands, fate and nature all seem to be linked in Botho's mind, and if this is so, then it will be futile for Botho to search outside his social context for the solutions to anomalies he sees in his own social class. Richter puts it thus: 'Doch wenn Botho es als 'Zeichen' ansieht [that the horse leads him to Hinckeldey] so setzt dies die Vorstellung einer höheren Fügung voraus. Sie greift über die eindeutig gesellschaftlichen Motivationsschichten hinaus. Die Frage der Schickung und einer den Geschehensabläufen immanenten tieferen Gesetzlichkeit wird berührt, die man in vielerlei Gestalt im Erzählwerk Fontanes begegnet'.¹¹ This link between social demands and fate can also be seen in Botho's instinctive reaction to the letter from his mother, which he pronounces even before reading the contents of the letter.

It is important to see how the voice in the text changes as we enter this section. The *erlebte Rede* switches into direct speech, which of course gives it more immediacy and tension. Does it not also place these ideas firmly in Botho's consciousness as opposed to the combined narrator/reader/character consciousness of *erlebte Rede*? Is this perhaps a subtle removal of narratorial validation – the narrator accompanies the character during the criticism of social values but removes himself when the character submits to the status quo? The next paragraph certainly has returned to the third person narration that was used earlier and which contained the subtle narratorial distancing effects noted above.

The last section of this chapter again deals with Botho's conception of nature and by extension his conception of reality. In this scene, Botho is presented with a view, which, in the way he interprets it, betrays his rather blinkered interpretation of his situation. Above, we have seen how Schwan points out the importance of recognising the manner in which a character reacts to a picture as a guide to interpreting that character's state of mind (see note 9). Some critics have neglected, or underplayed, this character perspective, not noticing its biased nature. Demetz, for instance, likens this scene to a Dutch landscape painting and implies that the reader is as delighted by this vision of the picnickers as is Botho.¹² As will be seen, however, Schwan's comment is extremely apposite during this scene. In addition one should remember Lene's 'Weismachung' credo. The scene must be interpreted according to these two insights. It is first described by the narrator (p.93):

Während er noch so sann, warf er sein Pferd herum und ritt querfeldein auf ein großes Etablissement, ein Walzwerk oder eine Maschinenwerkstatt, zu, draus, aus zahlreichen Essen, Qualm und Feuersäulen in die Luft stiegen. Es war Mittag, und ein Teil der Arbeiter saß draußen im Schatten, um die Mahlzeit einzunehmen. Die Frauen, die das Essen gebracht hatten, standen plaudernd daneben, einige mit einem Säugling auf dem Arm, und lachten sich untereinander an, wenn ein schelmisches oder anzügliches Wort gesprochen wurde.

The image thus presented to the reader is clearly one of a factory, although

Fontane seems to avoid the word. It may well be that the intended implication is that Botho does not use the word 'Fabrik', thus already intimating his one-sided interpretation of the scene in front of him. Certainly Fontane uses this word elsewhere; in *Der Stechlin*, for instance, there is no hesitation to describe the glass-factory in Globzow as such. However, the mode of narration in the present scene does not make such an interpretation clear at all, it can only be supposition. The following narratorial comment, by contrast, highlights, in a much more obvious and ironic way reminiscent of the previous narratorial hints, how Botho views the scene which has just been presented to the reader (p.93):

Rienäcker, der sich den Sinn für das Natürliche mit nur zu gutem Rechte zugeschrieben, war entzückt von dem Bilde, das sich ihm bot, und mit einem Anfluge von Neid sah er auf die Gruppe glücklicher Menschen.

As the use of the word 'Bilde' hints, he puts the scene into a picture frame of his own making, seeing a happy untroubled depiction of the workers. Botho believes he is faced with an idyll. To this he can apply his own meaning, but the reader is fore-warned by the narratorial irony that Botho's is a highly personal and emotional interpretation.¹³ For Botho the natural is right, correct, justified and it totally underpins social normality, yet he ascribes his conception of 'das Natürliche' to himself 'mit nur zu gutem Rechte', a comment by the narrator which the reader must not take at face value, but rather see as ironic (p.94):

"Arbeit und täglich Brot und Ordnung. Wenn unsre märkischen Leute sich verheiraten, so reden sie nicht von Leidenschaft und Liebe, sie sagen nur: 'Ich muß doch meine Ordnung haben.' Und das ist ein schöner Zug im Leben unsres Volkes und nicht einmal prosaisch. Denn Ordnung ist viel und mitunter alles".

Botho is broadening his conception of the individual – himself – to encompass a generic group. People (and by using the phrase 'unsre märkischen Leute' he is attributing these qualities to a broader group of people, in which he includes himself) prefer to do without distracting and destructive forces, such as passion and love. Romantic love, a relaxing of constraints imposed by society to allow the

individual to follow his inclination, is seen as being dangerous and wild; therefore passion is down-played (we shall investigate Botho's comments on passion in his discussion with Rexin below).

It is noteworthy that the narrative is once again in the first person singular – these views must here be attributed to Botho. He then goes on to consider himself (p.94):

"Und nun frag' ich mich, war *mein* Leben in der Ordnung? Nein. Ordnung ist Ehe."

Botho's logic is riddled with unexamined assumptions. They are based on his idea that 'Ordnung' is an integral part of the 'natural' and thus that it is the only realistic choice, one dictated by 'natural laws', to leave Lene and marry Käthe. Rather like seeing the hand of fate in guiding the horse, to assume that 'Ordnung' is 'natural' and therefore better and justifiable is merely a way of finding excuses for overcoming unpleasant choices. (Innsetzen will find it harder to name these assumptions; he will refer to them as 'Paragraphen'.) The narratorial irony at the beginning of this section, however, has warned the reader against Botho's misconceptions, and there is a slight hint again of that irony in the words of the narrator as he describes the images passing through the protagonist's mind, which I have emphasised in italics (p.94):

So sprach er noch eine Weile *vor sich hin* und dann sah er wieder Lene vor sich stehen, aber in ihrem Auge lag nichts von Vorwurf und Anklage, sondern es war umgekehrt, als ob sie freundlich zustimme.

There is a clear process of progression by association which finishes with the image of Lene. The reader is fully aware of Botho's admiration – indeed love – for the qualities he finds in Lene: 'Einfachheit, Wahrheit, Natürlichkeit', and here we can see that these qualities are being associated with a broader social group; indeed Botho goes so far as to see this as part of an indigenous Prussian characteristic, one that is underpinned by a reliance on 'Ordnung'. It is rather like

a toned-down version of Schach's belief in the three Prussian 'Glaubensartikel'. Moreover, Lene herself can become for Botho a symbol of that 'Ordnung' (Lene is, of course, working class and this helps in the process of association). The thought process is complete; it has reached the point which Botho has subconsciously wanted it to. In his mind's eye his decision is not only accepted but is also verified as being the right one, by the one person who might possibly hold it against him – which, of course, she does not.

The last moments of Botho's ride are covered quickly and seemingly contain no comment or meaning beyond the purely factual narration of the ride. There might, however, be one small hidden moment of symbolism in the mention of the route Botho takes (p.94):

Er setzte sein Pferd wieder in Trab und hielt sich noch eine Strecke hart an der Spree hin.

Rivers and canals have played an important part in the geographical setting for the story, and, as so often with Fontane, even seemingly unimportant details can carry symbolic relevance for the narrative. The river Spree has been used as the background environment for Botho and Lene's trip to Hankels Ablage – the moment in the story during which their love, untrammled by the constraints of society, or so it seems, has an extremely brief time to express itself, but, of course, this time is cut short by the arrival of Botho's fellow officers and their mistresses. If the Spree is to be associated with this period of 'Unordnung', as Botho might term it (because it is associated with his affair, and not with marriage which he has just defined as 'Ordnung'), then his choice to turn away from the river and follow the man-made, and therefore socially acceptable, riding path, past the tents (humans, habitation, society) represents the choice he has just made to leave Lene and fulfil the perceived wishes of society (p.94):

Dann aber bog er, an den in Mittagsstille daliegenden Zelten vorüber, in einen Reitweg ein, der ihn bis an den Wrangelbrunnen und gleich danach

bis vor seine Tür führte.

The next section, Botho's conversation with Rexin, his fellow officer, explicitly develops this idea of the waterways of Berlin representing the demands of society on the one hand, and the desires of the individual on the other.

Before looking at the discussion between Botho and Rexin, I must reiterate the conception the reader now has of Botho. What notion does the character have of the self? Can one say, as does Mittenzwei, that: '*Selbsterkenntnis* [my stress] vollzieht sich in der Entfaltung, als sprachlicher Prozeß' (p.107)? The analysis of Chapter 14 has shown that Botho's self-awareness is not so clear-cut as the above quotation implies. In fact, the clarity of Botho's introspection is very suspect, as many comments by the narrator make clear. In general, such introspection could be characterised by its initial propensity to see through the prejudices of social conformism which surround the individual. However, such insight is but fleeting, and is replaced, almost immediately, by a fading of critical awareness and a reassertion of the values of the status quo.

Botho and Rexin

This episode, coming virtually at the end of the work, gives Botho an opportunity to comment on the decisions he made in Chapter 14. Structurally it functions much as does the second Innstetten/Wüllersdorf conversation in *Effi Briest* in which Innstetten is also given the opportunity to reflect on past events. Rexin wishes to ask Botho for advice concerning his affair with a girl from the lower classes, (as we know from Botho's fellow officers, his own affair was common knowledge to the extent that the officers discussed it in the mess. Rexin, presumably, was aware of it then, and for this reason has sought Botho out).

From the outset, as Rexin rides up with his cousin, the tone of conversation is

dictated by their social milieu – they fall straight away into the 'Klub-ton' (p.147):

"Ah, Rienäcker", sagte der Ältere. "Wohin?"
"So weit der Himmel blau ist."
"Das ist mir zu weit."
"Nun, dann bis Saatwinkel."

And Rexin continues in this vein:

"Nun denn also Saatwinkel. In die Tegeler Schußlinie werden wir ja wohl nicht einreiten."

Botho too, is caught up in this 'Klub-ton', as his first comments show. In fact, this mentality has dominated his mood during his ride until this stage, thus, although he has reflected on his past affair and his life since then, it has been in those gentle self-mocking terms which allow him to remember without guilt or regret. His memories are a 'süßer Schmerz' (p.143), the oxymoron spanning the gap between sentimentality and authentic feeling. By addressing Rexin in this manner, Botho is placing Rexin's affair on the same level as the affairs of the officers seen during the Hankels Ablage episode, as an unimportant fling. The banter and light-hearted talk is indicative of how such affairs are dismissively viewed in 'society', and one remembers how Botho wished that his affair could remain on such a level of 'verschwiegenes Glück'. Botho is referring to avoiding the shooting range (p.147):

"Ich werd' es wenigstens zu vermeiden suchen" entgegnete Rienäcker, "erstens mir selbst und zweitens Ihnen zuliebe. Und drittens und letztens um Henriettens willen. Was würde die schwarze Henriette sagen, wenn ihr Bogislaw totgeschossen würde und noch dazu durch eine befreundete Granate?"

Botho seems to have forgotten for the moment how his own 'case' was anything but a fling, how deeply in love he felt he was with Lene. He has forgotten the existence of the individual case, and is making assumptions according to the prejudices of his social group. Rexin, however, most definitely views his situation

as unique (p.147):

"Ich spreche natürlich von einem Verhältnis. *meinem* Verhältnis."

Botho's reaction displays emphatically how deeply engrained the collective attitude is within him (pp.147-8):

"Verhältnis!" lachte Botho. "Nun, ich stehe zu Diensten, Rexin. Aber offen gestanden, ich weiß nicht recht, was speziell *mir* Ihr Vertrauen einträgt. Ich bin nach keiner Seite hin, am wenigsten aber nach dieser, eine besondere Weisheitsquelle."

Botho, still on the level of chit chat, recommends that Rexin should talk to Balafré, who is more of an expert in matters of gossip. Rexin feels slightly offended by Botho's flippant remarks and replies to Botho's statement that although such relationships might be frequent they are all different (p.148):

"Aber so viel ihrer sind, so verschieden sind sie auch."
Botho zuckte mit den Achseln und lächelte.

Botho still is unreceptive to this idea, smiling rather dismissively to himself as Rexin says the above. The social identity with its inherent conformism and suppression of the individual is so deeply ingrained in Botho that it is only when Rexin actually alludes to Botho's own past that Botho overcomes the conditioning and begins to listen (p.148):

"Ja, so viel ihrer, so verschieden auch. Und ich wundre mich, Rienäcker, gerade Sie mit den Achseln zucken zu sehen. Ich dachte mir..."
"Nun denn heraus mit der Sprache."

Upon which Rexin gives a brief history of his career, which must rank as an absolutely unremarkable and hence representative version of the Junker's social role. Botho's military upbringing is probably very similar. Rexin describes himself as typical (p.148):

"und [ich] brauche keine Lehren und Ratschläge, wenn sich's um das Übliche handelt. Aber wenn ich mich ehrlich befrage, so handelt sich's in meinem Falle nicht um das Übliche, sondern um einen Ausnahmefall."

"Glaubt jeder."

Rexin is putting forward the idea that the individual case can be an exception to the rule, but Botho in his rather disparaging reply, denies this. In effect he rejects the whole notion of specific, or that the individual has any claim to 'uniqueness' over the rest of society. This is exactly the logic that Botho used before whilst considering his own options, spurred on by his reflections concerning Hinckeldey and class allegiance. It even manifested itself in his subconscious selection of vocabulary, ("unsre märkischen Leute") which denied that he, as an individual, could find any greater happiness than the pastoral image of the united group of workers. Uniqueness is, of course, dangerous, for to admit that one can find happiness outside the fold, would be to undermine the reason for the group's very existence. In **Effi Briest** Innstetten will also use a similar line of argumentation.

Rexin continues to elucidate why he believes his is a special case (p.148):

"Kurz und gut, ich fühle mich engagiert, mehr als das, ich liebe Henrietten, oder um Ihnen so recht meine Stimmung zu zeigen, ich liebe die schwarze Jette. Ja, dieser anzügliche Trivialname mit seinem Anklang an Kantine paßt mir am besten, weil ich alle feierlichen Allüren in dieser Sache vermeiden möchte. Mir ist ernsthaft genug zumut, und weil mir ernsthaft zumut ist, kann ich alles, was wie Feierlichkeit und schöne Redensarten aussieht, nicht brauchen. Das schwächt bloß ab."

The name highlights the social difference between the two, but Rexin sees this as an advantage because he feels that ceremony and manners-of-speaking (Botho's 'Chic, Tournure, Savoir-faire') only detract from what is really essential. Botho too, at one time, professed to feel similarly on such matters – one remembers how Botho satirised the salon for the benefit of the Dörrs and Frau Nimptsch: "Es ist alles ganz gleich. Über jedes kann man ja was sagen, und ob's einem gefällt oder nicht. Und 'ja' ist geradesoviel wie 'nein'" (p.26). In the following paragraph Rexin expands on his reasons for loving 'Jette', and why he feels that society and its values are a sham, yet he cannot discard what he sees as his duty.

Very much like Botho, he is clear-sighted enough to criticise but not to overthrow. Each of the statements he makes parallels facets of relationship between the two main characters, or opinions voiced by Botho in the earlier chapter. Hence 'Jette', quite like Lene, is not mistaken for a naive innocent (p.149):

"Jette" fuhr Rexin fort, "stammt aus keiner Ahnenreihe von Engeln und ist selber keiner."

Lene has openly admitted to Botho that he was not the first person with whom she has had an affair.¹⁴ Neither Botho nor Rexin criticise their respective lovers for lack of virtue, indeed Rexin attacks their own social class for failing to live up to its own standards (p.149):

"Aber wo findet man dergleichen? In unsrer Sphäre? Lächerlich. Alle diese Unterschiede sind ja gekünstelt und die gekünsteltsten liegen auf dem Gebiete der Tugend. Natürlich gibt es Tugend und ähnliche schöne Sachen, aber Unschuld und Tugend sind wie Bismarck und Moltke, das heißt rar."

Again, Rexin is making a serious accusation but couches it in rather flippant terms – the 'Klub-ton' asserts itself yet again. The virtues that the upper classes espouse are seen in terms of 'ähnliche schöne Sachen', a throw-away phrase that displays how little store Rexin sets by them.

The image of Botho riding along the Spree and then turning away from it to continue 'querfeldein' through the fields was noticed earlier (see above p.146). Rexin now comes to talk of this very image, likening the waterways to society's beliefs (p.149):

"Und nun hören Sie, Rienäcker. Ritten wir hier statt an diesem langweiligen Kanal, so langweilig und strippengerade wie die Formen und Formeln unsrer Gesellschaft, ich sage, ritten wir hier statt an diesem elenden Graben am Sacramento hin und hätten wir statt der Tegeler Schießstände die Diggings vor uns, so würd' ich die Jette freiweg heiraten."

The canal, unbending and unbendable, represents the strictness of society's opinions, unlike the Sacramento which is untamed and unprejudiced in Rexin's eyes. The fascination with America as a land of freedom from the strictures of society's dictates, is a common theme in many of Fontane's works; it has occurred to Botho, and Gideon Franke, of course, has come back from America, where the split from the conservative European society is symbolised by his 'Konventikler' religious zeal, a zeal at which Fontane pokes gentle fun.¹⁵ (Innstetten, in a variation on the theme, briefly envisages fleeing to the hinterland of Africa as an escape from society.) Most of these characters see flight from the present society as the solution for gaining their hearts' desires, but such flight is not seriously considered, it remains firmly in the realm of fantasy. Rexin continues with his account of why he loves Jette, again using terms which recall Botho's description of his own love for Lene (p.149):

[...] "ich kann ohne sie nicht leben, sie hat es mir angetan, und ihre Natürlichkeit, Schlichtheit und wirkliche Liebe wiegen mir zehn Komtessen auf."

(Botho: "Und die Beste heißt mir Einfachheit, Wahrheit, Natürlichkeit. Das alles hat Lene, damit hat sie mir's angetan..." Even the phrasing is similar.)

The theme of flight is still uppermost in Rexin's mind and the reasons for its impossibility are now brought forward. The professions that Rexin mentions are similar to those Botho considered ('Kunstreiter', 'Oberkellner', 'Croupier') – again highlighting the essential unacceptability of these individuals' prospects outside of their own social sphere (p.149):

"Aber es geht nicht. Ich kann es meinen Eltern nicht antun und mag auch nicht mit siebenundzwanzig aus dem Dienst heraus, um in Texas Cowboy zu werden oder Kellner auf einem Mississippidampfer. Also Mittelkurs."

Up to this point Rexin has described to Botho the reasons why he finds himself in this position, which, as we have seen, mirror Botho's previous situation closely.

Now Rexin moves on to realistic prospects as he sees them. Here we begin to notice a difference between the two characters. Rexin's words may imply his mind is made up, but this is clearly not the case, for if this were so he would not have come to Botho for advice.

Rexin also considers an option which had not even occurred to Botho (p.149):

"Also Mittelkurs..."

"Was verstehen Sie darunter?"

"Einigung ohne Sanktion."

"Also Ehe ohne Ehe."

"Wenn Sie wollen, ja. Mir liegt nichts am Wort, ebensowenig wie an Legalisierung, Sakramentierung, oder wie sonst noch diese Dinge heißen mögen [...] und wenn ich mich eben einen Nihilisten nannte, so kann ich mich noch mit größerem Recht einen Philister nennen."

Perhaps Botho did not consider such an option because he knew instinctively that Lene would never accept this solution. Rexin finishes his speech with another projection of his heart's desires, which reminds the reader of Botho's earlier monologue. However there is an inclusion of a kitsch phrase which seems out of place (it is virtually a fore-runner of Jenny Treibel's favourite song). Here again, a character does not have the vocabulary to describe his feelings adequately, and has to resort to the language of cliché, of operetta (pp.149-50):

"Ich sehne mich nach einfachen Formen, nach einer stillen, natürlichen Lebensweise, wo Herz zum Herzen spricht, und wo man das Beste hat, was man haben kann, Ehrlichkeit, Liebe, Freiheit."

Botho seems to find the inclusion of the word 'Freiheit' important, for he repeats it, although he gives no explanation for his singling out of this particular word, nor does the narrator. It is for the reader to make the assumption that Botho sees no freedom in the option that Rexin is at present considering. Botho will explain this more fully in his subsequent speech. Rexin, harking back to the idea of being a nihilist – by which he means overthrowing social convention and marrying by inclination whatever the social origins of the partner – is not altogether convinced that this is the wisest choice to make and hence his seeking

out of Botho for advice (p.150):

"Ja, Rienäcker. Aber weil ich wohl weiß, daß auch Gefahren dahinter lauern und dies Glück der Freiheit, vielleicht aller Freiheit, ein zweischneidig Schwert ist, das verletzen kann, man weiß nicht wie, so hab' ich Sie fragen wollen."

There is again an innate supposition here that freedom and Romantic love are in some way intertwined – they seem to become virtually synonymous – and that they are essentially dangerous. Rexin is putting forward an idea which we have already noticed in the discourse of the protagonist. He is expressing the collective psyche, his words go far beyond the question they are discussing at present and encompass the whole mood of society which believes that individual action outside the accepted regulations cannot be positive but must constitute a threat – both to the individual and to society as a whole.

Botho has by this time shed all pretence of 'Klub-ton', and prepares to answer Rexin whilst thinking very much of his own past relationship with Lene (although her name is never specifically mentioned). In a rare interjection in this section the narrator provides a pointer as to the protagonist's thoughts (p.150):

"Und ich will Ihnen antworten", sagte der mit jedem Augenblick ernster gewordene Rienäcker, dem bei diesen Konfidenzen das eigne Leben, das zurückliegende wie das gegenwärtige, wieder vor die Seele treten mochte...

Botho's whole tone has changed as the text moves towards the climax of the section. Not only has Botho *not* changed his mind as to the correctness of his decision to leave Lene, but he is even more convinced that it was the right choice to make at the time. Thus we no longer experience the self-questioning monologue of the earlier scene, but rather a confident assertion of beliefs, put forward in statements which brook no opportunity for disagreement or discussion. The slight hint of regrets that are present are not potent enough to challenge these beliefs, they merely reflect the nature of memories – 'süßer

Schmerz'; Rexin thus fulfils a very particular structural role in enabling Botho's confident self-assertion. Whereas before, during the 'dialogue with the self', Botho's questions created the aura of doubt (which related to the guilty, suppressed, sub-conscious area of his mind) and which he could dispel with his answers, now there is no need for this area of consciousness to surface in Botho at all, for it is Rexin that takes over this role. Rexin's function then, in this passage is very much like Wüllersdorf's in *Effi Briest*, in that he becomes a sounding board for the protagonist's own convictions. Botho can thus state his beliefs without having to question them – it is noticeable that Botho does not pose one single question in this passage in comparison with so many in the previous section. The doubt is left in the mind of the secondary character, who does not come to speak again and virtually drops out of the narrative totally (p.150).

"Und so beschwör' ich Sie denn, bleiben Sie davon."

The tone here is unequivocal. Botho sees only two possible results of making the step that Rexin has suggested (p.150):

[...] "und das eine ist geradeso schlimm wie das andere. Spielen Sie den Treuen und Ausharrenden, oder was dasselbe sagen will, brechen Sie von Grund aus mit Stand und Herkommen und Sitte, so werden Sie, wenn Sie nicht versumpfen, über kurz oder lang sich selbst ein Greuel und eine Last sein, verläuft es aber anders und schließen Sie, wie's die Regel ist, nach Jahr und Tag Ihren Frieden mit Gesellschaft und Familie, dann ist der Jammer da, dann muß gelöst werden, was durch glückliche Stunden und ach, was mehr bedeutet, durch unglückliche, durch Not und Ängste, verwebt und verwachsen ist. Und das tut weh".

Rebellion based on Romantic love is seen by Botho as misguided, and also as something doomed to failure. He does not really address the question: why is it doomed to fail? The assumption inherent in Botho's words harks back to the idea of 'Donquichotterien', which Botho used during the ride on the horse. He sees such a life as futile, it will only lead to disaster, hence the abundance of negative words in the above speech: 'versumpfen', 'Greuel', 'Last', 'Jammer', 'unglückliche

Stunden', 'Not', 'Ängste'. But if Botho is so clearly against this course of action, what reference does he make to Rexin's criticism of society, and by extension, to his own criticisms made so long ago? He shows no sign of referring to these things at all. It is as if he has forgotten, or chooses to ignore this part of Rexin's speech.

Rexin wishes to intervene but Botho is so wrapped up in his thoughts that he does not notice. Again this stresses that Botho is thinking about his own previous situation rather than about Rexin's present quandary (p.150):

Rexin schien antworten zu wollen, aber Botho sah es nicht und fuhr fort:
"Lieber Rexin [...]"

The suggestion of taking the loved-one as a wife without the back-up of social approbation is dismissed, but it is not seen as the worst possible scenario – that is the 'Mittelkurs' (p.150):

[...] "aber diese Verhältnisse, die keine sind, sind nicht die schlimmsten, die schlimmsten sind die, die, um Sie nochmal zu zitieren, den 'Mittelkurs' halten. Ich warne Sie, hüten Sie sich vor diesem Mittelkurs, hüten Sie sich vor dem Halben."

Botho is showing more conviction than before, which is understandable as he has had time to reflect and justify to himself his earlier decision, yet one wonders whether the acquiescence which he does advocate is not also of a 'half-hearted' nature... This is, after all, the impression he has of his own marriage: 'Viel Freude; gewiß. Aber es war doch keine rechte Freude gewesen. Ein Bonbon, nicht viel mehr. Und wer kann von Süßigkeiten leben!' (p.146) This idea does not occur to him. Unlike Innstetten who later regrets the choice he made, Botho is only conscious of having made the right choice, the alternative would have been disastrous (p.150):

"Was Ihnen Gewinn dünkt, ist Bankrutt, und was Ihnen Hafen scheint ist Scheiterung. Es führt *nie* zum Guten, auch wenn äußerlich alles glatt abläuft und keine Verwünschung ausgesprochen und kaum ein stiller

Vorwurf erhoben wird."

The italics, used to show the stress the character puts on the word, do not allow that this could be anything but disastrous and implies again the involvement of fate. This is the way of the world and the individual is not able to change it. In contrast to the earlier chapter there are no indications here that the narrator might wish to distance the reader from the protagonist's thoughts. The protagonist himself has no hint of indecision about what he is saying, he almost ascribes it to a higher order (pp.150-1):

"Und es kann auch nicht anders sein. Denn alles hat seine natürliche Konsequenz, dessen müssen wir eingedenk sein".

In other words there is a repetition of the idea that 'nature' underpins social rules and conventions. Ultimately for Botho, it comes down to a question of the environment into which one was born, which one cannot forget or do without. To step out of one class into another is impossible; a re-ordering of social groups is not possible. If one gets emotionally involved this is the worst, for then the pain caused by the fading of passion is the most destructive (p.151):

"Es kann nichts ungeschehen gemacht werden, und ein Bild, das uns in die Seele gegraben wurde, verblaßt nie ganz wieder, schwindet nie ganz wieder dahin. Erinnerungen bleiben und Vergleiche kommen. Und so denn noch einmal, Freund, zurück von Ihrem Vorhaben oder Ihr Leben empfängt eine Trübung, und Sie ringen sich nie mehr zu Klarheit und Helle durch. Vieles ist erlaubt, nur nicht das, was die Seele trifft, nur nicht Herzen hineinziehen, und wenn's auch bloß das eigne wäre."

We note the urgency here – the sense of being close to Rexin's dilemma ('uns', 'Freund') – yet the acknowledgement of closeness also fuels the fierce eloquence of Botho's advice ('so denn noch einmal'...). Even more than on his ride after his mother's letter, Botho *knows* he has done the right thing, and he is aware of what it has cost him. His phrase 'Erinnerungen bleiben und Vergleiche kommen' is a reference to the comparisons that he makes between Lene and Käthe, and the novel will, of course, end with a comparison. If there is 'Klarheit und Helle', then

this is an acceptance of the status quo and the inability of the individual to impose any radical change upon society. The fact that the central character is allowed to argue this case for a second time in the novel is an indication of the firmness of his convictions; whether these are underwritten by the narrator is open to question. The very fact that Botho's introspection can be seen to be the product of acquiescence and conditioning, visible in the fading clarity and self-manipulation, would suggest that the author's heart, if not the narrator's voice, only responds to these convictions 'half-heartedly'. Innstetten will provide an example of a character who is one step nearer the despair that Botho manages to avoid.

NOTES

- (1) Ingrid Mittenzwei: *Die Sprache als Thema...*; p.102.
- (2) Mittenzwei's references to Martini are on p.106 of *Die Sprache als Thema*. For Fritz Martini's analysis of Botho, see: *Deutsche Literatur im bürgerlichen Realismus 1848-1898*, (Stuttgart: Metzlersche Verlagsbuchhandlung, 1962), pp.777-779.
- (3) Botho's 'Klub-ton' is, of course, one way of pushing self-criticism into a realm of witty pseudo-criticism. Mittenzwei analyses the use of 'Klub-ton', pointing out that such 'Redensartlichkeit' is not limited to Botho alone; rather it can be witnessed in everyone from Frau Dörr to the 'ladies' at Hankels Ablage. Lene is, of course, the exception to the rule. See *Die Sprache als Thema...*, pp.99-106. Humour can, of course, have quite a different effect in Fontane's *oeuvre*. Preisendanz, investigating what he calls 'die verklärende Macht des Humors', shows how seemingly unimportant, trivial details of the narrative often hide truths of great relevance to the understanding of a text as a whole. These details are frequently comic. Thus the Poggenpuhls' 'Hochkirchner', which portrays the family's most glorious moment, is only a third or fourth rate painting which keeps falling off the wall whenever the maid dusts it. This encapsulates the family's social and financial difficulties. However, this is quite different to the implication of the *character's* humour here. Semi-comic self-disparagement is meant to absolve difficulties, to hide problems behind a veil of comic superficiality. For Preisendanz, see 'Die verklärende Macht des Humors im Zeitroman Theodor Fontanes' in *Theodor Fontane*, (Darmstadt, Wissenschaftliche Buchgesellschaft, 1973), ed. by Wolfgang Preisendanz, pp.286-328.
- (4) Happiness can only really be found when the individual is at peace with his or her lot. This, it seems, means being content with one's *social* role. Innstetten is a prime example of one for whom the social role no longer provides a sufficient emotional support. Botho is by no means pushed towards a conception of his role that is this negative; however, even he at times feels twinges of doubt about his worth. The theme of happiness, 'Glück', will be discussed in greater detail in the second section of the thesis; however, Onkel Wilhelm's words to Karlmann in Fontane's unfinished work *Allerlei Glück* might be taken into account at this juncture: "Prüf" dich. Es ist ganz gleich, wo man im Leben steht, nur voll und ganz und freudig muß man an seiner Stelle stehn. Die Stelle selbst ist gleichgültig. Daß man die rechte Stelle trifft, darauf kommt es an. Die *rechte* Stelle ist allemal die gute. Was ist Glück? Es gibt *allerlei Glück*. Hundert und tausendfaltiges. Es heißt nicht: Wenn du das und das Äußerliche erwischst, bist du glücklich; nein ein Innerliches muß man erreichen, *da* liegt das Glück. Es braucht nicht einmal immer mit der Moral zu stimmen, freilich darf es sich auch nicht zu sehr in Gegensatz dazu stellen." See *Allerlei Glück* in *Theodor Fontane: Prosafragmente und Entwürfe*, (Berlin: Ullstein, 1984), Band 26, ed. Keitel and Nürnberger, pp.49-50.
- (5) That Fontane was capable of expressing strenuous criticism of the class-system of Wilhelmine Germany is illustrated by his famous remark in the letter to James Morris dated 22nd February 1896: 'Alles Interesse liegt beim vierten Stand. Der Bourgeois ist furchtbar, und Adel und Klerus sind altbacken, immer wieder dasselbe. Die neue, bessere Welt fängt erst beim vierten Stande an. Man würde das sagen können, auch wenn es sich bloß erst um Bestrebungen, um Anläufe handelte. So liegt es aber nicht: *das*, was die Arbeiter denken, sprechen, schreiben, hat das Denken, Sprechen und Schreiben der altregierenden Klassen tatsächlich überholt, alles ist viel

echter, wahrer lebensvoller. Sie, die Arbeiter, packen alles neu an, haben nicht bloß neue Ziele, sondern auch neue Wege.' Letter quoted from *Theodor Fontane: Werke, Schriften und Briefe*, Abteilung IV, Briefe, Vierter Band 1890-1898, (Munich: Hanser, 1982). pp.538-9.

- (6) E.F.George: 'Illusions and illusory values in Fontane's works', *Forum for Modern Language Studies*, Vol.7, 1971, p.67.
- (7) For one of the best readings of the symbolism inherent in the 'prächtige Fuchsstute' see Alan Bance: *Fontane: The Major Novels*, (CUP, 1982), pp.93-4.
- (8) Many critics have pointed out that Schnitzler's **Leutnant Gustl** (1901) is the first example of sustained 'stream of consciousness' throughout a prose work, considerably preceding Joyce's *Ulysses* (1922). For an account of Schnitzler's narrative individuality see Martin Swales: *Arthur Schnitzler: a critical study*, (Oxford: Clarendon, 1971).
- (9) Werner Schwan comments specifically on the importance of memorials for an understanding of the character's inner discourse: 'Bildwerke aber, und wir wollen als solche nicht nur Gemälde, sondern auch Statuen und Denkmale auffassen, bewirken den Kontakt des Betrachters eigentlich auf eine besonders intensive Art: In ihrer vollständigen Präsenz im Moment zwingen sie anders als literarische oder musikalische Zitate, die sich nach Bedarf manipulieren und zerstückeln lassen, in einen abgeschlossenen Bedeutungszusammenhang. Wer sich ihnen konfrontiert, gibt sich zwangsläufig in seiner Reaktion durch sein Verstehen oder Nicht-Verstehen, Aneignen oder Distanzieren zu erkennen.' See: 'Die Zwiesprache mit Bildern und Denkmälern bei Theodor Fontane', p.151.
- (10) Bance makes a valuable comment by putting forward the view that Botho is attracted to the 'Adelsvorstellung' because, like love, it is stronger than reason. Bance uses this to further his dualistic interpretation of Fontane's *oeuvre*. Therefore that which is intrinsically prosaic - 'Adelsvorstellung' - can become poetic when seen in the right light. This is, of course, Botho's idealisation and cannot be attributed to Fontane in this particular instance. See *Theodor Fontane: The Major Novels*, p.94.
- (11) Karl Richter: *Resignation. Eine Studie zum Werk Theodor Fontanes*, (Stuttgart: Kohlhammer, 1966) p.27.
- (12) 'Unversehens hat sich also die proletarische Arbeitswelt in ein rustikales Idyll zurückgewandelt. Die Sonne filtert ins Gras; Schatten, Männer, Frauen, Säuglinge, Heiterkeit; dralles, ländliches Leben, das fast ein niederländisches Sittenbild gemahnt. Das ist aber auch das Ziel der anverwandenden Darstellung: der Graf [Botho], und mit ihm der Leser, ist (wie Fontane meint) "entzückt von dem Bilde", und das so isolierte und assimilierte fremde Element darf die ästhetische einheitliche Welt des Romans nicht gefährden.' See Demetz: *Formen des Realismus*, p.151.
- (13) Cordula Kahrman comments on this perspective of the narrative: 'Ein absoluter Wert aber wird diese Natürlichkeit im Roman an keiner Stelle vom Erzähler garantiert. Sie tritt lediglich in figurenperspektivischer Brechung auf und ist als Kategorie der Umweltfassung vornehmlich Botho zugeordnet.' Kahrman then refers to Botho's view of the workers: 'Dennoch rechtfertigt die Erzählerbeschreibung, die weder den Industriecharakter des Schauplatzes noch das Niveau der Unterhaltung beschönigt, keineswegs Bothos Reaktion.' See: *Idyll im Roman: Theodor Fontane*, (Munich: Fink, 1973), pp.154-5.

- (14) There are other links between the officers' lovers. Like 'Jette', the female protagonist is known by a shortened name - 'Lene'. Attention is drawn to this name at the end of the work, as Käthe mocks the names in the marriage announcements: *Magdalene* Nimptsch, her name referring ironically to her biblical fore-runner, the 'sinner'. The reader is perhaps surreptitiously being asked to ponder on such a link.
- (15) In **Quitt** (Ullstein, Band 14) Fontane actually has the protagonist - Lehnert - flee to America after murdering Opitz. As the title implies, however, America does not just provide a safe and free haven, but also becomes the backdrop for justice, a place for 'getting even'. The circumstances of Lehnert's death, of course, hark back symbolically to those of Opitz's death. True freedom, sought in America, is but an illusion.

L'ÉDUCATION SENTIMENTALE.

L'Éducation sentimentale, like **Madame Bovary**, does not provide the reader with a period of introspection in the mould of the Fontane texts, although the reasons for this are slightly different in the two novels. Emma's character and her country, farming background, coupled with her selective education, do not provide her with the intellectual sophistication or vocabulary to embark on such self-analysis. Frédéric Moreau, however, has no such excuse. He is intelligent, relatively rich and clearly well educated. Even so, the text offers no real account of an attempt by the character to analyse himself. However, a close reading of a passage of reverie from **L'Éducation sentimentale** will serve to highlight the recurring issues of lack of clarity and inauthenticity which are common to Flaubert's and Fontane's characters.

In the first chapter of the novel the reader witnesses the protagonist indulging in the creation of a series of hopes and desires. These can be seen to correspond to similar moments concerning Emma at the opera, Botho and his conception of the workers outside the factory, and Schach's visions of social conformity at Wuthenow. Analysis will focus on several issues concerning such superstructures of expectation. The point of convergence for these hopes and desires – Madame Arnoux – will be investigated, but more importantly, analysis will concentrate on what these expectations tell the reader about the protagonist.

The text in Chapter 1 of **L'Éducation sentimentale** seems to suggest that Frédéric's identification of Mme Arnoux as the goal of his aspirations is almost arbitrary. This is central to the reader's conception of the protagonist, and our subsequent reaction to Frédéric's concentration of emotional intensity on this figure is coloured by such knowledge. Analysis, therefore, must focus on the initial encounter between Frédéric and Mme Arnoux to investigate the reasons for

this sudden infatuation. It will become apparent that the image he creates of Mme Arnoux is manipulated according to his own, largely unrecognised, emotional outlook. Thus, we will see that this character's clarity both in respect of the outside world (Mme Arnoux), and of his inner self (the motivation for the attraction), is extremely limited. The role of the narrator once again will be paramount in encouraging an analytical stance in the reader which calls into question the character's misconceptions. It rapidly becomes clear to the reader that Frédéric's attraction to Mme Arnoux is largely sexual; however, this knowledge is suppressed by the protagonist and given a veneer of highly clichéd Romantic worship – the link here with Emma and her lovers is unavoidable – and the coarser sexual feelings are transposed onto the secondary figure of the 'grisette' Rosanette. Frédéric finds it impossible, nevertheless, to separate the two women in his mind. For the protagonist this is one of the most debilitating confusions of inner motivations in his reaction to his environment: when he is with one woman he thinks of the other, with the result that sexual desire is aroused (unconsciously) by the first, who seems too aloof to provide a possibility of success, and dampened by the availability of the second, whose open sexuality contrasts unfavourably with the idealised perfection of Mme Arnoux.¹ The result of such a mixture of the sacred and the profane is a life characterised by inaction, by a constant impression that events (in this case in the character's emotional life) never live up to expectation.² Like Emma, the protagonist 'sees' and consequently 'feels' what he wants to see and feel until the moment that reality does not conform to his desires. The bedrock of emotion, frequently hoped for and sought after, consistently proves to be inauthentic.

L'Éducation sentimentale: Chapter One

As the reader is brought into contact with the protagonist, it becomes clear, virtually from the outset that Frédéric's overriding character traits are a vivid

imagination, enhanced to a large extent by a Romantic outlook that displays an uncritical approach to Romantic fiction – the analogy with Emma is again obvious – and a mixture of vanity and weakness. Moreover, the chapter also creates an interpretative atmosphere in which the reader can at once share the protagonist's thoughts and emotions and yet step back to view them dispassionately. This is done, however, without any overt commentary by the narrator, and is a result of the subtle means by which Flaubert juxtaposes the character's illusion and self-delusion with a more prosaic reality. One of the major themes is thus introduced – the character's misinterpretation of reality.

The novel begins with a description of the hustle and bustle around the ship *La Ville-de-Montereau* at six o'clock in the morning as it prepares to travel down the Seine out of Paris. The atmosphere is of business and action and embarkation for a journey, all of which can be seen as symbolic of the onset of the life's journey of the protagonist who is about to be introduced. However, the journey has not yet begun, and for all the commotion going on, there seems to be remarkably little that is actually happening – it is as if the action has no purpose, or at least none that is readily visible to the reader.³ (This is reminiscent of the depiction of the hustle and bustle of the bourgeois opera-goers in *Madame Bovary*.) The 'non'-action that characterises the description is, as we shall see, representative of the protagonist's life in general.

The ship departs and the description of the surroundings implies that it is the banks of the river which begin to move (p.19):

Enfin le navire partit; et les deux berges, peuplées de magasins, de chantiers et d'usines, filèrent comme deux larges rubans que l'on déroule.

Clearly this is the optical illusion that occurs whenever one body moves in respect to another stationary body; however, as Börsch points out, there is a symbolic

interpretation to be connected to such a manifestation, namely that the very theme of illusion which will play such an important role in the depiction of the protagonist's perception, is thus introduced.⁴

As the ship leaves the quay, the text gives a pen-portrait of a young man. This is the first focus of the text, and the reader is correct to assume that it is the protagonist (p.19):

Un jeune homme de dix-huit ans, à longs cheveux et qui tenait un album sous son bras, restait auprès du gouvernail, immobile. A travers le brouillard, il contemplait des clochers, des édifices dont il ne savait pas les noms; puis il embrassa, dans un dernier coup d'oeil, l'île Saint-Louis, la Cité, Notre-Dame; et bientôt, Paris disparaissant, il poussa un grand soupir.

The pen-portrait is an image, which, although as yet sparse in detail, already contains hints about the character of the protagonist. His appearance – more specifically his pose and the one action the reader witnesses – would suggest the classic depiction of the 'noble' Romantic hero. Such an interpretation is furthered by the subsequent information, ostensibly delivered by the narrator. We learn his name, his status, and what he is doing – returning to his home town of Nogent-sur-Seine 'où il devait languir pendant deux mois, avant d'aller *faire son droit*' (p.19). The emotive verb – 'languir' – suggests that this particular sentence is not purely narratorial information, but possibly *style indirect libre* and thus reflects Frédéric's opinion of the situation. Here is not a 'Romantic hero' *per se* but a 'bored Romantic hero'; in other words, the model he is basing himself on is very specific. Approaching the first chapter from a position of knowing the work as a whole it also seems curiously prophetic that Frédéric's first action should be 'un grand soupir'. It suggests a tinge of regret, a hint of melancholy, perhaps at missed opportunity and as such it looks forward to the whole of Frédéric's life, and to the ending of the work, where Frédéric and Deslauriers remember the missed opportunities of their lives, symbolised by their visit to the brothel. A long sigh is perhaps meant as an image to represent Frédéric's life in its entirety.

It is also symbolic that the protagonist should be returning back home, in the direction of childhood, rather than going on towards Paris, which is what Frédéric dreams about. The protagonist's dreams move in one direction whilst he himself moves in another.

The text returns to the description of the bustle of the ship, again fulfilling both a realistic and symbolic function at the same time. There is action, movement: 'le pont tremblait sous une petite vibration intérieure, et les deux roues, tournant rapidement, battaient l'eau' (p.20). And yet the view of the countryside is repetitive: 'la colline qui suivait à droite le cours de la Seine peu à peu s'abaissa, et il en surgit une autre, plus proche, sur la rive opposée' (p.20). Cortland sees these banks as representing Frédéric's hopes: 'striding up to the river on which he moves and beckoning on beyond' (p.18). If they are his hopes then it might also be symbolic that the river is between him and them, for he will never manage to fulfil any such hopes. Action and bland repetition seem to go hand in hand, indeed such bland repetition seems to provide a more fruitful symbolic interpretation than Cortland's. Frédéric's life is to be full of recurrent events from which he will learn nothing, and the novel is set in a period in which change is mooted but does not actually take place. Indeed, the novel works very much as an anti-*Bildungsroman*, a reading which renders its title highly ironic and fits closely with Flaubert's well-known conception of post-1848 society.⁵ Flaubert had also considered calling the novel *Les Fruits secs*, a title which perhaps might not have had the same ironic resonance as the one finally chosen.

The next two paragraphs deal with the fantasies of the passengers on the vessel, which are triggered by the countryside they pass through. Fantasies play an important role in the novel, so the introduction of this theme is not left to chance. In fact, the dreams that the text recounts initially are quite unremarkable, indeed they are prosaic in their ordinariness. This is their very function, for they

will contrast with the protagonist's more flamboyant fantasies which are shortly to come and which will dominate the novel. Flaubert's feelings concerning the attitudes of the bourgeois are well documented, but in this paragraph there is no hint of the spiteful sarcasm that manifests itself, for example, when the text is dealing with the Dambreuse coterie.⁶ Indeed, the text is noticeable for its neutral quality on this occasion, another indication perhaps that it is meant to function solely in juxtaposition to Frédéric's subsequent musings (p.20):

Plus d'un, en apercevant ces coquettes résidences, si tranquilles, enviait d'en être le propriétaire, pour vivre là jusqu'à la fin de ses jours, avec un bon billard, une chaloupe, une femme ou quelque autre rêve.

If these are the 'ordinary' desires of the multitude, the 'young Romantic' dreams of altogether more exciting things: 'Frédéric pensait à la chambre qu'il occuperait là-bas, au plan d'un drame, à des sujets de tableaux, à des passions futures' (p.20). The text is moving closer to the protagonist as we come across the first example of a narratorial summary of Frédéric's thoughts. It is quite possible that such a summary is meant ironically – a summation already showing that Frédéric passes quickly from one subject to another and will never manage to do any of these things (p.20):

Il trouvait que le bonheur mérité par l'excellence de son âme tardait à venir. Il se déclama des vers mélancoliques; il marchait sur le pont à pas rapides; il s'avança jusqu'au bout, du côté de la cloche, [...]

This is a narratorial statement which reflects the content of the character's thoughts. The result is to create an aura of unspoken criticism which reveals the vanity of the statement, a vanity verging on hubris. It is important to note that Frédéric believes that happiness is an emotional state that should happen *to* him – it is not as if he feels that happiness is something for which he should go out and search. This is the first real indication of what sort of protagonist is to be presented in the novel. Frédéric is a passive agent; things happen to him (or more often than not, they do *not* happen to him) and he is unlikely to go out in

search of his 'destiny'. He is clearly the opposite of a Rastignac or a Julien Sorel, and is much more in the vein of Flaubert's previous protagonist, Emma Bovary.⁷ There is a difference between them nevertheless. Emma, admittedly, does not go out and actively create the events that form her experience – she is always seduced, never the seducer. But, once engaged upon an affair, Emma's vitality comes into play, indeed, it is her abundant vitality that eventually becomes so oppressive to her lovers. Frédéric too, is rarely an active agent in the novel's events, witness his failure to achieve anything as a revolutionary, or when he believes that he is fulfilling the role of seducer – with Mme Dambreuse – a role which is revealed to be quite unsubstantiated. Moreover, even during Frédéric's affairs, consummated or otherwise, there is frequently an atmosphere of half-heartedness. Emma tries to experience the overpowering emotions that she reads about in books and because of this dependence on *idées reçues* she fails, but she does try desperately. Herein lies her courage which Frédéric lacks.

The narrative now takes over the character's point of view (p.20):

[...] – et, dans un cercle de passagers et de matelots, il *vit* [my stress] un monsieur qui contait des galanteries à une paysanne, tout en lui maniant la croix d'or qu'elle portait sur la poitrine.

This switch of focus is important, because it heralds the onset of one of the novel's problems for the reader. From now on, the reader will have to take care with all descriptions, as they may well be influenced by the protagonist's subjective interpretation, as opposed to that of the narrator. Indeed, this is the case more than in any novel discussed so far.⁸ Of course, the reader is as yet unaware of how subjective the protagonist's point of view is; for the moment, the overlap between character and narrator is at its height. We can only assume that the details noted in the text at this moment are those that impinge on the character's consciousness, although they are related through the medium of the narrator. A close reading of the text therefore will reveal those details that

Frédéric notices, and thus help the reader to gather information about the protagonist himself (pp.20–21):

C'était un gaillard d'une quarantaine d'années, à cheveux crépus. Sa taille robuste emplissait une jaquette de velours noir, deux émeraudes brillaient à sa chemise de batiste et son large pantalon blanc tombait sur d'étranges bottes rouges, en cuir de Russie, rehaussées de dessins bleus.

It is clear then, that Frédéric focuses on the wealth, displayed by his clothing, of the figure in front of him. However, he does not seem to draw any conclusions from the fact that Arnoux is wearing odd-looking boots. Arnoux is presumably trying to portray himself as a wealthy and artistic figure. This lack of analysis on Frédéric's part is interesting because, although at this early stage it is a very insignificant detail which would be unlikely to impinge on the reader's consciousness, we know with hindsight that Frédéric's analytical skills are not highly developed and this is why he does not go beyond seeing the boots as 'strange'. (This obsession with clothing will be discussed below, see p.133.) Much attention is paid to this person's activities: he is flirting with the peasant girl, and his manner seems to exude a certain confidence. He is not put off by Frédéric's presence, he even involves Frédéric in his patter: 'Il se tourna vers lui plusieurs fois, en l'interpellant par des clins d'oeil' (p.21) after which he distributes cigars before leaving. The protagonist, dreaming of passion, is confronted with an example of a confident man who evidently has the ability to satisfy such desires. Indeed, throughout the novel Arnoux's success with women will run as a contrast to Frédéric's failure. This boldness may well be the initial basis for the attraction between Frédéric and Arnoux. Later, of course, Frédéric will be attracted to him because of his closeness to Mme Arnoux. The conversation in which they subsequently engage reveals Arnoux's self-confidence even more (there is a touch of the Homais/Lagardy about him). It will be remembered that the reader is experiencing the events largely through the eyes of the protagonist and so the dominance of Arnoux in the conversation goes uncommented. It is, however, unmistakable as Frédéric hardly says a word. The narrative does not follow the

discussion in detail, but summarises it, and in doing so, highlights the ease of manner of the older man in contrast to the rather admiring submission of the younger. At one stage, the text almost breaks into Arnoux's direct speech (p.21):

Mais il s'interrompt pour observer le tuyau de la cheminée, puis il marmotta vite un long calcul, afin de savoir "combien chaque coup de piston, à tant de fois par minute, devait, etc.". – Et, la somme trouvée, il admira beaucoup le paysage. Il se disait heureux d'être échappé aux affaires.

The implication of this flurry of volunteered information about himself, added to this rather strange – and comic – mathematical exercise, is that this figure is a rather likeable, but self-important, rogue, one who is slightly ridiculed at the end by the pointlessness of the mathematical exercise. Presumably Arnoux is demonstrating the skills he feels are part of his business. However, Frédéric is clearly impressed and shows no sign of negative reaction: 'Frédéric éprouvait un certain respect pour lui, et ne résista pas à l'envie de savoir son nom' (p.21). This, coupled with the reaction after Frédéric discovers the man's identity and occupation, reveals another hint of the protagonist's inability to analyse clearly. Frédéric is blinded by Arnoux's name, manner and clothing, and he does not come to a critical evaluation of the man himself. Admittedly, this is rather difficult on such slender information. Even so, it seems fair to say that there is already a difference in interpretation between the reader's and Frédéric's reaction to Arnoux.

Interposing themselves between Arnoux's departure and Mme Arnoux's appearance are two paragraphs describing the weather and the fellow passengers. The initial impression is that there is nothing of particular interest in either description; however, following on from the assertion made above that even supposedly narratorial description may well in fact be presented through the character's consciousness, it seems to make sense to evaluate the descriptions as

portraying the protagonist's psychological state as well as representing an objective account of the 'real' countryside or the fellow passengers. If one interprets in this way, then the following quotation, representative of the general tone of the two paragraphs, implies more about the protagonist than it does about the countryside (p.22):

Il y avait dans le ciel de petits nuages blancs arrêtés, – et l'ennui, vaguement répandu, semblait alanguir la marche du bateau et rendre l'aspect des voyageurs plus insignifiant encore.

Certainly, the other passengers do not seem to be struck down by excessive boredom – true, they are engaged in the simple activities of everyday life, eating, sleeping, and so on – but 'boredom' is more likely to belong to the perspective of the 'bored Romantic hero' already portrayed. This is what enables the text to describe the travellers as 'insignifiants'. And, if one accepts such an analysis, it is already the second time this theme, 'languir/alanguir', has been attached to the protagonist. Throughout the novel, descriptions of scenery fulfil this function of indicating a character's psychological state. The many descriptions of Paris reflect the mood of the protagonist at that precise moment. If the protagonist's perception of his relationship with Mme Arnoux is a negative one, then Paris will appear dull, boring and depressing. The opposite is, of course, true as well.⁹

This point has been emphasised because it is possible to see Frédéric's reaction to Mme Arnoux as intensified by this very state of boredom. As we have seen, he has already been captivated by the slightly dubious attractions of Arnoux, and catching sight of Mme Arnoux also has the effect of filling a void, and is in this sense a most arbitrary action, except that the effect is much more dramatic, placed as it is in a one line paragraph (p.22):

Ce fut comme une apparition.

The isolation of the paragraph emphasises the inexpressibility of the experience,

which is backed by the choice of vocabulary for the subject of the sentence – 'ce'. It is an intimation of the problems of language and experience which will bedevil the protagonist. Frédéric's attention switches immediately to that which surrounds the 'apparition'. The style is, of course, that of the *coup de foudre*, a clichéd event particularly beloved of Romantic novels. Emma, always dreaming of such an event, although she never experiences it, amply demonstrates the link between the concept of the *coup de foudre* and the dominance of crass Romantic literature in her fantasies. Even so, all of her affairs are initiated by the men involved. Frédéric, it seems, has succeeded where Emma failed: 'Elle était assise, au milieu du banc, toute seule; ou du moins il ne distingua personne, dans l'éblouissement que lui envoyèrent ses yeux' (p.22). We note, however, that the novelist has chosen his words very carefully – this is an 'apparition' and the second statement emphasises the effect it has on his vision. As with the protagonist's very first action – the sigh – this stress on the fact that Frédéric sees an image might well be symbolic. Indeed, it links with the penultimate scene in which Frédéric sees Mme Arnoux for the last time and in which, even though she offers herself to him, he does not respond, specifically so that he does not destroy the *image* he has of her. Cortland sums up this attitude thus: 'he [Frédéric] is not so much interested in the love of any particular woman as he is in the idea of creating for himself a permanent monument to his power of loving' (p.143). This moment in the text marks the onset of the creation of the idol to which Cortland alludes. There is a strong suspicion then, that the protagonist has alighted on this woman as the focus for his interest purely by chance, a point that is substantiated by the way he seems to forget her once he has returned to Nogent. The fact that this choice is arbitrary will emphasise not only the overheated manner in which he views her – his lack of clarity – but also the calculation that will be involved in the manipulation of such an image.

As one would expect, the text continues with a description of this 'apparition',

but it will be informative to notice closely what sort of description the reader is provided with. Frédéric's description of Arnoux opened with a close look at his clothes, and this is the case here too. We can be quite sure that the description does correspond to Frédéric's perception because it is prefaced by an introductory verb of seeing: 'il fléchit involontairement les épaules; et, quand il se fut mis plus loin, du même côté, il la **regarda**' [my stress](p.22-23). Thus the reader 'sees' her large straw hat, ribbons, and dress, but her face and profile, although mentioned, are left indistinct. The description is interrupted by a short paragraph in which Frédéric moves around, attempting to catch her attention – he fails to do so – and then it is resumed. We see that Frédéric is very taken with her dark skin and her figure (p.23):

Jamais il n'avait vu cette splendeur de sa peau brune, la séduction de sa taille, ni cette finesse des doigts que la lumière traversait.

'Splendeur', 'séduction', 'finesse', the protagonist begins to display the manipulation of the image presented to him through these interpretative nouns. Frédéric's gaze, however, seems not to encompass her face – we have no details of her features. This becomes a notable aspect of Frédéric's relationship with Mme Arnoux. Whenever he is with her he seems to focus on her clothes or her posture, but rarely on her face. It is as if he deliberately avoids her person itself, to create a more easily manipulated image of her, and, of course, in the penultimate chapter this very avoidance of physical details comes to the fore as she reveals her white hair. Sherrington, discussing Frédéric's idea that Madame Arnoux is beautiful, states: 'When we are told that Madame Arnoux was breathtaking in her beauty, with her black eyes and hair, we can assume only that she appeared beautiful to Frédéric, indeed, the very fact of her having such conventional attributes, showing the attraction of literary *idées reçues* for Frédéric is an implied criticism' (p.252).¹⁰ The bludgeoning reality of her white hair is too much for Frédéric. He cannot accept such a powerful assertion of her own true self, and he falls to the floor so that he can avoid her image and

concentrate on his own ideal of her. Similarly, here, Frédéric is entranced by her work box: 'Il considèrait son panier à ouvrage avec ébahissement, comme une chose extraordinaire' (p.23). What does this imply about the 'apparition'? One can as yet only say that the protagonist's gaze is utterly selective (p.23):

Quels étaient son nom, sa demeure, sa vie, son passé? Il souhaitait connaître les meubles de sa chambre, toutes les robes qu'elle avait portées, les gens qu'elle fréquentait [...]

The protagonist is already beginning to fantasise about her, quite naturally one might suppose. However, for Frédéric the power of the fantasy is often more tangible than that of reality. That he wishes to know everything about her is the implication of the above quotation. Yet if the quotation is taken at face value then it already sets the boundaries of Frédéric's total knowledge of her. He will get to know these things, but *only* these things, and in regard to her past, he will only learn of this in fits and starts, each snippet of information will tend to contradict the past he assigns to her in his imagination. A true knowledge of Mme Arnoux as a person, and even more so as a loved person, will elude him throughout the work. During the auction scene it is the defiling of her clothes that causes him the most anguish.¹¹ Whenever he believes he knows something about her, it usually proves to be fallacious. The reader is witnessing the creation of an image with which Frédéric can fall in love. The image is built around false notions, exemplified by the fact that Frédéric cannot look Mme Arnoux directly in the face. Here the reader witnesses the first projections of assumptions based on Romantic longing, the creation of superstructures of expectation. These are vital for they will *pre*-determine the experiences and emotions which the protagonist will expect to feel.

The text switches from *style indirect libre* to narration as the reader is allowed a break from the protagonist's thought patterns (p.23):

[Il souhaitait connaître...les gens qu'elle fréquentait;] et le désir de la

possession physique même disparaissait sous une envie plus profonde, dans une curiosité douloureuse qui n'avait pas de limites.

It is noteworthy how Flaubert moves the narrative from one discourse to another. The text has concentrated initially on the subjective inner focus of the protagonist and then switches to a narratorial description of inner events occurring in the protagonist of which he is only perhaps aware. The suggestion is that this happens beyond the protagonist's consciousness. Even if Frédéric is aware of such an emotional change, it is highly unlikely that he would be able to express it in such lucid terms. Language is both the key to Frédéric's thinking and to Flaubert's method. If the two quotations above are considered, it is evident that the *specificity* of the first, even though it is the narrator who is speaking, refers to the thought patterns of the character. The second, however, by the nature of its *abstraction* places these words very definitely in the realm of the narrator and beyond the analytical scope of the character.¹² Such a change in his reaction towards the 'apparition' foreshadows much of the problematic nature of the relationship that will develop between himself and Mme Arnoux, for, throughout that relationship, there will be a mixture of sexual attraction which is suppressed by the protagonist, and a 'vague profound desire'. The two sides of Frédéric's desire will compete and cancel each other out, leaving him frustrated and incapable of action. When near Mme Arnoux he will be virtually impotent, when away from her he will desire her sexually: 'Loin d'elle des convoitises furieuses le dévoraient' (p.297). Frédéric will never come to a clear understanding of what this vague desire is, indeed, it is never made quite clear for the reader, however, its origins will become apparent – it is based on the power of Frédéric's imagination to see what he wishes to see, and not what is actually there. Having created such an idol, he is prevented from conceiving of her in any other role – to think of her sexually is to profane her image.

The fertility of the protagonist's imagination is amply demonstrated in the

subsequent incident in which Frédéric forms his ideas about Mme Arnoux's origins. Frédéric witnesses a family scene between Mme Arnoux, her child, and the maid – a negress. The conjunction of Mme Arnoux's dark skin and the negress leads Frédéric to assume that she has an exotic background: 'Il la supposait d'origine andalouse, créole peut-être; elle avait ramené des îles cette négresse avec elle?' (p.23). Frédéric has framed the thought as a question, but if so, it is a rhetorical question for himself. Couching such a thought in *style indirect libre* invites the reader to step back and view dispassionately; it poses the question, has Frédéric any real evidence for such a supposition? Indeed, the implication is that he has not, and that this conclusion about her origins is a spur of the moment idea which appeals to his romantic nature. Moreover, it also displays an affinity with the clichéd thought that Flaubert despises so much and ridicules in the *Dictionnaire des idées reçues*. An 'Andalusian' and even more so, a 'Creole' background, hints again at the suppressed sexual nature of Frédéric's desire for Mme Arnoux, such 'types' being the accepted images of women with supposedly more voracious sexual appetites.¹³ These suppositions are placed early in the text so that Frédéric's fantasy conception of Mme Arnoux can have time to develop and solidify. They will, of course, later prove to be totally erroneous. During the scene in which Frédéric interrupts Arnoux's tryst (Part 1, Chapter 5) it is revealed that Mme Arnoux's birthplace is in fact Chartres and it is Frédéric's shock at this revelation of a more prosaic background to his 'great love' that may explain his blindness towards the goings-on in Arnoux's apartment.

It is interesting to note how Frédéric reacts to this domestic scene: 'Et Frédéric se réjouissait d'entendre ces choses, comme s'il eût fait une découverte, une acquisition' (p.23). But what sort of an acquisition can this be? Witnessing an everyday banal exchange of words between mother and child should not really result in such a reaction. (Symbolically, Frédéric first witnesses Mme Arnoux in the role of a mother, and when she leaves him for the last time at the end of the

work she kisses him on the forehead 'comme une mère', p.451. Role-playing pervades this work.) Frédéric presumably perceives himself as the witness of a private moment between the two and thus can feel such rejoicing, but the reader is left with a feeling of insubstantiality – the event does not warrant the response, and can only be accounted for by realising that the protagonist is enhancing the value of the situation, adding an intensity which is not there in the first place.

The *décalage* between reality and imagination in Frédéric's perceptions is increasingly revealed in the subsequent events in this episode: Frédéric notices her shawl and immediately weaves it into his fantasy conception of Mme Arnoux: 'Elle avait dû, bien des fois, au milieu de la mer, durant les soirs humides, en envelopper sa taille, s'en couvrir les pieds, dormir dedans!' (p.23). We note the association of the idolised figure with a cliché situation – exotic travel. Cortland suggests that the shawl represents a medieval lady's token of favour and that Frédéric subconsciously wishes to take its place so near to the desired object. However, it is also another example of Frédéric's near fetishistic obsession with the objects that surround Mme Arnoux, principally her clothing, as opposed to her person itself. The shawl provides an opportunity for contact as Frédéric saves it from falling into the water (pp.23–4):

Elle lui dit:

– Je vous remercie, monsieur.

Leurs yeux se rencontrèrent.

– Ma femme, es-tu prête? cria le sieur Arnoux apparaissant dans le capot de l'escalier.

This is the closest that the protagonist has come to Mme Arnoux and thus it must bear some significance for him. The text is completely devoid of comment here, the movements and dialogue are narrated using the barest essentials. By paring down the narrative in this way there is a certain heightening of the tension of the moment, which, however, is undercut by the sudden arrival of Arnoux and the evidence that he is this 'apparition's' husband. Such a line is typical of

Flaubert, who often employs these ironic undercutting methods: one thinks of Emma's delusion during the opera, de-bunked by the sudden falling of the curtain. The startling thing is that there is *no* reaction from Frédéric. This is the first time that he, or the reader, sees these two figures together and until this point there has been nothing to suggest that Arnoux and Mme Arnoux belong together. The lack of comment is another example of the particular nature of Flaubert's characters, their status as 'weak vessels'.¹⁴ The symbolic moment 'Leurs yeux se rencontrèrent' is almost cinematic as an event, but it would belong to a highly clichéd film; and if this sense of cliché is read into the scene, then it can only apply to Frédéric, as the reader has not yet been introduced by the narrative to the thought processes of Mme Arnoux. Saving her scarf is also symbolic. Frédéric will several times save the Arnoux household from financial ruin, he will fight a duel in Mme Arnoux's honour, and he is to be a restorative influence in her life, not a disruptive one, although he would far prefer to be the latter.

The scene progresses with the ragged harpist playing a song for Mlle Marthe – the child, but the reader gains the impression that Frédéric associates the song more with Mme Arnoux than with her daughter. The reason for this becomes quite evident – it is a love song, moreover: 'c'était une romance orientale, où il était question de poignards, de fleurs et d'étoiles' (p.24) which corresponds to the idolatrous image that the protagonist is creating; the protagonist is again attributing significance (quite arbitrarily) to something that probably has none. His interpretation of what surrounds him and the impressions that the text records cannot be taken at face value. Indeed, it is as if the text caters for two realities at this moment. There are Frédéric's impressions: a song about daggers, flowers and stars; the song *seems* to sob, to speak of a proud and vanquished love and Mme Arnoux *seems* to respond to such an interpretation (p.24):

Madame Arnoux regardait au loin d'une manière vague. Quand la musique

s'arrêta, elle remua les paupières plusieurs fois, comme si elle sortait d'un songe.

However, such an interpretation is quite eccentric, and the text does point to other possibilities. The harpist is a beggar, dressed in rags, he sings with 'une voix mordante', the song has to compete with the counter-rhythm of the ship's engine. Similarly there is a fresh breeze blowing, so Mme Arnoux's batting her eyelids could either be as an emotional reaction to the music, or because the wind is making her eyes water. Frédéric, of course, selects the former interpretation as befits the image of the melancholic lover he wishes to see. The attentive reader is not pushed to favour the latter interpretation, but it is there if he or she wishes to see it. Again, this is an example of the character attributing subjective significance to a scene which has none. The novel abounds in such moments. Sometimes the speciousness of the character's interpretation is more obvious than is the case here. Frédéric smelling the stinking fog, as the reader is informed by the narrator, 'avec délices' (p.86) for example whilst walking with Mme Arnoux. The apogee of this polarity between the 'reality' of the external world as described by the narrator, and the distorted world that the characters perceive occurs in the Fontainebleau episode as Frédéric and Rosanette indulge in what seems to be a lovers' idyll whilst revolution rages in Paris. The narrator includes sufficient details to undermine the paradisaical nature of the idyll, which, of course, go unnoticed by the characters. This is very similar to the depiction of the idyll in Hankels Ablage which also undercuts the characters' impression of it as an escape from the city. The difference is that whereas Botho's and Lene's attempt to flee society is being undermined, the depth of their love itself is emphasised. Flaubert's undercutting details ironise Frédéric's belief that he is in love with Rosanette. These scenes will be discussed in detail later, see below, pp.

340-345.

The result of the harpist's song is that Frédéric gives him a 'louis d'or', before

Arnoux can find his loose change, which leaves him with no money at all (p.24):

Ce n'était pas la vanité qui le poussait à faire cette aumône devant elle, mais une pensée de bénédiction où il l'associait, un mouvement de coeur presque religieux.

The religious vocabulary again displays the nature of the image that the protagonist is creating, placing the loved woman on a pedestal which puts her out of reach (the text, as has been suggested, implies at certain points that Mme Arnoux is more willing than Frédéric suspects). Once again, this is the paradigmatic – and for Flaubert, clichéd – Romantic conception of idealised love.

Frédéric's actions here are, of course, totally ineffectual, for the interpretation that he places on them are never communicated to Mme Arnoux, and the suppositions he builds around such actions are increasingly invalid and fantastical, bearing little relation to the reality of any given situation. The quotation above is perhaps the first example of his fantasy world dictating actions which then places a barrier to possibilities which might in fact prove more fruitful – the money was given as a benedictory offering with Mme Arnoux in mind, now he finds he has to refuse Arnoux's offer to share lunch with them. Williams makes an interesting comment about the difficulties of interpreting exactly who is speaking during the moment of this offering: 'Once again, it is critical whether it is the narrator or the character himself who is making the point; if it is the former, then we are given a strong impression of a love which, transcending the physical, fulfils something akin to a religious need. If, however, it is the latter, we are more aware of the essentially bogus nature of Frédéric's feelings and of his inability to come to terms with their true nature'. Williams concludes that it is impossible to state definitively which reading is correct.¹⁵ The scene contrasts in this way with the scene towards the end of **Madame Bovary** where Emma throws

her last five-franc piece to the beggar. The narrator makes it quite clear in that scene that Emma does so because she feels such an act has some sort of poetical significance – and her doing it for this reason, of course, serves to undermine it.

Frédéric follows the family so that he can watch from afar. He sees again a commonplace scene of a happy family, all of which provides background for his long held assumption that they *are* a happy couple, even when Frédéric is faced with blatant proof that Arnoux is having an affair. The text, following Frédéric's point of view, gives the reader another image of Mme Arnoux, and we note again how Frédéric picks up on tiny details, including aspects of her features, without, however, managing to create a truly composite picture of her (p.25):

Le plafond, bas et tout blanc, rabattait une lumière crue. Frédéric, en face, distinguait l'ombre de ses cils. Elle trempait ses lèvres dans son verre, cassait un peu de croûte entre ses doigts; le médaillon de lapis-lazuli, attaché par une chaînette d'or à son poignet, de temps à autre sonnait contre son assiette. Ceux qui étaient là, pourtant, n'avaient pas l'air de la remarquer.

Moreover, the last sentence, in *style indirect libre* – identifiable because of the emotive 'pourtant' – indicates that the portrayal of beauty that Frédéric believes he sees in front of him is not evident to everyone. This seems surprising to the protagonist, to the reader it is a warning bell that Frédéric is letting his imagination cloud his perception of reality. Indeed, other characters in the novel do not substantiate the protagonist's opinion of Mme Arnoux as the beauty that Frédéric supposes.

The following paragraphs emphasise character traits that have already been noticed. We see the passivity mingled with the Romantic notions that lead Frédéric to rage against the difficulties that he sets himself. Mme Arnoux reads and smiles at what seems to be a volume of verse: 'Il jalousa celui qui avait inventé ces choses dont elle paraissait occupée. Plus il la contemplait, plus il

sentait entre elle et lui se creuser des abîmes' (p.25). What suppositions! After all, he has hardly spoken to her as yet, and he is already down-trodden by what he sees as the impossibility of the task. Indeed, throughout this scene he makes virtually no contact with her at all, although this does not prevent him from believing that she should be able to divine his intentions. It is as if his imagination vacillates between resignation in defeat and wild Romantic hope. Vacillation is already becoming his trademark. In this way he can switch from the nullification of hope seen above to the expansion of fantasies which immediately follows. He looks at the passing countryside and we note that *now* it is of interest, not for what it is, but for the interpretation that can be imposed upon it. It fulfils here the same function for the 'Romantic dreamer' that it previously did for the bourgeois passengers – an aspiration – and, because of this imposition of interpretation, both Frédéric's vision is undermined in its Romantic excess, as are the more prosaic visions of the other passengers, retrospectively (p.25):

Quel bonheur de monter côte à côte, le bras autour de sa taille, pendant que sa robe balayerait les feuilles jaunies, en écoutant sa voix, sous le rayonnement de ses yeux! Le bateau pouvait s'arrêter, ils n'avaient qu'à descendre; et cette chose bien simple n'était pas plus facile, cependant, que de remuer le soleil!

Frédéric's aspirations, already defeatist, here begin to set out the emotional responses he expects to experience in his contact with Mme Arnoux.¹⁶ However, this is quite an assumption, and there is no guarantee that experience will reciprocate such wishes, indeed, close contact with Mme Arnoux will rarely provide this type of emotional intensity. More often than not, the only emotion that he will feel is frustration. Nevertheless, the expectation is one of heartfelt, intense, authentic emotion, an expectation which will constantly be disappointed.

Such an intermingling of contradictory emotions, in addition to the weakness and passivity already noticed, provides the basis for the continuing failure in Frédéric's life. It is not merely in respect to Mme Arnoux that this will be so –

the same goes for Rosanette, for any and all of Frédéric's ambitions, be they revolutionary, political or in business.

As has been mentioned in respect of Paris, Frédéric frequently interprets his surrounding environment in ways that reflect whatever emotion he feels at the moment. The ship happens to pass a château and Frédéric sees a couple walking in the orange grove – the implication is that he wishes that this could be himself and Mme Arnoux, but the ship moves past the scene: 'Puis tout disparut'. This again can be interpreted at various levels. Does the fact that the scene disappears indicate the hopelessness with which the protagonist views the situation, or is the text poking fun at the protagonist, tempting him with a vision of what will never be...? The finality inherent in the above statement is echoed, but at a much more dramatic moment, when Mme Arnoux leaves for the last time: 'Et ce fut tout', p.451. There is, of course, a correlation: they are both images that intermingle reality and illusion. Stylistically both Flaubert and Fontane are very skilful at combining the physical topography of landscape with its symbolic significance for the characters. Here the glimpse of such a couple in such a setting obviously corresponds to the typical Romantic fantasy that the reader very quickly comes to expect from the protagonist. Cortland points out the 'cozy domesticity' of such fantasies, and links this to the wish of the Romantic to withdraw from the trials and tribulations of the world to live in a sort of children's paradise. 'Frédéric never really thinks seriously of living as an adult, and fails even to realise that in practice the games of childhood would not interest him long' (p.28). This is true, as the lack of interest that he displays during his relationship with Louise Roque clearly shows.

If the above example is slightly ambiguous in its meaning, Frédéric's subsequent thoughts emphasise only too clearly the misinterpretation that the protagonist is capable of. Once more, a completely banal everyday occurrence is inflated out of

proportion and a highly subjective interpretation is read into an event which simply does not warrant the intensity of the protagonist's reaction. Mme Arnoux admonishes her child for not speaking to the 'monsieur' who had saved her shawl: 'Était-ce une ouverture indirecte?' (p.26). This is a foretaste of the misinterpretations that will abound later in the novel, for instance, in relation to Mme Arnoux's reaction towards Frédéric at her birthday party after the revelation of Arnoux's adultery, a revelation that Frédéric simply does not see. The weak passivity is highlighted again by the pathetic attempt at conversation that he makes (p.26):

"Va-t-elle enfin me parler?" se demandait-il.
Le temps pressait. Comment obtenir une invitation chez Arnoux? Et il n'imagina rien de mieux que de lui faire remarquer la couleur de l'automne, en ajoutant:
- Voilà bientôt l'hiver la saison des bals et des dîners!

Not surprisingly, such an attempt fails miserably, as does his final attempt at communication: 'Il lui envoya un regard où il avait tâché de mettre toute son âme; comme s'il n'eût rien fait, elle demeura immobile' (p.26). From this point on, Frédéric does not see Mme Arnoux again, until he happens upon *L'Art industriel* in Paris several months later, by which time he has forgotten his 'apparition', a fact which retrospectively indicates the shallowness of Frédéric's sentiment.

Within this first chapter the reader can discern already the fading of Mme Arnoux's influence, and must draw the conclusion that the *coup de foudre* that the protagonist believes he has had, is, in fact, not quite so traumatic as at first portrayed. Perhaps her conquest already seems too difficult for him? The boredom that was noted at the beginning of the portrayal of Frédéric has returned: 'Des champs moissonnées se prolongeaient à n'en plus finir...' (p.27), and when Frédéric thinks back to the image he carries of Mme Arnoux, he once again focuses on her clothing as opposed to her actual being (p.27):

Sous le dernier volant de sa robe, son pied passait dans une mince bottine en soie, de couleur marron; la tente de coutil formait un large dais sur sa tête, et les petits glands rouges de la bordure tremblaient à la brise, perpétuellement.

Elle ressemblait aux femmes des livres romantiques.

This image is likened by the character himself to the perfect heroine of Romantic books. Flaubert has used this idea before to emphasise the invalidity of a character's projections and desires in **Madame Bovary** and it serves the same purpose here, except that Frédéric's subjective perception of Mme Arnoux will remain a force in his life a lot longer than any of Emma's images do, or rather it will recur in relation to the same person, whereas Emma's images of desire, once destroyed, transpose themselves to other areas of interest. 'Il n'aurait voulu rien ajouter, rien retrancher à sa personne. L'univers venait tout à coup de s'élargir. Elle était le point lumineux où l'ensemble des choses convergeait' (p.27) and this will remain essentially, albeit intermittently, the case until the penultimate chapter.

The Romantic cliché mode still has its hold over him, and the narrator's dry narration has its peculiar 'non-commenting' ridiculing effect. Thus he cries out her name: 'Sa voix se perdit dans l'air', and the purple sunset, the shadows of the hay-stacks and a dog barking have an eerie effect (again, they are all clichés of metaphysical unrest): 'Il frissonna, pris d'une inquiétude sans cause' (p.27). Frédéric does not even think of her again until shortly before he is to go to bed "'Où est-elle, à présent?" songeait-il' (p.29).

The chapter ends with Frédéric's homecoming and the small party organised for him by his mother. Here we learn of her ambitions for her son, which he will, of course, fail to fulfil; and of her own background as a rather shrewish, penny-pinching small landowner. Just before Frédéric retires to bed he receives a message from Deslauriers and dashes out to meet him. This meeting forms the

subject of the next chapter.

Chapter 1 has provided a depiction of a scene in which the protagonist is seen to indulge in a period of intense reverie, in many ways very similar to Emma Bovary's fantasising during the opera. Here, as in **Madame Bovary**, such reverie is characterised by the creation and manipulation of images and emotions. The character's influence over the vagaries and mood changes of his inner life is, for the most part, situated beyond his conscious control; however, what becomes evident is that whatever interpretation the character does impute to a particular scene, it is likely to be highly distorted. The effect of such reverie and manipulation is to suggest that the character's self-scrutiny is marked by a lack of clarity. Throughout **L'Éducation sentimentale** and **Madame Bovary** both characters fail to break through the fantasies they create for themselves, nor do they pierce the distorting veil through which they view their surroundings. Schach and Botho have also been seen to manipulate their self-conception, especially in the way that they use their surroundings to underwrite the value systems to which they subscribe. A lack of clarity is discernible here too, although Fontane's protagonists seem to have moments of awareness that do not occur to Flaubert's characters. These differences will be investigated further in Part Two.

NOTES

- (1) One unremarkable, but representative, example of the way the central character manages to confuse the two women in his life occurs early on during Frédéric's attempts to seduce Rosanette: 'Ils allaient côte à côte, elle appuyée sur son bras, et les volants de sa robe lui battaient contre les jambes. Alors, il se rappela un crépuscule d'hiver, où, sur le même trottoir, Mme Arnoux marchait ainsi à son côté; et ce souvenir l'absorba tellement, qu'il ne s'apercevait plus de Rosanette et n'y songeait pas' (p.173). All references to the text of *L'Éducation sentimentale* are from the Gallimard edition, no.147, published 1965.

- (2) There is a strong suggestion that at an unconscious level the two women are complementary rather than antithetical. D.A.Williams, developing this point, makes an interesting comment in respect of the final brothel episode (an episode which, of course, *precedes* the events recounted in Chapter 1). He suggests that it is Frédéric's and Deslauriers's happiest experience because they can combine the two attitudes which later become mutually exclusive: reverence (the big nosebags they offer the prostitutes), the 'poetic' attitude to women, and the realisation that money is needed to acquire women's favours. The subsequent polarisation in attitude to women leads to the Mme Arnoux/Rosanette split. Frédéric may well try to combine the two, but that only leads to profanation. See 'Flaubert: Sentimental Education (1869)' in *The Monster in the Mirror: Studies in Nineteenth Century Realism*, (Oxford: Clarendon Press for the University of Hull, 1978), pp.87-88.

- (3) Several critics have looked at this first scene in detail. Inevitably, some of the details in my reading of this section will correspond to points made in their papers. Two of the best for close reading are: Peter Cortland, *The Sentimental Education: An Examination of Flaubert's 'L'Éducation sentimentale'*, (Paris: Mouton and Co., 1967), and Victor Brombert, 'L'Éducation sentimentale: The Profanation of Dreams' in *Flaubert*, (Englewood Cliffs: Prentice Hall, 1964), pp.154-173.

- (4) 'Bereits Xenophanes und Heraklit haben diese Relativierung der visuellen Eindrücke als Erfahrungsgrundlage für die kritische Einsicht in die Unzuverlässigkeit der Sinne, insofern sie als Vermittler von Daten der Erkenntnis gelten, verwandt. Auch hier bei Flaubert kehren sich die Verhältnisse um, und es bricht die Frage auf nach dem, was denn überhaupt ist, jene Frage also, die ja für die Thematik der Beziehung zwischen Illusion und Desillusion von bedeutsamer Relevanz ist.' Winfried Börsch: 'Excursion maritime: Über die Thematik der Schiffsreise in der *Education sentimentale* von Flaubert', *Germanisch-romanische Monatsschrift*, 48, (1967), pp.288-289. The river Seine is constantly used to refer symbolically to the protagonist's inner moods, see D.Williams *The Hidden Life at its Source: A study of Flaubert's 'L'Éducation sentimentale'*, (Hull University Press, 1987), pp.124-5.

- (5) Letter to Mlle L. de Chantepie, 6th October 1864: 'Me voilà attelé depuis un mois à un roman de moeurs modernes qui se passera à Paris. Je veux faire l'histoire morale des hommes de ma génération; 'sentimentale' serait plus vrai. C'est un livre d'amour, de passion; mais de passion telle qu'elle peut exister maintenant, c'est-à-dire, inactive...' Published in *Extraits de la Correspondance ou Préface à la vie d'écrivain*, (Paris: Aux Editions du Seuil, 1963), ed. by G.Bollème, letter 800, p.283. For an interpretation contrasting *L'Éducation sentimentale* with a *roman d'apprentissage* see Meili Steele: '*L'Éducation sentimentale* and the *Bildungsroman*: Reading Frédéric Moreau', *Romanic Review*, 78, (1987), pp.84-101.

- (6) The text often takes on, in these instances, a more vitriolic tang, which, although ostensibly due to Frédéric, may well belong to the values of the narrator/author, which are being imposed surreptitiously. At one of the Dambreuse dinner parties Frédéric attempts to express his distaste at the patent hypocrisy that he senses around him. The protagonist's disgust is aimed at M. Dambreuse and the collection of society figures who have grouped themselves around him: 'La plupart des hommes qui étaient là avaient servi, au moins, quatre gouvernements; et ils auraient vendu la France ou le genre humain pour garantir leur fortune, s'épargner une malaise, un embarras, ou même par simple bassesse, adoration instinctive de la force' (p.262). Whether this is Frédéric's or the narrator's voice is impossible to distinguish.

- (7) Rastignac is, however, meant by Flaubert to be seen as a literary forerunner to Frédéric. He is mentioned early on in the novel as a model of success to be imitated (see p.35). This is, of course, highly ironic. Haig points out that there are several other allusions within the text. Frédéric organises the funeral of M.Dambreuse who is buried in the Père Lachaise cemetery, which is, of course, where Rastignac utters his famous challenge to Paris: 'A nous deux, maintenant!' and goes off to dine with a banker's wife. Frédéric merely admires the view: 'Frédéric put admirer le paysage pendant qu'on prononçait les discours' (p.410). See Stirling Haig, 'Madame Arnoux's Coffret: A Monumental Case' in *The Madame Bovary Blues*, (Louisiana State University Press, 1987). pp.94–115. See also Williams, '*Sentimental Education* (1869)', pp.82–3 for a discussion of anti-parallels with a Balzacian precedent.

- (8) Sherrington has investigated in detail the problems of allocating the voice in the text, showing that especially in *L'Éducation sentimentale* the use of *style indirect libre* is phenomenal: "Narrator" passages, which could help us correct Frédéric's one-sided appraisal, represent only about 11% of the total book, and even this small figure includes passages which reflect the sentiments of 'on' – merely a different type of *style indirect libre*. Further, passages – and even single sentences – containing such disguised examples of *style indirect libre* can occur at any moment, and not necessarily within a scene, or in a 'picture' of Frédéric's mind resulting from a scene, as most frequently happened with *Madame Bovary*.' See: *Three Novels By Flaubert*, p.247.

- (9) Sherrington provides excellent analyses of several examples of place descriptions which serve a structural and emotional function in that they elucidate details of the mood and personalities of the 'witness'-characters. See *Three Novels by Flaubert*, pp.298–300 on four different descriptions of the Champs-Élysées as seen through the eyes of Frédéric.

- (10) There are several occasions in the novel which contrast with Frédéric's image of Mme Arnoux as the ideal of female beauty. Deslaurier's opinion is that she is quite ordinary (p.78), although he, of course is not an objective witness either, having been rejected by her. Frédéric's highly subjective physical image of her mirrors a distorted, and unsubstantiated, conception of her character. There is a strong suspicion that she is sexually more alive and available than Frédéric is willing to admit.

- (11) The defiling of her clothes and furniture in the auction emphasises this focus on the objects that surround the image of the loved-one to the extent that she herself can almost be blocked out. Objects are given an incredibly powerful metaphoric significance. In the auction the sense of profanation becomes overwhelming and Haig points out that Madame Dambreuse's

deliberate acquisition of the 'coffret' provokes vocabulary of mourning in the protagonist, even though Mme Arnoux is not dead. See *The Madame Bovary Blues*, pp.97-98.

- (12) Steele describes this effect: 'Frédéric undergoes an experience that leads him outside language. Then the narrator intervenes with a comparison or by an appeal to the reader's knowledge' See '*L'Éducation sentimentale* and the *Bildungsroman*', p.97.
- (13) Flaubert makes fun of such clichés in the *Dictionnaire des idées reçues*, pp.493-4:
 BRUNES: Plus chaudes que les blondes (voyez *blondes*) [...]
 BLONDES: Plus chaudes que les brunes (voyez *brunes*).
- (14) This term is used by Jonathan Culler to describe Flaubert's creation of characters who are 'non'-reflective, who do not figure profundity. See: *Flaubert: The Uses of Uncertainty*, (London: Elek Books, 1974), pp.122-134. This issue will be discussed in detail in the second section of the thesis.
- (15) See *The Hidden Life at its Source*, p.110. Williams's comment links in to the debate already alluded to in Note 8 above, a debate which was initially briefly outlined by Stephen Ullmann, *Style in the French Novel* (CUP, 1957): 'Transitions [between narrator and character] are often abrupt and unprepared, leaving it to the reader's ingenuity to supply the missing link. Caution must be taken in ascribing statements to the narrator which reflect the erratic workings of Frédéric's mind', p.116.
- (16) Victor Brombert implies that Frédéric already consciously accepts that his love is in vain: 'But this bliss is imagined precisely because Frédéric knows that between him and the woman he met in this briefest of encounters there is an 'abyss', that he will lose her 'irrevocably' without even having come close to her, that only a cosmic upheaval might bring about the fulfilment of his dreams. "Budging the sun" would be easier.' See: 'Idyll and Upheaval in *L'Éducation sentimentale*' in *The Hidden Reader, Stendhal, Balzac, Flaubert*. (Harvard University Press, 1988), pp.131-2. Of course, Frédéric will encounter many situations in which success is not as remote a possibility as it seems here. More important, however, is the *nature* of the emotional response he hopes to gain, which is quite clearly based on a clichéd paradigm of a Romantic idyll.

EFFI BRIEST

The close reading of this text will focus on the two discussions between Innstetten and Wüllersdorf (in Chapters 27 and 35) and on the short passage of narrative which deals with Innstetten's reactions immediately following the duel (in Chapter 28). These three scenes give perhaps the richest illustration of the concerns which have occupied us in the preceding chapters.

The two dialogues are of the utmost significance in attempting to come to any analytical conclusion concerning the principal male figure in the novel. Indeed, Conrad Wandrey called the first conversation between Innstetten and Wüllersdorf 'die größte Sprechszene des deutschen Romans', an accolade which fore-grounded a steady concentration of critical attention on Innstetten.¹ Much of this critical attention was initially extremely negative, seeing in this character not much more than the embodiment of society's unfeeling and cruel prejudice towards the victimised 'Naturkind' Effi.² It is only comparatively recently that more ^{discerning} ~~charitable~~ and differentiated views have begun to emerge concerning the psychological turmoil that Innstetten undergoes throughout the novel. That such views have taken so long to emerge is all the more remarkable, as Fontane himself was surprised by the negative reaction of many of his readers towards Innstetten, a surprise well-documented in his letters.³ Secondary literature, especially in the last decade, has now taken account of such a position and how this might affect the reader's interpretation of the novel.⁴

In spite of such a plethora of critical attention, there is still room for close reading to highlight the depiction of certain themes in the conversations between Innstetten and Wüllersdorf. Indeed, one of the main emphases of this analysis will be to consider the *two* conversations in conjunction with each other, an issue often neglected by literary criticism which tends to concentrate on the first

conversation to the detriment of the second.

The analysis which follows differs in one respect from those which have preceded in this thesis in that Innstetten is engaged in a debate with another and not in an act of private self-interrogation. The difference is, however, less than one might expect. Stylistically there is, as we shall see, very little difference between public and private debate. In addition, the analysis will include not just the periods of conversation between Innstetten and Wüllersdorf, but also those moments which precede the conversations (the immediate aftermath of the discovery of the letters, and the arrival of the letters from Roswitha and the minister in Chapters 27 and 35 respectively) and the section of text dealing with Innstetten's return to Berlin after the duel. Placing the two conversations in this slightly broader context is again vital for a proper understanding of the nature of Innstetten's reaction to the discovery of the adultery, a context which is often ignored by critics.

By restricting analysis at this point to a concentration on Innstetten, I am inevitably ignoring to a certain extent the analogies which might be drawn with the depiction of the eponymous heroine. However, I hope to include comment which takes account of Effi in the second section of the thesis.

Effi Briest: Chapter 27

The initial conversation between Innstetten and Wüllersdorf can be seen as the depiction of an internal struggle in which Innstetten arrives at a decision which he later bitterly regrets. The conversation portrays the character in an act of attempting to convince himself that a duel is his only possible choice. The conversation, however, undermines its own aims by the very language it uses in ways that are not apparent to the characters, but which speak to us, the readers.

Many critics, especially those who accuse Innstetten of a lack of emotional intensity *per se* (see below note 2), tend to ignore the build up to the discussion between Innstetten and Wüllersdorf, the period during which Innstetten is alone. The reason may well be that, for the most part, the reader is not privy to Innstetten's thoughts at this time; indeed it is as if Fontane removes the protagonist from the reader's view until the appearance of Wüllersdorf. However, the fact that the reader is not provided with the thoughts of the protagonist does not prevent the reader from registering the signals of outward description embedded in the text.

The awakening suspicion in Innstetten's mind is covered very precisely in the text, through a mixture of pure narration and *erlebte Rede*. Indeed the text moves subtly towards a depiction of the character's thought patterns. Initially the reader, as well as the protagonist, has no idea of what the letters contain. Hence we are put in the position first of the protagonist – in an atmosphere of suspicion – and subsequently in the position of Johanna and Annie outside the door wondering what has affected Innstetten so curiously. This heightens both reader anticipation and tension until the reader is given access to the letters via Innstetten's subsequent re-reading of them. (This technique of withholding information will also be used in the second Innstetten/Wüllersdorf conversation, discussed below). In this first paragraph, then, the reader notes the protagonist's thoughts (p.231):

Von deutlichem Erkennen konnte keine Rede sein, aber es kam ihm doch so vor, als habe er die Schriftzüge schon irgendwo gesehen. Ob er nachsehen solle?

The direct speech that follows on from this sentence of *erlebte Rede*, as Innstetten tells Johanna to fetch the coffee, breaks away from the depiction of the protagonist's thoughts, and as the text returns to Innstetten it is no longer so

close to them. Enough information is imparted so that the reader realises what kind of letters these are, but the reader witnesses now at a slight distance, the text slipping in and out of third person narration and *erlebte Rede* (p.231):

Als er das sagte, wand er den roten Faden ab und ließ, während Johanna das Zimmer verließ, den ganzen Inhalt des Päckchens rasch durch die Finger gleiten. Nur zwei, drei Briefe waren adressiert: "An Frau Landrat von Innstetten." Er erkannte jetzt auch die Handschrift; es war die des Majors.

This is the moment when the crisis breaks upon him, when the full import of his suspicion hits him, and it is narrated in the briefest of manners (pp.231-2):

Innstetten wußte nichts von einer Korrespondenz zwischen Crampas und Effi, und in seinem Kopfe begann sich alles zu drehen. Er steckte das Packet zu sich und ging in sein Zimmer zurück. Etliche Minuten später, und Johanna, zum Zeichen, daß der Kaffee da sei, klopfte leis an die Tür. Innstetten antwortete auch, aber dabei blieb es; sonst war alles still. Erst nach einer viertel Stunde hörte man wieder sein Auf- und Abschreiten auf dem Teppich.

Here is perhaps the clearest narratorial indication of the psychological turmoil that Innstetten has been plunged into, it is certainly one of the few physical indications of his distress during the moment of crisis, and almost before the reader has time to grasp the full import of what is happening, the protagonist has been withdrawn from the reader's view.

Throughout the next section of the text, which deals with Innstetten's 'private' reaction to the crisis (private in the sense that he is alone), the reader does not come into close contact with the protagonist's thoughts, and the narrator does not feel obliged to point out specifically the emotional struggle that the protagonist undergoes. However, there is still much evidence for that emotional struggle, but this evidence has to be collated by the reader himself. Hence: 'Das Auf- und Abschreiten nebenan wollte kein Ende nehmen' must clearly be understood as Innstetten's fraught worrying, but it is presented from outside the room. We only hear the effect of that worry through the sound of his footsteps,

in other words, through the outer physical manifestation of distress, not the psychological process itself; and even this creates more distance between reader and character than the previous reference to physical distress as his head began to spin. Presumably we witness it as do Johanna and Annie, for they are in the 'Nebenzimmer' when Innstetten comes out of the room. It is their reaction too that is given the most prominence here – the reason for Innstetten's look at Annie is not explained – and the reader is in a superior position to these two characters as to the reason for Innstetten's upset (p.232):

Dann sah er das Kind aufmerksam an und entfernte sich.
"Hast du gesehen, Johanna, wie Papa aussah?"
"Ja, Annie. Er muß einen großen Ärger gehabt haben. Er war ganz blaß.
So hab' ich ihn noch nie gesehen."

Information about the walk Innstetten goes on, where he goes, what he does (he must have delivered a note to Wüllersdorf we later deduce) or what his mood is, is not given to the reader, and when the text focuses again on Innstetten it is much later.⁵ Innstetten's request on coming home – he asks Johanna to bring him a particular lamp – does highlight the course of his reflections. As is so common with Fontane's technique, the narrator provides little comment as to why Innstetten should need this lamp, so it is only through connections made by the reader that its relevance, indeed its overt symbolism, becomes apparent. For the lamp has photographs of Effi set into its shade, moreover these are photographs of Effi acting in the play that was performed in Kessin *Ein Schritt vom Wege*, a title which must strike Innstetten with bitter irony (p.232):

Die Lampe kam auch. In dem grünen Schirm befanden sich halb durchsichtige Ovale mit Photographien, allerlei Bildnisse seiner Frau, die noch in Kessin, damals, als man den Wichertschen "Schritt vom Wege" aufgeführt hatte, für die verschiedenen Mitspielenden angefertigt waren. Innstetten drehte den Schirm langsam von links nach rechts und musterte jedes einzelne Bildnis.⁶

Although the reader is not aware of Innstetten's exact thoughts his reaction is typical of one who is agitated and distressed (p.232):

Dann ließ er davon ab, öffnete, weil er es schwül fand, die Balkontür und nahm schließlich das Briefpaket wieder zu Hand.

The narrator seems almost to emphasise the distance he has kept from his protagonist in the following comment, which then leads to Innstetten re-reading the letters. This, on the one hand, displays the difficulty he has in coming to terms with the fact of his wife's adultery, and on the other, reveals to the reader the contents of the letters which were hitherto suppressed by the narrator (p.232):

Es schien, daß er gleich beim ersten Durchsehen ein paar davon ausgewählt und obenauf gelegt hatte. Diese las er jetzt noch einmal mit halblauter Stimme.

Up to this point then, the text has portrayed the protagonist *in extremis* and alone, but virtually throughout the description the narrator has stepped back from the protagonist, as can be seen by the introductory phrase above, so that the emotions of the protagonist can only be deduced: they are not empathetically experienced by the reader. Perhaps this is one of the main reasons why so many critics have found the figure of Innstetten to be so cool and unfeeling. Why does Fontane choose to avoid this opportunity of depicting a scene with such emotional potential? The reason may partly lie in the fact that structurally the following scene with Wüllersdorf is meant to have the utmost prominence. Fontane wishes the reader to concentrate on the arguments which Innstetten puts forward in his attempt to deal with such a situation, and for this to happen the narrative retreats from the depiction of Innstetten's instinctive reaction – his undiluted pain at the discovery of his wife's adultery. However, as we can see this does not quite mean that there is *no* depiction of an emotional reaction at all. It is there, but is narrated at a distance. In the following scene, it seems that Innstetten desires to call up or recreate these intense emotions – and fails to do so. Hence it is extremely difficult to ascertain how desperate Innstetten really is. It is not until much later in the work that Fontane exploits a situation in which Innstetten's

emotional side does come more to the fore (during the second Innstetten/Wüllersdorf conversation).

It is clear to Wüllersdorf from Innstetten's appearance that he is undergoing some sort of trauma and in the following passage there are several indications of Innstetten's agitation (p.233):

Wüllersdorf trat ein und sah auf den ersten Blick, daß etwas vorgefallen sein müsse.

Indeed the circumstances of his being called round are unusual enough for Innstetten to feel he should apologise for disturbing his 'Abendruhe'. Innstetten is obviously still deeply agitated, for he cannot settle down. This is indicated in the narratorial comment before the text switches to the conversation proper (p.233):

Wüllersdorf setzte sich. Innstetten ging wieder auf und ab und wäre bei der ihn verzehrenden Unruhe gern in Bewegung geblieben, sah aber, daß das nicht gehe. So nahm er denn auch seinerseits eine Zigarre, setzte sich Wüllersdorf gegenüber und versuchte, ruhig zu sein.

From now on the narrator will hardly be involved in the text at all as narratorial comment is dropped in favour of the two voices in the conversation. The fact that Wüllersdorf is present means that the debate that follows in direct speech replaces the need for the question and answer monologue that was noted in the two previous Fontane texts.

Innstetten, finding it difficult to know how to explain himself, begins with his formal request to Wüllersdorf. It is clear that he has not just asked Wüllersdorf to give advice, but that he has already decided on the duel, for he wants Wüllersdorf to act as his second in the affair (p.233):

"Es ist", begann er, "um zweier Dinge willen, daß ich Sie habe bitten lassen: erst um eine Forderung zu überbringen und zweitens um hinterher, in der Sache selbst, mein Sekundant zu sein; das eine ist nicht

angenehm und das andere noch weniger. Und nun Ihre Antwort".

The abruptness gives the impression that Innstetten is already totally committed to the duel, but, as the following discussion reveals, his mind is not quite as made up as it first appears. However, he has obviously thought the matter through already, so the discussion is an opportunity to explicate arguments he has already considered. In effect, the conversation is circular in nature – the 'conclusion' has already been reached, it is not the result of a developing argument, but a premise upon which the argument is based and to which the reasoning comes full circle. Such circularity will be echoed in the discussion between the two characters with the repetition of 'müssen'. Wüllersdorf both begins and ends the argumentation focusing on the concept of 'Muß es sein?'

Wüllersdorf's role in this discussion is to put forward the possible objections to fighting a duel and his immediate reaction highlights just this.⁷ Presumably, these are the questions that Innstetten has already posed himself – but which we have not witnessed (p.233):

"Sie wissen, Innstetten, Sie haben über mich zu verfügen. Aber eh ich die Sache kenne, verzeihen Sie mir die naive Vorfrage: muß es sein? Wir sind doch über die Jahre weg, *Sie*, um die Pistole in die Hand zu nehmen, und *ich*, um dabei mitzumachen."

This is not yet the question of 'Verjährung', but a much simpler question of age – they are both a bit too old for this sort of thing; but Innstetten does not comment on this and it is forgotten by Wüllersdorf in the surprise that follows as he learns of Effi's adultery (p.234):

"Es handelt sich um einen Galan meiner Frau, der zugleich mein Freund war oder doch beinah."
Wüllersdorf sah Innstetten an. "Innstetten, das ist nicht möglich."

When Wüllersdorf, after reading the letters which Innstetten gives him as proof, learns who this 'Galan' is, his immediate reaction is to date where and when the

adultery took place (p.234):

"Also Dinge, die sich abgespielt, als Sie noch in Kessin waren?"

Innstetten nickte.

"Liegt also sechs Jahre zurück oder noch ein halb Jahr länger."

In other words, the length of time between the adultery and the present seems to have some importance for Wüllersdorf and Innstetten notices this immediately (p.234):

"Es sieht fast so aus, Wüllersdorf, als ob die sechs oder sieben Jahre einen Eindruck auf Sie machten. Es gibt eine Verjährungstheorie, natürlich, aber ich weiß doch nicht, ob wir hier einen Fall haben, diese Theorie gelten zu lassen."

It is difficult to ascertain whether Innstetten has perhaps already considered the 'Verjährungstheorie' during the earlier period before Wüllersdorf's arrival. If he has not done so, then Wüllersdorf's bringing this up takes him completely by surprise. However, the surprise that Innstetten shows in response to Wüllersdorf's subsequent comment may be because he has dismissed the time gap between the adultery and the present as too short, and thus not paid any particular attention to this question (p.234):

"Und ich bekenne Ihnen offen, um diese Frage scheint sich hier alles zu drehen."

Innstetten sah ihn groß an. "Sagen Sie das in vollem Ernst?"

"In vollem Ernst. Es ist keine Sache, sich in jeu d'esprit oder in dialektischen Spitzfindigkeiten zu versuchen."

Such an opinion is new to Innstetten and he is curious to know what Wüllersdorf understands by this question. Clearly, Wüllersdorf's references to 'jeu d'esprit' and 'dialektische Spitzfindigkeiten' are made to assure Innstetten that he fully recognises the seriousness of the situation, hence the catch-all condemnation of excessive subtleties, clever-clever arguments. The discussion and events that follow therefore can in no way be seen in the same light as Frédéric's attempt to duel in defence of Mme Arnoux's 'honour' as is portrayed in *L'Éducation sentimentale*. (Flaubert's aim is to ironise the Romantic posturing that leads

Frédéric into such a position.) It is from this point onwards that the discussion deals with Innstetten's particular situation, and it is interesting to note that it is the perspective of Wüllersdorf, in other words, the comments of another, that set the ball rolling. Why these questions have not occurred to Innstetten is left unanswered. Innstetten is able now to react to the questions of his companion, they act as the spur to force Innstetten to look into himself and analyse his motives, something that has been held back from the reader for some time. The conversation has swung from Innstetten's initial statement of purpose, to a new discussion of motive. Hence the reader and Innstetten are presented with a vital question (pp.234-5):

"Innstetten, Ihre Lage ist furchtbar, und Ihr Lebensglück ist hin. Aber wenn Sie den Liebhaber totschießen, ist Ihr Lebensglück sozusagen doppelt hin, und zu dem Schmerz über empfangenes Leid kommt noch der Schmerz über getanes Leid. Alles dreht sich um die Frage, müssen Sie's durchaus tun? Fühlen Sie sich so verletzt, beleidigt, empört, daß einer weg muß, er oder Sie? Steht es so?"

"Ich weiß es nicht."

"Sie müssen es wissen."

This is Wüllersdorf's first major statement and what is immediately noticeable is that he focuses on emotional motivation – in this case rage and jealousy – as the only valid arguments to justify a duel. Wüllersdorf's instinct, then, is to appeal to the individual, not to notions of society's claim on justice. In the discussion that follows, Innstetten will eventually come round to arguing that fighting the duel will *produce* such emotions, a reverse of the stance proclaimed here, in which intense emotion is seen as the antecedent to action.

Innstetten's answer is revealing, for it again displays the turmoil that is going through his mind – he cannot distinguish between those thoughts that lead him to decide to fight the duel and those that tell him to drop the matter, and this turmoil is again indicated by the actions of the protagonist, jumping up and tapping nervously on the window panes. The implication is that he has no 'gut feeling' about the matter. But Wüllersdorf's insistence that Innstetten should be

certain of his motives forces him to attempt to convey this turmoil in language. Innstetten begins by addressing the emotions he feels as an individual (p.235):

"Es steht so, daß ich unendlich unglücklich bin; ich bin gekränkt, schändlich hintergangen, aber trotzdem, ich bin ohne jedes Gefühl von Haß oder gar von Durst nach Rache."

Here then, is the first facet of Innstetten's reply – he is not consumed by a desire for revenge even though he feels utterly betrayed – and that this statement comes first is no accident, for it will resonate throughout the remainder of their conversation, indicating that whatever motives Innstetten finally uses to back up his decision to fight, they will not be purely emotional ones. This is not to say that Innstetten's reaction shows no emotion; clearly he is devastated by the revelation of the adultery which leads him to enunciate how deeply he has loved, and still loves, his wife. However, by stating that he is not motivated by hatred he inevitably begins already to undermine the justification which Wüllersdorf has put forward, namely an intense emotional reaction (p.235):

"...Und wenn ich mich frage, warum nicht? so kann ich zunächst nichts anderes finden als die Jahre. Man spricht immer von unsühnbarer Schuld; vor Gott ist es gewiß falsch, aber vor den Menschen auch. Ich hätte nie geglaubt, daß die *Zeit*, rein als *Zeit*, so wirken könne. Und dann als zweites: ich liebe meine Frau, ja, seltsam zu sagen, ich liebe sie noch, und so furchtbar ich alles finde, was geschehen, ich bin so sehr im Bann ihrer Liebenswürdigkeit, eines ihr eignen heiteren Charmes, daß ich mich, mir selbst zum Trotz, in meinem letzten Herzenswinkel zum Verzeihen geneigt fühle."

Here is a vital point. Innstetten admits that guilt can be atoned for, he implies that a general Christian ethic of forgiveness is possible, yet such an attitude is not taken to its logical conclusion by the protagonist, for he does not consider giving his wife the opportunity to atone; in fact, he does not really consider Effi's situation at all. Later events show Innstetten in the light more of 'Old Testament' vindictiveness rather than the desire to pardon expressed above. Innstetten, like so many of Fontane's characters, displays a certain degree of awareness of a variety of possible options for action, only for this awareness to vanish

inexorably. Having declared that he does not wish to take his revenge, Innstetten goes on to say that it is the time gap that is responsible for this lack of desire for revenge. This sounds very much like the criteria one would use to decide whether the 'Verjährungstheorie' were valid or not, but this does not occur to Innstetten at this point. He shows every sign of being a man still deeply in love with his wife, in spite of what he has just learned about her – another supposedly vital consideration in respect of the 'Verjährungstheorie'. The above speech encapsulates the feelings of the individual (the personal pronoun 'ich' occurs eleven times – this is to be compared with Innstetten's following speech) and not only the reader, but also Wüllersdorf is struck by the sincerity of Innstetten's emotions (p.235):

"Aber wenn Sie so zu der Sache stehen und mir sagen: 'ich liebe diese Frau so sehr, daß ich ihr alles verzeihen kann', und wenn wir dann das andere hinzunehmen, daß alles weit, weit zurückliegt, wie ein Geschehnis auf einem andern Stern, ja, wenn es so liegt, Innstetten, so frage ich, wozu die ganze Geschichte?"

Does the repetition of Innstetten's words by Wüllersdorf not stress them, so that this facet of Innstetten's nature hangs even more prominently over the ensuing speech in which Innstetten is to renounce these individual inclinations in favour of more abstract notions? It certainly heightens the tragedy of his subsequent decision. Before the next speech is considered, it is important to note that Wüllersdorf has until this point shown no sign of strict adherence to 'social codes', indeed he seems much more inclined to point out the reasons why Innstetten should *not* follow through with his plans. Thus his gradual switch, from advising restraint to agreeing to the necessity for a duel, must be due to the arguments that Innstetten is about to put forward. The reader too, is to some extent, influenced in the same manner. This is, of course, not to imply that the reader will become a supporter of the duel ethic; rather, Fontane is attempting to show how Innstetten comes to the decision to fight, and he is at pains not to alienate the reader from the protagonist in the process.

The ensuing speech begins the exposition of the claims of society and should be given in full. The asterisks refer to points at which the published text differs from the draft copy, which will be discussed below (pp.235-6)*:

"Weil es trotzdem sein muß. Ich habe mir's hin und her überlegt. Man ist nicht bloß ein einzelner Mensch, man gehört einem Ganzen an, und auf das Ganze haben wir beständig Rücksicht zu nehmen, wir sind durchaus abhängig von ihm. Ging es, in Einsamkeit zu leben, so könnt' ich es gehen lassen; ich trüge dann die mir aufgepackte Last, das rechte Glück wäre hin, aber es müssen so viele leben ohne dies 'rechte Glück', und ich würde es auch müssen und – auch können. Man braucht nicht glücklich zu sein, am allerwenigsten hat man einen Anspruch darauf, und den, der einem das Glück genommen hat, den braucht man nicht notwendig aus der Welt zu schaffen. Man kann ihn, wenn man weltabgewandt weiterexistieren will, auch laufen lassen. Aber im Zusammenleben mit den Menschen hat sich ein Etwas* ausgebildet, das nun mal da ist und nach dessen Paragraphen* wir uns gewöhnt haben, alles zu beurteilen, die andern und uns selbst. Und dagegen* zu verstoßen geht nicht; die Gesellschaft verachtet uns, und zuletzt tun wir es selbst und können es nicht aushalten und jagen uns die Kugel durch den Kopf. Verzeihen Sie, daß ich Ihnen solche Vorlesung halte, die schließlich doch nur sagt, was sich jeder selber hundertmal gesagt hat. Aber freilich, wer kann was Neues sagen! Also noch einmal, nichts von Haß oder dergleichen, und um eines Glückes willen, das mir genommen wurde, mag ich nicht Blut an den Händen haben; aber jenes, wenn Sie wollen, uns tyrannisierende Gesellschafts-Etwas*, das fragt nicht nach Charme und nicht nach Liebe und nicht nach Verjährung. Ich habe keine Wahl. Ich muß."

In contrast to the previous speech in which Innstetten's thoughts concentrated on his emotional reaction to the crisis, here he views the situation from a totally different angle. Emotion is put aside – the rather dismissive 'trotzdem' in the very first phrase seems to take care of that – and the whole tenor of the first speech in favour of the individual is wiped out and replaced by a concentration on the group, on society. This can be seen by the overwhelming use of the pronouns 'man' and 'wir' to the detriment of 'ich'. This reveals Innstetten's view of the outside world, for it decreases the status of the individual, it presupposes that the individual is intrinsically part of the whole, therefore robbing the individual of the right, and ultimately the possibility, of asserting the self and acting as a free agent. Thus 'Man ist nicht bloß ein einzelner Mensch...' exposes the view that

although the individual may well still exist, it exists only as part of something else. Botho too suggested that individuality was a threat to the existence of the group and aligned himself with 'unsre märkischen Leute'. When Innstetten does talk of the individual in the above speech, it is largely as a fantasy, as if the individual could only exist when separated from society, in 'Einsamkeit'. Thus the individual, referred to, of course, by the first person singular, can only act in the conditional tense: "könnt' ich...ich trüge...das rechte Glück wäre hin...ich würde es auch müssen...können." Such a withdrawn experience would then allow the individual to act as he or she desires – in Innstetten's case, he would not feel obliged to fight the duel with Crampas. Here again his inclination is expressed, but the tense betrays the impossibility he feels of ever fulfilling it.⁹

What is this vision of society that Innstetten projects, how does he describe it? The vocabulary he uses is again very revealing, for it betrays how vague such a conception is and how difficult Innstetten actually finds it to pin it down. Words such as 'das Ganze' and 'ein Etwas' highlight the problematical nature of definition, and yet it is to these categories that Innstetten feels himself inextricably bound: 'auf das Ganze haben wir beständig Rücksicht zu nehmen, wir sind durchaus abhängig von ihm' (the formulation of the phrase is noteworthy, the pronouns eradicating any possible opposition between the self and the group.)

However, Innstetten sees this amorphous, indistinct 'whole' as having great influence over the individual, for it has created the value system by which the individual must not only judge but be judged. Free choice is implicitly denied. Innstetten's selection of words is revealing – 'Paragraphen', the bureaucratic imagination views these rules as if set out in some (non-existent) book, but by the very use of such vocabulary it becomes clear that this depiction of society is Innstetten's own, not imposed by some elusive outside force, that these could

only ever be his words, and it is his tragedy that at this point he does not attempt to question his own world view.¹⁰

Society (and he now distinctly names the 'Etwas' and the 'Ganze' as such) is seen by Innstetten, however, to be an outside force controlling the individual: 'die Gesellschaft verachtet uns...' to the extent that the individual cannot survive without its approbation. Opposition to the powers that be is useless. (Botho too viewed such forces as exterior pressure acting on the individual, expressed in his use of the modal verb of obligation: 'und nun *soll* ich heraus aus diesem Glück'. Opposition was also seen as pointless, described in terms of 'Donquichotterien'.)

At this point Innstetten breaks out slightly from this train of thought to address Wüllersdorf with an apology that he is saying things that everyone says to themselves anyway, 'aber wer kann was Neues sagen!' What sort of a statement is this? Phrasing such a comment as a statement, even with exclamation mark, displays the sceptical resignation inherent in Innstetten's character and exposes the negative attitude that he envelops himself in, in the sense that there is no novelty, no newness or uniqueness. Everything is, as it were, prepackaged.

In summary we can see that he reiterates that personally he feels no desire for revenge, nor does he want the blood of another on his hands, but that the 'uns tyrannisierende Gesellschafts-Etwas' forces him to go through with the duel. This is a superb compound noun, for it collects together all the facets of the above argument: the individual, all individuals, are united in the all embracing 'uns', the 'Gesellschafts-Etwas' highlights the nature of this force as being tied in with society, yet non-definable, and the adjective points to the power of this force which brooks no dissent, in the manner of true tyranny. Innstetten's conclusion therefore is that he has no choice...'ich muß'...

The quotation above is, of course, from the final version of the text. However, if one looks at the earlier draft, Innstetten is shown to be much less vague with his terminology. Above, those words which Fontane saw fit to change have been marked with an asterisk. The earlier draft reads as follows (I have highlighted the key-terms which Fontane subsequently re-writes):

"Aber im Zusammenhang mit den Menschen hat sich das ausgebildet, was wir **die Ehre** nennen, **ein Gesellschaftsprodukt**, das mal da ist, und nach dessen **Gesetzen** wir uns gewöhnt haben, alles um uns her zu beurtheilen, die ändern und uns selbst. Und gegen diese **Gesetze** zu verstoßen, geht nicht..."

In the final text, Fontane discards 'Ehre' totally, and in place of 'Gesellschaftsprodukt' uses 'Etwas' because it is the author's intention to keep Innstetten's vocabulary as unfocused as possible. Similarly, 'Gesetze' is replaced by 'Paragraphen', a word suited to the bureaucrat that Innstetten is, and more revealing of his narrow thinking. Later, Fontane drops a second use of 'Ehre' and replaces it with the 'uns tyrannisierende Gesellschafts-Etwas', again much more revealing in its very vagueness.

Is Innstetten's model of society a valid one? As has been noted he envelops his rhetoric in a fog of vague terminology which tends to blur his definition of the role of the individual in society. Is society really an all-enveloping external force working on the individual or is this view of society merely Innstetten's personal view? If this is so, then society is not so much a power from without, as Innstetten has implied, but is rather a power from within, albeit imagined as coming from the outside.¹¹ The reader is, in fact, witnessing an inner, socialised discourse, unrecognised by the character himself.

Wüllersdorf is not yet convinced: "Ich weiß doch nicht, Innstetten..." so Innstetten changes his line of argument back to the individual case - his own (p.236):

"Vor sechs Stunden, diese Konzession will ich Ihnen vorweg machen, hatt' ich das Spiel noch in der Hand, konnt' ich noch das eine und noch das andere, da war noch ein Ausweg. Jetzt nicht mehr, jetzt stecke ich in einer Sackgasse."

Innstetten goes onto explain how he should have dealt with the situation – by keeping silent and by better controlling his emotions. The reason he did not do this is because of the suddenness and strength of those emotions (which the reader has, of course, only experienced very indirectly). Nevertheless, Innstetten admits that he has felt an intensity of emotion which led him to act (p.236):

"Aber es kam mir zu plötzlich, zu stark, und so kann ich mir kaum einen Vorwurf machen, meine Nerven nicht geschickter in Ordnung gehalten zu haben."

What does this tell the reader of the way in which Innstetten regards the emotional upheaval that he has just gone through? The tone of the above statement suggests that Innstetten feels that there is no cause to regret calling in Wüllersdorf, because he does not consider that he could have done otherwise. But it is the 'kaum einen Vorwurf' that colours the statement further with a hint of resignation, that seems to relieve the individual of responsibility. There is irony too – for Innstetten's reproaching himself with earlier emotional indiscipline contrasts with the coolness of the debate as it unfolds here. Later, Innstetten will bitterly regret not having done exactly what he suggests at this moment, and the contrast between the regret and the off-hand way he dismisses such an option at this moment is striking (p.236):

"Ich ging zu Ihnen und schrieb Ihnen einen Zettel, und damit war das Spiel aus meiner Hand."

It is the fact that somebody else now knows of the adultery in Kessin that means that he cannot go back and act otherwise. In other words, the participation of another in a secret, restricts the individual's options (p.236):

"Von dem Augenblicke an hatte mein Unglück und, was schwerer wiegt,

der Fleck auf meiner Ehre einen halben Mitwisser, und nach den ersten Worten, die wir hier gewechselt, hat es einen ganzen. Und weil dieser Mitwisser da ist, kann ich nicht mehr zurück."

This is the first direct mention of 'Ehre' in the passage (in contrast to the earlier draft, see above), and we note in what a clichéd phrase Innstetten places it: 'Fleck auf meiner Ehre' – again this is socialised vocabulary and as such has a hackneyed ring to it. Is the use of outworn phrases not indicative of Innstetten's inability to explain himself in terms different from those of prevailing social convention? This emphasises the ingrained nature of the socialised response to any perceived threat; both Botho's and Schach's (and indeed Emma's and Frédéric's) instinctive resort to cliché has been noted in the preceding analyses. Wüllersdorf, however, is still not convinced (p.236):

"Ich weiß doch nicht", wiederholte Wüllersdorf.

He assures Innstetten that he would never breathe a word of this to anyone. (He too uses a hackneyed phrase, and recognises it as such: 'es ruht alles in mir wie in einem Grabe'); but Innstetten sets little store by such a promise (p.237):

"Ja, Wüllersdorf, so heißt es immer. Aber es gibt keine Verschwiegenheit."

Again, behind this phrase lies a morass of supposition – that whatever Wüllersdorf might say now that it would eventually come out – and, through its generalising, it creates an aura of inevitability, almost of fate (although Innstetten does not say so quite so bluntly). Innstetten of course, means this in a conventional sense – 'people will know'. However, the dialogue hints at a deeper interpretation: that there is no privacy because the public is everywhere, and, most importantly, that the 'public' is part of Innstetten himself. There is a feeling that Innstetten is talking as much to himself as to Wüllersdorf here. The dichotomy that Innstetten suggests between the public and the private persona, which leads to the imposition of 'Paragraphen', again seems to be undermined.

Rather than there being a clear split there is the implication that for Innstetten private and public are ultimately inseparable. His *own* knowledge of his 'disgrace' forces him to act. Moreover, Wüllersdorf is now also aware of the adultery. Thus Wüllersdorf becomes, so to speak, the physical embodiment of that social force, whether he likes it or not, and Innstetten foresees imaginary scenes involving his wife and the comments she might make in public, where he would be subject to the power that Wüllersdorf would have over him (p.237):

"Ich bin, und dabei bleibt es, von diesem Augenblicke an ein Gegenstand Ihrer Teilnahme (schon nicht etwas sehr Angenehmes), und jedes Wort, das Sie mich mit meiner Frau wechseln hören, unterliegt Ihrer Kontrolle, Sie mögen wollen oder nicht [...]."

Furthermore Innstetten feels that, quite apart from the embarrassment Effi might cause him, that Wüllersdorf might easily despise Innstetten himself in the future (p.237):

"Und ereignet sich's gar, daß ich in irgendeiner ganz alltäglichen Beleidigungssache zum Guten rede, 'weil ja der Dolus fehle' oder so was Ähnliches, so geht ein Lächeln über Ihr Gesicht, oder es zuckt wenigstens darin, und in Ihrer Seele klingt es: 'der gute Innstetten, er hat doch eine wahre Passion, alle Beleidigungen auf ihren Beleidigungsgehalt chemisch zu untersuchen, und das richtige Quantum Stickstoff findet er *nie*. Er ist noch nie an einer Sache erstickt'... Habe ich recht, Wüllersdorf, oder nicht?"

The insinuation is not only that Wüllersdorf would believe that Innstetten was weak or soft on others, that he fears being viewed by his friend as a hypocrite, but that he was somehow incapable of feeling true emotion and acting upon it. This is exactly what Innstetten does not want to admit to, and it suggests an additional reason for his motivation: that by going through with the duel Innstetten will prove to himself that he *can* touch a bedrock of emotion, that gut feeling will dictate action, that the authenticity of his emotional life will be assured.¹² The twisted logic of such a statement is very evident. Innstetten has already admitted that the last reason for fighting is a desire for hatred or revenge, and yet these are the passions he presumably wishes to arouse. His

insight into the situation does not take account of things said earlier, so he is able to feel that by fighting a duel which he does not want, he will be able to create an emotion that he has already admitted he does not feel. (Such a hope will very quickly be shattered by the reality of events.)

These last points seem, however, to have swung Wüllersdorf round for he now makes a speech of unequivocal support for Innstetten. Agreement does not mean enthusiastic backing though; Wüllersdorf feels that what Innstetten is about to undertake is regrettable (p.237):

"Ich finde es furchtbar, daß Sie recht haben, aber Sie *haben* recht. Ich quäle Sie nicht länger mit meinem 'Muß es sein'."

In a summing up of what Innstetten has just gone through, Wüllersdorf agrees that events are not under the control of the individual but rather under that of society. By aligning himself in this way with Innstetten he is, of course, giving validation to the things Innstetten has said and to the decisions he has taken. But this is not to say that the reader is enjoined to feel persuaded as is Wüllersdorf, who goes on to speak in much the same tone as Innstetten has done before (p.237):

"Die Welt ist einmal, wie sie ist, und die Dinge verlaufen nicht, wie *wir* wollen, sondern wie die *andern* wollen. Das mit dem 'Gottesgericht', wie manche hochtrabend versichern, ist freilich ein Unsinn, nichts davon, umgekehrt, unser Ehrenkultus ist ein Götzendienst, aber wir müssen uns ihm unterwerfen, solange der Götze gilt."

Wüllersdorf reiterates Innstetten's dualistic split of society/individual and seems to play down the case for an emotional reaction which he had originally proposed. Not only is his vocabulary more direct, it is also more inherently critical, for Wüllersdorf (and Innstetten) realise that the values they are propping up are a sham. just as the idol is but a representation of *false* deity, in which one should not believe. This begs the question where or what is the true deity, or rather what are the genuine values, but neither Wüllersdorf or Innstetten address this

question (nor does any other character within the novel, nor indeed is this question directly addressed by the narrator). The criticism inherent in Wüllersdorf's words seem to have little effect though, for neither he nor Innstetten feel capable of acting upon it. Their critical faculties seem to stop short at this point and they both draw back from considering that if they were to act to overthrow the 'Götze', if Innstetten were to do as his emotions tell him to, then the idol would no longer be valid, and the whole value-structure would collapse. Ironically, were Innstetten to follow his inclination, this might prove more rewarding in the search for those goals he seeks by fighting the duel, in other words, action based on emotional foundations. Again, this trait so common to Fontane protagonists resurfaces: Schach is able to see through the prejudices of society, dismissing gossip as a phase to be got through, yet immediately afterwards this critical approach lapses and he himself envisages painful scenes in which people gossip about his ugly wife behind his back. Botho too, whilst contemplating the statue of Hinckeldey, views social values in terms of 'Standesmarotte' and 'Adelsvorstellung' (vocabulary very close in nature to Wüllersdorf's 'Götze'), yet cannot contemplate abandoning these obsolete values to seek individual happiness with Lene. So too for Innstetten whose criticism fades away almost immediately. Ultimately, the cause of that half-heartedness which we note in the characters is to be found in the devastating implication of this scene. Wüllersdorf's stating that individual lives are run in accordance with the wishes of others is a distortion of the reality. Lived, enacted reality cannot be separated into opposing camps; the 'others', ultimately, are located in the 'we'.

Having come to this point of agreement, there is nothing more to be said between the two of them, and the chapter is quickly wound up with plans to travel to Kessin.

Innstetten's reaction to the duel

Chapter 28 describes, in the briefest way, the events of the duel. In the following chapter Innstetten's thoughts and feelings as he journeys back to Berlin after the duel are portrayed. In contrast to the passage already looked at, the narrator is more active here, he is certainly more discernible, and Innstetten is experienced alone, thus the style of the text must differ substantially from that of his conversation with Wüllersdorf. Because the focus is on the introspection of the protagonist, the outer details of the journey are swiftly conveyed and attention is then shifted onto Innstetten. The narrator even intervenes in parentheses to provide information which is necessary for the 'scene setting' (p.242):

Unterwegs (er war allein im Kupee) hing er, alles nochmal überdenkend, dem Geschehenen nach; es waren dieselben Gedanken wie zwei Tage zuvor, nur daß sie jetzt den umgekehrten Gang gingen und mit der Überzeugtheit von seinem Recht und seiner Pflicht anfangen, um mit Zweifeln daran aufzuhören.

The narratorial comment that follows on from the parenthesis also contrasts strikingly with the style that has gone before, in that here the narrator makes an overt statement about the content and direction of the protagonist's thoughts. It is as if the narrator needs to make quite clear to the reader what Innstetten is about to feel, and as such it might seem slightly heavy-handed. It is about as close as we get to a narratorial comment in this section of text. The flow of thought, when it comes, is again portrayed more as 'unspoken speech', a dialogue with the self, reminiscent of the sections of text in **Irrungen, Wirrungen** and **Schach von Wuthenow** discussed previously.

As the narrator has indicated, Innstetten is at first convinced of the correctness of his actions. His preoccupation, immediately evident, is with the vexed question of 'Verjährung' (pp.242-3):

"Schuld, wenn sie überhaupt was ist, ist nicht an Ort und Stunde gebunden und kann nicht hinfällig werden von heute auf morgen. Schuld verlangt Sühne; das hat einen Sinn. Aber Verjährung ist etwas Halbes,

etwas Schwächliches, zum mindesten was Prosaisches."

The use of statements is a way of suggesting universal truths which Innstetten would find extremely comforting in the present situation, for it effectively dismisses the possibility of other courses of action and counteracts the effects of any residual guilt feeling. In addition to this, the words that he uses: 'Halbes.. Schwächliches...Prosaisches..' highlight his opinion that 'Verjährung' is not a valid option because it denies an emotional authenticity, something that he is seeking. (It is interesting to note, however, that Innstetten is resorting again to extremely vague, indeterminate vocabulary.) This search for authenticity is reaffirmed by the view which Innstetten hinted at during his conversation with Wüllersdorf: that by fighting, Innstetten was involving himself in an act of self-affirmation, with the result that no-one will be able to say of him: 'er ist nie an einer Sache erstickt'. If this is so, then 'Verjährung' can only be wrong, and again this is conveyed by a statement. His body language reflects his words (p.243):

Und er richtete sich an dieser Vorstellung auf und wiederholte sich's, daß es gekommen sei, wie es habe kommen müssen. Aber im selben Augenblicke, wo dies für ihn feststand, warf er's auch wieder um.

It is interesting to note once more the involvement of the narrator at this particular moment, for instead of merely portraying the switch in Innstetten's line of thought, the narrator draws the reader's attention to it. Is this perhaps a suggestion that the narrator is not complicit that there is a separation between the discourses of character and narrator?

Innstetten enters into a debate with himself about 'Verjährung'. It is, of course, far too late for him to change what has already happened, so that he runs the risk of destroying whatever confidence he has built up around himself. His thoughts seem to delve immediately into more generalising statements, but these contrast with those he has just uttered (p.243):

"Es *muß* eine Verjährung geben, Verjährung ist das einzig Vernünftige; ob es nebenher auch noch prosaisch ist, ist gleichgültig; das Vernünftige ist meist prosaisch."

Such a statement quickly destroys any secure feeling that Innstetten may have had, and he is now prey to ever increasing doubts. The opinions expressed above have been torn down so quickly and easily that the weakness of the value system, the 'Götze' he subscribed to, has been exposed. His subsequent reflections bring this doubt to the fore as he debates with himself about his reactions had the letters been discovered later in life, perhaps when he was seventy (p.243):

"Dann hätte Wüllersdorf gesagt: 'Innstetten, seien Sie kein Narr.' Und wenn es Wüllersdorf nicht gesagt hätte, so hätt' es Buddenbrook gesagt, und wenn auch *der* nicht, so ich selbst. Dies ist mir klar."

This is a fundamental change in Innstetten's way of thinking, for it not only acknowledges the primacy of the 'Verjährungstheorie', but also undermines one of Innstetten's other basic justifications for the duel. He had previously asserted the importance of the duel because 'Es gibt keine Verschwiegenheit', in other words, the involvement of others – Wüllersdorf – had forced his hand. But if one accepts the premise of 'Verjährung' then such an assertion also falls by the wayside. Hence, the implication that knowledge of the adultery would cause insurmountable ridicule, and that this is reason enough for the duel, is also no longer valid. He seems to have come to a level of critical insight that he never reached before (p.243):

"Treibt man etwas auf die Spitze, so übertreibt man und hat die Lächerlichkeit."

Ridicule, the fear of which had played such an important part in justifying the duel, has come to haunt him anyway. His speech now becomes filled with questions, reflecting the confusion and increasing doubt in his mind and the desperate need to find clear-cut distinctions (p.243):

"Aber wo fängt es an? Wo liegt die Grenze? Zehn Jahre verlangen noch

ein Duell, und da heißt es Ehre, und nach elf Jahren oder vielleicht schon bei zehneinhalb heißt es Unsinn. Die Grenze, die Grenze. Wo ist sie? War sie da? War sie schon überschritten?"

The repetition reflects the anguish that the character feels and intimates that Innstetten is thinking of much more than merely the question of 'Verjährung'. The self-questioning marks the onset of doubt that an emotional justification – the sting of experience – has been evoked. Experience has taught Innstetten quite the opposite, hence the remembrance of Crampas's dying look. At the time, Crampas died before he was able to utter anything coherent to Innstetten, but Innstetten filled in what he believed Crampas was about to say and what the dying man's expression meant to him. Thus it is not Crampas's words that we now hear, but rather Innstetten's interpretation of that final scene. The accusation that Crampas seems to level at Innstetten is in fact Innstetten's own criticism of himself (although he is not aware of this). The initial phrase implies he knows this is his interpretation, but this is then blurred by the subsequent attribution to Crampas himself (p.243):

"Wenn ich mir seinen letzten Blick vergegenwärtige, resigniert und in seinem Elend doch noch ein Lächeln, so hieß der Blick: 'Innstetten, Prinzipienreiterei...Sie konnten es mir ersparen und sich selber auch.' Und er hatte vielleicht recht. Mir klingt so was in der Seele."

The accusation of 'Prinzipienreiterei' is another major blow to his previous justification and will weigh heavily on him for the rest of the novel. Emotion is again seen as the one valid motivation for the duel. It becomes clear – not only to Innstetten but also to the reader – that Innstetten's search for emotional intensity by fighting the duel has been a ghastly mistake. He must accept that the duel did not provide him with any sort of self-justifying experience, that this could really have only come about had he been driven by rage and jealousy, something that he knew he did not feel (p.243):

"Ja, wenn ich voll tödlichem Haß gewesen wäre, wenn mir hier ein tiefes Rachegefühl gesessen hätte...Rache ist nichts Schönes, aber was Menschliches und hat ein natürlich menschliches Recht. So aber war alles

einer Vorstellung, einem Begriff zuliebe, war eine gemachte Geschichte, halbe Komödie."

Innstetten begins to see this as the crux of the matter, the only possible genuine justification for what he has done. He must re-assess his motivation, and all he can see is 'Vorstellung'...'gemachte Geschichte'...'halbe Komödie'. 'Vorstellung' especially conveys a multiplicity of meanings – illusion, imagination and play-acting, all equally disquieting for they emphasise the pretence of his motives and his actions. By adhering to the dictates of the imagined 'Götze', Innstetten has merely acted out a role. What was previously an unclear understanding of the nature of that role now becomes open, explicit criticism. In other words, Innstetten comes to realise what he previously suspected but suppressed: that spontaneity in reaction to the blow of the revelation of Effi's adultery is quite acceptable, but that his reaction has only been a sham copy of such spontaneity. What was conceived of as natural has turned out to be a socially influenced version of naturalness, a 'Vorstellung' of the natural.¹³ However, such realisation will not affect Innstetten's interaction with the outside world, as will be amply demonstrated in the coaching of his child when Effi sees her. The realisation of the worthlessness of the role does not yet lead to its being overthrown, and Innstetten's life and those within his sphere of influence (Annie, Johanna) will be marked by their adherence to further role-playing. His dissatisfaction, however, will increase, as we shall see in the second discussion with Wüllersdorf. It is this mounting malaise that makes this later conversation so important in the overall structure of the novel, for Innstetten is last witnessed by the reader on a downwards slope towards despair.

It is perhaps only at this moment that the full realisation of the effects of his actions dawn on him (p.243):

"Und diese Komödie muß ich nun fortsetzen und muß Effi wegschicken und sie ruinieren und mich mit..."

(This is the first time he has referred to Effi by her name since the letters were discovered.) With this realisation comes the bitter regret that he did not act differently by burning the letters, and shunning Effi privately whilst keeping a semblance of normality towards the outside world. His last thought is that if this were how things had developed (p.243):

"... dann war das Glück hin, aber ich hätte das Auge mit seinem Frageblicke und mit seiner stummen, leisen Anklage nicht vor mir."

This seems to be what Innstetten fears most, for it points to the question that he must continually ask himself, 'what am I?', and which he can only answer in the most disparaging of terms.

Innstetten and Wüllersdorf: the second conversation

The second conversation between Innstetten and Wüllersdorf is the reader's last direct experience of Innstetten in the novel, and in it Innstetten is given the opportunity to reflect on the events of the duel and its effect on his life. Because this is Innstetten's last scene it has a strong rhetorical value for the final image that the reader has of this character. Secondary literature, however, has a tendency to neglect this conversation in deference to the first conversation between Innstetten and Wüllersdorf.¹⁴ Such a tendency is unfortunate and I hope to correct it by analysing the second conversation in the same detail as the first. The case for comparison is self-evident. The two passages are broadly similar in structure: Innstetten first has a period of reflection whilst he is alone. This is developed more fully than in the first passage with a concentration on the portrayal of the individual which contrasts quite pointedly with the depiction *in absentia* that was noticed earlier. The narrator does not withdraw from the protagonist to the same extent during this initial passage of introspection. Following this is the discussion with Wüllersdorf in which the dialogue structure asserts itself once more, free of any narratorial intervention.

The narrator sets the scene for the reader, and gives information without commenting on it, although the interpretative implications are particularly rich. Innstetten is presented again in the role of civil servant, a role which has become so intrinsic to his character that his very speech seems imbued with bureaucratic jargon, as emerged from the initial Innstetten/Wüllersdorf passage. The character has become so completely absorbed by this role that it seems impossible to distinguish between the bureaucrat and the individual. In the prelude to the duel Innstetten himself seems to have been incapable of separating these two sides of his character. Immediately following the duel though, doubts have surfaced in his mind. The episode of Annie's visit to Effi has shown clearly that Innstetten has not relented in his opinion of Effi (Chapter 33), and would seem to imply that the doubts he had were either quashed or did not extend beyond the introspective questioning of whether he had 'done the right thing'. The initial view of Innstetten here, then, is of the civil servant preparing for work – an indication that would also imply that he has not changed at all – especially when one witnesses the evident dedication with which he approaches that work (p.284):

Es war drei, vier Tage nach diesem Gespräche zwischen Effi und Roswitha, daß Innstetten um eine Stunde früher in sein Arbeitszimmer trat als gewöhnlich. Die Morgensonne, die sehr hell schien, hatte ihn geweckt, und weil er fühlen mochte, daß er nicht wieder einschlafen würde, war er aufgestanden, um sich an eine Arbeit zu machen, die schon seit geraumer Zeit der Erledigung harrete.

Clearly the image of Innstetten presented to the reader contrasts strikingly with the last image we have had of him returning from the duel in Kessin. Even the papers that he reads are a clear indication of his essentially conservative and conformist leanings – the *Kreuzzeitung* being an arch conservative, junker paper, and the *Norddeutsche Allgemeine* also a government paper. However, these are all minor details, for Innstetten receives two letters which arouse his curiosity. The text moves in and out of *erlebte Rede* to convey this curiosity, and by so doing naturally interests the reader's inquisitiveness as well (p.284):

Er überflog die Adressen und erkannte an der Handschrift, daß der eine vom Minister war. Aber der andere? Der Poststempel war nicht deutlich zu lesen, und das "Sr. Wohlgeboren Herrn Baron von Innstetten" bezeugte eine glückliche Unvertrautheit mit den landesüblichen Titulaturen. Dem entsprachen auch die Schriftzüge von sehr primitivem Charakter. Aber die Wohnungsangabe war wieder merkwürdig genau: W. Keithstraße 1c, zwei Treppen hoch.

From the humorous attention that Innstetten so obviously pays to the second letter, it is clear which of the two is more interesting; however, he chooses to pay heed to the letter from the minister first, and the narrator, in one of his few interventions, provides the reader with the reason why (p.284):

Innstetten war Beamter genug, um den Brief von 'Exzellenz' zuerst zu erbrechen.

The comment is two pronged – initially it draws attention to Innstetten's official status and its hold over him, but there is possibly also a hint of snobbery attributed to Innstetten in the use of the word 'Exzellenz', for he pays attention to this letter before he focuses on the letter which obviously comes from someone not used to the accepted modes of address, and thus probably from someone of lower social status.

Contrary to the initial indications of Innstetten's apparent devotedness to the bureaucratic lifestyle, his reaction to the announcement of his promotion in the letter from the minister is decidedly lukewarm (p.285):

Innstetten war erfreut über die liebenswürdigen Zeilen des Ministers, fast mehr als über die Ernennung selbst.

For the reader this comes as some surprise – is Innstetten pleased more by the minister's words because they are based on the warmth of friendship? And if this is so, does this herald a fundamental change in Innstetten's character? The narrator certainly gives such an impression as he provides the reader with a short *résumé* of the psychological development of the protagonist since the duel (p.285):

Denn was das Höherhinaufklettern auf der Leiter anging, so war er seit dem Morgen in Kessin. wo Crampas mit einem Blick, den er immer vor Augen hatte, Abschied von ihm genommen, etwas kritisch gegen derlei Dinge geworden. Er maß seitdem mit anderem Maße, sah alles anders an.

Innstetten's priorities seem to have undergone a substantial change, reflected in the narrator's subtle choice of slightly dismissive language: 'Höherhinaufklettern' is rather disdainful, 'auf der Leiter' smacks of cliché and 'derlei Dinge' is, in contrast to his former attitude, disrespectful. In fact, the choice of vocabulary presents us with a problem in attributing the notions that lie behind these words. Grammatically, of course, the text is in the domain of the narrator, however, the mood seems to suggest that the text is very close to the discourse of the character, without however slipping into the realm of *erlebte Rede*. Is the narrator displaying a complicity with the character's mood that was not in evidence in earlier chapters? The last statement made in the quotation above is open to question. Innstetten may well believe that his values have changed to such a great extent, but events – his treatment of Effi – do not quite back this up. The pivot of this change is Innstetten's obsession with Crampas's final look, which he interprets as a devastating criticism, although Crampas did not manage to say anything. The effect of this look was so great that Innstetten's whole value system has been destroyed by it. The text again begins to move in and out of *erlebte Rede* as Innstetten's thoughts become mixed with narratorial comment (p.285):

Auszeichnung, was war es am Ende?

This is clearly a rhetorical question Innstetten has asked himself, not an evaluation by the narrator, but the text continues in the narrative mode (p.285):

Mehr als einmal hatte er während der ihm immer freudloser dahinfließenden Tage einer halbvergessenen Ministerialanekdote aus den Zeiten des älteren Ladenberg her gedenken müssen, der, als er nach

langem Warten den Roten Adlerorden empfang, ihn wütend und mit dem Ausrufe beiseitewarf: "Da liege bist du *schwarz* wirst." Wahrscheinlich war er dann hinterher auch 'schwarz' geworden, aber um viele Tage zu spät und sicherlich ohne rechte Befriedigung für den Empfänger.

(The 'Roter Adlerorden' was a honour of middling rank whereas the 'Schwarzer Adlerorden' was of the highest rank.) The reader is thus presented through the voice of the narrator with another clear indication of the change that has come over Innstetten. Moreover, we notice the implication that Innstetten's dissatisfaction is ever-increasing. The use of the comparison here is made to emphasise the disintegration of values which is taking place, whereas Botho's reflections when confronted with his memories of the Hinckeldey story, or Schach's in the 'Ahnengalerie', are used to protect and bolster decisions and values already established. Innstetten's reverie sums up with a generalisation, narrated in *erlebte Rede* (p.285):

Alles, was uns Freude machen soll, ist an Zeit und Umstände gebunden, und was uns heute noch beglückt, ist morgen wertlos.

This is a radical change from the mood expressed earlier in the novel by Innstetten that the individual can exist without happiness – here he seems to long for that happiness that he once knew, and also to value it much more highly. The tone of the above thoughts is of deep regret, and the narrator follows this up with further evidence of Innstetten's new outlook on life (p.285):

Innstetten empfand das tief, und so gewiß ihm an Ehren und Gunstbezeugungen von oberster Stelle her lag, wenigstens gelegen *hatte*, so gewiß stand ihm jetzt fest, es käme bei dem glänzenden Schein der Dinge nicht viel heraus, und das, was man "das Glück" nenne, wenn's überhaupt existiere, sei was anderes als dieser Schein.

Promotions, honours, these things mean less to him now than before, and he has realised that happiness will not be found in these things alone. Indeed, the choice of words is revealing, for 'Schein' denotes of course the illusory nature of such values. The mode of the narrative switches to the subjunctive of reported speech, in other words, the feelings are attributed to Innstetten whilst the text remains in

the domain of the narrator. The link between narrator and character is thus much closer here than was the case in the sections of text previously investigated. This is a clear indication of Innstetten's insight into the society that surrounds him – he is unmasking the 'Götze' – yet how far will he extend the implications of this insight? Will he be able to formulate a new, alternative set of values to replace those he now sees as false? It is this definition of happiness and how to achieve it that troubles his mind now, and in direct speech he puts forwards certain formulae for happiness (p.285):

"Das Glück, wenn mir recht ist, liegt in zweierlei: darin, daß man ganz da steht, wo man hingehört (aber welcher Beamte kann das von sich sagen), und zum zweiten und besten in einem ganz behaglichen Abwickeln des ganz Alltäglichen, also darin, daß man ausgeschlafen hat und daß einen die neuen Stiefeln nicht drücken. Wenn einem die 720 Minuten eines zwölfstündigen Tages ohne besonderen Ärger vergehen, so läßt sich von einem glücklichen Tage sprechen."

This is clearly a paltry definition of 'happiness' – measured by the comfort of one's boots – which emphasises Innstetten's depression, and it is placed here so that it may be contrasted with his reaction on reading the second letter. It is couched in terms reminiscent of Botho's 'Klub-ton'; however, it differs from Botho's patter in that the background dissatisfaction is increasingly evident. Subsequent events are to shake even the conviction that this is enough. The reader is presented, therefore, in this scene with the transition from one stage of discontent to another which is even more insidious and de-stabilising. The nature of 'Glück' will be investigated more closely in the second section of the thesis.¹⁵ The text continues with the narratorial comment (p.285):

In einer Stimmung, die derlei schmerzlichen Betrachtungen nachhing, war Innstetten auch heute wieder.

It is at this point that Innstetten picks up the second letter. The treatment of this letter in comparison with the first is totally different, for the reader is not informed of the contents, but only the protagonist's reaction to them. This recalls the technique used earlier when Innstetten found the letters addressed to Effi

from Crampas (see above p.153).

Innstetten is already in a mood of great despondency, and the letter evidently serves to deepen that despondency (p.285):

Als er ihn gelesen, fuhr er über seine Stirn und empfand schmerzlich, daß es ein Glück gebe, daß er es gehabt, aber daß er es nicht mehr habe und nicht mehr haben könne.

Innstetten's actions are evidently a refutation of the remarks about happiness made above. 'Glück', in fact of quite a different nature, and, even if Innstetten will not admit it, he *feels* it to be so. By withholding the letter and yet having Innstetten make such an all-encompassing statement about his life, the narrator engages the reader's curiosity about the contents of the letter to the full. The reader, of course, makes a general assumption that this must have something to do with the thrust of the story, and has linked this slide into deep depression to the events that have gone before.

Thus we have learnt in a most concise manner that Innstetten has changed vastly since the earlier discussion in the novel. The text has given the reader proof of this through the medium of both the narrator and comment by the character himself. His deliberations not only betray his dissatisfaction with his present life but also pinpoint the reason why. The kernel of his unease, as has been said, seems to be the look that Crampas gives him as he lies dying. It is this memory that causes him most distress, for his interpretation of it is most devastating. It is as if he has created his own symbolism to attach to this instant. It is through the accusation of 'Prinzipienreiterei' that Innstetten now views the self, but because this accusation is, to say the least, partly his own, it has become an obsession, so much so that when he wishes things had developed differently, it is the glance and the accusation that he wishes to be rid of. The dissatisfaction manifests itself in his lukewarm reaction to the news of his promotion, although

it is clear (through the narratorial comment) that, however dissatisfied Innstetten is with his lot, he is still a Prussian civil servant before all else, albeit a less enthusiastic one. The author, repeating the stylistic effects used earlier, then has the character come across new information which, on top of what has gone before, proves devastating. The information, however, is withheld from the reader, as it was in the first scene discussed, so that all attention is focused on the effect on the protagonist. A brief indication of the character's thoughts is included, but still explanation is restricted, and it is at this point that Wüllersdorf is announced. The scene is set for another discussion of the issues that have plagued Innstetten for so long.

Wüllersdorf has come round to congratulate Innstetten on his promotion, but he sees from the outset that Innstetten is not at all pleased. In fact, Innstetten's first words betray his new mood, words which the earlier Innstetten surely would never had uttered. He suggests that others will not feel so pleased for him as does Wüllersdorf, hinting at rivalry and hypocrisy in the ranks of the civil service. Such an attitude takes Wüllersdorf aback (p.286):

"...Gratuliere, Innstetten."

"Ihnen glaub ich's; die anderen werden sich ärgern. Im übrigen..."

"Im übrigen. Sie wollen doch in diesem Augenblicke nicht kritteln wollen."

Again Innstetten reiterates that he is almost more pleased about the kind words from the minister than about the promotion itself, but when questioned as to why he is still dissatisfied (p.286):

"Ich habe mich zu freuen verlernt. Wenn ich es einem anderen als Ihnen sagte, so würde solche Rede für Redensartlich gelten. Sie aber, Sie finden sich darin zurecht. Sehen Sie sich hier um; wie leer und öde ist das alles. Wenn die Johanna eintritt, ein sogenanntes Juwel, so wird mir angst und bange. Dieses Sich-in-Szene-Setzen (und Innstetten ahmte Johannas Haltung nach), diese halb komische Büstenplastik, die wie mit einem Spezialanspruch auftritt, ich weiß nicht, ob an die Menschheit oder an mich – ich finde das alles so trist und elend, und es wäre zum Totschießen, wenn es nicht so lächerlich wäre."

We note Innstetten's reaction to Johanna. Having admitted that his actions were motivated by a feeling of play-acting ('Vorstellungen') he cannot bear to see others putting on a hypocritical show either, hence his rather surprising outburst against Johanna. Innstetten registers Johanna's stiltedness, which presumably has to do with the social role she has acquired for herself – her new exalted territory of preferred servant. In the initial section of text above, Innstetten's bitterness is apparent, but what is remarkable is that here the character communicates his bitterness to another. In the previous section it was the inclusion of an outsider in the troubles of the individual that forced the individual to act, the act of communication itself became an insurmountable catalyst, or so it seemed to Innstetten. Emotion, however, was played down; hatred or revenge were not the cause of the duel. In this sense, the whole episode became a search for emotion; but the result of the duel provided an emotional response that Innstetten did not expect. His suspicion immediately post-duel was that he had made a terrible mistake. Now, in a conversation with another, he admits this mistake. An outsider is involved again, but this time the conversation begins from, and develops, the post-duel phase. The emotional response to his solitary musings begins with relatively neutral admissions – 'ich habe mich zu freuen verlernt' – but they increase in intensity as the conversation develops and the bitterness begins to well up. Is the reference to doing away with it all – 'es wäre zum Totschießen, wenn es nicht so lächerlich wäre' – an intentionally ironic comment on the whole business? After all, Innstetten's present troubles all stem from that shooting incident. Perhaps not, Innstetten seems to be merely using a slightly clichéd phrase to underscore his present attitude towards the world at large, an attitude that has clearly changed since the first conversation between these two characters.

The resigned and yet dismissive interjections Innstetten uses in replying to Wüllersdorf's questions, belie the ultimate dissatisfaction he now feels. Such

words show a less restrained Innstetten, the language itself becoming more explicit (p.286):

"Ah, bah. Kann es anders sein? Lesen Sie; diese Zeilen habe ich eben bekommen."

It is only now through Wüllersdorf that the reader gets the opportunity to discover what has so deeply affected Innstetten. Wüllersdorf too finds the mode of address amusing. The reaction he displays to the contents of the letter is perhaps not as devastated as was Innstetten's; nevertheless, it is still quite striking in its admission (p.287):

"Ja" sagte Wüllersdorf, als er das Papier wieder zusammenfaltete, "die ist uns über."

What is it then, that both characters find so remarkable in this letter? The letter is from Roswitha, who has obviously written to Innstetten of her own accord, because she is anxious about her mistress and thinks that Rollo, the dog, would make a good companion for Effi in her loneliness. But it is more the style and the tone of the letter that have created this marked response, for by choosing to refrain personally from any sort of comment that could be construed as a judgement or a criticism, Roswitha remains neutral. However, the inclusion of Effi's words seem to contrast with such a neutrality, although this can only be mooted. If this were the case it would attribute considerable subtlety to Roswitha and it could be that she chose these words purely by chance. It is Roswitha's desire not to judge that makes such an impression though, it speaks of great humanity without condescension. Roswitha, therefore, displays a quality which they both feel is lacking in themselves, a certain humanity and warmth. Once again, the ability to see this in another is implicitly a critical insight. Innstetten himself said that in the depths of his heart he felt inclined to forgive, yet he did *not* act on such inclination (pp.286-7)¹⁶:

"Gnädiger Herr! Sie werden sich wohl am Ende wundern, daß ich Ihnen

schreibe, aber es ist wegen Rollo [...] Und die gnädige Frau möchte es doch so gern. Sie sagt immer wenn sie ins Luch oder über Feld geht: 'Ich fürchte mich eigentlich, Roswitha, weil ich da so allein bin; aber wer soll mich begleiten? Rollo, ja, das ginge; der ist mir auch nicht gram. Das ist der Vorteil, daß sich die Tiere nicht so drum kümmern.' Das sind die Worte der gnädigen Frau, und weiter will ich nichts sagen und den gnädigen Herr bloß noch bitten, mein Anniechen zu grüßen. Und auch die Johanna. Von ihrer treu ergebensten Dienerin

Roswitha Gellenhagen."

Although both men are affected by the letter, Innstetten's response is the more dramatic of the two. Roswitha's letter is the culmination of a long period of doubt – the reader has witnessed just such a moment prior to Innstetten's reading of this letter – indeed it seems to act as a kind of catalyst, pushing Innstetten into making these admissions to another person, something we can assume he has previously not done. The vocabulary he uses is interesting; he uses simple phrases perhaps because the immediacy of Roswitha's words has reminded him of the stark simplicity of his deprivation (p.287):

"...Es geht mir schon lange durch den Kopf, und diese schlichten Worte mit ihrer gewollten oder vielleicht auch nicht gewollten Anklage haben mich wieder vollends aus dem Häuschen gebracht."

The language gets stronger as Innstetten warms to his theme, the vocabulary becomes more indeterminate and more colloquial as his mood becomes more depressed and his accusations become broader in scope. The bile now includes not only his situation but the wider tenets of society as well (p.287):

"Es quält mich seit Jahr und Tag schon, und ich möchte aus dieser ganzen Geschichte heraus; nichts gefällt mir mehr; je mehr man mich auszeichnet, je mehr fühle ich, daß dies alles nichts ist."

The climax of this speech is contained in the following line which then leads on to Innstetten's bitter sketch of his future (p.287):

"Mein Leben ist verpfuscht, und so hab' ich mir im stillen ausgedacht, ich müßte mit all den Strebungen und Eitelkeiten überhaupt nichts mehr zu tun haben und mein Schulmeistertum, was ja wohl mein Eigentlichstes ist, als höheren Sittendirektor verwenden können."

The barb is now directed against himself once again. The values he held for so long are described as mere striving and vanity. There is less stress on the social code now because that code has largely been seen through with ever increasing clarity. Symbolically the less restrained language emphasises this – 'verpfuscht' is again of a register not in keeping with Innstetten's normal vocabulary. But if Innstetten displays more incisive clarity, it does not seem likely that he pushes this to the stage where he will overthrow those social codes. In the broader context of the novel it is ironic that he should now refer to himself in terms of 'Schulmeistertum' for this is exactly the character trait that Effi feared and Crampas made allegations of in the prelude to their affair. Innstetten is being bitterly ironic as he goes on to compare himself to Dr. Wichern in the role of the judge of other people's morals. He is repeating the technique used by both Botho and Schach of looking outside the self for comparable figures, whereby the self as unique entity is contained within strict limits (p.287)¹⁷:

"Es hat ja dergleichen gegeben. Ich müßte also, wenn's ginge, solche schrecklich berühmte Figur werden, wie beispielsweise der Doktor Wichern im Rauhen Hause zu Hamburg gewesen ist, dieser Mirakelmensch, der alle Verbrecher mit seinem Blick und seiner Frömmigkeit bändigte..."

When Wüllersdorf begins to agree with him, Innstetten abruptly changes tack and his discourse contradicts what he has just said. This abruptness in Innstetten's argumentation becomes increasingly noticeable and reflects the ever increasing despair in his mind as he switches from one tack to another. His examples also become ever more fantastic. So he rejects the idea he has just put forward for the reason that he of all people is unable to play the part of a moral judge – how could he having blood on his own hands? Moreover, he could not even play the role of the penitent (p.287):

"Nein, es geht auch nicht. Auch *das* nicht mal. Mir ist eben alles verschlossen. Wie soll ich einen Totschläger an seiner Seele packen? Dazu muß man selber intakt sein. Und wenn man's nicht mehr ist und selber so was an den Fingerspitzen hat, dann muß man wenigstens vor seinen zu bekehrenden Confratres den wahnsinnigen Bűßer spielen und eine

Riesenzerknirschung zum besten geben können."

Wüllersdorf nickte.

"...Nun sehen Sie, Sie nicken. Aber das alles kann ich nicht mehr. Den Mann im Büßerhemd bring' ich nicht mehr heraus,..."

What sort of a view of the self does Innstetten now display? Clearly he is a man who is bitter and disillusioned. When he reflects (the 'Was bin ich?' question), he can only respond in negative, disparaging terms, comparing himself to people on the borders of normality, and even then he must modify these comparisons. Does Innstetten feel overburdened by guilt? Has guilt driven him to despair? To a large extent this seems possible and the direct catalyst for this guilt has already been noted. But Innstetten's present mood seems to go beyond a localised feeling of having committed murder; Innstetten's whole concept of the self and his faith in society seem to have been severely undermined. There seems to be nothing to replace the social code that is now redundant *and* discarded. It may well be that Innstetten's inability to conceive of 'society' as part of himself means that he is still incapable of creating or discovering a valid self. Instead the image he has of the self seems to fragment with nothing to replace it. In addition, the reader feels that Innstetten's motives for this outburst neglect one significant section of the blame that the reader might well wish to invoke – namely the harm he has done Effi. Innstetten's tirade against the self and society does not take account of this at all, there being no specific allusion to Effi in the whole of this passage even though the worst of this self criticism has been brought on by Roswitha's letter about her. Does Innstetten still consider his actions towards her in a positive light? Can he still justify them? The question does not seem to occur to him and his reflections focus on what he can do for himself. As he has become so critical of society, he suggests that the only thing possible is for him to flee society. Flight, the displacement of inner problems onto a spurious outer geographical plane, is a common fantasy for Fontane's and Flaubert's figures when the pressure is felt to become too great. Rixin tells Botho of his ideas of travelling to the States with his lover as a means of escaping the restricting mores of society,

but Botho rejects such an idea. Both Emma and Frédéric constantly dream of flight with their respective lovers. Similarly here, Innstetten sees flight to Africa as a possible escape (p.288):

"...Und da hab' ich mir denn, weil das alles nicht geht, als ein Bestes herausgeklügelt: weg von hier, weg und hin unter lauter pechschwarze Kerle, die von Kultur und Ehre nichts wissen. Diese Glücklichen."¹⁸

Here is one of the few times that Innstetten mentions honour (many previous references in earlier drafts were suppressed as has been seen), and this concept spurs him to another bout of intense criticism in which he again reflects on the motives for action. Honour, he admits, had far too great a hold over him, in fact it was the driving force behind his actions, when simple emotion would have been much more honest and understandable. Again the theme of authenticity is raised. By his own admission his motives were false and imagined, and thus had no validation whatsoever (p.288):

"Denn gerade *das*, [he means 'honour'] dieser ganze Krimskräms ist doch an allem schuld. Aus Passion, was am Ende gehen möchte, tut man dergleichen nicht. Also bloßen Vorstellung zuliebe...Vorstellungen!...Und da klappt denn einer zusammen, und man klappt selber nach. Bloß noch schlimmer."

Innstetten is repeating ideas that first occurred to him on the return journey to Berlin after the duel. The difference is, of course, that this is now being discussed in the open, not hidden away, and therefore one can assume that it has reached a more urgent level than before. 'Krimskrams' is again a rather colloquial and general word (one remembers the 'Etwas' and 'das Ganze' of the earlier discussion with Wüllersdorf), but here Innstetten has himself linked it with specific values of society – 'Kultur' and 'Ehre' – with which he feels dissatisfied. In other words, he has now identified something which he could previously only refer to as 'Gesellschafts-Etwas'. Innstetten also uses another term which was first mooted in the return to Berlin: 'Vorstellungen'. This is one of the broadest criticisms, for it encompasses both the view of the self – Innstetten now sees that

he acted out of motives which he manipulated himself to believe in, but also the criticism extends to the generally accepted view of these notions. In other words, honour, culture and so on are false values for the whole of society. Innstetten has, in fact, unmasked the 'Götze', he is saying that the idol is worthless. The insight he once showed in respect to society, but which was suppressed, has resurfaced, and nothing he can do will enable him to quash its devastating voice.¹⁹

Wüllersdorf, who had to be convinced initially by Innstetten of the necessity of fighting the duel because of the individual's involvement with society, is not impressed by Innstetten's repeated, but heightened criticism. He begins to assume a role which differs from that which he played in the first conversation. Instead of being a passive listener, he now becomes more active. He is more level-headed than Innstetten (he has not had to go through Innstetten's trauma), and tells him that what he now feels is but a temporary mood, a notion. His instinct is quite right, Innstetten's present thoughts are exaggerated and overblown, and it seems highly unlikely that his talk of fleeing to Africa is meant seriously, even to himself. So Wüllersdorf exaggerates, in true parodistic form, to show Innstetten the foolishness of his ideas (p.288):

"Ach was, Innstetten, das sind Launen, Einfälle. Quer durch Afrika, was soll das heißen? Das ist für 'nen Leutnant, der Schulden hat. Aber ein Mann wie Sie! Wollen Sie mit einem roten Fes einem Palaver präsidieren oder mit einem Schwiegersohn von König Mtesa Blutfreundschaft schließen? Oder wollen Sie sich in einem Tropenhelm, mit sechs Löchern oben, am Kongo entlangtasten, bis Sie bei Kamerun oder da herum wieder herauskommen. Unmöglich!"

These exotic ideas are but fanciful notions, and Wüllersdorf is implying that Innstetten is avoiding reality by indulging in them. Innstetten is not convinced, so Wüllersdorf embarks on a speech of persuasion. (This seems therefore to be the reverse of the conversation they had before in which it was Wüllersdorf who needed convincing and Innstetten who persuaded.)

Wüllersdorf's speech can be subdivided into three parts. Initially the advice is to be resigned to one's lot. The sort of escape that Innstetten mentions is too far-fetched for their type. Finally he expounds on how one can make one's life a little easier to bear. Right from the outset, Wüllersdorf attempts to make it clear to Innstetten that, although he has a particularly heavy load to carry, he is by no means the only one who has a difficult life (p.288):

"Einfach hier bleiben und Resignation üben. Wer ist denn unbedrückt? Wer sagte nicht jeden Tag 'eigentlich eine sehr fragwürdige Geschichte.' Sie wissen, ich habe auch mein Päckchen zu tragen, nicht gerade das Ihrige, aber nicht viel leichter."

Wüllersdorf is in fact repeating one of the major strands of Innstetten's argument for fighting the duel, for by pointing out that Innstetten is not alone in carrying a burden, Wüllersdorf is enmeshing Innstetten in a social identity. Doing this does not exactly deny the self's individuality (Innstetten had perhaps previously argued for its non-existence), but it severely curtails the desire to act as an individual. Innstetten's case may be extreme, but Wüllersdorf does not see this as affecting the basic thrust of his argument.

He goes on to speak in strong language about Innstetten's rather fanciful idea of escaping the pressure by fleeing to Africa (p.288):

"Es ist Torheit mit dem Im-Urwald-Umherkriechen oder in einem Termitenhügel nächtigen; wer's mag, der mag es, aber für unserein ist es nichts. In der Bresche stehen und aushalten, bis man fällt, das ist das Beste."

The vocabulary is derogatory and laced with hyperbole. Wüllersdorf also implies through the use of 'unserein' that they are part of a group, again the effect being similar to that noted above, in that by doing so the individual is knitted into a social group with all the attendant feelings of belonging and even sharing of problems. Wüllersdorf follows this up with a rather dramatic, and clichéd,

phrase, which is designed, one can assume, to appeal subconsciously to Innstetten's courage (even perhaps to his honour – which he has been disparaging so much...). Wüllersdorf's argumentation is very similar to Botho's when he is faced by the Hinckeldey memorial: 'das Herkommen [bestimmt] unser Tun. Wer ihm gehorcht, kann zugrunde gehen, aber er geht besser zugrunde als der, der ihm widerspricht' (p.93). Again it is important to point out that neither Botho nor Wüllersdorf has suffered the devastation that Innstetten has undergone. That Innstetten should verge on despair is therefore that much more understandable. Wüllersdorf then turns his attention to what the individual can do to alleviate the everyday suffering (p.288):

"Vorher aber im kleinen und kleinsten so viel herausschlagen wie möglich und ein Auge dafür haben, wenn die Veilchen blühen oder das Luisendenkmal in Blumen steht oder die kleinen Mädchen mit hohen Schnürstiefeln über die Korde springen."

These are the small pleasures in life that make day to day living easier. He follows this up with a very neat reference to Kaiser Friedrich who only reigned for 99 days (p.288):

"Oder auch wohl nach Potsdam fahren und in die Friedenskirche gehen, wo Kaiser Friedrich liegt, und wo sie jetzt eben anfangen, ihm ein Grabhaus zu bauen. Und wenn Sie da stehen, dann überlegen Sie sich das Leben von *dem*, und wenn Sie dann nicht beruhigt sind, dann ist Ihnen freilich nicht zu helfen."²⁰

On the one hand this is a distraction, something to do to take one's mind off the travails of everyday life, and as such ranks with the other comforting things that Wüllersdorf has so far mentioned. On the other, by ruminating on the hard times that another has gone through, especially the Kaiser – an august *exemplum* to be respected as the pinnacle of the social hierarchy – Innstetten will hopefully be forced to give credence to Wüllersdorf's argument.

Innstetten is still not convinced, which spurs Wüllersdorf to mention more means of distraction. Innstetten has complained that the evenings, when one is alone, are

difficult to bear, but his friend pooh-poohs this, replying that the evenings are the easiest part of the day to fill (p.289):

"Mit dem ist immer noch am ehesten fertig zu werden. Da haben wir 'Sardanapal' oder 'Coppelia' mit der dell'Era, und wenn es damit aus ist, dann haben wir Siechen. Nicht zu verachten. Drei Seidel beruhigen jedesmal."

(Sardanapal is a ballet by Paul Taglioni, Coppelia a ballet by Léo Delibes, dell'Era an Italian dancer and Siechen is, of course, a Bierlokal...) With the last comment, Wüllersdorf seems to be nearing not only a dismissive attitude towards Innstetten's self doubts, but also the beginnings of a humorous/ironic tone and this strand continues through the rest of his discourse. Hence, the following line again stresses the fact that Innstetten is not alone but then devolves into an anecdote, or at least through Wüllersdorf's subsequent comment it becomes the focus for a joke. Wüllersdorf obviously feels that he is gaining the upper hand and so his tone becomes more light-hearted (p.289):

"Es gibt immer noch viele, sehr viele, die zu der ganzen Sache nicht anders stehen wie wir, und einer, dem auch viel verquer gegangen war, sagte mir mal: 'Glauben Sie mir, Wüllersdorf, es geht überhaupt nicht ohne 'Hülfskonstruktionen'.' Der das sagte, war ein Baumeister und muß' es also wissen. Und er hatte recht mit seinem Satz. Es vergeht kein Tag, der mich nicht an die 'Hülfskonstruktionen' gemahnte."

Again the 'Klub-ton' that is so prevalent in the speech of Botho in **Irrungen** **Wirrungen** comes to the fore as a means of suppressing more disturbing reflections. The 'Klub-ton' is a type of 'Hülfskonstruktionen' in its own right, because it undermines hardship and makes it bearable. If viewed in this way, the following comment in respect of Innstetten can be better understood (p.289):

Innstetten aber, der sich bei diesen Worten seines Freundes seiner eigenen voraufgegangenen Betrachtungen über das 'kleine Glück' erinnert haben mochte, nickte halb zustimmend und lächelte vor sich hin.

Are we witnessing the beginning of another change in the protagonist's outlook, have Wüllersdorf's words struck home? This is very difficult to ascertain; if so,

then the reader witnesses but the very first glimmer of change – Innstetten only half-agrees – but he does smile to himself which is certainly not consistent with his mood up until now. What is the happiness that he is remembering? Is this a reflection on a comment made earlier by Innstetten, having read Roswitha's letter, before the arrival of his friend, which was left uncommented by the narrator at the time? ('Als er ihn gelesen, fuhr er über seine Stirn und empfand schmerzlich, daß es ein Glück gebe, daß er es gehabt, aber daß er es nicht mehr habe und nicht mehr haben könne.') If so, and this is the only direct reference to 'Glück' in the present passage, then is the adjective 'klein' indicative of the fact that his memories tend to belittle the events recalled? Does he now have less regret? All in all, it is difficult to tell, because Innstetten is only in the reader's eye for a very short while following this moment. His swing, if it is such, is not complete as yet, for he still seems unable to believe that Wüllersdorf can be quite satisfied with such a life. Hence as Wüllersdorf says he is taking the day off to go 'Frühschoppen' Innstetten questions him (p.289):

"Und das freut Sie? Das genügt Ihnen?"

It may be that Innstetten's mood has changed from despair, not quite to hope, but perhaps along the path towards acceptance. The inquisitiveness in his words above are certainly not as negative as his previous statements implied; yet, these are Innstetten's very last words in the whole of the novel, and they leave him in a particularly precarious position, one of flux between disillusion and resigned acceptance of the status quo. In reply, Wüllersdorf does not say that life seen through such a perspective suddenly becomes easy, but it is easier to bear. Again, the tone of his words is semi-humorous, indeed he says that being funny is something to be thankful for. The 'Klub-ton' is all important for this group's perspective on life (p.289):

"Das will ich nicht gerade sagen. Aber es hilft ein bißchen...[about the conversation with his drinking friends:]...Ein bißchen fällt immer ab. Dreiviertel stimmt nicht, aber wenn es nur witzig ist, krittelt man nicht

lange dran herum und hört dankbar zu."

And with that he goes. No reference is made to Innstetten's reaction to these words, and the reader is left (quite deliberately) in the dark from here on as to how he copes with the future.

This second conversation between Innstetten and Wüllersdorf not only echoes themes raised in the first conversation, but the reader is also presented with a picture of an individual who is on the verge of disintegration. The fact that Fontane leaves this situation unresolved is, to my mind at least, one of the great strengths of this work, for it invites the reader to question Innstetten's future happiness, thus adding to the melancholic veil that shrouds the end of the work. Insights initially gained and then suppressed in the first conversation are brutally resurrected in the second, by which time however, events have made such clarity useless. Dependency of the private on the public self is revealed not to be an issue of two separate states supporting each other but rather of the public and private states constantly interacting with each other.²¹ The final word on the last image of Innstetten can be left to Richter (p.84):

Der Roman läßt offen, ob sich Innstetten die Aufforderung Wüllersdorfs voll zu eigen machen wird. Als Innstetten zuletzt vor uns steht ist sein Vertrauen in die Gesellschaft zwar in Zweifel gezogen. Doch jene bewußte Entscheidung für ein Leben im Widerspruch hat er noch nicht getroffen, wie er auch an die gerade aus dem Konflikt erwachsene Menschlichkeit Effis nicht heranreicht. Anders als Effi, von der er sich durch die gewisse Selbstbezogenheit der Frage nach dem verlorenen Glück wie auch den betonten Fatalismus unterscheidet, entläßt ihn der Roman in einer Zwischenlage auf halbem Wege zur Resignation. Seine Ratlosigkeit bleibt der Ausdruck dessen, was ein in vollkommener Abhängigkeit von der Gesellschaft geführtes Leben schließlich zurückläßt.

NOTES

- (1) Conrad Wandrey: *Theodor Fontane*, (Munich: Beck, 1919), p.285

- (2) Wandrey, for instance, calls Innstetten 'der Ordnungsmensch par excellence, aber nicht im guten positiven Sinne' (See *Theodor Fontane*, p.276). Georg Lukács also sees Innstetten as exemplifying the vindictive nature of society in 'Bismarckschen-Preussen-Deutschland', see: 'Der alte Fontane' in *Deutsche Realisten des 19. Jahrhunderts* (Berlin: Francke, 1951), p.303. Douglas Parmée also decides that Innstetten relies too much on the social code of his caste, see the introduction to Parmée's translation of *Effi Briest* (Harmondsworth: Penguin, 1967), p.9, and Walter Müller-Seidel is very harsh in his judgment of Innstetten calling him 'der Typ des Prinzipienreiters' who feels virtually no emotion during his conversation with Wüllersdorf and his subsequent decision to fight the duel, see: *Theodor Fontane: Soziale Romankunst in Deutschland*, pp.359-360.

- (3) In a letter to Clara Kühnast on 27th October, 1895, Fontane wrote:
 "Ja Effi! Alle Leute sympathisieren mit ihr und einige gehen so weit, im Gegensatz dazu, den Mann als einen 'alten Ekel' zu bezeichnen. Das amüsiert mich natürlich, gibt mir aber auch zu denken, weil es wieder beweist, wie wenig den Menschen an den sogenannten 'Moral' liegt und wie die liebenswürdigen Naturen dem Menschenherzen sympathischer sind. [...] Denn eigentlich ist er (Innstetten) doch in jedem Anbetracht ein ganz ausgezeichnetes Menschenexemplar, dem es an dem, was man lieben muß, durchaus nicht fehlt. Aber sonderbar, alle korrekten Leute werden schon bloß um ihrer Korrektheiten willen, mit Mißtrauen, oft mit Abneigung betrachtet".
 And in another letter, this time to J.V. Widmann, on 19th November, 1895, Fontane reiterates this view:
 "Was mich ganz besonders gefreut hat, ist, daß Sie dem armen Innstetten so schön gerecht werden. [...] Für den Schriftsteller in mir kann es gleichgültig sein, ob Innstetten, der nicht notwendig zu gefallen braucht, als famoser Kerl oder als 'Ekel' empfunden wird, als Mensch aber macht mich die Sache stutzig. Hängt das mit etwas Schönerem im Menschen- und namentlich im Frauenherzen zusammen, oder zeigt es, wie schwach es mit den Moralitäten steht, so das jeder froh ist, wenn er einem 'Etwas' begegnet, das er nur nicht den Mut hatte, auf die eigenen Schultern zu nehmen." See *Dichter über ihre Dichtungen*, pp.452 and 454.

- (4) Hans Heinrich Reuter is the first to attempt to see Innstetten in the light that it seems Fontane wished him to be seen, noting that: "Zu wenig ist beachtet worden, daß auch er eine Tragödie erlebt" see: *Fontane*, (Munich: Nymphenberger, 1968), Vol.II, p.683, and in the early 1980's several more balanced interpretations of this figure have emerged. Erika Swales focuses on the 'experiential authenticity' that Innstetten hopes to wrest from fighting the duel and on the subsequent disillusionment, see: 'Private Mythologies and Public Unease in Fontane's *Effi Briest*', *MLR*, 75, (1980), pp. 114-123, and Leslie Miller points out that within the work itself Effi calls Innstetten a 'Zärtlichkeitsmensch', which contrasts widely with the common view of Innstetten as unfeeling, see: 'Fontane's *Effi Briest*. Innstetten's Decision. In Defence of the Gentleman', *Germanic Studies Review*, Vol.IV, No.3 (1981), p.388. (Effi, of course, will rail against Innstetten after Annie's visit, accusing him of being unfeeling to the point of vindictiveness. She does go some way towards retracting this statement later. What is immediately apparent however, is that there is a spectrum of opinion in respect of Innstetten within the novel itself.) Brian Holbeche gives an illuminating interpretation of Innstetten's character, pointing out that in fact Innstetten

has more than his fair share of tragedy to cope with throughout his life, and that his reaction to the discovery of the letters can be seen as the internal struggles of a man in a deep emotional crisis, all the more devastating because it has happened to him before – losing Effi's mother to Briest. See: 'Innstetten's 'Geschichte mit Entsagung' and its significance in Fontane's *Effi Briest*', *German Life and Letters*, 41, (1987), pp.21–31.

- (5) see Miller, 'Fontane's *Effi Briest*', pp.392–3, who stresses the importance of the chronology of events during that afternoon and early evening.
- (6) *Ein Schritt vom Wege* is not actually a play about adultery, as one might initially suspect from the title, rather it is an 'Incognito-Komödie' as Fontane describes it in a review from 1872; a play about mistaken identity. As such the play links to one of the major themes of the novel, one which Innstetten is also contemplating at this moment, namely, role-playing. He himself will later criticise his actions and the duel as having been based on 'Vorstellung', a notion which will lead him to the verge of despair. The theme of role-playing is alluded to throughout the plot. The role Effi has in the play (Ella von Schmettwitz) involves impersonating an opera singer. This links to the novel as a whole through the figure of Marietta Trippelli, who, in contrast to both Effi and Innstetten, is an example of a character who is fully aware that her position in society depends solely on her ability to play her role well. By the end Innstetten will wonder whether the social role is worth playing at all. For Fontane's review see: *Theodor Fontane: Sämtliche Werke, Aufsätze, Kritiken, Erinnerungen (Band II, Theaterkritiken)*, (Munich: Hanser, 1969), pp.95–98.
- (7) 'Er erweist sich damit als der ideale Gesprächspartner, leiht Innstetten nicht nur sein Ohr, sondern 'assiiert' ihm beim Versuch der Introspektion und Wahrheitssuche – immer Sympathie und Verständnis signalisierend, ohne jemals die Attitüde des Verurteilenden oder auch nur Moralisierenden anzunehmen.' Claudia Liebrand: *Das Ich und die Andern*, (Freiburg: Rombach, 1990), p.293, footnote 99.
- (8) Quotations from the early drafts are taken from *Erläuterungen und Dokumente*, (Stuttgart: Reclam, 1972), pp.76–82.
- (9) Martin Swales writes in respect to this quotation: 'Auffallend an diesen Sätzen ist, daß Innstetten an die Möglichkeit einer 'weltabgewandten' Existenz, an eine Existenz 'in Einsamkeit' nicht glaubt – weil es sie für ihn nicht gibt. Und es gibt sie nicht, nicht nur weil Innstetten nicht 'bereit' ist, nur als Privatmensch zu leben – sondern weil er es nicht 'kann'. Er kann das nicht, weil er die Gesellschaft mit sich herumträgt. Das 'Gesellschafts-Etwas' existiert nicht außerhalb von ihm; es ist vielmehr zu einem untrennbaren Teil der eigenen – auch privaten – Persönlichkeit geworden.' See: 'Möglichkeiten und Grenzen des Fontaneschen Realismus' in *Theodor Fontane: Text und Kritik*, (Munich: Heinz Ludwig Arnold, 1989), p.80.
- (10) Alan Bance also highlights Innstetten's very particular vocabulary: 'The language of his discussion with Wüllersdorf in chapter 27 is extraordinarily cool. It might well be a chat with a colleague about any of the 'cases' he deals with as a civil servant, one that has surfaced to the top of the pile and can no longer be denied urgent attention.' See: *Theodor Fontane: The Major Novels*, p.52. Miller places the stress on Innstetten's military as opposed to bureaucratic background: 'Fontane's readers would have recognized that Innstetten and Wüllersdorf discuss the duel as officers and that the paragraphs to which they refer as binding are not those of the Prussian legal code but their own 'Ehrenkodex'.' See 'Fontane's *Effi Briest*', p.394. I would

tend to see Innstetten's words as belonging more to a bureaucratic background, this is, after all, his occupation during the work; however, the military instinct almost certainly plays some role. The vital importance of this vocabulary though, is that it emphasises Innstetten's effort to find a code which does not actually exist, so he invents one. Hence the floundering vagueness.

- (11) 'Das 'uns-tyrannisierende-Gesellschafts-Etwas', von dem Innstetten spricht, 'nach dessen Paragraphen wir uns gewöhnt haben, alles zu beurteilen, die andern und uns selbst', ist nicht nur ein von außen Wirkendes, es lebt auch im Innern der Person. Seine 'Paragraphen' treten nicht nur durch die Stimme der Gesellschaft dirigierend und befehlend vor die Person, sondern tönen aus der Person selbst heraus, weil sie konstitutive Elemente deren Personbewußtseins sind.' Kurt Wölfel: 'Man ist nicht bloß ein einzelner Mensch: Zum Figurenentwurf in Fontanes Gesellschaftsromanen' in *Theodor Fontane*, (Darmstadt: Wissenschaftliche Buchgesellschaft, 1973), ed. W. Preisendanz, p.333.
- (12) 'It is important to stress the way in which Innstetten's quasi-private motivation asserts itself at the end of the debate with Wüllersdorf, which is, of course, essentially a debate with himself. By fighting the duel and facing the consequences he hopes to wrest some kind of experiential authenticity from his confusion and uncertainty. He feels that if he does not go through with it he will always appear to his friend (and to himself) as an invulnerable person, as someone who is beyond the sting of experience.' See Erika Swales, 'Private Mythologies...', p.119.
- (13) Erika Swales puts it thus: 'Personal expectations are not fulfilled and this has to do with the fact that emotion, passion, are for Effi and Innstetten, as for all the other characters, a private 'Vorstellung', but one that partakes not of the authentic reality of feelings but rather of their socially-conditioned deformation.' See 'Private Mythologies...', p.121.
- (14) Liebrand is a good example of this tendency to overlook the second conversation. Having analysed quite closely the first conversation, she rather dismisses the second as a 'spätes Echo dieses Entscheidungsdialogs. See: *Das Ich und die Andern*, p.298.
- (15) Innstetten's statement about 'Glück' again is an illustration of Onkel Wilhelm's advice to Karlmann in *Allerlei Glück*, see chapter above on *Irrungen, Wirrungen*, note 4. However, in Innstetten's case, such a definition of happiness has been set up only to be knocked down by subsequent events.
- (16) Roswitha's natural forgiveness and humanity runs through the novel as a contrast to Johanna's stricter, more unforgiving character. The servants are, of course, parallels to the main figures. On this occasion, however, Effi's counterpart (Roswitha has also been ostracised by society/her father) displays this humanity in Innstetten's sphere, where he is forced to face it and recognise his own limitations.
- (17) Wölfel makes the following comment about Innstetten's self-scrutiny at this moment: 'Bei Innstetten beobachten wir zwar das Bewußtsein der Person von ihrem Selbst-sein, ihrer individuellen Natur, zugleich aber auch die Relativierung dieses Individuellen durch seine Beziehung auf ein Außerhalb der Person liegendes 'Vorgegebenes'. In diesem Vorgegebenen erfährt die Figur ihre eventuelle Zukunft als präformiert, sich selbst als präfiguriert.' See 'Man ist nicht bloß ein einzelner Mensch', p.343.

- (18) Liebrand pushes her interpretation too far when she suggests that Innstetten's Africa-fantasies are symbolic of a death wish: 'Bedenkenswert ist, daß im Symbolhaushalt Fontanes, Afrika mit Tod assoziiert wird. [...] Daß der frustrierte, unglückliche, des Lebens überdrüssige Innstetten mit seiner Imagination auch seinen Todeswunsch kryptisch zum Ausdruck bringt, scheint nicht unwahrscheinlich.' See *Das Ich und die Andern*, p.298, footnote 119.
- (19) Botho, of course, also discusses this idea of an 'Adelsvorstellung', which, if rejected, means that the individual will go to pieces, see *Irrungen Wirrungen* p.93. Innstetten, I believe, has gone beyond this stage and has reached a more devastating insight: that 'Adelsvorstellung' is a 'Krimskrams' anyway, and that it has no validation whatsoever.
- (20) Fontane discusses the tragedy and the hardship which faced the short-reigning Friedrich III in a letter to his son (also Theodor) on 17 June 1888, see *Theodor Fontane: Sämtliche Werke, Band III, 1879-1889*, pp.615-6
- (21) Thus we can modify Mittenzwei's statement: 'Innstetten bringt das Private öffentlich zur Sprache, bevor er der Sprache eine Chance gegeben hat, das Private zu klären und zu retten – erst damit wird er 'durchaus abhängig' von der Öffentlichkeit, die sich dessen, was ihr im Wort vermittelt wird, bemächtigt, um es ihren Kriterien zu unterwerfen.' See *Die Sprache als Thema...*, p.144. This still posits a split between private and public. I would suggest that speech (das Wort) reveals a subtle, but devastating, symbiotic link between 'das Private' and 'die Öffentlichkeit'.

PART TWO

CLARITY

Part One of this thesis has investigated five sections of text selected from the novels of Fontane and Flaubert in which there is a depiction of a moment of intense inwardness. Each of the characters is witnessed in a situation where his or her inner discourse is at the forefront of the focus of the text and in each case the issue discussed has been the same: what is the nature and status of these seemingly 'private' moments? Various themes have been brought to light in these sections of text which have important implications for the novels as a whole.

The first issue with which I wish to deal is that of the 'clarity' of the introspection displayed by the characters. It has been suggested above that there is a certain link between the characters' conception of the outer world – their environment as seen in descriptions of surroundings and so on – and their conception of the inner world, the image gained by the reader of the character's picture of him or herself. Thus it has been seen that the description of the castle as Schach rides towards it, and the ensuing mother imagery, is an indication of the protagonist's frame of mind (as well as a subtle narratorial comment upon such a frame of mind). Likewise, Botho's view of the picnickers outside the factory, Emma's interpretation of Lagardy at the opera and Frédéric's picturing of Mme Arnoux seem to tell the reader more about the characters' self-conception than about whatever is being viewed outside the mental domain of those characters. The examples which have arisen through the close readings are by no means unique in the novels and the following discussion will highlight many more instances of such a complex and shifting interplay between outer world and inner discourse.

The discussion of these extracts from the novels has not only suggested that the characters' perception of the outer world reflects certain assumptions about the self, but also that these assumptions can by no means be taken at face value by the reader. Indeed, the opposite seems to be the case, and what is revealed is that the characters' perception is, more often than not, tainted by a certain amount of distortion. Such an experience of the environment offers itself for interpretation therefore as an illustration of the deep-rooted misconceptions which the characters are wont to hold about themselves. It is in this manner that it is suggested that the characters' clarity of insight is frequently blurred. For both of the authors this strikes right at the heart of their central concerns: such faulty perspective is at the root of each of their characters' problems in finding a satisfactory way to lead a fulfilling life. The extracts from the novels have also shown that there is a clear difference in the manner in which the authors portray their characters' inwardness and that Fontane's characters seem to display a certain level of insight into their background motivations and assumptions, an insight which often seems at odds with the subsequent decisions that they make. It is as if understanding is reached only to be forgotten almost immediately and replaced by an unquestioning assertion of the values of the status quo. The nature of the characters' introspection has, of course, been one of the concerns of the critical reception of Fontane's and Flaubert's *oeuvre*, and I wish therefore to consider how justified are statements such as Müller-Seidel's comment about Effi's self-perception at the end of the novel:

Hier – wenn irgendwo – sind die in den Konflikt verstrickten Personen im Begriff, ihre eigene Lage zu durchschauen, um sich selbst in ihren Abhängigkeiten zu erkennen. [...] Zugleich gewinnen sie Klarheit über sich selbst.¹

Richter seems to echo this opinion, again in a way which I would like to suggest is open to re-interpretation:

Die größte Spannweite einer eigentlichen Bewußtseinsentwicklung aber gestaltet der Roman *Effi Briest*, der ein von Phantastik und Verspieltheit umgebenes Kind zu *jener distanzierten Hellsichtigkeit* [my stress] führt, die dann bereits vor dem Hintergrund des Todes steht.²

Exactly what sort of clarity ('Klarheit'...'Hellsichtigkeit') does Effi really display? Is her understanding of her own motivation and that of others qualitatively superior to Innstetten's, which, as we have already seen, is marked by dissatisfaction and self-doubt, or of other characters within the novel? Is her self-scrutiny really more incisive?

To help define the characteristics of both Flaubert's and Fontane's characters' introspection I would like to look very briefly at the nature of introspection as displayed by characters in Jane Austen's **Emma** and **Pride and Prejudice**. Both of these novels could be seen to provide broadly similar situations to those under present consideration, in that a character (usually a woman, of course, in Austen's fiction) is forced into a period of intense self-scrutiny due to a crisis in her life. Emma Woodhouse's emotional life peaks in intensity as she realises that Harriet Smith believes that she has a claim on Mr. Knightley. The possible catastrophic consequences of a union between Harriet and Mr. Knightley bring Emma up sharply against the follies of her own egotism and vanity. The ensuing self-examination sees the character at last openly recognise the extent of her own prejudices and leads to a bout of self-castigation. It is her good fortune that Mr. Knightley has the strength of character to persevere in his affection towards her, which, of course, enables the novel to run its course towards the 'happy ending'. Similarly in **Pride and Prejudice** the reader is presented with two characters who eventually display an honest and shrewd insight into their preconceptions. Elizabeth's interior crisis is thrust upon her by Darcy's letter of explanation in response to her rejection of him and her accusation that he has behaved in an ungentlemanly manner. It is only following this moment that she learns of Wickham's background and consequently must re-evaluate her perception of him,

and therefore of Darcy and ultimately herself. She feels ashamed, recognising her prejudice which is based on vanity: 'Till this moment, I never knew myself'.³ Elizabeth's revised opinions are then substantiated by Darcy's help in saving the honour of Lydia, Elizabeth's sister. What the reader witnesses in this novel, therefore, is a character, or characters – for Darcy too must revise his self-conception due to Elizabeth's criticism – who willingly engage in a searching revision of preconceived notions and a concession of the erroneousness of first impressions.⁴ Both characters thus reach a stage of enlightenment, through a full and clear investigation of the self, by which they are enriched. The superior understanding of the self coincides with a perception of the characters that the reader has gained much earlier. This is common to both novels. We have been alerted to Emma's touch of arrogance and self-satisfaction, for instance, through the gently ironic stance of the narrator from the very first line of the novel.⁵ As the novels progress and prejudices are demolished, the characters' newly-tempered standpoints come increasingly into line with that of the narrator and reader. The union of Elizabeth and Darcy, and Emma and Mr. Knightley, fulfils reader expectation and reflects the essentially optimistic outlook of the narrator.

This, by contrast, does not usually happen in either Fontane's or Flaubert's fiction. Both these authors seem to share a much less conciliatory outlook, one which does not cater for the 'happy end' (not that I wish to denigrate such endings in Austen's novels by any means).⁶ More pertinent to my argument is the fact that Fontane's and Flaubert's characters never reach a stage of enlightenment in any way comparable to that of Austen's characters.⁷ Neither Emma Bovary nor Frédéric Moreau seems to reach a superior understanding of the self in the novels: they certainly do not seem to be enriched by scrutinising the self in the manner of Elizabeth Bennet or Emma Woodhouse. Indeed, as will become apparent, Flaubert's characters seem to back away from the implication of introspection, they do not seem to get to grips with the question of why they are

unhappy. Fontane's characters, however, seem to have a more complicated and wavering relationship with inwardness.

Such a disparity in the respective authors' attitude towards the human ability to reach self-knowledge reflects their general outlook. Austen, writing at the beginning of the nineteenth century, does not conceive of society itself as essentially inimical to the happiness of the individual; such happiness is to be found in the goals that society implies individuals should aspire to, namely marriage- especially in the case of women.⁸ This can no longer be said to be the case with either Flaubert or Fontane. The former, writing **Madame Bovary** in the 1850's (published 1857) and **L'Éducation sentimentale** in the late 1860's (published 1869) casts an extremely critical eye upon the society in which he found himself. The novels, and even more so the correspondence, are full of the bile and spite with which Flaubert viewed society. The ominous rise of Homais at the end of **Madame Bovary** is but one example of this. Fontane's novels, written of course much later in the century, do not betray quite so directly the author's unease with society as he conceived it. His criticism of the rigidity and staleness of the upper classes, and his distaste for the bourgeoisie, are much more in evidence in his correspondence (especially in his letters to James Morris, for instance).⁹ In contrast then to Austen's view that happiness for the individual can be found in acquiescence to certain established modes of societal behaviour, the later authors begin to question such uncritical acquiescence. Even so, neither Flaubert nor Fontane is a revolutionary, neither suggests an overthrowing of social goals or social modes of thinking; they are, however, more pessimistic than Jane Austen about the socialised existence of men and women.¹⁰

The 'locus' of introspection.

Although the text of almost any prose work could be said to be about the 'inner' life of a protagonist, in that it deals with the manner in which the protagonist defines his or her relationship to an 'outer' world, this is not quite the same as introspection. As Part One has indicated, this thesis deals with moments when the characters are thrown back upon their own inner resources. This occurs only at certain stages within the novels. What is the motivation for intense moments of inwardness, when and why do they occur?

It is noticeable, especially in Fontane's *oeuvre*, that the characters tend to focus their inner discourse, in other words their attention and thought processes, on themselves only in reaction to an outer event – when they are faced with a crisis. Introspection manifests itself, therefore, during the *in extremis* moment, as the character is forced to debate the validity of the values which he or she professes to uphold and the nature of his or her selfhood. The three extracts from the Fontane novels discussed in Part One are clear examples of this. Schach has had his 'duty' pointed out to him by Frau von Carayon, but even more devastating are the spiteful and taunting caricatures which mock 'le choix du Schach'. These strike deep at the heart of Schach's vanity and wound him so much that he seeks refuge in Wuthenow. The *in extremis* moment is provoked from outside, and it results in the interior debate discussed in Part One. Similarly, Botho's period of inwardness, so much in contrast to his usual mode of suppressing debate about the future of their affair, is caused by the arrival of the letter from his mother subtly reminding him of his 'duty' to provide for the family finances by making a good marriage. Innstetten's period of introspection is caused by perhaps the clearest example of extreme anguish provoked by an outer event, the discovery of the letters between Effi and Crampas.

Crisis moments abound in Flaubert's fiction as well: Emma's projections about her

life collapse when the baby she gives birth to turns out to be a girl and not the boy she had expected, or when Rodolphe deserts her so shortly before they are due to elope. Frédéric's crises are also frequent: Mme Arnoux not turning up at their rendezvous, or being interrupted by Rosanette in the middle of embracing Mme Arnoux (see p.218 below). In all these cases, and there are many more, the crisis in the inner life of the character is induced by events occurring outside that character.

However, in comparing such crisis moments in the novels of Fontane and Flaubert it immediately becomes noticeable that there is a different structural emphasis placed upon the depiction, initially of the crisis itself, and then upon the aftermath of that crisis in the inner life of the character. The point of focus is not the same. One of the most striking facets of Fontane's depiction of the discovery of the letters by Innstetten is that the reading of them, after the almost perfunctory glance which arouses his curiosity, takes place beyond the view of the reader. Critics often note the fact that a moment with such a high potential for drama is deliberately avoided by Fontane, but they often overlook exactly what is depicted. Neuse is a example of this: 'Fontane vermeidet es, Innstettens Reaktion bei der Entdeckung der Crampas-Briefe an Effi direkt weiterzugeben; stattdessen hat er eine lange Unterredung zwischen Innstetten und Wüllersdorf eingefügt'.¹¹ This takes no account of what is described between the discovery of the letters and Wüllersdorf's involvement. This may well be a facet of the general conception of what constitutes a 'Realist' as opposed to a 'Romantic' text. Demetz argues, for instance, that 'Realism' tends to veer away from the depiction of crises because crises and emotional high points are the stuff of Romantic texts:

[...] Dennoch, die Fährnisse menschlicher Existenz, die Krise, die im romanesken Roman so autonom hervortrat, wird hier in gesellschaftlichem Dekor diszipliniert, und das Ungebändigte, das frenetisch Subjektive, kann das Wiederholbare des gesellschaftlichen Rituals nicht entscheidend durchbrechen oder gar zerstören.¹²

What is certainly clear is that Fontane deliberately avoids one constituent part of a crisis, namely the outbreak of that crisis, to concentrate on the aftermath of that *in extremis* moment, during which intense emotions are supposedly replaced by reflective, non-emotional discourse. As has been suggested in Part One, the tenor of the discussion between Innstetten and Wüllersdorf is not as unruffled as it at first seems.

This is not to say that Fontane always avoids the depiction of the outbreak of emotion. **Effi Briest** contains one of the most potent examples of just such a pouring forth of intense feeling in Fontane's *oeuvre*, namely the reaction of Effi to the visit of her daughter. This scene will be investigated in detail (see below p.207ff.), however, such a scene is clearly the exception to the rule in Fontane's case. Not so with Flaubert. Both **Madame Bovary** and **L'Éducation sentimentale** provide numerous examples of the depiction of those moments in the progression of a crisis which Fontane, more often than not, avoids. Flaubert's point of focus seems to be the build-up and outburst of emotion, followed by an avoidance of the aftermath in which the effect of the crisis on the inner life of the character is portrayed. This can be seen quite clearly in the depiction of Emma's reaction to the realisation that she is to become a mother.

During the nine months of Emma's pregnancy Flaubert makes quite clear the hopes and expectations of his protagonist. Her curiosity is aroused: 'pour savoir quelle chose c'était d'être mère' (p.152-3). This is quickly succeeded by impatience at having to wait so long to find out, and irritation that she cannot afford the luxuries that she associates with this period of motherhood. The narrator comments (p.153):

Elle ne s'amusa donc pas à ces préparatifs où la tendresse des mères se met en appétit, et son affection, dès l'origine, en fut peut-être atténuée de quelque chose.

On top of the selfish expectations noted here are the projections that Emma makes in regard to the child. These create the situation which will peak with the crisis moment. 'Elle souhaitait un fils [...]' still acknowledges the fact that she might give birth to a girl. however, such an idea soon vanishes from her mind: '[...] il serait fort et brun, et l'appellerait Georges' and Emma's selfishness becomes further entwined with the future child as she imagines living out her fantasies vicariously through her son: '[...] et cette idée d'avoir pour enfant un mâle était comme la revanche en espoir de toutes ses impuissances passées' (p.153). In a substantial passage of *style indirect libre* Flaubert develops Emma's plans for her son, which have, of course, little to do with the child and much more to do with her bitterness over her own situation and her sense of the limitations imposed upon her own sex.

The build-up, therefore, is considerable, with the focus of the text firmly set upon the inner motivations of the protagonist. The crisis moment follows swiftly, and the reaction of the protagonist is striking (p.153):

Elle accoucha un dimanche, vers six heures, au soleil levant.
-C'est une fille! dit Charles.
Elle tourna la tête, et s'évanouit.

The text continues with descriptions of secondary characters discussing the birth and only returns to Emma after a considerable period of time, passed over in the text, has elapsed: 'Pendant sa convalescence, elle s'occupa beaucoup à chercher un nom pour sa fille' (p.153). In other words, the text concentrates manifestly on the build-up of emotional intensity, depicts the explosion of the crisis, only to withdraw abruptly from any depiction of the immediate aftermath. Emma's mental reaction to the fact that the child is a girl is avoided completely with a focus on her physical reaction.

The possible reasons for such a gap in the depiction of Flaubert's characters'

reaction to crises will be investigated below. At this stage, however, it is important to establish the contrast between the two authors. Fontane plays down the emotional outburst to focus on the ensuing period in which the character is seen to debate his or her situation, whereas Flaubert portrays such emotional outbursts only to withhold an opportunity for the characters to come to terms with situations through interior debate.

The limitations of characters' inwardness.

By establishing the contrasting manner in which the two authors focus on the build-up, crisis, and aftermath of that crisis, essential differences between Fontane's and Flaubert's mode of character portrayal have come to light. The following section furthers this analysis of the characters' introspection with the aim of defining the limitations of such inwardness in respect to crises. What is the nature of the self-scrutiny that follows crises? What mental projections can the Fontane figures be seen to envisage? And can any status or value be given to the silences that follow the Flaubertian characters' crises, do they contain a 'meaning' in the realm of the characters' consciousness, or is there possibly a 'meaning' which is beyond the awareness of the characters?

I want now to examine one of the most intense scenes of self-scrutiny in the whole of Fontane's *oeuvre*: Effi's reaction to the visit by Annie. In this scene, which directly follows the short interview between mother and daughter, so painful to Effi because she believes that Innstetten has instructed the child to respond to her mother with polite platitudes, thus eradicating any possibility of a warm, emotional reunion between them, the reader is presented with a character pushed over the limits of endurance, a quintessential *in extremis* situation (p.274):

Kaum aber, daß Roswitha draußen die Tür ins Schloß gezogen hatte, so

riß Effi, weil sie zu ersticken drohte, ihr Kleid auf und verfiel in ein krampfhaftes Lachen.

Although this scene displays many of the facets noted in previous depictions of inwardness following a crisis, it is unusual for Fontane, perhaps even unique. Immediately apparent is the fact that the focus of the narrator is *not* withdrawn from the depiction of the outbreak of the crisis itself, as it is in Innstetten's case. Quite clearly this has a direct effect on the reader's perception of the two characters, encouraging an empathetic reaction to the distress manifested by the female protagonist. More important, perhaps, is the fact that in this scene the character is witnessed coming to a level of critical insight and awareness in respect not only of herself but also of the vicious nature of society, and that this insight is not withdrawn immediately; the intensity and the awareness seem not to be fleeting and temporary but to stretch beyond the confines of the scene itself. Unlike Schach, Botho and Innstetten, Effi's clarity is not cut short so abruptly. Whether it permeates Effi's later and final conception of the self is open to question; however, attention will initially focus on the reaction to the crisis itself.

At first Effi is seen to look for support (p.274):

"So also sieht ein Wiedersehen aus", und dabei stürzte sie nach vorn, öffnete die Fensterflügel und suchte nach etwas, das ihr beistehe. Und sie fand auch was in der Not ihres Herzens. Da neben dem Fenster war ein Bücherbrett, ein paar Bände von Schiller und Körner darauf, und auf den Gedichtbüchern, die alle gleiche Höhe hatten, lag eine Bibel und ein Gesangbuch. Sie griff danach. [...]

Effi, then, in her anguish, reaches out for a bible and a song-book, both symbols of religion. However, this is not the accepted religion of society, she does not run across the street to the church, but seeks comfort in direct communion with God, by-passing anything that may have to do with society and its accepted values (p.274):

[...] Sie griff danach, weil sie was haben mußte, vor dem sie knien und beten konnte, und legte Bibel und Gesangbuch auf den Tischrand, gerade

da, wo Annie gestanden hatte, und mit einem heftigen Ruck warf sie sich davor nieder und sprach halblaut vor sich hin.¹³

It is interesting to note the vocabulary of distraction: the fact that she throws herself down at that exact spot where Annie had stood is pointed out for the reader by the narrator, but the symbolism is presumably not lost on Effi.

The passage continues with a speech in which Effi allows herself to say exactly what is going through her mind without any apparent hint of social constraint to restrict her. It is one of the very few passages where this happens in all of Fontane's *oeuvre*; all restraint is momentarily pushed to one side, and the self is exposed completely (pp.274-5):

"Oh, du Gott im Himmel, vergib' mir, was ich getan; ich war ein Kind...Aber nein, nein, ich war kein Kind, ich war alt genug, um zu wissen, was ich tat. Ich *hab'* es auch gewußt, und ich will meine Schuld nicht kleiner machen,..."

Even in her despair she does not wish to grab at excuses for her conduct and she fully accepts that she bears the guilt for her actions in the past. However, Effi has reached the point where she snaps, where her self-incrimination boils over, and she does accuse others (p.275):

"...aber *das* ist zuviel. Denn das hier, mit dem Kind, das bist nicht *du* Gott, der mich strafen will, das ist *er*, bloß *er*!"

Her anger and frustration are directed initially at Innstetten. The shock of the treatment she has just received at the hands of her ten-year-old daughter forces her to revise her opinion of him (p.275):

"Ich habe geglaubt, daß er ein edles Herz habe und habe mich immer klein neben ihm gefühlt; aber jetzt weiß ich, daß *er* es ist, *er* ist klein. Und weil er klein ist, ist er grausam. Alles, was klein ist, ist grausam."

Effi uses a generalised statement, a favourite Fontane technique. Not only is it a strong rhetorical device for lending support to whatever a character says by

effectively blocking out contradictory opinion, but it also adds to the intensity of the charge that Effi is making at this moment, as does the repetition of the personal pronoun. Effi is trying to establish general values by which Innstetten is to be condemned. Although Effi's anger is initially focused on Innstetten the individual, it begins to broaden and becomes a generalised accusation. The condemnation thus goes beyond the personal and touches on principle (p.275):

"Das hat *er* dem Kinde beigebracht, ein Schulmeister war er immer, Crampas hat ihn so genannt, spöttisch damals, aber er hat recht gehabt. 'O gewiß, wenn ich darf.' Du *brauchst* nicht zu dürfen; ich will euch nicht mehr, ich haß' euch, auch mein eigen Kind. Was zuviel ist, ist zuviel."

The all-embracing personal pronoun - 'euch' - goes beyond the particular pain caused by Innstetten, to include that caused by her parents and by society's ostracising her. Effi is recognising what Innstetten had been dimly aware of, namely that the individual being is regimented by an internalised corpus of social beliefs which is essentially vindictive in character. Her linking of 'euch' with Innstetten echoes his instinctive all-encompassing compound noun: 'das uns tyrannisierende Gesellschafts-Etwas'.¹⁴ Her discourse of despair goes on to identify the 'value' which Innstetten found so hard to pin down (see above, pp.162-165), except that she sees it in a bitter ironic light (p.275):

"Ein Streber war er, weiter nichts. - *Ehre, Ehre, Ehre* [my stress]...und dann hat er den armen Kerl totgeschossen, den ich nicht einmal liebte und den ich vergessen hatte, weil ich ihn nicht liebte. Dummheit war alles, und nun Blut und Mord. Und ich schuld."

Effi's introspection encompasses the guilt she feels herself, but also includes a direct accusation of the actions taken by Innstetten and beyond these the prejudices of society as a whole. There is an acceptance of personal responsibility as well as a clear condemnation of the broader responsibilities of society for the disaster. As with the other Fontane characters discussed, Effi displays to a considerable extent the ability to articulate the emotions and thoughts welling-up inside. The crisis brings on a conceptualising of feelings that have remained muted

until this moment. The intensity, therefore, of the character's emotion is reflected in the language – indeed, this is some of the strongest language in Fontane's work (p.275):

"Und nun schickt er mir das Kind, weil er einer Ministerin nichts abschlagen kann, und ehe er das Kind schickt, richtet er's ab wie einen Papagei und bringt ihm die Phrase bei 'wenn ich darf'. Mich ekelt, was ich getan, aber was mich noch mehr ekelt, das ist *eure* [my stress] Tugend. Weg mit euch. Ich muß leben, aber ewig wird es ja wohl nicht dauern."

This marks the highest point as regards Effi's analysis of her own situation after which the speech breaks off so the reader does not witness Effi's collapse, first learning of it when Roswitha returns. Effi's position is again ominous: she lies with her head turned away, as if lifeless, again underlining the oncoming tragedy (p.275):

Als Roswitha wiederkam, lag Effi am Boden, das Gesicht abgewandt, wie leblos.

The portrayal of this scene then, has witnessed the intensity of a character's emotional crisis pushed to the point of a loss of consciousness, indeed, the structural parallels with the depiction of Emma Bovary and the build-up to the birth of her child are striking. It is only this loss of consciousness in both characters that 'switches off' the inner monologue as it were. It is interesting to note how the final positions of the two heroines in these two scenes are remarkably similar, both of them symbolically rejecting the world.

Even though it has been suggested above that Effi's crisis is portrayed structurally in a manner which contrasts with that of Schach, Botho or Innstetten, because of its concentration on the crisis as opposed to reflection post-crisis, and thus it has a potentially unique character in Fontane's *oeuvre*, I think that this scene is less original than may at first appear. The text, due to Effi's loss of consciousness, is unable to describe an immediate fading of a critical dimension

in her insight, and the next focus on Effi is not until a half-year later. Therefore, it is not possible to say that the insight Effi displays in this scene is maintained, or even deepened, as time passes. When the text eventually returns to focus upon the heroine it becomes clear that the critical insight has indeed faded, or at least has been replaced by a less stringent analysis of the social strictures that have led Effi to the situation that she finds herself in. The fading of clarity may not have been witnessed, but faded it has nevertheless. It is evident that by the end of the novel the reader witnesses a different Effi – when she slowly fades away in Hohen-Cremmen she is clearly not the same lively young girl as in the initial chapters. However, it is equally true to say that Effi has not reached 'enlightenment'. Elizabeth Bennet's re-evaluation of the self is once and for all, it does not fade. Having seen through the prejudices that have blinded her, she acts on her new-found conception both of the self and her environment (in that she dissuades others from their fallacious conception of Darcy – propagated largely by herself, of course).

Nevertheless, certain critics have suggested that Effi herself is a figure who reaches a level of self-awareness that is not gained by any other figures in Fontane's *oeuvre*. This view is due to the comments she makes after her return to Hohen-Cremmen towards the end of the novel. Two events must be taken into account, namely her ride on her old swing and her forgiveness of Innstetten. It is certainly true that the pleasure of the swing is no longer present, as Effi tells Niemeyer when he comments that she is just as she was in her youth: "Nein. Ich wollte es wäre so. Aber es liegt *ganz* zurück, und ich hab' es nur noch einmal versuchen wollen" (p.281). A very definite change has taken place therefore, which Richter describes thus (p.83):

Das Schaukeln hier meint nicht mehr den naiven Leichtsinns und Übermut von ehemals, sondern es spiegelt die dazwischengeschaltete Einsicht. Schuld klingt an, aber auch ihre Sühnung in Selbsterkenntnis und Reue.

This is valid up to a point. However, it is very difficult to ascertain exactly what sort of insight Effi has gained into past events. There certainly are feelings of guilt and remorse, and most importantly there is the wish for a reconciliation with Innstetten, not in the sense of a reunion, but of a recognition that he does not bear responsibility for the events that have taken place. This reconciliation takes place in the reader's last view of Effi as she lies on her deathbed in a conversation between mother and daughter. This is surely a highly symbolic moment, for she is in effect almost asking for absolution from the person who, more than any other, is responsible for the marriage between herself and Innstetten. Effi wishes to take back the oaths and the criticisms made after the visit by Annie and to justify Innstetten in all his actions, the duel and the manner in which he has educated Annie. She would like him to know (p.294):

[...] "daß er in allem recht gehandelt. [...] Laß ihn das wissen, daß ich in dieser Überzeugung gestorben bin. Es wird ihn trösten, aufrichten, vielleicht versöhnen. Denn er hatte viel Gutes in seiner Natur und war so edel, wie jemand sein kann, der ohne rechte Liebe ist."

Again, clearly Effi's views have changed; she no longer points the accusatory finger at society, the 'euch' of her tirade. This scene witnesses the forgiveness that pervades her character, but whether this marks a higher understanding is debatable. Indeed, one can argue that the Effi of the end of the novel has forfeited the insight that she once had. She is becoming reconciled with the status quo and she forgets that she is not solely responsible for the actions and events that have taken place, an insight which the reader is more likely to retain. This reconciliation contrasts with the perceptive comment concerning Innstetten, a phrase which sums up the image gained of him, especially in the last conversation with Wüllersdorf, as one who is unhappy and dissatisfied with the cold comforts of the world he has chosen to live in. Effi reveals, therefore, a measure of insight on an individual level, but a lack of insight on the broader level of society's responsibility for the value systems it encourages. This individual insight is perhaps the reason for Richter's assertion that Effi reaches a certain level of

'Hellsichtigkeit' and yet Richter is also aware of the limited nature of such insight (p.65):

Aber gerade der allgemeinere gesellschaftskritische Sinn solcher Zusammenhänge wird von Effi nur bedingt nachvollzogen. Als Opfer der Gesellschaft begreift sie selbst sich kaum. Damit bleiben ihr wichtige Dimensionen des Tragischen teilweise verborgen.

The final image of Effi, then, is not that of a character displaying a superior sagacity or discernment, rather it is one of a return to conformity. The vital debate about the cause and effect of such a tragedy is not pushed too far; it is blunted and muffled.

The problems of interpretation at the end of **Effi Briest** are similar to those that occur towards the end of **Madame Bovary**. Just as Effi makes a comment which can be seen to hint faintly at a certain level of understanding, Emma also reveals what might be said to be a momentary flash of insight. She has swallowed the poison, the first convulsions have begun and she knows that she is dying. Charles, distraught, has read the suicide letter. Following upon this is a most curious conversation in which Charles, instead of acting to combat the poison, implores her to tell him why. In a moment of seeming sympathy and warmth Emma answers (p.392):

-Il le fallait, mon ami.
-N'étais-tu pas heureuse? Est-ce ma faute? J'ai fait tout ce que j'ai pu, pourtant!
-Oui..., c'est vrai..., tu es bon, toi!
Et elle lui passait la main dans les cheveux, lentement.

What does this indicate of Emma's view of her husband at the very end of her life? It is as if she recognises his qualities, the selfless devotion, the love which he has bestowed upon her, and regrets the pain she has forced upon him. Can this be the case? Does Emma die enlightened? Certainly, the following scene in the text does not imply this is the case as she seems to strain towards ecstasy during her absolution in a manner very reminiscent of her attempts to discover

an intensity of experience in adultery, motherhood or religion. If Emma does display clarity then, it is not in relation to herself. What of her opinion of Charles? Is she, like Effi, making a perceptive comment about her husband? Sympathy is evident – it is perhaps the closest Emma ever feels to Charles – but a question mark must remain over the possibility of understanding simply because such a comment is so brief and so close to her death. Clarity and enlightenment would add a certain amount of pathos to Emma's final scene, but this would seem to go against the Flaubertian grain. Certainly, Emma's comment does not imply that were she to live on she would behave any differently – 'goodness' in Charles recognises a facet of his character, but not one which is likely to satisfy Emma. Finally, the reversion to type in the scene of her absolution tends to argue against such an interpretation.

The reaction of Flaubert's characters to crises is not dissimilar to Effi's response to the visit by Annie. However, whereas Effi combines, in the build-up to her fainting, an intensity of emotion with a degree of critical insight, this is not the case with Flaubert's protagonists. Emma's intensifying emotional life is not coupled at all with a mental discourse that analyses critically her situation or her identity. Nor does the crisis itself encourage a reviewing of such matters. Instead, when one 'superstructure of expectation' collapses (in the example above it was that of expecting a boy) it is replaced by another (the search for a name for her girl). The moments therefore that would seem most propitious for introspection are marked by a gap in the text, a lacuna.

This is a most striking facet of the inner lives of Flaubertian characters. It seems to suggest, in contrast to the Fontane figures' attempt to conceptualise problems, that they are cursed with an inarticulacy in dealing with the problems of introspection at crisis moments. This will be illustrated by referring to the scene in *L'Éducation sentimentale* in which Frédéric is interrupted in his embrace with

Mme Arnoux by Rosanette.

This scene, in Part 3, Chapter 3, comes close to marking the fulfilment of the protagonist's obsession with Mme Arnoux, and it is the low-point of his relationship with Rosanette. Frédéric has confessed his love for Mme Arnoux and has taken her in his arms, when Rosanette, clearly having followed him, appears in the doorway and demands that he leave with her. This he does, almost humbly, deserting his 'true' love, which occasions a crisis in her inner life: 'Elle se pencha sur la rampe pour les voir encore; un rire aigu, déchirant, tomba sur eux, du haut de l'escalier' (p.386). This manic laugh – it is more of an uncontrollable shriek – reveals Mme Arnoux's anguish and suppressed mental instability brought on by her unhappiness. Whether Frédéric actually notices this is not made clear by the text; however, his anger at Rosanette's actions is evident. Here is an opportunity for the truth to come out – for his love for Mme Arnoux to overwhelm his secondary passion for Rosanette – indeed the text implies he is on the verge of rejecting Rosanette (p.386):

L'infamie dont le rejaillissement l'outrageait, c'était lui-même qui en était cause. Il éprouvait tout à la fois la honte d'une humiliation écrasante et le regret de sa félicité; quand il allait enfin la saisir, elle était devenue irrévocablement impossible.

The moment of crisis is upon him, and yet it is exactly at this moment of highest tension that the protagonist's control collapses, and the opportunity to articulate his inner crisis eludes him: 'Frédéric poussa Rosanette dans le fiacre, se mit en face d'elle, et, pendant toute la route, *ne prononça pas un mot*' [my emphasis] (p.386). Once they have reached home, the ineffective nature of his reaction to the crisis is symbolised by his violent but impotent actions: 'Il aurait voulu l'étrangler; il étouffait. Rentrés chez eux, il jeta son chapeau sur un meuble, arracha sa cravate' (p.386). In the ensuing conversation Rosanette reveals that she is pregnant and Frédéric is completely mollified – all question of dealing with the problems that have become manifest so shortly before peters out. In other words,

there is a failure by the character to elucidate inner problems when the spur and opportunity to do so arises. Culler has commented on this facet of the Flaubertian narrative: 'The opportunities for sensitivity, for probing feelings and discriminating among possible moral reactions are not simply missed; they are deliberately and brutally missed' (p.124).¹⁵ And in respect to this scene in particular Culler states: 'This is a deliberate refusal to explore and exploit Frédéric's potential as a register, reflector, centre of consciousness' (p.125).

The lacunae clearly emphasise the limits of the Flaubertian characters' ability for introspection in the context of crises and contrast with Fontane's characters' attempts at self-analysis. What status can be given to these 'gaps' both in the inner discourse of the individual and in the text (the narrator never comments on such a curious failure to analyse)? Do these silences have any significance? It seems evident on the level of the characters' discourse that these gaps do not express profundity – they are not situations in which words are unable to convey a depth of feeling as Stendhal, for example, might use them. One thinks of the lack of an inner discourse in the aftermath of Julien Sorel's shooting of Mme de Rênal, where the intensity of passion is so great that the ensuing silence suggests depths which lie beyond language.¹⁶ On the contrary, in Flaubert the silences are the product of characters who seem to be incapable, or empty, of a true depth of feeling. They are, to use Culler's terminology: 'weak vessels'.¹⁷

The collapse of inner discourse, coupled with the incarnation of such a void on the corporeal plane – the fainting in Emma's case – suggests at these moments of intense emotional disturbance that physicality outweighs intellectual awareness. The life of the mind submits to the life of the body.¹⁸ This intimates a major limitation in the inwardness that the characters display in the Flaubertian novels. Whether this should be interpreted as a negative feature of Flaubert's fiction, as Henry James does, is debatable. Physicality may well be an impediment to self-

awareness, but is Flaubert therefore down-grading physicality *per se*? *Un coeur simple* portrays a character whose intellectual life, the ability to analyse and articulate her own feelings and emotions, is non-existent.¹⁹ Satire and irony encompass Félicité and her vast stupidity, yet they never reduce her to a complete figure of ridicule. As her world shrinks, and in her confusion she conflates the Holy Dove with her beloved (stuffed) parrot, Félicité is clearly not capable of articulating her situation; even so, the text is immensely sympathetic towards this figure, even hagiographic. Her emotional life is just as valid, non-articulated, as otherwise. The value Flaubert attributes to the emotional inner life of his characters will be further investigated in a later section dealing with the characters' experiential authenticity.²⁰

The above discussion has focused on the Flaubertian characters' inability to provide a coherent exploration of the self in the aftermath of crises. Such a gap in the inner life of the characters contrasts with the Fontane characters' attempt to come to terms with the crises they face. However, Flaubert's characters do ask the very questions that set off the train of inwardness noted in the Fontane texts, except that such questions tend not to be asked during moments of crisis. A brief discussion of two examples will highlight whether introspection of the nature seen in Schach, Botho and Innstetten is witnessed in these moments.

Emma's increasing dissatisfaction in her affair with Léon provides the backdrop to her self-questioning as she sits outside her old convent in Rouen after a rendezvous with her lover has broken up early. She reflects on her past life and her present affair, wondering why it has all seemed so unfulfilling. But this is a question that she is again unable to answer, the only thing she can define is her own unhappiness (p.357):

D'où venait donc cette insuffisance de la vie, cette pourriture instantanée des choses où elle s'appuyait?

The character seemingly sets herself up for a period of intense soul-searching; if she is ever to reach any level of critical awareness then this is the moment when she ought to force the issue. However, critical judgment eludes her and she falls back into that mode of consciousness that tends to muffle debate. Similar to the physical loss of consciousness which denies interior questioning, self-scrutiny is checked by the manoeuvre of blaming spurious outer forces for what are essentially inner problems. In Emma's case this means fate, that catch-all villain of her favourite trashy Romantic reading: 'Oh! quelle impossibilité! Rien, d'ailleurs, ne valait la peine d'une recherche; tout mentait!' (p.357) Charles will, of course, also blame fate ('C'est la faute de la fatalité', p.424) another ironic sign that he and Emma are temperamentally more suited than she ever suspects.

Frédéric and Deslauriers are also given the opportunity to reflect on their lives in *L'Éducation sentimentale* when they meet at the end of the novel (although this is not the end of their lives – they are middle-aged, thus the 'finality' of their words, quoted below, gains an extra ironic tinge, p.453):

Et ils résumèrent leur vie.
Ils l'avaient manquée tous les deux, celui qui avait rêvé l'amour, celui qui avait rêvé le pouvoir. Quelle en était la raison?

Again, the characters seem to be on the point of self-scrutiny with the text at one remove from the actual thought processes of the characters. (It might be *style indirect libre* but this is impossible to decide definitively. The question posed above, therefore, can be interpreted as a question the characters address to themselves, and on another level, above that of character discourse, the question is also directed at the reader with the unstated implication that the reader should judge the characters' answers.) Just as Emma fails to push the review of her own life into a sphere of true critical analysis, Frédéric's and Deslauriers's answers to the self-imposed question smack of the cliché that has dominated the rest of their

inner lives (p.453):

- C'est peut-être le défaut de ligne droite, dit Frédéric.
 - Pour toi, cela se peut. Moi, au contraire, j'ai péché par excès de rectitude, sans tenir compte de mille choses secondaires, plus fortes que tout. J'avais trop de logique, et toi de sentiment.
- Puis, ils accusèrent le hasard, les circonstances, l'époque où ils étaient nés.

In both cases, then, there seems to be an avoidance of true self-scrutiny even in those moments when the characters profess the wish to interrogate themselves. Whereas interior debate in the text in the earlier examples was interrupted by physical collapse, here we witness another form of the abnegation of debate. A proliferation of cliché takes its place. The extent of their inwardness at this point is to recognise only a hint of personal responsibility, followed by a shift of blame onto external factors. Emma's 'fate' is replaced by 'l'époque où ils étaient nés'.²¹

Flaubert's characters, then, do not seem to display even the most fleeting insight into their own prejudices. They do not reach a significant level of self-comprehension, they are not blessed with enlightenment. Fontane's characters, by contrast, have instances of apparent insight, they strain towards enlightenment only subsequently to reassert the well-worn value structures of the status quo. How might we characterise these figures' conception of themselves?

Fontane's characters' view of the self might be said to be fluctuating and indeterminate. Such vacillation derives from the characters' lack of personal fulfilment, so that the partial nature of the characters' inwardness, coupled with the re-assertion of values which have already been criticised, suggests a crumbling belief in those very values. Innstetten, as has been seen, comes to see his life as a failure, 'mein Leben ist verpfuscht', and the reader does not witness him putting Wüllersdorf's 'Hülfskonstruktionen' into practice. Botho's re-assertion of personal belief in his discussion with Rexin seems solid and heartfelt,

yet his very last words to Käthe with their implicit criticism imply that he has not reached fulfilment either. Schach, of course, thinks of, and later commits, suicide.

Emma's introspection is not marked by such a vacillatory nature, it is not 'indeterminate'. Instead we witness a progression of superstructures of expectation, all of which fail to provide the intensity of experience which she seeks, and all of which eventually collapse. This does not provoke self-examination, rather it forces an uncomprehending character to seek fulfilment in an ever more frenetic manner. The love of luxury is just one of her attempts to do this, and it eventually occasions the ultimate crisis which leads to her hopeless search for money and the subsequent suicide. Emma's self-image does not encompass the self-criticism that we see in Fontane's characters, yet her world, imagined and real, crumbles with greater devastation, whilst the world around her goes from strength to strength. Juxtaposed to her increasing failure in life is Homais's increasing success, and, in the background, the rise of the more sinister Lheureux (the ironic name symbolism is deliberate). Flaubert's novel offers a much more direct indictment of a society in which his protagonist fails to survive than do Fontane's. *L'Éducation sentimentale* does not end with the death of the protagonist; instead Frédéric and Deslauriers admit to failure in the middle of their lives, projecting willed non-comprehension into the remainder of their lives.

Here we see examples of the fact that there is a fundamental alienation of the protagonists from their environment: the meanings they perceive in the world refuse to validate the experiences of their lives. In Flaubert's *oeuvre* the protagonists never show any sign of coming to an understanding of this fact, whereas in Fontane's novels, the characters begin to suspect such a possibility, hence the moments of insight.

Bovarysme and the manipulation of the self.

The analysis above deals with the question of the manner in which the characters' inner discourse and inwardness either fades after reaching a certain level of clarity or breaks down without ever pushing the self-scrutiny to the point of analytical insight. Investigation will now focus on the nature of that introspection itself. What forces and influences can be seen to be involved in inwardness and how can these be related to the individual's conception of the self? If introspection does affect the conception of the self, then how does this manifest itself? Is it conscious or unconscious? What is the character and quality of inwardness?

The term *le bovarysme* was first coined by Gaultier.²² He set out to show how the characters in Flaubert's fiction reorganise the 'reality' they see about them, by which is meant the exterior world described in the novel, until it conforms to their preconceptions of it. The characters are seen, therefore, not to be witnesses of an 'existing' environment, but to influence that reality subconsciously until it accords with their wishes. In consequence experiences and emotions can be falsified or even invented. Gaultier phrases it thus (p.14):

Il [the character] en vient à ne regarder la vie présente qu'à travers le prisme du passé; il ne s'en rapporte plus à ses sensations et à ses propres perceptions; il les néglige et ne tient compte; car il a de toutes choses une idée préconçue; il sait ce qu'il doit éprouver en présence de tel fait et si l'émotion ne vient pas, il l'imagine [...]

It is Emma Bovary who personifies this character trait most pervasively for Gaultier (p.26):

Elle a personnifié en elle cette maladie originelle de l'âme humaine à laquelle son nom peut servir d'étiquette, si l'on entend par *Bovarysme* la faculté départie à l'homme de se concevoir autrement qu'il n'est, sans tenir compte des mobiles divers et des circonstances extérieures, qui déterminent chez chaque individu cette intime transformation.

Gaultier is chiefly interested in the manner in which the characters' false

perception distorts the image they have of the outside world. To this extent he outlines how a character's background culture and education are vital in creating a distorting filter through which the outside world is viewed. Thus: 'le monde extérieur physique ou moral, n'arrivera jusqu'à elle [Emma] que déformé par l'imagination' [...] (p.27). My investigation, however, will stress a slightly different aspect of this deformation of perspective. As well as noting the picture such a distorted vision projects on the outer world, my enquiry will look at the perception of the inner self.

Gaultier's analysis, of **Madame Bovary** especially, leads him to see Flaubertian characters in terms of a binary opposition. On the one hand is the imagined self projected onto and influencing the perception of the outside world: 'Pour soutenir jusqu'au bout la fausse conception qu'il a de lui-même, l'homme est contraint de falsifier autour de lui les idées qu'il a des choses, des êtres et de toutes les réalités quelconques qui opposent un démenti perpétuel à son faux personnage' (p.23). On the other is the 'true being', the character as it existed before being affected by influences such as education, which still exists, and tries to reassert itself. Again it is Emma who is seen to exemplify this nature of the self (p.26):

Pourvue d'un tempérament fortement accentué et d'une volonté agissante, elle crée en elle, en contradiction avec son être réel, un être d'imagination, fait de la substance de ses rêveries et de ses enthousiasmes égarés dans un lyrisme frelaté.

The 'imagined' Emma is called a 'fantôme' to which she ascribes her passions and desires, against which is pitted the 'real' Emma who has: '[de] véritables instincts, toujours prêts à surgir, [qui] protestent par leur violence, contre cette usurpation et tentent de reconquérir la place qu'on leur a prise' (p.26). Her life is thus viewed in terms of a struggle between the two halves of her personality, one half characterised by its falsity and the other by its essential validity, and according to Gaultier, her life ends with the triumph of the 'real' over the 'imagined' Emma (p.37):

Elle expie par le suicide cette faute innocente et fatale de s'être conçue autre qu'elle n'était, d'avoir méconnu, sous des influences d'éducation, et en vertu d'une loi funeste de son tempérament, son être véritable.

There is no difficulty in agreeing with Gaultier that Emma's perception of the 'outer' world is extremely overheated and distorted. However, Gaultier's splitting of the self into true and false is more problematic. It is in the later stages of this investigation that I wish to deal with the problem of whether there truly is a 'real', more authentic side to the characters' nature and experience (the suicide will be looked at closely); here I wish to look at the issue of distortion. Such a term implies a degree of manipulation by the character, in that he or she influences what is seen until it conforms to a preconceived idea. This is the essence of Gaultier's *bovarysme*. More importantly within the context of this thesis is the issue of the manipulation which occurs in the characters' reflexivity, in other words, as well as investigating how the characters distort the image they receive of the outside world, the characters' image of the self and its creation will be investigated.

In the textual analyses undertaken in Part One it has become evident that much of the characters' perception of the outside world is distorted in some manner, that it is influenced by the characters' mood or mind-set. Schach is clearly susceptible to the pervasive aura of his forebears in Wuthenow, especially his mother; the image of the factory workers lunching is presented through the subjective interpretation of Botho who involves such an image in his self-justification. Emma believes herself to be a duchess in the theatre, and Frédéric imagines himself and Mme Arnoux wandering through the orange groves he can see from the boat. These are all instances of *bovarysme* through which the reader perceives both the characters' distorted image of their surroundings, and also their distorted image of their own selfhood.

In the instances of *bovarysme* mentioned above, the characters are all creating scenarios, usually idealised, in which they involve themselves, and it is important for the reader to become aware of the fact that the characters are manipulating the images of the 'outer' world and at the same time the 'inner' self as well. Auerbach's excellent analysis of Flaubert focuses on this very point, although he does not refer to Gaultier's terminology.²³ Auerbach selects one scene in which Emma is sitting at table on the verge of total despair as Charles slowly chews his way through the evening meal. He shows how the reader is presented with Emma's inner state as the scene is first presented through her, but that this description develops in a manner which goes far beyond the capabilities of Emma's intellect (mostly through choice of vocabulary and the rhythmical ordering of the sentences). In Auerbach's words (pp.484-5):

To be sure, there is nothing of Flaubert's life in these words, but only Emma's; Flaubert does nothing but bestow the power of mature expression upon the material which she affords, in its complete subjectivity. If Emma could do this herself, she would no longer be what she is, she would have outgrown herself and thereby saved herself. *So she does not simply see, but is herself seen as one seeing* [my stress], and is thus judged, simply through a plain description of her subjective life, out of her own feelings.

Auerbach's analysis focuses on a moment in the inner life of the protagonist in which her mood is passive. Her despair here is created by the environment she finds herself in – the oppressive dining room in Tostes coupled with the image of Charles influences her negatively. Sherrington makes comments which overlap with those made above by Auerbach, except that he shows how such a portrayal of character takes place at moments in which the characters' inwardness is much more active.²⁴ Here we approach the position of this investigation, namely the portrayal of characters who manipulate their inner discourse (whether consciously or sub-consciously is to be seen).

Sherrington compares Flaubert's juvenilia with his mature works and traces the slow disappearance of the intervening authorial commentary. In its place is an

increasing focus on the nature of the character him or herself, and what is needed, says Sherrington, is (p.64):

a 'hero' who is victim of his illusions, if possible one who is also introspective, so that he can be shown to be a *victim of his illusions even while examining his actions and motives* [my stress] – and a method of presentation which makes this clear without the intervention of anyone external to the story, whether author or 'editor'.

Sherrington is working towards an explanation of the well-known Flaubertian comment about the invisibility of the author in his work.²⁵ Although he recognises that Flaubert saw this as a goal and not necessarily a description of something he had achieved, Sherrington occasionally pushes his analysis too far by stating that everything in the text of **Madame Bovary**, for instance, can *only* be present if it has been witnessed by a character within that novel. This is patently not the case, as we have already seen in the above analysis of Emma's trip to the theatre. However, it is important to isolate from Sherrington's broader analysis the notion that anything presented through the consciousness of the character, whether external or internal, is by its very nature biased and therefore open to question. Again, Sherrington's comments focus solely on Flaubert, but they are equally valid for the introspection of the Fontane protagonists.

Let us combine the critical insights noted above and apply them to the texts: *Bovarysme*, the ability of the character to conceive of the self other than he or she actually is, will be coupled with the fact that this illusion is made manifest in the text, because the character is witnessed in the act of self-delusion. We have already looked at moments in Flaubert's texts in which the characters' inner discourse is halted abruptly by the occurrence of some sort of calamity. The following section of my investigation will concentrate on three examples of *bovarysme* from Flaubert's novels which indicate how the characters are able to manipulate their inner discourse according to their perception of the outer world. These examples will be compared to instances from Fontane's novels, investigated

in Part One, which also display a moulding of the inner discourse in reaction to a stimulus from the outside world.

One of the classic instances of Frédéric's eccentric (and clearly false) interpretations of events in the novel is caused by his interruption of Arnoux's tryst with La Vatnaz. The repercussions from the misunderstandings which arise from this scene run through the whole novel, each further misunderstanding echoing the comedy of the initial scene and highlighting Frédéric's blinkered approach to his surroundings. By analysing this particular event and by outlining its repercussions in the novel, we will demonstrate exactly how biased Frédéric's interpretation of his surroundings is. It will become clear that the protagonist's lack of clarity concerning the outside world highlights a similar lack of clarity concerning himself and his own inner motivation.

The scene is initiated by a leading piece of misinformation: Frédéric believes Arnoux to be abroad as Hussonnet has told him that he will be in Germany, and so he determines to dash round to see Mme Arnoux and declare his love for her. Of course, Frédéric is then nonplussed to find Arnoux at home and his wife nowhere to be seen. Although it is not explicitly stated, it seems highly likely that the rumour that Frédéric heard from Hussonnet has been spread by Arnoux deliberately so that he can have some undisturbed time with his mistress. The apartment is littered with details that suggest that this is what is going on – Arnoux has blocked the doorbell, there are two champagne glasses on the table and Arnoux is in a state of undress in the middle of the day. Frédéric breaks the ivory handle of a parasol which is lying on a chair and makes the fundamental mistake of assuming that it belongs to Mme Arnoux, when all the evidence – including Arnoux's strange smile – points to it belonging to anyone but her. According to Arnoux, his wife is taking care of her father who is ill in her home town of Chartres (a vital detail which contrasts with Frédéric's imaginings of her

exotic background as seen in the first chapter; see above pp.135-136).

Stylistically, this scene is an excellent example of how Flaubert displays his protagonist's inability to interpret his surroundings properly, of a character deluding himself as to the interpretation of his environment. The scene is narrated so that the details of the room, in other words, the evidence of the tryst, are visible to the protagonist and the reader at the same time but are intelligible only to the latter. The narrator describes Frédéric's confusion at finding Arnoux at home instead of his wife; however, no inner reaction on the part of the character to the details in the room is provided, yet even so, all clues given to the reader appear to the protagonist as well. The evidence is there for all to see, and yet, whereas the reader is left in no doubt as to what is going on, Frédéric simply does not put two and two together. It is difficult to know exactly why. Presumably, he is flustered by the unexpected appearance of Arnoux, and by his own clumsiness, yet inner panic is not specifically alluded to in the text. Nevertheless, his critical faculties are disengaged and the text does not attribute any inner thought to him at all. The lack of comment by the narrator is noteworthy, it is an indication that the narrator will not spoon-feed the reader with explanation – there is no narrator to point out that Frédéric is blind to what is going on. This is a conclusion that the reader must come to for him or herself. Once this has been done, the basis has been laid for an exploration of the character's self-delusion.

The importance of this scene only becomes apparent the next time Frédéric sees Mme Arnoux. This is a few weeks later on her birthday, in Arnoux's country house, where Frédéric tries to give her a replacement for the parasol which he has broken and which he mistakenly assumes is hers. In the process he almost blurts out the truth about Arnoux who is forced to hush him up. There are more clues that Arnoux is having an affair with La Vatnaz, namely a letter that she has

given Frédéric to pass on to Arnoux which occasions him to cut short the party and desire an immediate return to Paris: 'Une lettre de son caissier le rappelait' (p.100). He tells his wife that she must accompany him, for he cannot live without her, a highly ironic statement considering that he is returning for another woman. This irony is only apparent to the reader, for it seems that Frédéric does not make the link between Arnoux's lying and the provenance of the letter, namely La Vatnaz. Arnoux then invents a second lie to provide himself with an alibi for a recent trip to the Alhambra where he had seen La Vatnaz, using Frédéric as a back-up for this lie (p.101):

Frédéric, soupçonnant dans la lettre de Mlle Vatnaz quelque histoire de femme, avait admiré l'aisance du sieur Arnoux à trouver un moyen honnête de déguerpir; mais son nouveau mensonge, absolument inutile, lui fit écarquiller les yeux.

In other words, Frédéric even admires Arnoux's lying without understanding what he is lying about. It is an example of the protagonist's awesome gullibility, another trait he shares with Emma (and, perhaps, which sets them apart slightly from the Fontane protagonists who could not really be accused of 'gullibility'). The misunderstandings are compounded when Arnoux, in his hurry to leave for Paris, gives his wife a hastily-picked bunch of roses which he wraps by mistake in the letter from La Vatnaz. Mme Arnoux obviously reads the letter whilst in her bedroom, for when Frédéric goes to collect the flowers which she has left behind he finds them strewn across the floor. Here is evidence of Mme Arnoux's distress at the discovery of her husband's infidelity. In the carriage Frédéric notices that she is trembling horribly, she is irritated by her husband, she throws the bouquet out of the window (Frédéric has gathered the flowers together and given them back to her, thus reminding her of her sorrow) and she starts crying. Even now Frédéric does not understand why, although, like the reader, he is in possession of all the details. Instead, Frédéric imposes his own interpretation on the signs of Mme Arnoux's distress (p.104):

Était-ce un remords? un désir? quoi donc? Ce chagrin, qu'il ne savait pas, l'intéressait comme une chose personnelle: maintenant, il y avait entre eux un lien nouveau, une espèce de complicité: et il lui dit, de la voix la plus caressante qu'il put:

-Vous souffrez?

-Oui, un peu, reprit-elle.

So, Frédéric projects a totally fallacious interpretation on a scene which the reader interprets quite differently, and which, by rights, Frédéric should be able to interpret correctly. Here is an example of a reluctance to interpret events in his environment followed by a spurious reasoning that encourages and confirms his own deep-rooted desires. The inner discourse of the character derives from his misunderstanding of his environment which is adapted to create a role for the protagonist; in this case, of course, the implication of 'secrets between lovers', provides a scenario that is welcome to Frédéric. He is thus manufacturing an image to which he believes he conforms. To adapt Auerbach's phrase therefore, Frédéric 'does not simply see, but is seen as one seeing' *falsely*. The reader recognises the bias of inner discourse which leads to this manipulation of perspective.

Frédéric, of course, now believes there is a new 'complicity' between them and his hopes of conquest soar immeasurably, hence his attempt to sound seductive. The reader reacts with amused astonishment at such a misunderstanding, coupled with such blatant egoism. Indeed, the comedy in the quotation above is all-important – this is the last moment when Mme Arnoux is likely to welcome overtures of an adulterous relationship. Comedy of such an ironic nature is clearly a means by which the narrator can comment on a character without any need for intervention. Moreover, even without intervention, the narrator is distancing himself from the character at this point, there is no sympathy for Frédéric's misunderstandings. As it is, Frédéric's incomprehension leads him to fantasise about, but gets him no closer to, the desired result, especially as the imagined 'complicity' is nothing of the sort. Naturally, the reader will interpret

Frédéric's subsequent conclusions about Mme Arnoux bearing this knowledge in mind, and virtually every conclusion he arrives at will thus be criticised by the reader (the narrator will not have to intervene). In this way, Frédéric's self-delusion will recur *ad nauseam* throughout the work and the falseness of his position in relation to Mme Arnoux will be stressed.

The ramifications of this scene echo through the work and provide an excellent example of Flaubert's wonderful use of structure in the novel to make apparently uncommented events resonate with meaning through association. Three years later, when Mme Arnoux looks sad at Frédéric's mention of the ride back from the country house, he wonders (p.155): 'Était-ce pour lui défendre toute allusion à leur souvenir commun?' And again when Mme Arnoux visits him to thank him for his financial help several years later, he picks her a rose and reminds her of the bunch of roses that she threw out of the carriage window. He means to recall what he considers to be their 'complicité'; however, her blush shows that he only manages to remind her of her husband's infidelity. The reader and the character interpret that blush quite differently...²⁶

In the above scenes the protagonist has interpreted an event so that it conforms with his inner desires, namely the wish to gain Mme Arnoux as his mistress. In this case, such a manipulation of the inner discourse is seen quite clearly by the reader to be based on a fallacious interpretation of outside events – the misunderstanding about the ownership of the parasol. When Botho rides past the Hinckeldey memorial, he too is engaged upon a period of reflection, one which, however reluctant the character may be to admit it, is designed to provide a justification for his impending split from Lene. As he passes the workers lunching in the park in front of the factory the text makes quite clear that his interpretation of this scene is as biased and manipulative as Frédéric's thought processes witnessed above. The clue which provokes the reader to step back from

the conclusions of the character to take a more dispassionate view is provided by the narrator: 'Rienäcker, der sich den Sinn für das Natürliche mit nur zu gutem Rechte zugeschrieben, war entzückt von dem Bilde, das sich ihm bot, und mit einem Anfluge von Neid sah er auf die Gruppe glücklicher Menschen' (see discussion above, p.97) after which the reader is presented with Botho's image of Lene nodding acquiescence to his decision to leave her and marry Käthe, thus fulfilling his own dictum 'Ordnung ist Ehe'. Lene *does*, of course, agree, but this is not at issue at this stage. What is important is that Botho manipulates details from the outer world to reinforce his particular inner bias at this moment just as does Frédéric. This witnessed manipulation marks the common ground in the depiction of the two characters.

Gautier's conception of *bovarysme* is also exemplified by the portrayal of Emma during the ball at La Vaubyessard. The 'double' text which has been noted in the analysis of the opera scene, in which the character's distorted interpretation of a scene is undermined by the narratorial description of that scene, is used during the ball to great effect to show how Emma's fantasy dominates her interior life. The duc de Laverdière, for instance, is described as a deaf, dribbling old man and yet Emma by-passes this to see the image of a man who corresponds to her ideals: 'Il avait vécu à la Cour et couché dans le lit des reines!' (p.109).

The ball is one of the fundamental experiences of Emma's early married life - later on it is described as having 'fait un trou dans sa vie' (p.116) - and towards the middle of her visit there is a short passage which expresses her ability to modulate both her environment and her conception of herself. She is as yet too inexperienced and overawed to imagine herself actually living the life of the minor aristocracy that she witnesses here (at the opera, of course, she will imagine herself a duchess). However, her senses are bombarded with stimuli, all of which speak to her of the luxury, which she equates with intensity of existence, that she

so desires. At one moment during the dancing her attention is caught by the servants smashing some windows to let in some air – in itself an image of luxurious waste that must appeal to her – and seeing the peasants standing outside looking in, she is forced to consider her own background which, after all, is closer to that of the peasants than to the aristocrats she is at present identifying with. Images from her past life flash through her mind (p.112):

Alors le souvenir des Bertaux lui arriva. Elle revit la ferme, la mare bourbeuse, son père en blouse sous les pommiers, et elle se revit elle-même, comme autrefois, écrémant avec son doigt les terrines de lait dans la laiterie. Mais, aux fulgurations de l'heure présente, sa vie passée, si nette jusqu'alors, s'évanouissait tout entière, et elle doutait presque de l'avoir vécue.

Emma's memory of her background, or past events, is often biased and depends wholly on the mood of the moment. It is one way of modifying the image she has of herself in the present. The character, therefore, is seen playing down her associations with her true past, her peasant background, until she is on the point of obliterating her own history.²⁷

As mentioned above, she is perhaps too overawed by the surroundings of La Vaubyessard to imagine herself actually in the role of an aristocrat, but the subsequent statement implies that her wishes do encompass this environment to some extent (p.112):

Elle était là; puis, autour du bal, il n'y avait plus que de l'ombre, étalée sur tout le reste. Elle mangeait alors une glace au marasquin, qu'elle tenait de la main gauche dans une coquille de vermeil, et fermait à demi les yeux, la cuiller entre les dents.

The simple phrase 'elle était là' should not be underestimated. Emma does not have the intellectual ability to express profound emotions with descriptive vocabulary (which will be looked at in detail in the next section) so this phrase, based on the most fundamental verb of existence, carries a distinctive import.²⁸ She clearly believes that such a lifestyle accords with her desires.

The text shows how the outer world, her farming background and her present life with Charles, fade into obscurity, leaving attention focused on the ball and her role at that ball. In this way the impulse of *bovarysme* allows her to convert the 'reality' of the present instant and her self-conception into fantasy, wishful thinking. Her past life has faded away and she is living in and for the present as if this were her natural place in society; in other words, she manipulates the inner conception of the self according to her desires. Emma's pretensions are then both symbolised and undermined by the maraschino ice which she eats, a luxurious titbit which belongs to such a milieu, and which melts away in her mouth, just as does her direct experience of such luxury.

There are many other examples. Late in the affair with Léon, she tries to excite his jealousy by telling him that she had once loved another. She is not, however, referring to Rodolphe, in other words not to an experienced 'real' past; rather she invents a lover, choosing as an image one which she herself could admire, a sea captain. By doing this her whole motivation for telling Léon of such an event assumes a different import. Is she only trying to impress another, or is she indulging her own fantasy? Clearly there is an element of both. In the manner of a boast, she is not only trying to raise her own standing in the eyes of another, but is heightening her own self-esteem (p.342):

N'était-ce pas prévenir toute recherche, et en même temps se poser très haut par cette prétendue fascination exercée sur un homme qui devait être de nature belliqueuse et accoutumé à des hommages?

Whereas Emma can take memories of her early life on the farm with her father and quash them in the process of building up a new image of herself, Schach calls forth family images to reinforce feelings of identity. As we have seen during his trip to Wuthenow, Schach creates images of social pressure, the most pervasive of which is that of the shadowy mother figure, introduced by the narrator into

the text of this particular chapter very early on (see above, pp. 25-27). In addition are the paintings of his forefathers, especially the military men, all of whom seem to have risen to high military rank. These act like a goad to his self-image, much as does the fantasy lover figure for Emma whilst attempting to provoke Léon. There is also a picture of his mother as a young and beautiful woman. Here then are the 'real' objects, articles that exist independently of the character. The inner discourse of the character in this scene in Fontane's novel shows how these 'objects' become internalised by the character, they begin to play on his mind, they act as a spur to his imagination – the transition of the mother-figure from an image used in the narratorial discourse to that of the character is an excellent example. The result is that he imagines scenes from the court (the sarcastic comments made by the beautiful Radziwill about why Schach should marry such an ugly girl) and from an implied future life in Wuthenow (the eventual, inevitable portrait painting). The individual creates a pressure from within but masks it as one that originates from outside (family, society); in other words, there is a manipulation of imagery reflecting deep-seated inner prejudices.

Whereas Schach creates an aura of social and familial expectancy, Emma creates an aura of intense felicity. Both are to a certain extent fictional, not so much imposed from the outside, but called-forth from within the characters. In both cases we see how the characters create illusions to which they bind themselves and upon which they model the conception they have of themselves. The final image and the 'object' from which it originated lose contact, the link between them becomes increasingly tenuous – the characters become victims even whilst examining their own inwardness, and their delusion is visible to the reader in that very introspection.

Role-models and Ideologies.

The section above has investigated the manner in which the characters in both Flaubert's and Fontane's novels manipulate the image of the outside world and the image of themselves. I now wish to explore the characters' beliefs upon which such manipulation is founded and the role-models to which they subscribe. By tracing out such systems of beliefs and values we will not only illuminate the reasons underlining much of the subconscious manipulation noted above, but will also anticipate the subsequent analysis of the authenticity of the characters' experience. It is for this reason that this particular section should be viewed as a bridge between the two major issues of my investigation, clarity of insight and authenticity of experience.

The foundations of Emma Bovary's beliefs are well-known. Her search for love and passion is based on a clichéd perception of Romanticism which she gains largely through the reading of sentimental novels. In one of the latest (and best) works of literary criticism to deal with **Madame Bovary**, Lloyd points out in her introduction how Romantic ideals in France soon became debased and descended into formulaic cliché-mongering.²⁹ The influence of Mme de Staël's **De L'Allemagne** in spreading such ideals is noted, along with the fact that de Staël had analysed with great precision the effect of second-rate novels on the wider reading public in Germany. Such novels are classed as 'de faciles lectures' which encourage sentimentalism, the unbridled expression of emotions in the name of spontaneity. That such a vogue for sentimental novels existed also in France goes without saying; indeed, 'de faciles lectures' is an admirable way to describe Emma's manner of reading in general. In addition to tracing Emma's role-models back to her absorption of second-rate literature, it will first be suggested that Frédéric can be seen to be very much part and parcel of a similar tradition.

In Part One of this thesis Frédéric's initial posture on the boat has been analysed

to show how it conforms to the stereotyped image of the bored Romantic hero. Chapter 2 of the novel outlines Frédéric's childhood and early lifestyle. The reader is thus presented, almost in summary form, with an account of how Frédéric and Deslauriers met at school and how their lives, although differing in background (rich versus poor), become entwined with their respective obsessions (art versus science). However, in both cases, the application of the two boys is perfunctory and vacillating, so that their understanding of the interests they profess to keep is negligible. Flaubert, of course, wished to develop this idea of learning without understanding in his last unfinished novel about the two copyers Bouvard and Pécuchet. Just as one might characterise Emma's reading, one might also say of Frédéric that he indulges in 'de faciles lectures' as well as other 'art' forms (p.33):

Il estimait pardessus tout la passion; Werther, René, Franck, Lara, Lélia et d'autres plus médiocres l'enthousiasmaient presque également. Quelquefois la musique lui semblait seule capable d'exprimer ses troubles intérieurs; alors, il rêvait des symphonies; ou bien la surface des choses l'appréhendait, et il voulait peindre. Il avait composé des vers, pourtant; Deslauriers les trouva fort beaux, mais sans demander une autre pièce.

Clearly, the absorption of the cliché predilections of literature, art and music seep through into his self-conception just as they do for Emma Bovary, the most facile examples of these art forms being taken in with most avidity. Frédéric's ambitions are perhaps raised slightly higher than are Mme Bovary's: Emma devours Scott's novels, Frédéric 'ambitionnait d'être un jour le Walter Scott de la France' (p.30), but this can be seen to be a function of their different backgrounds rather than a fundamental difference in their respective natures. They are, in fact, very similar. Early in his obsession with Mme Arnoux Frédéric actually begins to write a (typically clichéd) novel devoted to his imagined conquest of her, *Sylvio, le fils du pêcheur* (p.41); the discipline needed to write, however, soon forces him to abandon it. However, the compulsion to select a vocation according to the dictates of Romantic ideology never really leaves him. Walking through an empty Paris early one morning, he stops on the Pont Neuf to

reflect (p.68):

Alors il fut saisi par un de ces frissons de l'âme où il vous semble qu'on est transporté dans un monde supérieur. Une faculté extraordinaire, dont il ne savait pas l'objet, lui était venue. Il se demanda, sérieusement, s'il serait un grand peintre ou un grand poète; - et il se décida pour la peinture, car les exigences de ce métier le rapprocheraient de Mme Arnoux. Il avait donc trouvé sa vocation! Le but de son existence était clair maintenant, et l'avenir infaillible.

Of course, the strongest feature of the absorption of such ideologies is the ideas it creates about love. Just as Emma dreams of being swept off her feet, Frédéric and Deslauriers dream of sweeping ladies off their feet in Paris: 'ils auraient des amours de princesses dans des boudoirs de satin, ou de fulgurantes orgies avec courtisanes illustres' (p.31). Such fantasies and images of women stem directly from the portrayal of women that these adolescents are presented with in second-rate literature. The importance of such clichéd images of women should not be underestimated, and the novel stresses the point by its return to this very theme at its end. In the last chapter Frédéric and Deslauriers remember a visit to a local brothel that they had made as adolescents, an unsuccessful visit due to their nerves and lack of money. In spite of this failure, this image of women who are sexually available, and yet who are in some way inaccessible, provides the background for what they see as the lost innocence of youth, which is characterised as the best memory that they have in the very last lines of the novel (p.455):

-C'est là ce que nous avons eu de meilleur! dit Frédéric.
-Oui, peut-être bien? C'est là ce que nous avons eu de meilleur! dit Deslauriers.

Mme Arnoux is invested with these attributes of Romantic devotion by Frédéric, just as Emma creates images of her lovers which do not correspond to the reality which the reader perceives. Thus one can compare the Romantic duty that Emma believes she is fulfilling by writing to Léon, and the subsequent emergence of a falsified and idealised perfect lover-figure, with the images that Frédéric creates

of Mme Arnoux. These are quite clearly based on cliché Romanticised ideals, indeed the vocabulary and the images are highly reminiscent of Emma's fantasies (p.87):

Quand il allait au Jardin des Plantes, la vue d'un palmier l'entraînait vers des pays lointains. Ils voyageaient ensemble, au dos des dromadaires, sous le tendelet des éléphants, dans la cabine d'un yacht parmi des archipels bleus, ou côte à côte sur deux mulets à clochettes, qui trébuchaient dans les herbes contre des colonnes brisées. Quelquefois, il s'arrêtait au Louvre devant de vieux tableaux; et son amour l'embrassant jusque dans les siècles disparus, il la substituait aux personnages des peintures. Coiffée d'un hennin, elle priait à deux genoux derrière un vitrage de plomb. Seigneuresse des Castilles ou des Flandres, elle se tenait assise, avec une fraise empesée et un corps de baleines à gros bouillons. [...] D'autres fois, il la rêvait en pantalon de soie jaune, sur les coussins d'un harem.

The role-model image which the figure of Mme Arnoux fulfils becomes so important for Frédéric that towards the end of the novel when she comes to see him for the last time and to offer herself to him, he is unable to possess her because this would destroy the image of her that he has created. Indeed, the revelation that she has become an old woman, demonstrated by her whitened hair, is so much of a shock to Frédéric that he takes evasive action to suppress acknowledgment of this fact, dropping to his knees so that he can avoid looking at her face. (He also wishes to avoid her seeing his reaction.) In the subsequent speech he summons up his fantasy through the use of the vocabulary of sentimentalised Romantic cliché which he imposes on the reality of the woman he finds before him; in other words, the image of an unattainable Romanticised lover-figure becomes more important than the real existing person (pp.449-50):

Votre personne, vos moindres mouvements me semblaient avoir dans le monde une importance extra-humaine. Mon coeur, comme de la poussière, se soulevait derrière vos pas. Vous me faisiez l'effet d'un clair de lune par une nuit d'été, quand tout est parfums, ombres douces, blancheurs, infini; et les délices de la chair et de l'âme étaient contenues pour moi dans votre nom que je me répétais, en tâchant de le baiser sur mes lèvres. Je n'imaginai rien au-delà. C'était Mme Arnoux telle que vous étiez, avec ses deux enfants, tendre, sérieuse, belle à éblouir, et si bonne! Cette image-là effaçait toutes les autres. Est-ce que j'y pensais, seulement! puisque j'avais toujours au fond de moi-même la musique de votre voix et la splendeur de vos yeux!

Just as Frédéric's role-models, not only concerning his self-image, but also the idealised Romantic figure to whom he should devote his love, can be seen to be grounded in an imperfectly understood conception of Romanticism which has been picked up in childhood and adolescence, so we see that Emma's perception is also delineated by similar concerns. The formation of Emma's corpus of beliefs, especially in regard to matters of love, is founded in the chapter which deals exclusively with her education in the convent. Part 1, Chapter 6 begins with the famous line: 'Elle avait lu *Paul et Virginie* et elle avait rêvé la maisonette de bambous...' (p.94) thus heralding the inroads of novelistic fiction into her life, the importance of which cannot be overestimated. Flaubert has delayed this information about her education so that the reader is not prejudiced by it before meeting the heroine herself. Thus it is only after the wedding that we learn of her upbringing. There have already been subtle indications of Emma's nature - her wish to get married at midnight and by candlelight is mentioned in Part 1, Chapter 3 (p.85), and the way she licks the last drop of liqueur out of the bottom of the glass indicates her essentially sensual nature (p.81) - but these details only gain in significance retrospectively as we learn of Emma's fascination with things Romantic. It is through this chapter that Emma's aspirations are seen to be cemented in Romantic notions that she extracts, to a large extent, from books.³⁰ Much of her reading will concentrate on the 'exotic' like *Paul et Virginie*, indeed, distant lands, travel, Africa and the Orient form the staple diet of her fantasies throughout her life. In reality she never travels further than Rouen, although she wanted to travel to far-off lands for her honeymoon. Typically (for Emma), she believes that only by travelling could she find in a honeymoon the intense emotion that she desires. In an attempt to create an exotic atmosphere in her own life she calls her dog 'Djali' (one thinks also of some of her ideas for her child's name - Clara, Louisa, Amanda, Atala, Galsuinde, Yseult and Léocardie), at the opera she sways between visions of Scotland and fantasies of flight to southern lands with Lagardy. Similarly, her planned flight with Rodolphe is towards the south - the

clearest indication of this is her dream in which she imagines far-off countries in exotic settings, which is juxtaposed with Charles's prosaic plans for the future of Berthe, going to primary school, the costs of a boarding school, and her eventual marriage (pp.263-5). Fontane's figures dream of flight too, of course: Botho thinks of America, Innstetten of Africa, but both recognise such thoughts to be impossible fantasy, whereas Emma tries to incorporate the exotic into her 'reality' – Rouen is like a vast Babylon to her, she uses Algerian incense in her room (Effi never gets the chance to fill her bedroom with the exotic trappings that she talks of to her mother), and when Emma and Léon meet in their hotel room in the city, she imagines them to be two Robinsons, cut off from the world. The notions and characters from her reading therefore are pushed into her life where they are expected to perform the roles that they have in the novels.

The transposition of role-models from reading to life occurs continually throughout **Madame Bovary**. This phenomenon can be illustrated by a small example which is related before the text turns to recount Emma's childhood education in the convent. Early on in the text (Part 1, Chapter 5), after the newly-weds are settled in the house in Tostes, the reader witnesses an early morning parting scene. Emma, dressed in a loose peignoir, leans, head in hand, on the sill of the upstairs window, blowing kisses and a petal which she plucks with her mouth, down to Charles, who is pictured in the yard buckling on his spurs next to the old nag. The petal lands on the horse and gets mixed up with all the bits of straw already caught in its old coat. As Charles leaves they blow kisses to each other again. The scene is presented without any narratorial comment initially (later Charles is described as ruminating on his good fortune '*comme ceux qui mâchent encore, après dîner, le goût des truffes qu'ils digèrent*', p.93, – indeed, most critics only note this aspect of the scene). However, this scene not only throws light on Charles's character, but also on Emma's. In fact, this is the chapter that moves the focus of the text away from Charles and onto

Emma.

Emma here is indulging in and adapting one of her fantasies that she has selected from her reading. In the chapter which follows this scene, dealing with her education in the convent, one of the images that Emma is enthralled by is that of (p.97):

[...] ces châtelaines au long corsage qui, sous le trèfle des ogives, passaient leurs jours, le coude sur la pierre et le menton dans la main, à regarder venir du fond de la campagne un cavalier à plume blanche qui galope sur un cheval noir.

And on the following page, images of ladies kissing their lovers who have climbed up to their balconies. The text during the scene with Emma at the window is full of similar clichéd Romantic images (p.98). The association between the images referred to immediately above and the earlier pose struck by Emma at the window has to be made by the reader, there is no narratorial link between the two; however, they are placed close together – within four pages – so the chronological reorganisation necessary is not difficult. The frequency of this pose is made clear later in the novel: she adopts this same pose after the ball as she contemplates the closed windows of the château and for her first sight of Rodolphe: 'elle était accoudée à sa fenêtre' (p.193).³¹ Emma, who believes that this is the way that lovers (newly-weds) ought to behave, strikes such a pose in order to call forth the emotions that she believes are associated with such a situation, just as at the opera she poses as the duchess to bring on feelings of superiority over the people in the stalls. A perceived role is expected to create emotion, because 'literature' has shown this pose being associated with such emotions. Emma assumes there is a symbiotic link, much as she assumes that gifts to Rodolphe or letters to Léon will provoke the emotions that are associated with those actions in pulp novels. (Innstetten's hope that the duel will create a passionate response to the discovery of Effi's adultery betrays exactly the same expectation. Moreover, the result is the same: failure of the event to live up to

expectation.) In this case there is a quite blatant contradiction however – Charles is not a dashing knight on a black charger but an *officier de santé* (not even a doctor!) on an old white nag. Emma's attempt, in other words, to impose a clichéd convention of love on a real situation necessitates a vast input of self-deception, with the inevitable result that she is disappointed. Her imagination spreads to her physical being – she acts out her fantasies, and, if she is unable to do this, she becomes frustrated. This is exactly the process she undergoes in the famous scene when admiring herself in the mirror after her seduction by Rodolphe, except that at this early stage in her marriage she is not disappointed so quickly. Whereas Charles is delighted by the attentions of his new wife – he cannot resist coming back to sneak in on her and kiss her on the nape of the neck – she slowly comes to the realisation that she is not feeling the emotions she expects to (p.94):

Et Emma cherchait à savoir ce que l'on entendait au juste dans la vie par les mots de *félicité*, de *passion* et d'*ivresse*, qui lui avait paru si beaux dans les livres.

Here is a clear indication of the link between Emma's method of evaluating reality – 'la vie' – and the origins of her value judgements – 'les livres'.³² The three italicised words will recur throughout the novel in respect to most of the experiences from which Emma hopes to find satisfaction. Thus, Paris is for Emma a mystical place, where 'passions' and 'félicités' would be assuaged. When Emma thinks of Léon after his leaving for Paris, she boosts the melancholy effect of his memory: 'Ah! il était parti, le seul charme de sa vie, le seul espoir possible d'une *félicité*' [my italics] (p.189). The reaction to Rodolphe's seduction brings forth an effusion of similar vocabulary: 'passion', 'exstase', 'délire'... Indeed, adultery itself is seen by Emma to be a convention, an ideological yardstick, to which she must conform to produce emotional experiences (pp.229–30):

Alors, elle se rappela les héroïnes des livres qu'elle avait lus, et la légion lyriques de ces femmes adultères se mit à chanter dans sa mémoire avec des voix de soeurs qui la charmaient. Elle devenait elle-même comme une

partie véritable de ces imaginations et réalisait la longue rêverie de sa jeunesse, en se considérant dans ce type d'amoureuse qu'elle avait tant envié.

The way that her models of reality can be substituted for different situations is brought out by the way that she uses such words to explain not only her experience of love but also her religious devotion. This, of course, was one of the reasons Flaubert found himself in trouble with the public prosecutor. During her convalescence after Rodolphe's letter of rupture, she turns to religion, and in a passage of *style indirect libre* (p.282):

Il existait donc à la place du bonheur des *félicités* [my stress] plus grandes, un autre amour au-dessus de tous les autres amours, sans intermittance ni fin, et qui s'accroîtrait éternellement!

These points begin, however, to pre-empt the discussion pertaining to the authentic nature of the character's experience, the subject of the next section. Before dealing with this, it is important to show how, for both Frédéric and Emma, role-models are not only limited to aspects of love, and to follow this with an investigation of how the manifestation of ideology and role-models in the characters' active lives is relevant to the analysis of the Fontane characters.

Frédéric's life is not only governed by his love for Mme Arnoux. He also displays an overweening ambition to be successful in the various roles of painter, poet, minister, politician, businessman, diplomat and so on. Indeed, at various moments he seems to dream of any and all positions of power and influence. Frédéric's dreams remain in the realm of fantasy as any attempt to play out such roles is countered by his innate laziness and vacillation. Deslauriers applies himself to his own dreams of power with greater consistency, yet he too is ineffective, although his longing for power is more determined than Frédéric's who seems to desire fame more than power for its own sake. If any character is seen to succeed, in that he gains a position of power, then it is Sénécal, the left-wing revolutionary who becomes a police spy and kills Dussardier, the man of belief, honesty and

enthusiasm. Just as in *Madame Bovary* with Homais and Lheureux, moral expediency is seen to triumph.

The role-models with which Frédéric feeds this aspect of his nature are symbolised by the Dambreuse coterie of businessmen and financiers. Frédéric's affair with Madame Dambreuse must be seen, not as an aspect of the ideology of love and Romanticism, but rather as part and parcel of his ambition, it fulfils a facet of the Rastignac role which he likes to believe he is playing: 'Une maîtresse comme Mme Dambreuse le poserait' (p.391). Thus, just as Emma makes the luxury of La Vaubyessard a touchstone for future experience, Frédéric believes the Dambreuse coterie is his 'vrai milieu'. His eventual success with Mme Dambreuse encourages for a while such delusions, he sees his conquest of her as if he were a Don Juan figure, he is an 'Homme fort' (p.395), and he now belongs to 'le monde supérieur des adultères patriciens' (p.394). Again, such delusion is based on vanity and is clearly satirised by the narrator.³³ His seduction of her is nothing of the sort as the reader gathers from the event itself: 'Mme Dambreuse ferma les yeux, et il fut surpris par la facilité de sa victoire' (p.394).

If Frédéric imagines himself in the roles of 'success', Emma has countless roles to which she aspires which are quite separate from the influences of Romantic love discussed above. At various times she sees herself in religious roles – during her education at the convent, during the early stages of dissatisfaction with her marriage, and, of course, on her death-bed. She is able to see herself as a virtuous wife – denying her attraction to Léon, as a helpmeet for her surgeon husband, a role which results in the disastrous operation on Hippolyte's club-foot. The role which occurs most frequently, however, is one already mentioned, that of the perfect mother, yet 'Motherhood' is an unsatisfactory role for Emma too. Having had the baby, Emma farms it out to a wet-nurse in the countryside almost immediately. However prevalent such a custom might have been in mid-

nineteenth-century bourgeois society, the reader is left with the distinct suspicion that had the baby been a boy Emma might not have been so quick to get rid of it... Nevertheless, occasionally the piecemeal, inconsistent nature of Emma's relationship to Berthe reasserts itself (p.155):

Emma fut prise tout à coup du besoin de voir sa petite fille...

Emma thus wishes to take up her role as mother once again, but reality encroaches with pitiless devastation on the image of 'Motherhood' that Emma creates for herself. Berthe throws up on Emma's shoulder, staining her dress. Emma's reaction is extreme: she is not able to wipe off this stain, either physically or mentally, so she gives her baby back to the wet-nurse and departs immediately, blushing, and wiping her feet on the doorstep as she *leaves* the cottage (pp.157-8). Reality - baby's vomit - does not coincide with the model of motherhood that she imagines for herself, or the intensity of experience which she expects; such unpleasantness is to be hidden away, catered for by the wet-nurse, not to impinge on her image of how a 'real' baby should behave. Again the text seems to withdraw slightly at this moment, Emma's thoughts can only be guessed at from her actions, but it is clear that she leaves as quickly as possible; she is, in fact, fleeing again, pursued by the rapacious Mère Rollet.

Much the same mechanism of self-delusion is present in Fontane's characters. Although Botho, for instance, is clearly able to appreciate qualities in Lene which do exist, in a way that Emma cannot perceive the true nature of both Rodolphe and Léon, it seems possible to suggest that Botho's image of Lene is also based on a role-model, one selected from an equally subjective ideology to which Botho adheres quite unconsciously. By investigating this role-model's provenance we will unearth the corpus of beliefs which constitutes the framework of this character's nature. Moving from Flaubert's characters' role-models of love to Botho's role-models will then lead to a discussion of the role-models and

ideologies which underpin the characters of Effi and Innstetten in **Effi Briest**.

In the discussion of Chapter 14 from **Irrungen, Wirrungen** it has been suggested that although Botho's love for Lene is indeed deeply rooted and based upon the qualities that he himself analyses, namely 'Einfachheit, Wahrheit, Natürlichkeit', such a love is by no means as all-embracing as it at first seems (see above pp. 46-47). It is not a love which is so powerful that it will force Botho to break with class and tradition, indeed Rexin's love for Jette seems to be closer to such a possibility. Rather it is a love which Botho feels should be 'verschwiegen' and should thus receive the approbation of society, 'die Guttheißung der Gesellschaft'. This, coupled with Botho's feeling that action to combat society's prejudices is inherently useless ('Donquichotterien'), gives his love for Lene the aura of a socially sanctioned affair. Love, or at least love through free choice regardless of social constraint, is pushed into a social role where it becomes harmless. The analysis in Part One concentrated on the manifestation of this issue in Botho's dialogue with himself; here it will be seen how this conception of love is actually much more widespread throughout the novel. It is referred to by several different characters all of whom propagate the same beliefs to which Botho confesses in Chapter 14; in other words the protagonist, perhaps unknowingly, aligns himself with a generally accepted ideology from which he seeks, and projects, his role-models.

Whether Fontane's contemporary readers interpreted Botho's and Lene's affair as 'harmless' seems highly debatable. **Irrungen, Wirrungen** did, of course, cause quite a stir. Serialised initially in the *Vossische Zeitung (Königlich privilegierte Berlinische Zeitung von Staats- und gelehrten Sachen)* in July 1887, it led to a sharp decrease in that newspaper's subscribers. Wandrey records one outraged reader's reaction: 'Wird denn die gräßliche Hurengeschichte nicht bald aufhören?' (Theodor Fontane: p.213). Fontane himself was clearly both distressed and

irritated by the general reaction to his novel.³⁴ After all, his impression was that he had writted 'eine Berliner Alltagsgeschichte', his chosen sub-title.

The initial intimations of a perception of love, especially through free choice, as being dangerous can be seen early in the text. As Lene serves coffee in the front room, Botho produces a packet of 'Knallbonbons' which he has picked up from the previous evening's social engagement. The motto contained in one of these sweets seems at first glance to be inoffensive enough with its kitsch generalisation; however, it can also be seen quite differently, as a forewarning of possible events to come (p.24):

Wo Amors Pfeil recht tief getroffen,
Da stehen Himmel und Hölle offen.

Although none of the characters attaches any importance to this throw-away motto, it marks out in quite precise symbolic detail the central issue of the novel itself. Love through choice is an arrow which has the potential for destruction as well as for bliss. Indeed, one might push this interpretation one stage further and say that love itself encompasses a threat. Social structures, based on shared corporate value systems, are inherently endangered by an emotional prerogative which recognises nothing but free choice. This is, of course, exactly the subject of Botho's self-questioning in Chapter 14.

This issue is not left in the realm of symbolism, however. Various secondary characters make revealing comments about the general conception of the nature of love, and more importantly, its dangers. Onkel Anton is in no doubt that Botho should marry his rich cousin without delay. Marriage is not an issue of free will as he explains (p.45), but is viewed in terms of duty towards the parents (who have unofficially organised such a union since the respective characters' childhood), towards honour (his social class) and also, of course, towards money (the family estate desperately needs financial resources). Onkel Anton then goes

on to make a dismissive remark about Botho's situation which is addressed to Wedell (p.46):

"Er vertut sonst sein bißchen Vermögen oder verplempert sich wohl gar mit einer kleinen Bourgeoise. Hab' ich recht? Natürlich. Abgemacht."

Behind this statement is the notion that love through free choice is inherently dangerous because it poses a risk to the social structure. The risk is not identified clearly because the threat itself is vague. Onkel Anton is not suggesting that a sexual relationship or even falling in love with someone of a different social class is in itself wrong; indeed, his general demeanour allies him with the officer mentality which views the keeping of a mistress as quite acceptable, even part of the norm. The menace of love is only activated when such a relationship is brought out into the open, replacing the union between men and women of the same social grouping.

Onkel Anton's comment is couched as a joke and it is impossible to know for sure whether he has knowledge of Botho's affair and is alluding directly to it. The letter from Botho's mother picks up this theme in a more serious manner. Instead of Onkel Anton's neutral 'sich verplempern' her warning is more urgent and suggests that Botho's affair with Lene is known beyond the small circle of his officer companions (p.89):

Es gibt nichts, was Du, Deinen Worten und Briefen nach zu schließen mehr perhorreszierst als Sentimentalitäten, und doch fürcht' ich, steckst Du selber drin, und zwar tiefer, als Du zugeben willst oder vielleicht weißt. Ich sage nicht mehr.

These words strike so close to home that Botho puts down the letter at this point before reading on. Frau von Rienäcker resists spelling out the issue in detail and yet reveals much about the general conception of love in such a society. If allowed to dominate, love and passion become a threat to society, and therefore the individual must be warned against the 'abomination' of such

'Sentimentalitäten'. Like Onkel Anton, she is not condemning her son for having an affair *per se*, rather she is admonishing him for allowing it to encroach on issues which are deemed to be more important, namely upholding the integrity of the family and beyond that, the social class to which they belong.

If the dangers of love through choice are only hinted at by Botho's uncle and mother, the officers in the Klub discuss them more explicitly. Botho's financial situation is clearly common knowledge and the discussion turns to the pressure which is being applied to solve these difficulties by marriage to Käthe. Wedell, however, suggests that Botho is under pressure from another quarter, referring to Lene, and that he is weak enough to succumb to her attractions. Such a comment is immediately dismissed by his fellow officers (p.50):

"Aber die Verhältnisse werden ihn zwingen, und er wird sich lösen und freimachen, schlimmstenfalls wie der Fuchs aus dem Eisen. Es tut weh, und ein Stückchen Leben bleibt dran hängen. Aber das Hauptstück ist doch wieder heraus, wieder frei."

This is, of course, a very perceptive comment, and foreshadows the exact outcome of the affair; however, it would be wrong to suggest that the officers are as unconcerned as such a comment might imply. The interruption of Botho's and Lene's trip to Hankels Ablage by the three officers with their mistresses seems initially to be through pure chance and yet there is a hidden suggestion that this interruption is in fact planned, and that they have come to ensure that the lovers' paradise is not so idyllic that Botho might renounce his class in any rash act with Lene. (The 'idyllic' nature of Hankels Ablage is discussed below, pp. 300 - 305) If this is their ploy then it clearly has the desired effect, although it should not be said that this is the only cause. Not only is the idyll of that day destroyed but this, along with the mother's letter, presages the end of the affair.

Here then we register the corpus of beliefs to which Botho displays his adherence

in Chapter 14 and later in his discussion with Rexin. In both of these sections of text the protagonist reveals a certain conformity with the role-models which social ideology dictates. Lene is placed in a socially acceptable role, in that she is seen as slightly romanticised, almost a fairy-tale figure, which has the effect that much of the cutting edge of his affair is blunted.³⁵ However, if this is the case, then the outcry during the serialisation of the novel seems all the more paradoxical. The reason for such outrage is, of course, the fact that in spite of Botho's relegation of the importance of the affair on a social scale to something nearing that of the other 'illicit' relationships alluded to in the novel, on an individual scale the relationship is seen by both character and reader to be vastly more influential and substantial than such relationships. This dichotomy is brought to the fore during the interruption of the lovers' trip to Hankels Ablage. Botho's relationship to Lene is compared at first implicitly by the situation, and then explicitly by Isabeau, to that of the three officers and their mistresses, and whereas the latter relationships are clearly based on mercenary considerations, it becomes evident that this is quite the opposite in Botho's and Lene's case. The socially acceptable is contrasted with the socially inadmissible. However, the later exposition of a relationship which does conform to the rigours of social dictates, namely Botho's marriage to Käthe, fails to provide the satisfaction for the individual that both Botho and Lene associate with their relationship. In other words, although Botho conforms, he is aware that by doing so he loses something of value which cannot be replaced in his subsequent union with Käthe. The socially inadmissible, although it is squeezed by Botho himself into a role which society accepts, lurks in the background of the novel and indeed raises its head at the very end as Botho wryly admits to himself (and above the heads of the characters to the reader the novel implies) that 'Gideon ist besser als Botho' (p.163). He is aware that happiness based on valuable human relationships is not an automatic product of the socially dictated union in which he finds himself.³⁶

We have seen how Emma's and Frédéric's role-models are largely taken from an implicit ideology of loosely understood Romantic notions. Botho's role-models stem from a corpus of beliefs which are shared by the minor aristocracy of the period, in other words, Botho's ideology is social, corporate in nature. One of the most distinctive facets of such a shared set of values is seen in Botho's instinctive adherence and loyalty to the officer class and specifically to the 'Klub' which becomes a metaphor for his whole outlook on life. Botho's interpretation of the horse as both an image of nature and a symbol of his class ('Neid der Kameraden') has already been investigated above (see pp. 2-43), and the novel is full of other details which attest to Botho's regard for life within the 'Klub'. Its importance is first hinted at by the fact that the reader's introduction to the figure of Botho is as he comes back from a 'Maibowle', 'die Gegenstand einer Klubwette gewesen war' (p.22). The ensuing discussion with Frau Dörr, Frau Nimptsch and Lene witnesses Botho parody the table talk of high society and his declaration that the Klub is the only place where 'reality' truly exists (p.27):

"Und im Klub ist es wirklich reizend, da hören die Redensarten auf, und die Wirklichkeiten fangen an."

As well as revealing the background for the origins of many of his beliefs, Botho's rather sweeping adherence to the values espoused by the Klub betrays the blunted and stilted nature of his critical insights. The protagonist's espousal of the Klub as font of knowledge and clarity in fact unveils the provenance of the role-models that he creates for himself. Lene, in contrast to Botho, is quite aware of this. On the return walk from Wilmersdorf she questions Botho about the names which the officers use amongst themselves – Pitt, Serge and Gaston. Botho explains that they are nicknames and that he is, in fact, Gaston. Lene knows this name from *The Man in the Iron Mask* and comments that Botho does indeed wear a mask (p.59). Although Frau Dörr's arrival forces a change of subject, Lene is clearly not satisfied with Botho's superficial explanation, indeed, later at Hankels Ablage she tries to find out more information about these names

from Königin Isabeau, but with little success. However, Lene has again made a perceptive comment about Botho. She recognises that there is a difference between the private individual and the social being, associating Botho's Klub-life with the façade of the latter and her own experience of Botho with the former. Lene thus puts her finger on an insight of which Botho is only very dimly aware, whereas Botho mistakes the role-models of the Klub/society in general for life, much as Emma associates the descriptions of emotions in books, or the portrayal of emotions on stage, with life. Both select role-models against which they measure experience.

This mode of self-classification according to the dictates of social conformity is also clearly visible in Innstetten's discussion with Wüllersdorf. However, the notion that they are playing a role, seen in the vocabulary they use, seems to take hold of Innstetten's conception of himself, spurred on by his own interpretation of Crampas's dying look. The accusation of 'Prinzipienreiterei' leads to Innstetten's categorisation of his actions as due to 'Vorstellungen', a word which refers neatly to the feeling of falseness, of playing a role, which comes to dominate Innstetten's life. The build-up to, and the second conversation with Wüllersdorf, heighten this impression of unsatisfactory role-playing (see above, pp.177-183).

As was the case with Botho, such role-models trace their provenance to an ideology which is rooted in the shared beliefs of a particular social class and in a particular period. Intimations of adherence to such an ideology can be seen in the first image the reader gains of Innstetten: '[...] Baron Innstetten, schlank, brünett und von militärischer Haltung' (p.18). The importance of military status has already been noticed in respect to Botho, for Innstetten his military identity is equally, if not more important. This is fleshed out by Innstetten's further duties as a civil servant, a job which provides another set of values, rules and

regulations to which he chooses to adhere. Again this has been noted in the sections of text analysed in Part One; however, there are many details which allude to this occupation in the text as a whole. Innstetten is implicitly contrasted with Briest at the beginning of the novel. His attitude and posture are seen in the context of Effi's father who makes risqué jokes on subjects which are 'allerhand Antibeamtliches' (p.21) only to apologise continually to the rather formal new son-in-law. The ease of the newly-weds' marriage is put to the test in Kessin by Innstetten's continual duties, especially his devotion to Bismarck, which mean that they are separated frequently.

During the affair Effi has been told by Crampas that Innstetten is a pedagogue and wishes to influence and even control her through various forms of manipulation, including the creation of fear, termed by Effi the 'Angstapparat aus Kalkül' (p.134). This characterisation of Innstetten is, of course, highly subjective; after all, Crampas is trying to seduce Effi at this stage. However, Effi herself feels at certain moments that there may be some truth in the insinuation. The implication is that Innstetten is trying to control his wife, or rather he is attempting to fit her into a role again chosen for her by society.³⁷ Much of the vocabulary used by Innstetten when addressing Effi reflects such an implication: 'Aber worüber ich mich am meisten gefreut, das war doch meine entzückende kleine Frau, die allen die Köpfe gedreht hat' (p.145), and 'Du bist eine reizende kleine Frau, aber Festigkeit ist nicht eben deine Spezialität' (p.164). The first quotation is a compliment, the second a threat, what unites them is the compartmentalising of his wife, seeing her in the role of a doll, a social adjunct.³⁸ In other words, there exists a whole structure of role-models which pertain to Effi, some which are forced upon her and some which she creates for herself. It is these role-models and their background ideology which I wish to investigate now, with the exception of the theme of Effi's 'naturalness', an issue which will be debated below in conjunction with the discussion concerning the characters'

authenticity of experience.

The first chapters of the novel portray two sides to Effi's nature. The reader is struck initially by Effi's youthfulness and lively imagination. Quite apart from the affection that this arouses in the reader's attitude towards Effi, this aspect of her character is a sign of the slightly romantic and immature outlook she has on life in general and on marriage in particular. Thus, her trips to Berlin after the engagement, which are supposed to be in preparation for the marriage, are not remembered for this reason but rather for the excursions to the theatre or for sightings of royalty. Effi's mother sees this quite clearly. Referring to the shopping trips for household goods (p.23):

"Alle diese Dinge", so sagte sie sich, "bedeuten Effi nicht viel. Effi ist anspruchslos; sie lebt in ihren Vorstellungen und Träumen, und wenn die Prinzessin Friedrich Karl vorüberfährt und sie von ihrem Wagen aus freundlich grüßt, so gilt ihr das mehr als eine ganze Truhe voll Weißzeug".

The immaturity of Effi's outlook is even more evident in her conception of the sexual side of married life. When questioned by her mother she projects an exotic image of the furniture in her future bedroom (p.30):

"...So müßt es ein japanischer Bettschirm sein, schwarz und goldene Vögel drauf, alle mit einem langen Kranichschnabel... Und dann vielleicht auch noch eine Ampel für unser Schlafzimmer, mit rotem Schein".

These youthful desires for excitement and exoticism will not be satisfied by the reality of marriage to Innstetten. Indeed, when she does come face to face with strange and mystifying objects (the stuffed shark and crocodile in the house in Kessin, for example) she reacts quite negatively to them. Instead of evoking excitement, such manifestations of the exotic produce fear. Frau von Briest is careful to warn Effi of overindulging such fantasies (pp.30-1):

"Du bist ein Kind. Schön und poetisch. Das sind so Vorstellungen. Die Wirklichkeit ist anders, und oft ist es gut, daß es statt Licht und Schimmer ein Dunkel gibt".

Again we can see here the instinctive mistrust of passionate love noted in respect to *Irrungen, Wirrungen* (see above. pp.256-257). Effi's 'Vorstellungen' are, however, tempered by exoticism only on the surface. The first chapters also portray a young girl who is very much a product of her class, and as such she conforms to the standards of that social role. Her ideals and her role-models are fixed absolutely in what is considered suitable for a person of her sex and status. Virtually her very first words therefore betray the expectations, not of a Romantic, but of the conformist. With quite heavy irony if one considers the events that immediately follow Innstetten's imminent arrival, Effi asks her mother: "Warum machst du keine Dame aus mir?" (p.9).

That Effi is badly prepared for the role into which she is thrust is quite clear. Her reflections to her friends in the garden about her engagement give evidence of this (p.20):

"Gewiß ist es der Richtige. Das verstehst du nicht, Hertha. Jeder ist der Richtige. Natürlich muß er von Adel sein und eine Stellung haben und gut aussehen."

and immediately following this:

"Und bist du auch schon ganz glücklich?"
"Wenn man zwei Stunden verlobt ist, ist man immer ganz glücklich. Wenigstens denk' ich es mir so."

However, it does not occur to Effi to rebel against the wishes of her parents and such an uncritical attitude can be traced to the overwhelming conformism that is so much part of her. Alongside Effi's 'wilder' nature therefore, is the trait of conventionality which reflects the fundamental beliefs of not only this character, but of the whole social class. Effi's conventionality manifests itself at some surprising moments. The Chinaman's story, which has so many parallels with Effi's own story, provokes Effi to make certain revealing comments. When she

hears of how Pastor Trippel (Trippelli's father) tries to give the Chinaman a burial in the graveyard but is not allowed to by the weight of prejudice against a foreigner, Effi comes down firmly on the side of the majority. One might assume that she would have sympathy with the unfortunate underdog, yet this is not the case. Effi enjoys the story because it is a novelty, it is 'das Aparte', and yet, as she admits to Innstetten, such enjoyment is only superficial (p.87):

"Ich höre nur gern einmal von etwas anderem, und dann wandelt mich die Lust an, mit dabei zu sein. Aber du hast ganz recht. Und eigentlich hab' ich doch eine Sehnsucht nach Ruh' und Frieden."

Effi's innate conformism is also seen in her reaction to Crampas's summarising of the Heine poem *Spanische Atriden*. The poem is, of course, referred to by Crampas with the express intention of creating sympathy for the lover murdered by the jealous king. Effi, however, does not condemn the king for having his wife's lover secretly murdered, rather she finds his actions quite just (p.140). The transgression of the moral code is seen by Effi as condemnable and punishable by death, which is, of course, highly ironic as this will be exactly her own fate. The irony evoked here on Effi's account turns into blindness regarding her own situation when she criticises Roswitha for carrying on with a married man (Kruse) as she herself is returning from a meeting with Crampas (p.176). The motivation for Effi's comments is left in the dark. Is she really blind to the apparent hypocrisy of such remarks? Does she truly not have any sense of the parallel? This reluctance by Fontane to elucidate is quite characteristic of his style (one senses that Flaubert would not have been able to leave such a scene uncommented). Explanation must be furnished by the reader; the motivation is richly penumbral, indeterminate. Is this a pure social reflex – that the lady of the house needs to look after the morals of the servants, or is her reprimand to Roswitha subliminally intended as a reprimand to herself? Effi again aligns herself with the prejudice of society when she comments on Roswitha's illegitimate child: "Roswitha... es war doch eigentlich eine große Sünde" (p.224) referring, it seems,

to sexual relations between unmarried people. Roswitha's misunderstanding (perhaps deliberate?) of Effi's meaning – she assumes Effi means the fact that the child was then allowed to starve to death is a great sin – implies a more humane reaction to the despair of an individual caught up in an unforgiving and vindictive social code. As we have seen Innstetten and Wüllersdorf come to appreciate Roswitha's innate humanity. Again, Effi's conventionality is bitterly ironic in the light of the fate that awaits her once her own transgressions become known.

These few examples highlight the attachment of the protagonist to a shared corpus of beliefs. Effi's role-models, like those of Botho and Innstetten, are deeply rooted in a socialised ideology which is so powerful that it forms the basis of the characters' blinkered perception.

We have seen then, that Botho, Innstetten and Effi base much of their lives on conventionalised role-models. However, the novels do contain characters who seem to strain against the very value systems which they espouse. Can one therefore say that these novels acknowledge the unconventional lifestyle as well? And if they do so, does such an alternative set of values mean that the characters who do suggest such value structures interpret and cope with their environment in a manner which is significantly more effective than the main characters discussed above?

Crampas, for instance, is very dismissive of the strait-laced interpretation of rules and conventions to which Innstetten adheres. He smirks at Innstetten's refusal to bend the rules and go hunting for seals, but even Crampas is only rebellious to a very limited extent. This can be seen, of course, in his immediate unquestioning acceptance of the duel, even though he is just as aware of the anachronistic element in fighting a duel as is Innstetten. Trippelli might also seem at first glance to be an example within the novel of a character who lives beyond

the reach of common social conventions. Her lifestyle and manner are certainly unusual. However, this is forgiven because of her artistic qualities. Although she travels between Paris and St. Petersburg and seems to have rather free relationships with men, she is quite aware of how much she depends on acceptance by bourgeois society. She relies for money largely on Gieshübler for instance. In discussion with Effi, ostensibly about ghosts, she expounds how one must always be aware of the approbation of others (p.94):

"Überhaupt, man ist links und rechts umlauert, hinten und vorn. Sie werden das noch kennenlernen."

As the various guests return home that evening they discuss Trippelli, and Pastor Lindequist reveals that she is not as unconventional as it at first seems. In contrast to her father, who displayed an ability for free thinking and individuality by trying to have the Chinaman buried in the town graveyard, Trippelli is quite orthodox in her religion. Eccentricity can be allowed on the level of the individual, but only within strict constraints (p.95):

Aber sie sei sich in ihrem entschiedenen Nichtglauben doch auch jeden Augenblick bewußt, daß das ein Spezialluxus sei, den man sich nur als Privatperson gestatten könne. Staatlich höre der Spaß auf, und wenn ihr das Kultusministerium oder gar ein Konsistorialregiment unterstünde, so würde sie mit unnachsichtiger Strenge vorgehen. "Ich fühle so was von einem Torquemada in mir."

Three days later when the telegram arrives announcing her safe arrival in Russia and the welcome from Prince Kotschukoff, Innstetten is vastly amused because he interprets this as a sign of Trippelli's artifice. Effi questions him (p.96):

"Du nimmst also alles als eine Komödie?"
"Aber als was sonst? Alles berechnet für dort und für hier, für Kotschukoff und für Gieshübler."

Trippelli is therefore also playing a role which allows her to survive in the society in which she lives. The difference is that the role is more blatant and she is more aware that this is what she does; in other words, she consciously masks her

conventionality, it is only a show.

Roswitha is possibly another example of a character who sees beyond the prejudices of society and might form an individual system of values. Her humanity has already been referred to, and this is further revealed in her loyalty to Effi after the latter's fall from grace. In the novel she acts as a counterbalance to the harsher conventionality of Johanna who, of course, gladly stays with her master when Effi is banished. If Roswitha truly lives according to an individual corpus of beliefs however, then this is only hinted at very slightly. It seems fairer to say that she is blessed with a gift of common sense and empathy which has much more to do with innate qualities than any particular credo. Her role is echoed by the apparent common sense of Rollo, always standing by his beloved mistress, and loath to delve too deeply into the intricacies of human affairs. This is clearly the import of his head-shaking at the very end of the work as Frau von Briest finally questions whether Effi was not too young to get married.

It is Briest who eventually rebels against the dictates of society and decides that to have Effi back at Hohen-Cremmen is more important than the opinion of society. This is, however, his only rebellion and a very short-lived one at that. He is characterised much more by his wish to avoid any sort of self-analysis that might prove disturbing, as is witnessed by his catch-phrase: 'Das ist ein weites Feld'. The particular show of emotion which leads to his sending the telegram recalling Effi does not seem to herald any deeper insight into the events which have caused the disaster in his daughter's life. He is still able to state (p.290) during Effi's Indian summer that Innstetten 'ein Kavalier sei, [der] nicht kleinlich und immer das Herz auf dem rechten Fleck gehabt habe. "Schade, daß die dumme Geschichte dazwischenfahren mußte. Eigentlich war es doch ein Musterpaar."

True enlightenment, it seems, eludes all the characters. It cannot be said that they reach a level of insight into their own situation in a way that is comparable to Jane Austen's protagonists, for example. 'Klarheit' and 'Hellsichtigkeit', to refer once again to Müller-Seidel's and Richter's terminology, are strictly tempered. Close investigation has revealed that Fontane's characters can be seen to reach a certain clarity in respect to the predicaments they find themselves in; however, this clarity is marked by its partial, fleeting nature. In contrast, Flaubert's characters do not seem to reach even this intermediary level in the quest towards enlightenment. Their introspection is marked by lacunae, not only in the discourse of the character, but also occasionally in the narratorial discourse as well. In these moments Flaubert clearly chooses not to invest the narrator with an olympian perspective through which the characters' silences can be explained.

All of the characters can be seen to manipulate the mental image they carry of themselves, and such manipulation comes to the fore during periods of inner questioning. The basis for such manipulation is clearly the characters' desire to conform to a conception of the self, which derives from deep-seated ideologies. Such ideologies surface during the self-investigations analysed in Part One, but they can also be seen in the role-models to which each of the characters aspires. A broad distinction can be seen between the respective ideologies of Fontane's and Flaubert's characters. Schach, Botho, Innstetten and Effi all foster role-models which betray a conformist ideology, they measure themselves according to images which are corporate in nature, whereas Emma and Frédéric can broadly be seen to nurture images gleaned from Romantic literature.

If one considers all of the characters it must be said that none manages to lead an existence which could be termed fulfilling, again in contrast to Jane Austen's characters. Experience itself is characterised by a feeling of lack, of failure, whether the characters try to live up to social or Romantic ideologies. In spite of

the characters' attempts to live lives which are fulfilling, their experiences never seem to live up to expectations, they are characterised by their *inauthentic* nature. Why is this so? This question goes to the heart of the next section of this thesis.

NOTES

- (1) Walter Müller-Seidel, *Theodor Fontane: Soziale Romankunst in Deutschland*, p.368.
- (2) Karl Richter, *Resignation: Eine Studie Zum Werk Theodor Fontanes*, p.37.
- (3) Jane Austen: *Pride and Prejudice*, (London: Penguin, 1972), p.237.
- (4) For a brief analysis of Elizabeth's reaction to the letter, see Tony Tanner's introduction to the edition of *Pride and Prejudice* referred to in Note 3 above.
- (5) 'Emma Woodhouse, handsome, clever and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence, and had lived nearly 21 years in the world with very little to distress or vex her' (*Emma*, London: Penguin, 1966). David Lodge points out how the epithets are open to a dual interpretation. 'Handsome' is not pretty or beautiful, but contains overtones of masculine qualities such as will-power..., 'clever', not intelligent, an ambiguous term which might easily be construed derogatively, and 'rich' with its biblical and proverbial associations of the moral dangers of wealth. See *The Art of Fiction*, (London, Penguin, 1992) p.5.
- (6) One novel in which there is a 'happy end', and in which a character is made to see the folly of her own ambitions is *Frau Jenny Treibel*. Peter Demetz does indeed compare this novel with *Pride and Prejudice*. Where Darcy's letter provokes Elizabeth's reassessment of the situation, Jenny's implacable opposition, brought out clearly in her antagonistic visit in Chapter 13, begins the process of Corinna's reassessment which eventually leads Corinna to forego Leopold for the eminently more suitable Marcel. See *Formen des Realismus...*, pp.134-5.
- (7) See Lilian Furst, 'Gustave Flaubert, Madame Bovary (1857)', in *Fictions of Romantic Irony*, (Harvard University Press, 1984), pp.69-92. Furst uses *Pride and Prejudice* as a comparison to *Madame Bovary* in the course of which she comments: 'The intelligent self-scrutiny that distinguishes Jane Austen's heroes and heroines is utterly alien to Flaubert's characters who are condemned to be victims of their own blinkered vision' (pp.82-3).
- (8) The first line of *Pride and Prejudice* illustrates the author's relationship to society quite distinctly: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' (p.51). This is, of course, an ironic comment on the preoccupations of small-town Meryton society, and yet it does pre-figure the eventual outcome of the novel itself. It is therefore doubly ironic. Lionel Trilling makes a similar comment: 'Nothing in the novels questions the ideal of the archaic 'noble' life which is appropriate to the great and beautiful houses with the ever-remembered names - Northanger Abbey, Donwell Abbey, Pemberley, Hartfield, Kellynch Hall, Norland Park, Mansfield Park. In them existence is 'sweet and dear', at least if one is rightly disposed; they hold nothing less than the meaning of life for those who are fitted to seek it and to cherish it when it is found. With what the great houses represent the heroines of the novels are, or become, wholly in accord, their aspiration reaches no further'. See *Sincerity and Authenticity*, (OUP, 1972), pp.73-4.
- (9) See Note 5 above in my chapter on *Irrungen, Wirrungen*, p.112.

- (10) Rather unfairly, Lukács asks why Fontane is not a revolutionary. He suggests that all Fontane had to do was to pick up and read *Das Kapital* which would have answered all the author's queries about society. Lukács is, of course, indulging in hypothetical wish-commentary. See 'Der alte Fontane', p.277.
- (11) See W. Neuse, 'Erlebte Rede und Innerer Monolog in der erzählenden Prosa Theodor Fontanes', p.357.
- (12) See Demetz, *Formen des Realismus...*, pp.141-2.
- (13) For a more detailed discussion of Effi's conception of religion and the link to death, see Alan Bance, *Theodor Fontane: The Major Novels*, pp.69ff.
- (14) Effi's accusation, directed at Innstetten and society as a whole, is an illustration of the theme which makes Fontane, as Lukács says, one of the most important realists of the second half of the nineteenth century. Effi at this moment sees [daß] 'in vorübergehendem Widerstreit zwischen gesellschaftlichem Sein und Bewußtsein, der Triumph des ersteren gestaltet wird und zwar so, daß der Widerstand gegen die Forderungen der Klassenlage von den besten, echten, menschlichen Neigungen des Individuums ausgeht, jedoch an der unwiderstehlichen Kraft der Klassenexistenz scheitern muß. Das gesellschaftliche Sein herrscht also unbeschränkt, hat aber hier aufgehört, zugleich auch eine moralische Macht zu sein.' See 'Der alte Fontane', p.292.
- (15) Jonathan Culler, *Flaubert: The Uses of Uncertainty*.
- (16) A stimulating interpretation of this scene and of 'silences' in general in Stendhal is to be found in Christopher Prendergast, *The Order of Mimesis: Balzac, Stendhal, Nerval, Flaubert*, (CUP, 1986), pp.136-147.
- (17) Culler refers to Henry James's different approach to 'silences' in a text. These are invitations to supposition, either on the part of the character or the reader. Suggestive possibilities intimate a depth in the silence, see *Flaubert: The Uses of Uncertainty*, pp.126-7. Henry James was very critical of Flaubert's novels, suggesting that Flaubert's protagonists were uninteresting because they were not intelligent enough to be capable of formulating coherently their experiences. Flaubert was the 'novelist's novelist', and only *Madame Bovary* found any slight favour: 'In *Madame Bovary* alone emotion is just sufficiently present to take off the chill.' See *Selected Literary Criticism*, ed. Shapira, (London: Heinemann, 1963), pp.138-154.
- (18) My investigation focuses on the more extreme instances of gaps in the text, where introspection would be most likely to take place. However, the characters' lives are full of lesser moments of exactly this phenomenon. In addition to the large 'black-outs' following the birth of the baby, Rodolphe's desertion and so on, Emma is frequently described as falling into semi-somnolent states: 'une torpeur la prenait'. Williams comments that these minor lapses are associated with an abrogation of will and with Emma's essential passivity. See *Psychological Determinism in Madame Bovary*, (University of Hull Press, 1973), p.63.
- (19) 'Victor Brombert says of Félicité: 'Flaubert's tour de force is that he presents as a central character an individual devoid of any gift of articulation, and yet makes us participate in her vision of things'. See *The Novels of Flaubert*, (Princeton University Press, 1966), p.239.

- (20) Flaubert is implying that the meaning with which the characters try to impose order on the world breaks down, and that the gaps mark the moments when they come face-to-face with the arbitrary, essentially unknowable nature of the world. Language itself, even in the narrator's discourse beyond the consciousness of the character, is incapable of dealing with this incomprehensibility and thus it too breaks down and cannot offer explanation for these gaps. There are several 'objects' in *Madame Bovary* which seem to symbolise such 'meaninglessness'. Charles's hat, the wedding cake, the club-foot machine, all are described in such a way as to end up as stupefyingly complicated and incomprehensible. Flaubert thus fits well into a French tradition stretching from Pascal to Beckett, which asserts the essentially unknowable nature of worldly existence.
- (21) Williams analyses the above paragraph in great detail. He acknowledges that the slight element of personal responsibility admitted by the characters is quickly transformed so that the blame is placed on external factors. He points out, however, that Deslauriers's comment refines Frédéric's sweeping statement about a lack of a resolute course. This is an apt description of reasons for failure in Frédéric's case, but not in his own. Bullish resolution is in itself a major reason for his own failure in life. The external factors are then investigated by Williams: they are not synonymous but are seen in terms of issues arranged in ascending order of importance. See *The Hidden Life at its Source*, pp.128-133.
- (22) Jean de Gaultier, *Le Bovarysme* (Paris: Librairie Léopold Cerf, 1892)
- (23) Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, (Princeton University Press, 1953), (trans. by Trask). For Auerbach's analysis of Flaubert, see pp.482-492.
- (24) Robert Sherrington, *Three Novels by Flaubert*.
- (25) The famous quotation is: 'L'auteur, dans son oeuvre, doit être comme Dieu dans l'univers, présent partout, et visible nulle part.' Letter to Louise Colet, 9th December, 1852, quoted in *Extraits de la Correspondance ou Préface à la vie d'écrivain*, p.95.
- (26) A similar misunderstanding is created when Frédéric goes to visit Mme Arnoux at the pottery factory in Creil, pp.213-223. Sénécal's argument with La Bordelaise in the presence of both Frédéric and Mme Arnoux reveals quite clearly that Arnoux is having another affair, a fact realised by everyone (including the reader) but Frédéric. His decision then, that this marks the most opportune moment to declare his love for Mme Arnoux actually comes *again* at the worst possible moment. Frédéric's attempts to justify adultery must strike Mme Arnoux with cruel irony. It is no wonder to the reader that she brusquely puts him down, but Frédéric, of course, feeling rejected for a reason he cannot comprehend, rages against Mme Arnoux and returns to Rosanette in recompense.
- (27) Early manuscripts show that Flaubert deleted a sentence which makes this particular point even clearer: 'Sa vie passée, lui sembla, se rétrécissant en elle-même comme une lorgnette, tenir plus de place, être distincte d'elle, n'avoir rien de commun avec le présent.' Flaubert may well have felt the simile inappropriate to Emma's limited ability for metaphoric thinking of this nature. Also deleted from the final text is Emma's early morning walk in the gardens where she comes across a hut in which the windows are of different colours. She interprets the landscape according to the emotional effect each

colour has upon her – she is scared by a yellow landscape, for instance. This emphasises again her biased vision. as if it itself were made of tinted glass. All critical distance vanishes. See Gabrielle Leleu, *Madame Bovary: Ébauches et fragments inédits*, Vol.I, (Paris: Conard, 1936). The first quotation above is on p.227, the early morning walk is discussed on pp.234–237.

- (28) Much later this verb is used to imply Emma's despair with her husband. On the walk to the linen mill with Léon, Homais and Charles, she contemplates Charles's appearance which betrays his lowly background – he is carrying a knife, symbol in Emma's mind of peasants. Her irritation with his very existence is summed up by the phrase 'Charles était là!' (p.166).
- (29) Rosemary Lloyd, *Madame Bovary*, (London: Unwin Hyman, 1990). For Lloyd's discussion of de Staël, see pp.22–4.
- (30) Flaubert himself felt very attracted to Romantic literature as an adolescent: 'O que j'aime bien mieux la poésie pure, les cris de l'âme, les élans soudains, et puis les profonds soupirs, les voix de l'âme, les pensées du cœur. Il y a des jours où je donnerais toute la science des bavards passées, présents, futurs, toute la sotte érudition des éplucheurs, équarisseurs, philosophes, romanciers, chimistes, épiciers, académiciens, pour deux vers de Lamartine ou de Hugo.' Letter to E. Chevalier, 24 June, 1837. However, this affection soon died away to be replaced by an intense dislike for such works, especially Lamartine: 'C'est à lui que nous devons tous les embêtements bleuâtres du lyrisme poitrine.' Letter to Louise Colet, 6th April, 1853. Both letters quoted in *Extraits de la correspondance...*, pp.23–4 and p.112. Much later in the novel, of course, Emma and Léon will recite Lamartine's poem *Le lac* whilst on the lake in Rouen.
- (31) Jean Rousset analyses with great perspicacity the function of the window in *Madame Bovary*. Emma not only sees Léon and Rodophe for the first time through windows, but also hears the angelus, almost commits suicide and gazes during her illness. Closed windows symbolise her entrapment or moments when fantasy coincides with reality – the cab ride, the hotel in Rouen with Léon. The Comices Agricoles is, of course, witnessed by Emma from an upstairs window, her seat in the Rouen theatre has a similar perspective. See 'Madame Bovary ou le livre sur rien', pp.123–131.
- (32) Michal Peled Ginsburg comments on Emma's use of metaphors, taken from her reading, to describe love: 'Her metaphorizing can be seen as an attempt to transform signifiers into signifieds. In Emma's universe, objects and accessories, whole scenes, clothes, physical traits, all function as signifiers: 'persecuted ladies fainting in lonely pavilions, heartaches, vows, sobs..' all these are signifiers whose signifieds are bliss, passion, ecstasy, that is to say other signifiers. Emma attempts to portray these signifiers (bliss, passion, ecstasy) as signifieds... This readiness to see a signifier as signified, the arbitrary as necessary, is dramatized in the plot when Léon makes Emma accept the ride in the carriage by explaining that 'everybody does it in Paris'. See 'Narrative Strategies in Madame Bovary', in *Modern Critical Interpretations*, (New York: Chelsea House Publishers, 1988), ed. H.Bloom, p.142.
- (33) Just as Emma aligns herself with the literary canon of adulterous figures, Frédéric here aligns himself with the canon of 'powerful' men, who display their success by maintaining mistresses. Frédéric's affairs, however, tend to display only his weakness. Flaubert had considered calling the novel *Les Fruits Secs* in an allusion to this interplay between the weak and the strong, implying ironically that the generation he was describing were no more than

dried-up fruit husks. Eventually *L'Éducation sentimentale* was chosen, also ironic because Frédéric and Deslauriers learn precious little in their lives, least of all in aspects of love. The sub-title also paints an ironic gloss on Frédéric's self-image as an 'homme fort': *Histoire d'un jeune homme*.

- (34) "Auch darin hast Du recht, daß nicht alle Welt, wenigstens nicht nach außen hin, ebenso nachsichtig über Lene denken wird wie ich, aber so gern ich dies zugebe, so gewiß ist es mir auch, daß in diesem offenen Bekennen einer bestimmten Stellung zu diesen Fragen ein Stückchen Bedeutung des Buches liegt. Wir stecken ja bis über die Ohren in allerhand konventioneller Lüge und sollten uns schämen über die Heuchelei, die wir treiben, über das falsche Spiel, das wir spielen. Gibt es denn, außer ein paar Nachmittagspredigern, in deren Seelen ich auch nicht hineinkucken mag, gibt es denn außer ein paar solchen fragwürdigen Ausnahmen noch irgendeinen gebildeten und herzensanständigen Menschen, der sich über eine Schneidermamsell mit einem freien Liebesverhältnis *wirklich* moralisch entrüstet? *Ich* kenne keinen und setzte hinzu, Gott sei Dank, daß ich keinen kenne. [...] Empörend ist die Haltung einiger Zeitungen, deren illegitimer Kinderbestand weit über ein Dutzend hinausgeht (der Chefredakteur immer mit dem Löwenanteil) und die sich nun darin gefallen, mir 'gute Sitten' beizubringen. Arme Schächer! Aber es finden sich immer Geheimräte, sogar unsubalterne, die solche Heuchelei zustimmen." Letter to his son, Theodor Fontane, 8th September, 1887. Quoted in *Dichter über ihre Dichtungen...*, pp.368-9.
- (35) In a footnote Claudia Liebrand touches on this idea that Lene is apportioned a role by Botho: 'Er zeigt sich von der Vorstellung beherrscht, daß nicht er selbst Emotionen, Träume, Wünsche generiert. 'Schuld' am ungeordneten Innenleben hat Lene, die ihn in ihren magischen Bann zieht. Es lohnt sich, den Männerphantasien nachzugehen, die sich in den Denkfiguren und in der verwendeten Bildersprache offenbaren. Rienäcker sieht Lene als Verführerin, die ihn in ihren Netzen eingefangen, ihn 'gebunden' habe. Seine Imagination nimmt damit eine Einstellung an der Realität vor, verzerrt das, was sich tatsächlich ereignet hat. Wollte man das Beziehungsmuster von Botho und Lene rubrizieren [...] läge es näher, in ihm den adligen Verführer zu sehen, der die sozial inferiore Stellung des Mädchens ausnutzt: Botho wäre dann 'Täter', Lene 'Opfer'. Das Unbewußte Rienäckers macht aber Lene zu derjenigen (Hexe), die ihn mit magischen Mitteln festhält.' Liebrand pushes the symbolism too far in my opinion. Hexe is far too strong. Liebrand also interprets this categorising as performed solely by Botho, whereas I wish to show how it is far more widespread. Even so, Liebrand's analysis is consistent with the view of Romantic Love as dangerous. See *Das Ich und die andern...*, Note 91, p.220:
- (36) True happiness, Botho is implying, is when the individual desires what society offers. This is again the idea that lies behind Botho's wish for 'die stille Guttheißung der Gesellschaft'. In the context of **Irrungen Wirrungen** however, such a wish is utopian. These ideals are catered for in Fontane's unfinished novel *Allerlei Glück*. For a brief comparison of the ideals of happiness expressed in *Allerlei Glück* with the portrayal of happiness in **Irrungen, Wirrungen**, see Kurt Wölfel, 'Man ist nicht bloß ein einzelner Mensch'..., p.330-331.
- (37) Effi, of course, is 'chosen' for a role over which she has little influence, namely that of young bride to an older man. Although no force is exerted, the weight of expectation is such that Effi cannot possibly refuse to marry Innstetten. It is, in fact, Effi's mother who makes Effi's choice for her, not only in the pressure which she applies to her daughter ('und wenn du nicht 'nein' sagst, was ich mir von meiner klugen Effi kaum denken kann [...],

p.18), but also in the 'effect' she creates for Innstetten's delectation - the eroticised image of Effi, fresh from her playful exertions in the garden. Indeed, Frau von Briest is very much the porte-parole of society throughout the work.

- (38) This is, of course, the role played by Käthe, a role which Botho finds extremely unsatisfactory.

INAUTHENTICITY

In the preceding pages the nature of the characters' self-questioning has been analysed and we have recognised how supposed private moments of reflection are unfocused, self-deluding and bereft of clarity. In large measure this has, of course, to do with the fact that so much of the characters' inner life is not their inalienable property but has been commandeered by responses which originate from extraneous realms, whether social as in the case of Fontane's characters or sentimental as in Flaubert's.

However, all the characters share an impression that experience is, to a certain extent, tempered by a feeling of lack, that it is somehow diminished and insubstantial. Flaubert's characters realise this most clearly and they formulate for themselves an alternative experiential realm, endowing it with an integrity of which they seem deprived in their lives. Emma is the clearest example of such discontent. But because of her intellectual limitations formulated, amongst other things, by her misguided reading of romantic novels, she is also the least able to put such unease into words. The greater part of the novel is taken up with Emma's attempts to combat this dissatisfaction, however vain such attempts might be. Her life is dedicated to a search for emotional gratification which will satisfy this craving for intense experience.

Fontane's characters too are aware that experience is diluted and inadequate. Botho, for instance, is clearly not perfectly at ease with the world he finds himself in at the end of *Irrungen, Wirrungen*. There is definitely a mood pervading the novel, one felt by the protagonist himself, that his life lacks something, that he is not truly fulfilled. Similar dissatisfaction, as we have seen above, is also visible in Innstetten's second conversation with Wüllersdorf ("Ich habe mich zu freuen verlernt [...] nichts gefällt mir mehr [...] mein Leben ist

verpfuscht" (pp.286-7)). In the expression of such dissatisfaction, Fontane's characters hint, albeit to a lesser extent than Flaubert's characters, at realms of experience which might provide more value. These may variously be described as passion, love, idealism, emotional truthfulness or nature (naturalness). The common denominator for Fontane's and Flaubert's characters, therefore, is a notion of authenticity. However, neither Fontane nor Flaubert show us that authentic realm; it is only there *ex negativo*, as it were. It is the thematics of its opposite, of inauthenticity, which is all-important.

Trilling emphasises the largely unfocused nature of the search for authenticity by comparing it with the more clearly delineated notion of sincerity.¹ He defines sincerity as a conscious act, achieved with a specific aim in mind.² One knows that one is being sincere, one chooses not to dissemble, and this creates almost a dualistic split within the person being sincere. The simple fact that choice becomes involved means that one is conscious of a self, and conscious of a self being portrayed. Sincerity in this respect is clearly a positive notion. The opposite is hypocrisy in which one chooses to dissemble. Both have a socialised quality, in that one is acting with others in mind, whereas authenticity, Trilling argues, is rooted in a much deeper level of the personality; it is being true to oneself. Authenticity plays down the social role and plays up a more exigent conception of the self. I would like to expand such a definition of authenticity to include the notion of intensity of experience. An authentic experience reveals a more demanding conception of the self because such experiences are so keen and pungent that the character has no doubt that he or she is faced with the fundamental inner forces of his or her own existence. The white-hot intensity of emotional experience therefore has no place for any considerations other than the purely individual. Whether the emotion is love, passion, hatred, jealousy, revenge, guilt or grief is immaterial. To this extent, there is little difference between Emma's search for love and Innstetten's search for revenge.

Flaubert's and Fontane's figures are united in that many experiences seem to result in an acute sense of the inauthentic nature of experience. Emma may strive to find the states of bliss, passion and ecstasy which she so desires, Innstetten goes to the lengths of fighting a duel in order to feel the sting of hatred and revenge, but both come to the conclusion that they have not truly experienced these emotions. Life itself seems to be empty, and the experiences always fall short of the hoped-for emotions. Experience is characterised by a sense of imitation, of falsity and dullness, by its proxy nature. In Innstetten's case, this notion constitutes the reader's final image of this particular character. In Emma's case, unfulfilling experience characterises almost every event of her life. The repetitious nature of Emma's long list of inauthentic experiences confronted Flaubert with a problem. Because Emma never learns from experience, and just drifts from one event to another experiencing the same emotional defeat, how was he to finish the novel? Emma's love of luxury provided a solution to this problem in that her financial debts could finally reach such immense proportions that a catastrophe was inevitable which precipitated the suicide. (The suicide subsequently provided a last, vain, occasion for Emma to strive for an all-surpassing experience.) Emma's suicide, then, is not due to a realisation that her grasping for emotional fulfilment is futile; she could go on for ever. Rather she is pushed towards such an outcome by an outside force – personified by the arch-capitalist Lheureux.

Innstetten's endeavour to find truthful experience by fighting the duel has been discussed in detail in Part One. Let us briefly reiterate some of the major points of his argument before going on to look at how such a hope is actually a key to understanding broader issues dealing with his persona as a whole. It will be remembered that in his first conversation with Wüllersdorf he manages to convince his friend of the necessity of fighting the duel. The issue which seems to

sway the debate for Wüllersdorf is exactly this question of the individual being capable of feeling emotion. Innstetten has argued that if he does not fight the duel Wüllersdorf will suspect him of being somehow lacking 'weil ja der Dolus fehle', and that 'er ist nie an einer Sache erstickt' (p.237), and it is only at this point that Wüllersdorf agrees with Innstetten and backs him in his decision to fight the duel, terrible though he feels such a decision is. It is the invocation of heart-felt passionate motives as the only truly justifiable reasons that sways the argument. The lack of emotional justification is what Erika Swales has called the fear of appearing as an 'invulnerable person', one who is beyond the 'sting of experience'.³

The duel itself, however, fails to evoke such passions in Innstetten, and he comes away with the image of Crampas's dying look implying 'Prinzipienreiterei'. The issue has been pushed too far and Innstetten suspects he will become a figure of ridicule, the very thing he had told Wüllersdorf he wished to avoid. Again, spontaneous emotion – 'tödlicher Haß, ein tiefes Rachegefühl' – would have made a duel understandable. However, these emotions have not arisen in Innstetten and they have certainly not been aroused by the fighting of the duel itself. Instead, he recognises how his emotional response to the duel has been nothing but a sham attempt to feel these emotions by proxy; it has been 'Vorstellung', 'gemachte Geschichte', 'halbe Komödie' (p.243).

Innstetten has not discovered what he terms the 'Quantum Stickstoff' in these experiences which would justify such momentous actions, and when one comes to consider other events in Innstetten's life it seems that such a failure of experience to live up to expectation is not confined to the fighting of the duel. Innstetten's increasing dissatisfaction with the life he leads after the separation from Effi has already been noted (see analysis of second Innstetten/Wüllersdorf conversation pp.183ff. above). However, such dissatisfaction is not necessarily created by the

events surrounding the discovery of Effi's adultery. There is a strong suspicion, for instance, that Innstetten is critical of his bureaucratic role long before the crisis that ruins his marriage. As he and Effi arrive in Kessin, Innstetten intimates that he finds his job unfulfilling, that it too is a sham. Kessin society is as boring and stuffy for Innstetten as it is for Effi: they both are relieved once the social rounds are over, his evening trips to Varzin to visit Bismarck are made because he has no choice in questions of duty, and his role as a 'Respektsperson' is one that is only kept up for show, not for his private life, as he assures Effi when she attempts to kiss his hand (p.52). The notion that Innstetten's public role is a pretence is given further credence when one remembers Effi's explanation of how he became a bureaucrat, a story told by Effi to her friends before the reader has been introduced to Innstetten at all. We learn that Innstetten has thrown himself into his legal studies 'mit einem wahren Biereifer' (p.13) after his suit for Effi's mother's hand was rejected. In other words, his career has, to a certain extent, been founded on the attempt to come to terms with a personal trauma. Holbeche makes the following comment about Innstetten's bureaucratic origins: 'His choice of career indicates a desire to take refuge from the hazards of emotional involvement in the certainty and predictability of rules and regulations'.⁴ Viewed in this light Innstetten's constant recourse to socially acceptable forms of behaviour - rejection of Effi's request to move house, for example - takes on a new significance. Innstetten seems to be a man who keeps himself very much under control because of a wariness, even fear, of unrepressed emotions. Is it fear of this nature, rather than full-blooded vindictiveness, that enables him to tutor his daughter's responses in preparation for Annie's visit to her mother?⁵

Innstetten's emotional life is clearly not as dead as many critics would have us believe (see above, note 2 on page 116). The detailed analyses in Part One have shown that Innstetten undergoes an emotional struggle before deciding to fight

the duel, and this struggle between the socialised, strictly governed outer nature and a darker emotional side is expressed in the novel, symbolically by the story of the Chinaman, and also by Innstetten's relationship with his wife.⁶ The control that he imposes in the emotional struggles referred to above can also be seen to have an effect on his relationship to the supernatural experience.⁷ His refusal to allow Effi to shorten the curtains in the deserted upstairs room, or to have it converted into a guest room, is not explained to Effi, nor does the reader ever learn why Innstetten behaves in this way. This failure to reassure is eventually interpreted by Effi (and by the majority of critics) as an attempt to control her, an interpretation of events which might be valid, but the narrator gives no definite indication that this is so. There is a deliberate avoidance of a clarification of the issue of Innstetten's irrational side.⁸ In fact there seems as much evidence to suggest that Innstetten is a highly-strung nervous individual, as there is to suggest that he is cold and calculating. Such self-restraint on his part is matched from the start, as E. Swales says, 'by a carefully-sustained pattern of moments where we sense his unease, his vulnerability to the pressures of an unacknowledged realm of experience' (p.117).⁹

The vacillation that we note in Innstetten's relationship to supernatural and irrational matters seems to spread into his relationship with his young wife. Again, there seems to be an inability, or even fear, to admit to the existence of deep-seated emotions. The frankness with which he confesses to Wüllersdorf how fundamentally he adores his wife is never repeated to Effi herself. Passion and emotion are hidden away in the one situation where they ought to flourish. If Kessiner society is meant to view him as a 'Respektsperson', he is unable to tell Effi how she should consider him, he cannot bring himself to utter words of love and affection. The corporate pressures of society have driven such longings underground. Passion is relegated to some other world, be this the world of fiction, mythology, or the innermost recesses of the self that must not come to

the surface. What comes to the fore is that Innstetten's own experience of being married to a young bride, and the emotions one would expect to see associated with such a situation, are somewhat muffled, they are not lived out to the full.

Innstetten has, of course, placed himself in a very difficult emotional situation by marrying Effi. Not only is he twice her age, but his marriage carries a great deal of emotional baggage from his earlier affection for Effi's mother. Indeed, there must be a certain amount of suspicion initially that Effi is a substitute for this earlier relationship, after all, he asks for her hand in marriage only the day after he has met her for the first time. The shadow of this previous, emotionally disastrous, relationship might go some way to explaining the wariness with which Innstetten treats his young bride. Sexual passion, for instance, fades very quickly, a factor which also adds to Effi's dissatisfaction and unease. Holbeche focuses on this point: 'The frostiness and 'müden Zärtlichkeiten' are perhaps the inhibitions and fear of emotional involvement of someone who has had their fingers burnt in the past' (*'Innstetten's Geschichte mit Entsagung'* pp.22-3), going on to suggest that Innstetten is possibly assailed by paternal feelings – had Frau von Briest accepted him, then Effi could well have been his own daughter. If the unacknowledged dangers of passion and emotion are pushed away by Innstetten at this stage of their marriage, then his relationship to Effi begins to change for the better once she has given birth to Annie. It is as if her new maternal role enables Innstetten to see Effi in a new light, unencumbered by the image of her own mother. On Effi's return from Hohen-Cremmen Innstetten is 'voll kleiner Aufmerksamkeiten' (p.121). The following conversation takes place shortly afterwards (pp.122-3):

"Weißt du was, Effi, du kommst mir ganz anders vor. Bis Anniechen da war, warst du ein Kind. Aber mit einemmal..."

"Nun?"

"Mit einemmal bist du wie vertauscht. Aber es steht dir, du gefällst mir sehr, Effi. Weißt du was?"

"Nun?"

"Du hast was Verführerisches".¹⁰

It is at this very moment that Effi characterises Innstetten as a 'Zärtlichkeitsmensch', a comment which contrasts somewhat with her later characterisation of him as one who is 'ohne rechte Liebe' (p.294). Ironically, Innstetten's increasing affection for Effi comes too late, for she is already alienated to the point where she allows herself to listen to Crampas's comments about her husband.

Innstetten's new-found ease and comfort with his own emotional state is also seen in his affection for his daughter. Here, it seems, he has found a balance between his social role and his inner life, a balance which allows him to reveal an emotional side hitherto suppressed. The narrator indicates that it is Roswitha who notices this change in Innstetten – another indication of the clear-sightedness of this minor character in contrast to the confusions that pervade the insights of the protagonists. Innstetten is described as (p.148):

[...] unbefangen und heiter, schien sich seines häuslichen Glückes zu freuen und beschäftigte sich viel mit dem Kinde. Roswitha war erstaunt, den gnädigen Herrn so zärtlich und zugleich so aufgeräumt zu sehen.

Innstetten's behaviour during this period is such that there seem to be seeds of well-being and comfort with his emotional environment. He is clearly more relaxed and at ease with his wife and his daughter. By the time of Annie's last visit to her mother in Berlin, however, his marriage has collapsed and the relationship between father and daughter seems to have changed for the worse. The revelation of Effi's adultery has clearly wounded, if not destroyed, his nascent confidence in open emotions and this again is perhaps indicated in his (possible) tutoring of Annie. There is certainly a relapse from the 'Heiterkeit' and 'Unbefangenheit' of this last period in Kessin, and Innstetten seems to have become very much the 'Erzieher' that Crampas intimated he was. The implication, however, is that with the birth of Annie, Innstetten begins to overcome his self-

imposed inhibitions, which allows a more free expression and experience of emotion, a relaxation which is doomed once the discovery of Effi's betrayal is made. Once this happens, the fear of uninhibited emotion returns and is resisted with the imposition of the rules and regulations of society's strictures.

If the duel is fought, on the one hand because society dictates it must be fought, and, on the other, because Innstetten hopes to create emotion of an intensity which will give the fighting of such a duel some experiential justification, this is rapidly followed by the dull recognition that such actions were but a sham, an endeavour to feel emotion by proxy. Many other events in Innstetten's life can also be seen as experiences which seem to fall short of their potential, whether in the private or public sphere. The spontaneous emotions which one might expect to be associated with newly-weds, or even the experiences of a man who is successful at his job, seem to be undermined by an ill-defined sense of imitation. When this character seems to have turned a corner, the focus of the text is elsewhere, namely on the unfolding of Effi's affair, and with the return to Berlin the time-scale leaps forward by seven years so that the text has no occasion to follow the development of Innstetten's feelings and emotions during this period. The discovery of the letters destroys the marriage and consequently the reader has no real yardstick by which to measure the quality of Innstetten's relationship to emotion. The gap thus produced in the portrayal of this figure's inner life serves to maintain the sense of tragedy that surrounds him – as well as his wife.

If, at the end of the novel, Innstetten can only cast a despairing eye over his emotional life, then Effi too can be seen to question the nature of emotions that she has experienced throughout her life. As she looks back once she has finally returned to Hohen-Cremmen, she says to Jahnke (p.280):

"Es ist komisch, aber ich kann eigentlich von vielem in meinem Leben

sagen 'beinah'."

It is as if in summing up her life she has the feeling that her life has been lacking, that experiences have not touched the depths possible.¹¹ There is even a hint of dissatisfaction, although Effi is quite clearly relieved at this stage to be able to turn her back upon the demands of social life, she withdraws very much into herself. The quotation above is not accusatory, there is no sense of blame apportioned, however, immediately preceding this point the narrator has made the following comment as Effi looks at the spring flowers (p.279):

[...] das tat ihr wohl, und auf all das konnte sie stundenlang blicken und dabei vergessen, was ihr das Leben versagt, oder richtiger wohl, um was sie sich selbst gebracht hatte.

There is perhaps the slightest hint here, immediately withdrawn, that life itself has let her down. Effi's characterisation of her own experience of life as 'beinah' is clearly not as devastating as Innstetten's summation of his life as 'verpfuscht', however, we are witnessing a similar dissatisfaction with the nature of experience. For both of them it seems to be tainted with a feeling of lack, of inauthenticity.

One of the central experiences of Effi's life displays the inability to experience emotions of a fulfilling nature. Effi's affair with Crampas is remarkable for its very lack of intensity.¹² Indeed, this adultery provides a striking contrast to the energy and vitality with which Emma invests her affairs. Effi's relationship to Crampas is never referred to in terms of passion or love, rather it is seen in its early stages as dangerous excitement and then increasingly as a habit which Effi breaks only too willingly when the chance arises to move to Berlin. The narrator explains the initial attraction (p.169):

So trieb sie denn weiter, heute, weil sie's nicht ändern konnte, morgen, weil sie's nicht ändern wollte. Das Verbotene, das Geheimnisvolle hatte seine Macht über sie.

Unlike the initial stages of Emma's affairs, in which she seems to blossom both

physically and mentally (an issue which will be discussed later), Effi's relationship to Crampas is immediately characterised by the reluctance of Effi's involvement in the affair. The meetings between the lovers are regular, it is true, but Fontane deliberately draws a veil over these rendezvous thus focusing the reader's attention on Effi's mental state in the family home (p.169):

So kam es, daß sie sich, von Natur frei und offen, in ein verstecktes Komödienspiel mehr und mehr hineinlebte. Mitunter erschrak sie, wie leicht es ihr wurde.

In other words, the events and experiences of the affair strike her as slightly theatrical, they are characterised by their imitative quality, not by any feeling of fulfilment – 'Komödienspiel'. Effi does not seem to gain any pleasure from the affair, indeed, the prevalent emotion seems to be one of unease. Immediately following the above quotation, Effi once again sees something pass her shoulder late at night, but instead of thinking of the Chinaman's ghost she ascribes it to her own bad conscience. Effi clearly does not find in the affair the intensity of emotion which is missing in her marriage. Shortly after its onset, Crampas is called away on duty and Effi's reaction is one of relief that she is released from what has already become a habit; an odd frame of mind for one so recently embarked on an affair. When the affair comes to an end, due to Innstetten's return to Berlin, Effi's predominant emotion again is one of relief – indeed, it is so strong that she almost gives herself away; and after Annie's disastrous visit in Berlin Effi makes quite clear that she never actually loved Crampas (see p.275).

The emotions which Effi herself associates with the affair never rise above a certain mediocrity. Indeed, even Effi's disquiet becomes tainted with a sense of imitation, in that Effi is not tortured by a sense of her own wrong-doing, but she feels shame and fear that the affair will come to light. She characterises her own remorse as insufficient because she does not feel guilty for betraying her husband, but is simply forced to live a lie. Mentally she punishes herself for the

guilt she does not actually feel. Such feelings are inauthentic in nature, they belong to the sphere of the 'beinah' (p.219):

Aber Scham über meine Schuld, die hab' ich *nicht* oder doch nicht so recht oder doch nicht genug, und das bringt mich um, daß ich sie nicht habe. Wenn alle Weiber so sind, dann ist es schrecklich, und wenn sie nicht so sind, wie ich hoffe, dann steht es schlecht um mich, dann ist etwas nicht in Ordnung in meiner Seele, dann fehlt mir das richtige Gefühl.

Had Effi's experience of the affair, or even the guilt following the affair, been touched by an urgency or intensity of feeling, then this would have provided a certain justification for events. This comes very close to Innstetten's reasoning that a spontaneous emotional reaction, hatred, desire for revenge, would have excused the duel. As Effi says, it is this 'richtiges Gefühl' that is important, because it implies a validation of emotion, it allows emotion to exist free of taint, to be authentic.¹³ Instead, Effi is struck by the falseness of her own emotional reaction, the guilt is only semi-potent, it is not 'real' guilt, rather it is also 'beinah' and thus she is perturbed by its inauthenticity.¹⁴

If the adultery is seen by Effi in terms of 'beinah', then this is also a valid description for many other events in her life. From the start, this very word occurs frequently in her analyses of her relationship to Innstetten. When her mother asks her whether she thinks that Innstetten is the right one for her, she answers (p.34):

"Sieh, Mama, daß er älter ist als ich, das schadet nichts, das ist vielleicht recht gut: er ist ja doch nicht alt und ist gesund und frisch und so soldatisch und so schneidig. Und ich könnte beinah sagen, ich wäre ganz und gar für ihn, wenn er nur... ja, wenn er nur ein bißchen anders wäre".

This admission develops until Effi confesses that she is just a little bit afraid of Innstetten, a feeling that dominates much of their relationship. Fear is not a good basis for a loving, satisfying relationship, and it contributes substantially to the unease which prevents the natural development of emotion between Effi and

Innstetten. This is not to say that the difficulties between them are solely due to Innstetten's coolness or age. There is much within Effi's nature itself which seems to hold her back from an open expression of emotion. As so often with Fontane the issue is highlighted through the conversation of other people. Immediately after the wedding Frau von Briest and her husband discuss the events of the previous day and Effi's mother makes the following perceptive comment (p.39):

"So geweckt und temperamentvoll und *beinahe* [my stress] leidenschaftlich sie ist, oder vielleicht auch weil sie es ist, sie gehört nicht zu denen, die so recht eigentlich auf Liebe gestellt sind, wenigstens nicht auf das, was den Namen ehrlich verdient. Sie redet zwar davon, sogar mit Nachdruck und einem gewissen Überzeugungston, aber doch nur, weil sie irgendwo gelesen hat, Liebe sei nun mal das Höchste, das Schönste, das Herrlichste. Vielleicht hat sie's auch bloß von der sentimental Person, der Hulda, gehört und spricht es ihr nach. Aber sie empfindet nicht viel dabei. Wohl möglich, daß es alles mal kommt, Gott verhüte es, aber es ist noch nicht da."

This adolescent girl's misconception of love is significant, for it is, of course, exactly the misconception that afflicts Emma Bovary so deeply. Unlike Emma, who never comes to recognise such a notion as false, Effi does not spend her life hankering after such a conception of love; but the basis for the relationship between Effi and Innstetten which Frau von Briest analyses above does not change. Throughout their relationship Effi never seems to refer to Innstetten with truly heart-felt affection, any positive statements that she makes are always accompanied by a qualifying sub-text: 'Er sei der beste Mensch, etwas zu alt für sie und zu gut für sie, aber sie sei nun über den Berg' (p.216). The effect is of a hidden obstacle to absolute feeling. Effi seems not to have settled truly into the role of wife to Innstetten. This is made very clear by her continual longing to be in Hohen-Cremmen which she considers to be her home, rather than with her husband. When she comes to stay, her parents are struck by this attachment to the parental home, a matter which is highlighted, this time by her father (p.214):

"Eigentlich ist es, als wäre dies hier immernoch ihre Heimstätte. Sie hat doch den Mann und das Kind, und der Mann ist ein Juwel, und das Kind

ist ein Engel, aber dabei tut sie, als wäre Hohen-Cremmen immer noch die Hauptsache für sie und Mann und Kind kämen gegen uns beide nicht an. Sie ist eine prächtige Tochter, aber sie ist es mir zu sehr".

As the reader experiences the relationship between Effi and Innstetten itself, it becomes evident that it lacks intensity of emotion just as Effi's life has done elsewhere. This comes to the fore in the realm of the sexual relationship between Innstetten and Effi. Possible reasons for Innstetten's reluctance to be more open with his wife have been noted above, and the lack of intensity in their passionate lives is clearly a major cause of the discontent that Effi begins to feel. His half-hearted sexual advances therefore exacerbate the feelings of fear that Effi already has, and together create the environment of loneliness in the big house which culminate in her experience of the ghost. Effi is clearly unfulfilled physically by Innstetten, which will create another aspect of the feeling of lack which she subsequently identifies at the end of the novel as being 'beinah'. The lack of physical contact between them is noted on page 103:

[...] er [Innstetten] erging sich in ein paar wohlgemeinten, aber etwas müden Zärtlichkeiten, die sich Effi gefallen ließ, ohne sie recht zu erwidern.

The combination of facets of their relationship is described by E. Swales thus: 'All such uncertainties crystallize in Effi's 'Angst', that omnipresent unease which Fontane is at pains to trace from her early days at Hohen-Cremmen and to distinguish clearly from the specific 'Furcht' that her adultery might be discovered. It is the psychological precipitate of a society whose members are denied a sense of personal authenticity in their experience'.¹⁵

This theme of the insufficiency of experience is only articulated by Effi herself towards the end of her life, even though it has permeated her experience from the beginning. It is interesting to note that even at this stage Effi still characterises her present experiences in terms which imply that something is lacking. As she talks with her mother she identifies this last period of her life as 'meine

Krankheitstage, die doch *fast* [my stress] meine schönsten gewesen sind' (p.294) as if here too, there is a sense of the 'beinah'. This condition of inauthenticity seems to last to the very end, much as it does for Emma as she strives for one last intense experience on her death-bed, applying the same criteria of ecstasy to the experience of final absolution.

The symbolic structure which is created around the figure of Effi can also be interpreted as partaking of the realm of the 'beinah'. Throughout the novel she is constantly equated with apparent symbols of 'nature', which give her an aura of wildness and untameability that add significantly to her attractiveness for the reader. These symbols are attributed to Effi both by the characters in the novel and by the narrator with the result that such a conception of Effi is very insistent. It is Effi's mother, for instance, who calls her a 'Tochter der Luft' in reaction to her gymnastics in the garden in the first chapter. Effi's father contrasts Effi with Innstetten on the day after their wedding: 'Innstetten ist ein vorzüglicher Kerl, aber er hat so was von einem Kunstfex, und Effi, unsere arme Effi, ist ein Naturkind' (p.37). On the very first page the narrator places Effi in the idyllic scenery of the garden, with the 'von wildem Wein umrankte Fenster' as a background. This window plays an important role in the subsequent scene, with its associations of barrier and passage from childish innocence to status of bride-to-be, and Innstetten is himself deeply and irrationally moved by the image of the girls calling to Effi through the window.¹⁶ The author's own view of his heroine is also well known and slots in neatly with the general conflation of the protagonist and the natural:

'Dies Natürliche hat es mir seit lange angetan, ich lege nur *darauf* Gewicht, fühle mich nur *dadurch* angezogen, und dies ist wohl der Grund, warum meine Frauengestalten alle einen Knacks weghaben. Gerade dadurch sind sie mir lieb, ich verliebe mich in sie, nicht um ihrer Tugenden, sondern um ihrer Menschlichkeiten, d.h. um ihrer Schwächen und Sünden willen.'¹⁷

Many such associations between Effi and the natural occur in the novel. However,

on closer investigation the link between this character and such a natural state seems open to debate. Effi's wildness is to a certain extent artificial, or at least extremely limited and well-controlled, and thus it seems to correspond symbolically to a feeling that experiences are not quite integral. They are not pushed to the extremes. Even Effi's naturalness is 'beinah'.

Effi's expectations of married life have already been seen to be based as much on a conventional attitude towards marriage as on any romantic ideal of love, and this mixture of conformity and individuality can also be seen in the symbols of the natural. The swing is a good example. Effi likes the thrill and excitement afforded by this plaything, she is entranced by the fear that she *might* fall off, but, of course, Effi never does fall off the swing. Effi does not wish to push the swing to the limits, certainly she does not contemplate going beyond such limits, she simply indulges her fondness for 'etwas eigentümlich Prickelndes, einen Schauer süßer Gefahr' (p.118). The swing itself is a toy, placed in an environment which implies naturalness – the garden – but which is, in fact, a tamed area where the wildness is cultivated. Effi never actually exceeds the limits, her thrills remain within the boundaries of the socially acceptable, and her mother's admonitions: 'Nicht so wild, Effi, nicht so leidenschaftlich' (p.9) are uttered with the fond condescension of a doting parent. As we have seen with Effi's reaction to examples of transgressions of social strictures, when Effi is presented with true wilderness, which encompasses a much more potent suggestion of danger, a suggestion which cannot be characterised by the oxymoron 'süße Gefahr', she is curious but very hesitant and retreating. The episode of the shipwreck in Kessin is perhaps an illustration of this. Effi is very eager to go and watch the rescue operation in the storm, and once the sailors have been safely brought to shore she has the feeling that she would like to throw herself in the sand and weep. The excitement is almost too overwhelming for her and the successful outcome of the rescue operation releases the in-built tension. This nervous excitability when

confronted with manifestations of nature in the raw contrasts with Effi's self-indulgence in the safe garden. The dangers of the 'Schloon', and even more so the forest, also evoke emotions in which fear is predominant as can be seen as the carriage containing Crampas and Effi enters the forest (p.161):

Effi schrak zusammen. Bis dahin waren Luft und Licht um sie her gewesen, aber jetzt war es damit vorbei, und die dunklen Kronen wölbten sich über ihr. Ein Zittern überkam sie, und sie schob die Finger fest ineinander, um sich einen Halt zu geben.

In this situation Effi is clearly out of her depth. She wishes to be protected, she is afraid, and finally she faints. The draw of the unknown is still there and yet the thrill it affords seems much more threatening than the attraction associated with the swing. The assignations between the lovers take place, it is intimated, at 'Utpatels Mühle' which is situated hard against the edge of the forest, in other words, the shadow of the forest hangs over them, and yet the intensity of the wildness symbolised by the closeness of the forest is just avoided. This perhaps also provides a comment on Effi's emotional involvement in the affair.

Effi's final return to Hohen-Cremmen again invokes a close association between herself and the natural, but inspection reveals that the affinity is of a very particular kind. For long periods of time she stays out of doors, again in the garden, because of her 'Luftbedürfnis' (p.282); however, this exposure to the elements makes her ill. Eventually it will kill her. When she goes for walks with Rollo she avoids any form of countryside which is untamed, especially the forest, preferring to stay on the 'Chaussee' or the main road, where she can breathe the air freely but remain within the safety of cultivated countryside. From here she can watch the trains go by - she has become an observer, content to wait passively for death rather than be active in the searching out of life. Effi's link to nature, then, is limited. She is not associated with the wildest, most extreme forms of the natural, but remains within the boundaries of a socialised nature. Extremes are viewed as threatening, and when Effi does overstep the bounds of

the socially acceptable she finds little to satisfy her.

In summation one might say that emotions and experience are largely considered by the characters in *Effi Briest* to be unsatisfactory. Innstetten especially is left viewing his life through his despair and with a feeling that it has been a waste. Let us now turn to *Madame Bovary*. We have already noted the focus of Emma's search for authenticity. She is obsessed by the idea that life should consist of 'félicité, passion, ivresse', notions and words which have been gleaned from her avid reading. Her belief is that such states of being are the *sine qua non* of experience, in other words, that value in life can only be judged according to the intensity of the experiences that go to make it up. However, Emma's association of her own experience with that described in books has led her to make a further assumption, namely that such states of being should be constant, or at least that the experiences that influence them should be eternally repeatable. In this respect she goes much further, for instance, than Innstetten's desire for hatred and revenge to justify the fighting of a duel. This desire is not a constant catalyst towards action, it would be enough for the intensity of emotion to cover the actions undertaken and then to fade. Emma's desire is more strident, all actions must lead to a concentrated intensity of experience, otherwise Emma is left with the feeling that life has failed her.

The means by which Emma hopes to create, and then to judge, experience originate from other sources, often from her reading. Poetry recitations to Charles in the garden by moonlight are thus seen as purveyors of the experience of love 'd'après les théories qu'elle croyait bonnes' (p.103). However, Charles does not seem particularly moved, and to her surprise, neither does Emma. The narrator then explains the logic of Emma's inner discourse (pp.103-4):

Quand elle eut ainsi un peu battu le briquet sur son coeur sans en faire jaillir une étincelle, incapable, du reste, de comprendre ce qu'elle

n'éprouvait pas, comme de croire à tout ce qui ne se manifestait point par des formes convenues. elle se persuada sans peine que la passion de Charles n'avait plus rien d'exorbitant. Ses expansions étaient devenues régulières; il l'embrassait à de certaines heures. C'était une habitude parmi les autres, et comme un dessert prévu d'avance. après la monotonie du dîner.

Clearly such an explanation originates from the narrator's domain, but the narrator is drawing attention to, and clarifying, a reaction to experience which affects the protagonist, even if she is unable to explain it so succinctly. The above is an occasion when Emma attempts to create experience herself, one which fails completely. However, this sense of the falsity of experience is often present when Emma is not consciously trying to provoke passions. This can best be illustrated with reference to two of her dealings with romance, one very early in her life, and the other much later when she supposedly has much more familiarity with the processes involved in adulterous affairs. In both cases it is important to note the manner in which Emma characterises her own experience as inauthentic.

Emma only realises that she is in love with Léon once he is about to depart for Paris and continue his legal studies. As he comes to visit her the following emotions pass through Emma (p.172):

Elle était amoureuse de Léon, et elle recherchait la solitude, afin de pouvoir plus à l'aise se délecter en son image. La vue de sa personne troublait la volupté de cette méditation. Elle palpitait au bruit de ses pas; puis, en sa présence, l'émotion tombait et il ne lui restait ensuite qu'un immense étonnement qui se finissait en tristesse.

Her meditation is so intense that the actual presence of the loved one can no longer compete with her expectations. Consequently, her presumptions concerning the experience itself collapse in on themselves, juddering to a halt, marvellously captured by the reflexive verb and the imperfect tense. Emma is struck by a feeling of falsity. Expectation of intensity, followed by feelings of disappointment, continue all the way through her life so that we see the same process taking place in the final days of her later adulterous relationship with Léon in Rouen

(p.364):

Ils se connaissaient trop pour avoir ces ébahissements de la possession qui en centuplaient la joie. Elle était aussi dégoûtée de lui qu'il était fatigué d'elle. Emma retrouvait dans l'adultère toutes les platitudes du mariage.

Once again the overtly literary style places these words in the discourse of the narrator; however, the failing of emotion, its pre-digested quality, is felt inchoately by Emma. The intensity of 'passion, félicité, ivresse' is simply not there, experience is seen in terms of how 'beinah' it is.

Clearly much of the reason for Emma's inability to appreciate the quality of the emotions that she experiences is because she tries to squeeze them into the strait-jacket of her literary expectations - events do not conform to 'les formes convenues'. This is the commonly-accepted definition of inauthenticity when applied to Flaubert, namely that this clichéd filter through which Emma views everything is responsible in itself for her feelings of inauthenticity. Sarraute is the classic example of this point of view. Defining 'l'inauthentique' she says:

Chacun se souvient de cet univers en trompe l'oeil. Le monde que voit Mme Bovary, tous ses désirs, ses imaginations, tous ses rêves, sur lesquels elle cherche à construire son existence, sont constitués par une succession de chromos fournis par toutes les formes les plus dégradées et galvaudées du romantisme. Qu'on se rappelle ses rêveries de jeune fille, son mariage, ses désirs de luxe, sa vision de la vie des grands, des milieux 'artistes et bohèmes', de la vie parisienne, ses ferveurs mystiques, son amour maternel, ses amours charnelles, tous ces rôles que perpétuellement elle joue et se joue, *tout* est fondé sur les plus plates conventions. Et ce fond s'est révélé comme le plus fertilisant des terreaux.¹⁸

Sarraute's definition concentrates on the roles which Emma collects from Romantic sources. Whilst it is quite clear that Emma does play out roles which are based on clichés (see my discussion above pp.242-246), it is not quite clear how such roles automatically invalidate the experience which they evoke. Sarraute seems to make no distinction between the experience and the cliché model to which that experience is compared. However, it is important to distinguish

between the way in which Emma's application of 'les formes convenues' can taint an emotion or experience until Emma herself throws it away as worthless, and the initial reception of that emotion or experience. The two issues are very much intertwined, and to help illustrate the difference we can recall, in contrast, how Innstetten hoped to call forth emotion by fighting the duel, which failed. Those desired emotions *never* occurred. Emma has similar hopes of intense emotion and these fail too, but in a slightly different manner. The encroaching of the second-hand nature of experience is not so immediate for Emma. There seems to be a stage during which Emma's desires are fulfilled, a period which never lasts long, but which it is important to investigate. Clearly, experiences do soon mutate into pre-digested substitutes for emotion, but Emma's problem is that she does not recognise this change taking place and that she resorts to the clichés of 'les formes convenues' to extend the intensities of the initial emotions.

This problem of the discrepancy between genuine feelings and the ability to express them in a mode of speech which does not inevitably reduce those very feelings to the level of cliché-ridden banalities, is at the heart of the novel and Emma's character. Although she does not admit so to herself, she does not have that type of intelligence which would allow her to analyse her feelings, she cannot put them into words. However, this does not negate the experiencing of emotion in itself (p.96):

Il fallait qu'elle pût retirer des choses une sorte de profit personnel; et elle rejetait comme inutile tout ce qui ne contribuait pas à la consommation immédiate de son coeur, – étant de tempérament plus sentimentale qu'artiste, cherchant des émotions et non des paysages.

The search for emotion is articulated by the protagonist through warped cliché, so that the conventionalities of Romanticism infect everything with which Emma comes into contact. This is Sarraute's 'l'inauthentique'; but what about those moments before Emma begins to apply 'les formes convenues'?

Throughout the text the protagonist has great difficulty in finding the right words to elucidate or communicate genuine feelings not only to others, but also to herself. When speaking to Rodolphe of her feelings for him, she can only express them in terms that smack of the most cliché-ridden love. Thus she wants them to exchange miniatures, he is to keep a lock of her hair, they should wear rings symbolising their eternal love, Emma speaks of how their respective (dead) mothers would bless their love from on high. She showers him with presents, including a locket with *Amor nel cor* engraved on it.¹⁹ Rodolphe's reaction to Emma is clearly affected by such statements and ideas. Although he is an intelligent man (the narrator describes him as 'd'une intelligence perspicace', p.186) he compares Emma's words to those of the women of the *demi-monde* he has already known: 'il ne distinguait pas, cet homme si plein de pratique, la dissemblance des sentiments sous la parité des expressions' (p.259). This leads to a rapid wearying of passion on Rodolphe's part, the situation reveals nothing but: 'l'éternelle monotonie de la passion, qui a toujours les mêmes formes et le même langage' (p.259). As the narrator has made clear though, Rodolphe is mistaken: Emma's feelings are not mediocre. Rodolphe is clearly not a good cypher for the reader's perception of Emma. The problem arises because Emma herself is not aware of the discrepancy between what she says and what she feels. She is attempting to describe an intensity of feeling by resorting to Romantic cliché which does not prove sufficient. This does not, as yet, invalidate that experience, however. Even though Rodolphe becomes weary of the 'formes convenues' of Emma's discourse, he does, to a limited extent, recognise that Emma's passion is unfeigned – certainly he is able to exploit it for his own sexual gratification. Of Emma, he makes 'quelque chose de souple et de corrompu' (p.259) with the result that Emma begins to change her appearance, becoming more antagonistic in her attitude towards the environment she finds herself in. This can be seen in the clothes she begins to wear (bought on credit from Lheureux – this is the beginning of her financial difficulties), her smoking in public and in her attitude

towards her mother-in-law. For a certain length of time, this dichotomy between her emotions and the problems inherent in her description of them can survive and even flourish. For the period until the moment of Rodolphe's letter of rupture, the narrator is able to say: 'Jamais Madame Bovary ne fut aussi belle qu'à cette époque', which results from: 'l'harmonie du tempérament avec les circonstances...elle s'épanouissait enfin dans la plénitude de sa nature' (p.262). In other words, her sentimentality coupled with her sensuality are dominant. Emma is only flowering now because she is not forced at the present time to look beyond the surface of the situation. She can live her cliché. When the couple hear a noise in the undergrowth during one of their trysts at the bottom of the garden, Emma's instinctive reaction is to ask Rodolphe whether he has his pistols ready – such is her received idea of adulterous relationships. The objects mentioned above, the tacky sentimental articles expected to symbolise love, are more than just tokens to Emma; they are meant to produce feeling. Hence, when Emma feels a slackening of the emotional intensity that she craves, she showers her lovers with gifts. The perception of what ought to be done between lovers is merely a vain attempt to hide what is truly happening. It is an attempt both to extend emotional intensity and to avoid self-analysis. Here is the encroaching of the inauthentic.²⁰

Sarraute is quite correct to recognise that Emma's experiences are inauthentic in that they depend on expectation. However, those experiences cannot be dismissed *per se* – there seems to be an intervening period in which the value attached to experience is not quite so fixed. A less dismissive attitude can be seen in Trilling's evaluation of Emma's character: 'I believe that it [Sarraute's view of Emma] is not wholly accurate and that this poor doomed Emma, although inauthenticity does touch her, is not a being of no actuality or worth whatever' (*Sincerity and Authenticity*, p.101). He cites Emma's courage, her presence, her sexuality, imagination and her will to overcome the nullity of her existence as

reasons to view Emma more positively: 'The unhappy Emma Bovary was authentic at least in being unhappy to the point of distraction and in the peculiar horror of her death, but such inauthenticity as is rightly to be attributed to her makes it impossible for Mme Sarraute to give the forlorn creature even a wry compassion' (p.101).

Here, then, is a contrary opinion, which puts forward the possibility that in spite of the overwhelming triteness of the protagonist's expectations there are occasions when a more valuable existence is presented to the reader. It is unfortunate that Trilling refers specifically to Emma's experience of her own death as an example to back this up, because the death by poisoning seems to fit very neatly with Sarraute's view of inauthenticity. It is clearly surrounded by Emma's preconceived notion of suicide as can be seen in the way she watches herself once she has swallowed the poison (p.390):

Elle s'épiait curieusement, pour discerner si elle ne souffrait pas. Mais non! Rien encore. Elle entendait le battement de la pendule, le bruit du feu, et Charles, debout près de sa couche, qui respirait.
-Ah! c'est bien peu de chose, la mort! pensait-elle: je vais dormir, et tout sera fini.

The way she dies is, of course, horrible. The Romantic cliché of suicide is soon dispelled by the pain which she has to endure. But Emma has manipulated her reaction to the death; once the priest arrives she attempts in final communion to experience the ecstasy for which she has searched throughout her life. The intensity she strives for here is an illustration of the narrator's comment that she is 'sentimentale'. Flaubert's linking of sentimentality and sensuality with religion in this scene is one of the reasons for his trouble with the public prosecutor.

This final view of the protagonist may well place her impressions in the realm of a failed striving for the ineradicable intensity of experience, in the way that Effi's

last days are *almost* her most beautiful. However, there are still certain events in **Madame Bovary** which seem to have the stamp of authenticity on them.

Rodolphe's seduction of Emma (positioned in the centre of the novel – Part II, Chapter 9) is perhaps the most intense experience of the protagonist's life, but in contrast to other important moments – the ball, for instance – the protagonist's reactions to this seduction are described by a non-ironic narrator. It is as if the mocking authorial tone which relativises so much of Emma's life is withdrawn and for a short while there is absolutely no comment. In Flaubert's correspondence he said: 'J'ai une baisade qui m'inquiète fort et qu'il ne faudra pas biaiser, quoique je veuille la faire chaste, c'est-à-dire littéraire, sans détails lestes, ni images licencieuses; il faudra que le luxurieux soit dans l'émotion'.²¹ Whilst carefully maintaining the bounds of propriety – the sexual act is not described at all – Flaubert portrays his heroine's immediate reaction to it. It is noticeable that throughout this particular scene there is a highly surprising absence of speech. There is no reflection, simply physicality. Even the 'cri prolongé' is not attributed to anyone specifically. The description focuses on Emma's return to full awareness after the act, her awakening sense impressions, visual, aural and tactile, and even the ride back into Yonville is remarkable for the fact that Emma is described in overtly sympathetic tones.²² She clearly has been deeply moved – sexually and emotionally – and the emphasis is to suggest that such emotions are very deeply felt. The experience seems less second-hand, less pre-digested than so much Emma goes through. It is as if the power of the experience still holds sway over her mind and she has as yet not begun to reflect on its import.²³ Is this because the enormity of the experience simply breaks through the cliché models of reality that usually surround the protagonist? If so, this event provides a contrast with other moments of reality which encroach on the protagonist's imagination, which, as has been noted (above pp.217–222), usually cause a blank in the mind of the character and a lacuna in the text. The difference, however, may

well be that Emma has no superstructure of expectation to be destroyed at this point, and in this sense this particular moment is different from all the others. The experience is therefore unadulterated by fulfilled or unfulfilled expectation and thus can exist as a genuine emotional event. Perhaps the sense of pure emotion is further made possible because of the withdrawal of the ironic narrator which leaves the question for the reader – where is the line between the authentic and inauthentic, true and false, honest and cliché? One remembers the question that Innstetten asks himself: 'Die Grenze, die Grenze, wo ist sie? War sie da? War sie schon überschritten?' (p.243).

However, Emma's reaction to the experience undergoes a change that evening as she is left alone and she has time to contemplate its significance. In the quotation below, which is largely in *style indirect libre*, Emma is seen to highlight those qualities that she believes will enable her to reach the heights to which she aspires, qualities which relate to her ideals extracted from her reading: 'félicité, passion, ivresse'. (Those phrases below which correspond to such qualities have been italicised.) It is important to note how the text makes quite clear the link which Emma herself makes between these emotions and her literary models, with whom she now begins to associate herself. Looking at herself in the mirror – itself an indication of the fact that Emma is looking at a picture or image of herself – she seems to have undergone a physical transformation which she herself cannot define. The text continues (pp.229–30):

Elle se répétait: "J'ai un amant! un amant!" se délectant à cette idée comme à celle d'une autre puberté qui lui serait survenue. Elle allait donc posséder enfin ces *joies de l'amour*, cette *fièvre du bonheur* dont elle avait désespéré. Elle entraînait dans quelque chose de merveilleux où tout serait *passion, extase, délire*, une immensité bleuâtre l'entourait, les sommets du sentiment étincelaient sous sa pensée, l'existence ordinaire n'apparaissait qu'au loin, tout en bas, dans l'ombre, entre les intervalles de ces hauteurs.

Alors elle se rappela les héroïnes des livres qu'elle avait lus, et la légion lyrique de ces femmes adultères se mit à chanter dans sa mémoire avec des voix de soeurs qui la charmaient. Elle devenait elle-même comme une partie véritable de ces imaginations et réalisait la longue rêverie de sa jeunesse, en se considérant dans ce type

d'amoureuse qu'elle avait tant envié.

The choice of verb: 'se délecter' again shows how Emma's intellectual processes become linked very much to sensual attributes; there is an entwining of the sentimental and the sensual. Emma's association of herself with these literary models is, as the reader already knows, fraught with danger, for she is aligning her feelings and sensations with the fictional feelings and sensations of an artificial experience. It is perhaps for this reason that if one considers the above quotation closely it is apparent that when Emma speaks of the feelings she has just had, or believes herself to be about to experience, the text conveys them in *style indirect libre*. It will be remembered that the experiences and emotions of the scene in the forest were not ridiculed. However, as she begins to associate herself with the literary models of adulteresses – the vocabulary is noteworthy: 'légion lyrique des femmes adultères'... this is clearly the narrator speaking, not a transcription of the protagonist's words – the text moves away from *style indirect libre* to the more common third-person narration. It is as if the encroaching of hackneyed preconceptions on genuine emotion is accompanied by a distancing effect in the narrative, a drawing back to view the process more critically. Her present feelings are once again being enveloped in an ironic light. Here then, we see two different attitudes towards Emma's experience. The first has a withdrawn narrator, a deliberate avoidance of irony, and no attempt by the protagonist to intellectualise her feelings. The second sees the return of an ironic narrator and Emma's attempts to codify her feelings along the lines of received ideas of adultery. The various levels of observation, not least Emma observing herself, begin to rob the experience of its intensity.

Emma's last visit to Rodolphe, towards the end of the novel, is also an example of how primary emotion can come to the fore. Emma is, of course, running to her former lover with the express aim of getting the money she needs to stave off the financial ruin that faces her. She is not aware, as the narrator makes

clear, that what she has refused to Guillaumin, she is about to offer to Rodolphe: 'Elle partit donc vers La Huchette, sans s'apercevoir qu'elle courait s'offrir à ce qui l'avait tantôt exaspérée, ni se douter le moins du monde de cette prostitution' (p.382). In spite of all the evidence that the protagonist's initial purpose in coming is for money, it is the resurgence of her love which makes the more marked effect. There is even the hint of narratorial sympathy which creeps in: 'Elle se retrouvait dans les sensations de sa première tendresse, et son pauvre coeur comprimé s'y dilatait amoureusement' (p.383). (This is perhaps the closest the Flaubertian narrator comes to the sympathy for the protagonist shown in *Effi Briest*, the famous 'Arme Effi' statement). The whole tenor of this scene is to show the obliterating intensity of that love which she originally felt and which she feels again. The need for money remains a constant thought in the background, yet it is now of secondary importance, an inconvenience to be sorted out so that they can recommence their love. Rodolphe's refusal to give her the money (he would, but he does not have it) serves to break the spell – for Emma is beginning to create another illusion – and this leads to the breakdown. As in the examples of inner clarity, this final intrusion of reality into illusion does not lead to a rational analysis and debate of motives – in this case it is hardly likely to, for the crisis is far too extreme – but to a mental breakdown. It is interesting to note, however, that the cause of this breakdown is related to the mental anguish caused by an emotional suffering rather than to the financial difficulties (pp.387–388):

La folie la prenait [...] elle ne se rappelait point la cause de son horrible état, c'est-à-dire la question d'argent. Elle ne souffrait que de son amour, et sentait son âme l'abandonner par ce souvenir, comme les blessés, en agonisant, sentent l'existence qui s'en va par leur plaie qui saigne.

It is shortly after this that Emma sees the globules of fire, each with Rodolphe's face at its centre. Just as in the seduction scene, the authenticity of the emotions is only hinted at by the absence of the ironic narrator. This very absence fulfils a task of covert comment which must be deduced by the reader.

The examples alluded to above are not common in the novel. If Emma's experience does reach a heightened level of intensity, then these moments are not only rare, but extremely fleeting as well. The matter of evaluating them is further obscured by the deliberate lack of narratorial guidance during these moments – the disappearance of the ironic tone *may* constitute a narratorial validation of such experiences as authentic, but this can only be supposition. However, the text does at least allow such a reading to exist in a way that seems difficult to compare with the nature of experience described in Fontane's novels. Emma can sense the way her experiences seem to crumble and fail, she acknowledges their inauthenticity without being able to describe such a phenomenon in words. She does not have the vocabulary of Effi or Innstetten to describe her feelings. Nevertheless, in contrast to Innstetten, she does seem to have at least the capacity to experience emotions of a nature which goes beyond the ordinary, even if such experience is doomed to be short-lived.

Having suggested that there are possibly moments in the novels during when experience reaches peaks of untrammelled intensity it is important to question whether the characters are aware of this. I would suggest that they are not. This is not so odd an assertion as it may at first sound. After all, the sensation of Emma's seduction is very rapidly analysed by the character herself in terms of her adulterous literary forerunners, which soon leads to a belief that her adultery is beginning to wane in intensity. Whether Emma ever feels fulfilled, or feels her own existence as satisfactory for more than a very short period is highly doubtful. Once she reflects on sensation, it becomes debased. Similarly, the intensity of Effi's outburst in reaction to Annie's visit is very fleeting. Effi's passions explode in a conflagration of outrage only for her to lose consciousness. This is perhaps the one occasion in the novel when such intensity is witnessed, but, as has been discussed above, the text does not allow the reader to know how

long Effi sustains this sense of outrage. The implication at the end of the novel is that Effi has dismissed her reaction to Annie's visit as a aberration, its importance in her life is diminished by the categorising of all her experience as 'beinah'.

If these characters play down the value or intensity of certain experiences, the novels provide other instances in which characters do attach significance to events or parts of their lives which they seem to consider as breaking the mould of ordinary existence. Botho, for instance, remembers his affair with Lene with great affection, especially when comparing it to the quality of his relationship with his wife. He is aware of the differences between the two women and this is the basis for his contrasting opinion of his own experience with each one. The dichotomy is brought to the fore by the analysis of their characters as manifested in their speech. Käthe has the 'Kunst des gefälligen Nichtssagens' (p.115) whereas 'alles was sie [Lene] sagte hatte Charakter und Tiefe des Gemüts' (p143).²⁴ There can be no dispute that the affair between Botho and Lene does reach depths of intensity which Botho will not experience with his wife and the emotions which are experienced during this affair have more value for him because of this intensity.²⁵ However, as has been seen in the analysis of Chapter 14, emotional authenticity is not always as clear-cut as it at first seems, especially in those moments when the characters specifically wish to create conditions in which intense emotion is meant to thrive.

One such moment is the visit to Hankels Ablage, in which the characters, and particularly Botho, believe that they are escaping society and its restrictive prejudices. That Hankels Ablage witnesses a very important stage in their relationship is beyond doubt – the proportion of text allocated to this event is striking.²⁶ By leaving the city for the countryside there is a notion that they are surrounded by the 'natural', a place where their emotions are not fettered by

social constraints and where they believe their emotions will be able to run free. In other words, leaving the city for the countryside is viewed metaphorically by the characters as an opportunity to acknowledge emotions usually restrained by the presence of society manifested through location.²⁷ Hankels Ablage represents Botho's and Lene's attempt to experience what Botho later calls a 'verschwiegenes Glück', a place where society gives its tacit acceptance that their relationship can exist. *L'Éducation sentimentale* includes a very similar scene in which Frédéric and Rosanette believe they are escaping the revolution in Paris and are indulging their love by holidaying in Fontainebleau. Here too, is a belief (based on a common Romantic trope, of course) that by surrounding themselves with an 'idyllic' environment, they experience emotions which go beyond the ordinary socialised experience of the city.

In both cases, however, the characters' belief that they have escaped the city, and by extension its values and judgements, is quite erroneous. However idyllic the characters believe their environments to be, the texts contain subtle indications that this is not so. Their beliefs are undermined. Hankels Ablage provides, therefore, an extensive exposition of the lack of clarity seen in the subsequent Chapter 14, in which Botho will also believe his horse to be a representation of the 'natural', a perception which will allow him to introduce the notion of fate into his musings. This, as we know, is a highly subjective interpretation.

The effect of this undermining is not only to reveal the true nature of such settings but also to place a question mark over the quality, or the intensity, of the emotions experienced there. The 'idyll' is not really idyllic, and the characters have not really escaped society and its prejudices, thus their emotions are still subject to influences which they believe they have dismissed.²⁸

Botho and Lene's expectations of their 'Landpartie' are set out at the beginning of

Chapter 11. Botho believes Hankels Ablage will provide 'Schönheit und Einsamkeit' (p.62), Lene wishes to be in 'Gottes freier Natur, möglichst fern von dem großstädtischen Getreibe' (p.62). However, Hankels Ablage does not really provide this sort of escape. It is supposedly an old fisherman's house, but its idyllic reputation is symbolically undermined by such details as the 'schiefstehenden Wegweiser' (p.63) which directs the lovers to it, and by the fact that it is described as 'malerisch' (p.67), in other words, picturesque but with a hint of artificiality. In conversation with the landlord Botho discovers that Hankels Ablage is not as deserted as he at first assumed, in fact, it is a very popular haunt of the Berlin tourist crowds in summer and during the winter it becomes the venue for the festivities of the surrounding villages. Lene, in contrast to this vain desire, suspects in advance that curiosity and gossip will accompany them even in so remote a place as Hankels Ablage. She fears an inquisitive waiter, whereas it is in fact the Kellnerin who indulges in suppositions about the couple.

If Botho's assumptions about Hankels Ablage turn out to be false, then there are also further indications that his conception of Lene is biased at this stage. Botho's lack of clarity, an issue already discussed, is most clearly symbolised in the flower-picking episode in which Lene gathers a bunch of meadow flowers from a field in which Botho says there are none. Botho's blinkered view is, however, also visible in the images that present themselves to the two lovers as they breakfast immediately before the arrival of the officers. Hearing the noise of caulking hammers, Botho comments: 'Wahrhaftig, solch Arbeitstaktschlag ist doch eigentlich die schönste Musik' (p.77). Rather like his interpretation of the workers picnicking outside the factory this is a highly subjective comment, easily made by one who is not in the position of having to do any manual work for his living. The social gap between Botho and Lene is brought even more to the fore as they watch a woman washing pots and pans in the river. Lene clearly sees this as a

comment on her own situation in life. She contrasts the washerwoman's innocent happiness with her own, based as it is on an illicit relationship. This difference makes her go pale, but Botho is unable to appreciate the feelings that pass through her. Botho's lack of comprehension is again based on his inability to force self-analysis beyond the boundaries of socialised prejudice.

It is not my contention that the visit to Hankels Ablage is an event in the characters' lives in which they fool themselves completely and attribute an intensity of experience to it which does not exist at all. The fact that their spirits plummet with the arrival of the officers attests to the keenness of this initial experience. The nature of the emotional intensity experienced by them is evoked most clearly in Lene's reaction to the location (it is also Lene who most dramatically feels the mood change once they are interrupted). As she sits in their room waiting for Botho to come up to her, she gazes out over the landscape bathed in the light of the moon: "'Wie schön" sagte Lene hochaufatmend "Und ich bin doch glücklich", setzte sie hinzu' (p.74). Her feelings are not tempered by any sense of artificiality, however, they are grounded in a clear analysis of the situation in which she finds herself. This self-awareness, coupled with her open character, results in experiences, investigated below, which do reach a pitch of authentic intensity. Botho's analysis of the situation in Hankels Ablage is, in contrast, not quite so free from prejudice and this perhaps casts the subtlest of shadows over his experiences in his 'idyll'.

If Botho's view of 'paradise', and by extension his conception of Lene, is undermined in *Irrungen, Wirrungen*, then a very similar process can be seen to be at work in *L'Éducation sentimentale*. The initial descriptions of the landscape at Fontainebleau imply that the characters have entered into a pastoral scene of idyllic sweetness and the characters relax in accordance with such surroundings. Birds, ponds with fish, squirrels, butterflies abound, there are even snakes to

complete the façade of a paradise garden. They have escaped Paris and its revolutionary convulsions and can express their emotions for each other (p.352):

Debout, l'un près de l'autre, sur quelque éminence du terrain, ils sentaient, tout en humant le vent, leur entrer dans l'âme comme l'orgueil d'une vie plus libre avec une surabondance de forces, une joie sans cause.

The focus on nature and an emotional state seems to imply an intensity of experience which might well be considered authentic; however, the overall text undermines this link made between the characters and their surroundings. Just as Botho's interpretation of his environment is marked by his blinkered outlook, Frédéric and Rosanette are only seeing what they wish to see, and the description of the landscape contrasts vastly with the characters' image. Botho, for instance, interprets the washerwoman as integral to the pastoral idyll, and Frédéric reacts in a similar way to a similar image. In the quotation below the onomatopoeic vocabulary which seems to undermine somewhat the character's interpretation of the scene which is presented to him has been highlighted (p.354):

Près de l'auberge, une fille en chapeau de paille tirait des seaux d'un puits; – chaque fois qu'ils remontaient, Frédéric écoutait avec une jouissance inexprimable le *grincement* de la chaîne.

The description of the rocks and trees in particular plays on the fact that Frédéric and Rosanette believe they have escaped the revolutionary turmoil in Paris, while they are in fact surrounded by images of just such a titanic upheaval in the midst of their idyll.²⁹

Unlike the moments of intensity attributed to Emma, investigated above, Botho's and Frédéric's experiences of their respective idylls result in emotions which are slightly tainted, due to their biased appreciation of the world that surrounds them. The spontaneity noted in regard to Emma's 'baisade' for instance seems to be lacking. In both cases, there is a suggestion of a slight disconsolateness, a

feeling that emotion has not lived up to expectation. As Botho and Lene return to the city, the narrator describes the mood as 'ziemlich herabgestimmt' (p.86), and Lene later refers to the visit to Hankels Ablage as a 'halb gescheiterte Partie' (p.96). This is, of course, largely due to the interruption by Botho's fellow officers, but the seeds for such feelings of dissatisfaction are sown before the officers' arrival. The flimsiness of Frédéric's emotional commitment to Rosanette is brought out at the very next occasion when he meets Mme Arnoux: 'Arnoux et Mme Arnoux étaient devant Frédéric. Il eut comme un vertige. Rosanette, avec son admiration pour les soldats, l'avait agacé tout l'après-midi; et le vieil amour se réveilla' (p.369).

The fundamental difference between Emma's apparent intensity during the 'baisade', or Effi's reaction to the visit from Annie, and the emotions made visible in the excursions to Hankels Ablage and Fontainebleau is the lack of anticipation that accompanies the two former events. For both Emma and Effi the emotions attached to these experiences are not preceded by any sense of expectation, whereas both Hankels Ablage and Fontainebleau are foregrounded in structures of expectation – escape from the city, the rural idyll and so on. The presumption is then undermined, principally by the respective narrators, and the ensuing emotional intensity is to some extent diluted.

Lene and authenticity

A brief note must be added concerning the female protagonist of **Irrungen, Wirrungen**. In discussing Hankels Ablage and Fontainebleau comments have been largely restricted to the depiction of the male characters. The reason for this in *L'Éducation sentimentale* is that although there does seem to be a certain amount of narratorial sympathy for Rosanette's plight during the scene in Fontainebleau (the reader learns much about her background during this episode), attention to

the inner life of the characters is concentrated more or less exclusively on Frédéric. The depiction of Hankels Ablage is quite different in this respect. Lene's emotional life is as much the concern of the narrator as is Botho's. Indeed, it is her emotional state that is most often referred to during this scene, and, as they part having returned to Berlin, it is from Lene's point of view that the reader witnesses the sadness at the outcome of their excursion. The narrator also chooses Lene's point of view to describe the final parting between the lovers after the arrival of the letter from Botho's mother. In both cases the narrator's choice is important because it gives access to Lene's conception of the affair, which not only emphasises the innate lack of self-deception which characterises her, but also highlights the power of her emotions. In the first parting, as they return to Berlin from Hankels Ablage, Lene appreciates that the affair is coming to an end, yet she acknowledges the value of the experience (p.87):

"Daß ich diesen Sommer leben konnte, war mir ein Glück und bleibt mir ein Glück, auch wenn ich von heut' ab unglücklich werde."
 "Lene, Lene, sprich nicht so..."

Botho is again seen in the role of one trying to avoid considering their painful situation, and by extension avoiding self-analysis. This is not the case in the final parting scene when Botho comes to take his leave of Lene for ever. Even so, the pain of this last parting is witnessed not through his perspective, but rather through that of Lene. The male character is virtually silent and so the intensity of these scenes is weighted towards the depiction of Lene. Structurally this may well be to balance the concentration on Botho which has occurred in the intervening Chapter 14, but it has another effect, namely that the palpability of the sadness inherent in their parting attaches itself more firmly to the figure of Lene than it does to Botho. The intensity of the emotional upheaval in the moment of its occurrence is a facet of the depiction of Lene. If one pictures this scene cinematographically the camera stays focused on the lonely figure of Lene as Botho walks away. It is her unhappiness that we witness most directly: 'So stand

sie noch lange, bis sein Schritt in der nächtlichen Stille verhallt war' (p.98). This does not mean that Botho is not experiencing similar emotions, simply that they are not attributed to him, or rather that they are not experienced through him, at this particular moment.

The emotional intensity of these scenes contrasts with those mentioned in connection with Emma and Effi in one important respect, namely that Lene *is* fully aware that she must go through these experiences, they do not spring upon her in the same way that Emma is taken unawares by Rodolphe's seduction or Effi by the attitude of her daughter. Lene is in full knowledge of the fact that Botho will leave her, and thus this scene is expected. The authenticity of this parting scene is unique then, for the emotions displayed are not the result of a shock or an unforeseen event. And yet there is no suggestion of an undermining of the intensity, the narrator remains neutral, and the emotional authenticity remains undiminished.

To illustrate the uniqueness of the above scene, in which emotions reach a pitch of intensity in spite of the character's prescient awareness that such an event will eventually take place, it can be contrasted with an occasion in **Irrungen, Wirrungen** in which emotions are provoked through an unforeseen event. This occurs after the marriage of Botho and Käthe when Lene almost meets them on the street. Here the emotions provoked are of such an intensity that Lene almost loses consciousness and is subsequently taken ill. That Lene is cut to the quick by her assumption that she has seen her former lover now apparently happily married is manifested on the one hand by her desire to move to an area where she will avoid such chance encounters and on the other symbolically by the strand of white hair which grows after this trauma. In contrast to the parting scene between Botho and Lene, this event is clearly not foreseen, and yet the emotions witnessed by the reader are as intense as, and possibly more dramatic than, those

portrayed during their parting. The fact that these emotions result from an unexpected situation means that they can be compared to similar situations in Effi's and Emma's life, namely the shock of Annie's behaviour when visiting Effi and the seduction in the forest by Rodolphe. Effi's emotional outburst is also spontaneous, and Emma's reaction to the 'baisade' is unpremeditated. Lene obviously has no desire to encounter Botho by chance and thus her emotional reaction is not predetermined by any expectation.

Lene is unique then, in that she combines awareness and self-knowledge with an intensity of experience which never seems to be undermined by the narrator. Other characters, in both Fontane and Flaubert, do not seem to equal the omnipresence of authenticity which we note in respect to this character. The vast majority of experience which befalls the other characters is marked by its inauthentic nature which leads the characters to refer to their lives in terms of half-heartedness (the 'beinah'), or how 'verpfuscht' their lives have become, or in Emma's case to look outwards for excuses for failure, echoed by Charles's bathetic 'c'est la faute de la fatalité' (p.424). Unalloyed intensity of experience is rarely achieved, least of all when the characters consciously attempt to provoke such bedrock emotions. Emma dies trying to force such intensity for a last time. Bliss, passion, ecstasy, hatred, revenge, guilt, love, these fundamental forces of existence are all shrouded in a sense of unfulfilling imitation. The true self, which the characters hope to reach through white-hot experience, remains hidden; and, in the case of the Fontane characters, selfhood, the core of the being, is revealed to be corporate in nature and not individual at all. Even the web of 'natural' symbols which surrounds Effi seems at the same time to paint the image of a fresh and vital young woman and yet hint at a socialised character. The male characters, Botho, Schach and Innstetten, are all more clearly guided by values which are corporate in nature. Emma's selfhood is not determined so much by a socialised nature, but rather by her essential sentimentality, a fact which she

never recognises and which corrupts and perverts the majority of her experiences. She searches for emotional authenticity to prove a uniqueness that will distinguish her from society. Here she is again falling into the trap of a Romantic cliché in that the Romantic attempts to define him or herself in opposition to society as it is.

There are occasional, infrequent, moments when the (usually female) characters seem to touch upon experiences of an extraordinary nature, and yet these moments are so brief and are so unrecognised that they seem to leave little mark on the general perception of experience expressed by the characters within the novels. The tenuous nature of such experiences seems to offer little hope for them becoming the 'Quantum Stickstoff' which might give value to a life. More often, and especially for Flaubert, the conscious attempt to grasp at intense experience is accompanied by an increase in the ironic tone of the narrator. Flaubertian irony seems more prevalent because Flaubert was more strident in his attacks on contemporary society than Fontane. In conclusion, one might describe the impression gained by the reader of the portrayal of the characters' experience in all the novels by adapting a phrase of Effi's to say that virtually all the characters fail to find 'das richtige Gefühl'.

NOTES

- (1) Lionel Trilling, *Sincerity and Authenticity*, (OUP, 1972).
- (2) To illustrate this point Trilling refers to Polonius's advice to his son Laertes in *Hamlet*: 'This above all, to thine own self be true/ And it doth follow, as the night the day/ Thou canst not then be false to any man'. According to Trilling sincerity here is important as a public role – so that others will conceive of Laertes as honest. Sincerity, therefore, is a notion which links the private very much with the public persona. See *Sincerity and Authenticity*, p.11.
- (3) Erika Swales, 'Private mythologies and public unease: on Fontane's *Effi Briest*', p.119.
- (4) Brian Holbeche, 'Innstetten's 'Geschichte mit Entsagung' and its significance in Fontane's *Effi Briest*', p.22.
- (5) Indeed, the very idea that it is Innstetten who has taught Annie how to behave in the presence of Effi has recently come under attack. Elisabeth Hoffmann points out that Innstetten has put Johanna in charge of Annie's instruction and it is Johanna who has accompanied her during this visit. The phrase that Effi finds so offensive ('O gewiß wenn ich darf') could speak of shyness and defence on the part of Annie, faced suddenly with the mother who, from her perspective, had deserted her so abruptly. See 'Annie von Innstetten – noch eine Nebenfigur in Fontanes *Effi Briest*: Zur Dekonstruktion einer Schlüsselszene des Romans', *Fontane-Blätter*, Heft 57, 1994, pp.77–87.
- (6) On Holbeche's analysis of Innstetten and the Chinaman's ghost, see 'Innstetten's "Geschichte mit Entsagung"...', pp.23–5. When Innstetten does tell Effi about the Chinaman the reader is presented with a story about repressed emotion and psychological trauma which leads to catastrophe once Kapitän Thomsen's daughter leaves with another man. The symbolic parallels to Innstetten's life are startlingly close. Fontane himself, of course, thought of the Chinaman's story as being central to the symbolic network in the novel; an issue which many critics ignore, most famously J.P.Stern who dismissed the Chinaman's story as a 'piece of bric-à-brac left over from poetic realism', see '*Effi Briest*, *Madame Bovary*, *Anna Karenina*', p.374 footnote 4.
- (7) For a thorough discussion of the issues of fate and the supernatural, see Helen Chambers's chapter on '*Unwiederbringlich* and *Effi Briest*' in *Supernatural and Irrational Elements in the Works of Theodor Fontane*, Stuttgarter Arbeiten zur Germanistik, Nr. 82, (Stuttgart, Akademischer Verlag, H-D Heinz, 1980), pp.165–214. Bance also comments on how Fontane's use of such supernatural motives has developed. In *Ellernklipp* they are but local colour, here the supernatural has developed a symbolic function: 'In *Effi Briest* the use of *Spuk*-motifs remains acceptable on the intellectual plane while still retaining considerable emotional force. Here, too, the alleged haunting of the Kessin house, the Chinaman and other necromantic effects, such as Frau Kruse and her sinister black hen, externalise the intensity of Effi's inner life', see *Fontane: The Major Novels*, p.51. Fontane's skill surely is that this motif is pertinent to Innstetten as well as Effi. Why does he tell Johanna not to be so stupid regarding the ghost and not say this to his wife as well? Is it a facet of an 'Angstapparat' or is it the façade that he must put up in front of a servant? Many of the details which are usually interpreted as an indication of Innstetten's

harshness towards Effi can actually be seen as an over-compensation for, or suppression of, an irrational side of his own nature. Müller-Seidel makes the general comment about Effi Briest: 'Erst recht werden Symbole zum Zweck psychologischer Motivierung gebraucht' (*Theodor Fontane: Soziale Romankunst in Deutschland*, p.362), having Effi herself in mind. Innstetten can, and should, be included in such a remark.

- (8) One of the more obscure details about Innstetten is his fondness for Wagner. During the evenings in Kessin he often asks Effi to play from *Lohengrin* or *Die Walküre*. The motivation lying behind such a passion is left deliberately vague by the narrator: 'Was ihn zu diesem hinübergeführt hatte, war ungewiß; einige sagten, seine Nerven, denn so nüchtern er schien, eigentlich war er nervös; andere schoben es auf Wagners Stellung zur Judenfrage. Wahrscheinlich hatten beide recht' (p.103). Bance interestingly implies that Wagner is a throw-back to the certainties of the medieval world – presumably through subject matter – where heroes are heroes and passions are simple and unalloyed. Thus the anachronistic duel is again a reversion to this world of certainties (see Bance, p.21). Müller-Seidel, by contrast, views the 'Wagnerschwärmerei' as a sign of the times, namely a component of the 'Bismarckzeit', see *Theodor Fontane: Soziale Romankunst in Deutschland*, p.358.

- (9) Erika Swales shows how this issue is present from our very first glimpse of Innstetten and his reaction to the sight of Effi's friends calling to Effi to rejoin them in the garden ('Private Mythologies...', p.117). This scene has, of course, a very important symbolic function within the novel, for the girls' words: 'Effi, komm' are exactly those used by Briest to recall his daughter to Hohen-Cremmen towards the end of the novel. The symbolism is only there for the reader to pick up – Innstetten is unaware of Briest's later telegram and there is no indication that Briest hears the girls' voices. However it is interesting to note that the picture which Innstetten is so affected by – [es war ihm] 'als wäre der kleine Hergang doch mehr als ein bloßer Zufall gewesen' – is one which is clearly important to the author as well: 'Meine Gönnerin Lessing (von der Vossin) erzählte mir auf meine Frage: "Was macht denn der?" (ein Offizier, der früher viel bei Lessings verkehrte und den ich nachher in Innstetten [sic] transponiert habe [Armand Léon von Ardenne]) die ganze Effi-Briest Geschichte, und als die Stelle kam, 2. Kapitel, wo die spielenden Mädchen durchs Weinlaub in den Saal hineinrufen: "Effi komm", stand mir fest: "Das mußt du schreiben.'" Letter to H. Hertz, 2nd March, 1895, *Dichter über ihre Dichtungen*, p.449.

- (10) Effi has shortly before criticised Innstetten for not coming to visit her at Hohen-Cremmen, the implication being that his devotion to duty is stronger than his devotion to his wife. Although it is not mentioned, there is possibly a quite different reason for avoiding Hohen-Cremmen, namely the presence of Frau von Briest. Innstetten only comes to Hohen-Cremmen rarely because of the repressed feelings this might arouse in him. This is also a possible reason for his reluctance to have Frau von Briest stay in the upstairs room in Kessin. Not because this has any link to supernatural events, but because the presence of his former love is emotionally too de-stabilising. Again, emotion is not only dangerous but it is repressed.

- (11) Bance makes an interesting comment about Effi's self-validation at this point (see *Fontane: The Major Novels*, p.72). He calls it an 'unrealised potential' which highlights the position of women in a repressive society. Effi's 'beinah' is therefore implicitly a criticism of Wilhelmine society.

- (12) Müller-Seidel also sees that Effi's 'love' for Crampas is a passion-less affair.

He calls it 'Liebelei statt Liebe', *Theodor Fontane: Soziale Romankunst in Deutschland*, p.370.

- (13) Müller-Seidel comments on this point that: 'Die Effi Briest dieser Redesituation befindet sich in der Lage dessen, der glauben möchte und nicht glauben kann – nur daß es in ihrem Falle das Gefühl ist, von dem sie weiß, daß es nicht das richtige ist. Gefühl und Reflexion über Gefühl gehen eigentlich durcheinander und ergeben ein merkwürdiges Gemisch' – in other words there is no sense of emotional intensity. Müller-Seidel then compares this scene with Effi's 'Jeder ist der Richtige' speech which emphasises what a socialised creature she is: 'In solchen Äußerungen ist Effi das lebenswürdige 'Produkt' ihrer Umgebung. Ihre Gesellschaftlichkeit hat etwas Jugendliches, und ihre Jugendlichkeit ist doch zugleich gesellschaftlich bedingt. Alles hört sich sehr natürlich an und ist doch nicht ursprünglich Natur, sondern eine durch Gesellschaft beeinflusste zweite Natur', (*Theodor Fontane: Soziale Romankunst in Deutschland*, p.369).
- (14) Martin Swales makes the following point concerning the nature of Effi's experiences: 'Damit drückt sie ein vages – weil überall lauerndes – Unbehagen aus, das damit zusammenhängt, daß ihre Erfahrungen nicht authentisch sind, daß sie nicht ihr unabdingbares Eigentum sind. Nicht einmal ihre Schuldgefühle sind echt; sie empfindet vielmehr Schuld, weil sie sich wegen der Affäre mit Crampas nicht schuldig fühlt. Immer wieder spürt Effi, daß ihre Erlebnisse gleichsam vorfabriziert sind, daß sie in einem Niemandsland gelebt hat, daß zwischen ihrem eigenen Wollen und den gesellschaftlichen Erwartungen situiert ist'; see 'Möglichkeiten und Grenzen des Fontaneschen Realismus' in *Theodor Fontane: Text und Kritik*, p.78.
- (15) See Erika Swales, 'Private mythologies and public unease'..., p.122.
- (16) The association between Effi and the natural has been noted by even the earliest critics. Wandrey, for instance, calls Effi a 'Wesen im Naturstand' and a 'menschliche Verkörperung einer Daseinsform vor [my stress] aller sozialen Ordnung und Einordnung', see *Theodor Fontane*, p.275.
- (17) Letter to Colmar Grünhagen, 10 October 1895, in *Dichter über ihre Dichtungen*, pp.357–8.
- (18) Nathalie Sarraute, 'Flaubert, le précurseur', *Preuves*, No.168, (Feb. 1965), p.22.
- (19) Louise Colet sent Flaubert a locket with these very words engraved on it. Flaubert's using this in the novel perhaps throws light on his relationship with Colet... Certainly, it throws light on her relationship with him.
- (20) Alison Fairlie describes Emma's relationship to experience thus: 'The more intensely she strives, the more her different experiences follow the same inevitable sequence: longing, apparent achievement, then the sudden or slow sense of emptiness, monotony, disintegration, to be followed by the artificial whipping up of a new illusion'; see *Flaubert: Madame Bovary*, p.44.
- (21) Letter to Louise Colet, 2nd July 1853, see *Extraits de la Correspondance...*, pp.132–3.
- (22) Jean Rousset points out that the geographical perspective of this scene symbolises a rising above the humdrum nature of ordinary existence. Emma is looking down on Yonville from the hillside, the village is shrouded in mist

and fog: 'L'entrée dans la passion se marque par une ascension au-dessus du niveau habituel de l'existence dont le site se résorbe et s'annule sous les yeux d'Emma'; see '*Mme Bovary ou le livre sur rien*' in *Forme et signification*, p.125.

- (23) Thibaudet goes so far as to use the example of the baisade to see Flaubert's describing Emma 'avec une émotion délicate et presque religieuse' in *Gustave Flaubert 1821-1880*, p.102.
- (24) Wölfel analyses how Käthe's superficiality, seen expressly in her manner of conversing, is the opposite of Lene's 'Natürlichkeit': 'Im 16. Kapitel kehren Botho und Käthe von einer Art Hochzeitsreise aus Dresden nach Berlin zurück. Botho fragt seine Frau nach dem 'Hübschesten', was es für sie gegeben habe. Ihre Antwort nennt genau solche Sehenswürdigkeiten, die einst Botho aufgezählt hatte, um scherzend zu zeigen, daß man über alles 'was sagen' kann 'ob's einem gefällt oder nicht'. Das für die fiktive Tischdame im redensartlichen Gespräch eingemessene Kuriose, ja drüber hinaus sogar das Albern-Geschmacklose, zeigt sich als Käthes eigentlichste Domäne. Die damalige Fiktion ist Wirklichkeit geworden, was Botho einst persiflierte, mit dem ist er nun verheiratet' ('Man ist nicht bloß ein einzelner Mensch'..., p.338). Lene has, of course, questioned such values at the time.
- (25) 'In *Irrungen, Wirrungen* he [Fontane] shows that to Botho and Lene their love represents the only true happiness which they can ever know, even though it is fleeting, hemmed in on every side and rarely free from anxiety. Through it, all that is natural and sincere within them finds expression, and in their response to each other they discover a freshness and a depth of feeling beside which the social forms are merely superficial. To Botho the intensity of what he has experienced is such that, as he looks back on it, he is hurt as with a cut from broken glass. Reality for him means a shallow marriage to a shallow wife, whose character is summed up in her ability to talk endlessly without saying anything of consequence, and for Lene it means marriage to a husband who represents down-to-earth affairs [...]'; see E.F.George 'Illusions and illusory values in Fontane's works', p.71.
- (26) Patricia Howe points out how 'the trip to Hankels Ablage is magnified through the text itself, through the peculiar ability of the text to represent time as space: thus the episode occupies three days in the novel's three-and-a-half years but three of its twenty-six chapters - that is, about 0.25% of historical time becomes 11.5% of textual space'. See 'Reality and Imagination in Fontane's *Irrungen, Wirrungen*', *GLL* 38, 1985, p.348.
- (27) Demetz points out that Fontane was not interested in descriptions of nature for their own sake. He quotes Fontane: 'Eine Sonne aufgehen oder untergehen, ein Mühlwasser über das Wehr fallen, einen Baum rauschen zu lassen, ist die billigste literarische Beschäftigung, die gedacht werden kann' (*Formen des Realismus...*, p.121). Demetz sums up succinctly: 'Fontane ist kein Dichter der Landschaft - aber er soll es auch gar nicht sein. Die Konvention der Form, in der er sein besonderes Talent glücklich verwirklicht, lieben den Menschen im Kreis mit anderen Menschen, aber außerhalb der grünenden Natur' (p.122). The focus of these scenes under discussion then, is even more important, for it is the *characters'* perception of nature which is of interest.
- (28) 'In allen anderen thematischen Zusammenhängen kann sich der Roman des Idylls als Darstellungsmittel bedienen, wenn der Erzähler es als ein Ensemble aus Raum, Zeit und Erlebnis von der Sehweise einer Figur abhängig macht.

Die Spannung zwischen einer totalen und einer reduzierten Weltsicht entspricht folglich der zwischen dem Erzähler und seiner Figur. Dadurch, daß die Figur das Idyll erleben läßt, indem sie sich gegen die von ihm gesetzte Umwelt (auch im gesellschafts-geschichtlichen Sinn) abgrenzt, gewinnt er gegenüber dem Leser die Möglichkeit, Idyll wertend darzustellen, dh. die Verselbständigung einer reduzierten Weltsicht als solche auch kenntlich zu machen'; see Cordula Kahrman: *Idyll im Roman: Theodor Fontane*, p.12. Critics have not always been so specific in distinguishing between narratorial and character viewpoint. Müller-Seidel, for instance, does not notice the undermining of the characters' viewpoint and by extension the image of Hankels Ablage as an idyll, until the arrival of the officers with their 'ladies'. It is this which adds an aura of the *demi-monde* to the location, is Müller-Seidel's implication, which, of course, it does, although it also emphasises the difference between the officers' relationships to their women and the relationship between Botho and Lene.

- (29) 'It is in the Fontainebleau episode that the art of the landscape as symbol and commentary reaches its high point. Ambiguity operates simultaneously on two levels. On the first, the notions of serenity and idyllic experience come into conflict with images of violence and cataclysm; on the second, we witness contradictory moral and intellectual judgments, as the political upheavals - which the protagonists try in vain to forget - intrude again in their urgent ubiquity and perfect insignificance.' See Victor Brombert, 'Idyll and Upheaval in L'Education sentimentale' in *The Hidden Reader, Stendhal, Balzac, Baudelaire, Flaubert*, pp.132-3. Of the forest in particular Brombert says: 'It is the ideal place of escapism. Yet it is also the setting for a fake enchantment, and ultimately it provokes renewed anguish' (p.133). Brombert emphasises how the gentle eroticism of the description of vegetation soon develops to the point of urgency, even brutality. 'Imperceptible at first, and then with all the evidence of a revelation the tone has shifted from gentleness to violence' (p.134). Flaubert is also making a comment about historical and temporal events. The forest becomes the mirror of revolutionary Paris - implying the futility of revolution through the transposition of upheaval into ageless and unmoving rocks and trees.

CONCLUDING COMMENTS

The issues which have been discussed in this thesis are central to an understanding of the characters in the major novels by Fontane and Flaubert. Limited clarity of insight and inauthenticity of experience lie at the root of the characters' relationship to their worlds and to the nature of their own emotions. Moreover, much of the tension and dramatic thrust of the novels depends on the questions which arise from the theme of inwardness, such as the struggle between the public and private sphere, for example.

Analysis of the depiction of the characters' relationship to their inner selves has allowed us to draw various conclusions about the manner in which Fontane and Flaubert portray their characters. It has become clear, for instance, that the protagonists' introspection is fluctuating and unstable. This is particularly true of the Fontane characters. Schach, Botho, Effi and Innstetten all display an initial period of insight into the various situations in which they find themselves. This insight is extremely critical in that the characters deem the general values of society which surround them to be prejudiced and inimical to the happiness of the individual. Thus Botho feels that true happiness for him would lie in a future with Lene, a future that is socially impossible; Innstetten feels that, if not a happy, then an acceptable life would exist if he buried his knowledge of his wife's past infidelity or kept knowledge of it within the privacy of the marriage; Schach identifies the gossip of society as malicious and unfair. They all realise that the involvement of what they see as the outside world will destroy possibilities of individual fulfilment and happiness. Such a realisation puts these characters on a path towards enlightenment, in that the perception that social values are inimical to the individual's happiness is but one step away from rejecting those values in favour of an alternative value system which will guarantee the individual's happiness. Effi seems to go one stage further in that her criticism of social *mores*

becomes quite vitriolic. She is, of course, more directly a victim of such a value system than either Botho or Innstetten. However, all these characters, instead of reaching sustained critical insight, allow their criticism to fade, eventually reasserting the primacy and importance of the very values that they have so recently criticised. Insight becomes blunted as criticism and modulates into conformism.

Flaubert's characters, by contrast, do not seem to have such a period of critical reflectivity at all. They, too, are faced with moments of crisis when the world around them loses meaning. However, it is noticeable that in place of the introspection of the Fontane characters, there is a lacuna in the text as the character's voice falls silent. There is little evidence of an inner intellectual debate at this moment of crisis. Flaubert's characters seem to be prevented by a wall of inarticulacy from dealing with issues of inwardness and the self. Instead of an inner debate about the crisis, the text focuses on the physical reaction of the characters. Emma faints when a baby girl is born; when Rodolphe rejects her request for money, the text describes her mental breakdown.

Even if there does not seem to be much common ground here in the style of Fontane's and Flaubert's characters' self-scrutiny, the manner in which the characters deal with the image of the self has provided material for fruitful comparison. The investigation of the Fontane characters' reaction to crises has shown that there is a manipulation of the conception of the self during this period of intense inner debate. Moreover, Flaubert's characters also clearly indulge in the creation of a self-image which is highly distorted. The investigation of the role-models and ideologies which underpin the characters' self-conception allows a clearer understanding of the mechanisms of such manipulation.

Both Emma and Frédéric are prey to the influences of a set of values which

originate from an imperfectly absorbed understanding of Romantic values. In Part One extracts from the novels highlight the proliferation of clichés with which the characters endow their vision of the outside world, and, by extension, the conception they have of themselves. Emma particularly feels the need to fill her own life with the transports of ecstasy that she reads about in sentimental novels. The values thus absorbed come to the fore in the sphere of love; both Emma and Frédéric clearly see themselves as Romantic lovers, and they attempt to project similar images onto the people with whom they fall in love. These images are clearly faulty and result in the failure of each emotional attachment. A clichéd manipulation of role-models is also seen in various other spheres. Emma imagines herself as an ideal mother, virtuous wife, religious devotee; Frédéric as businessman, painter and politician. Each of these self-conceptions proves to be as delusory as in the sphere of Romantic love.

If the values displayed by Flaubert's characters are inherited from a vague Romantic background, then the system of values to which Fontane's characters adhere derives from the social environment in which they exist. Manipulation of values and ideals is clearly visible and is responsible for the loss of clarity and insight. Fontane in effect calls into question the whole notion of the individual as an entity separate from society. The private sphere is indoctrinated and defined by its allegiance to the values espoused by the corporate body.

The consequences of such internalisation, whether Romantic or social in origin, impinge on all the characters, and particularly on their relationship to experience and emotion. The protagonists in the major novels of Fontane and Flaubert express a deeply-rooted dissatisfaction with their experiences of their own lives; a feeling that their lives have not lived up to expectation and that their experiences have somehow been lacking. In this realm of emotional or experiential fulfilment the characters all seem, to a lesser or greater extent, to characterise their own

lives as failures.

This issue of inauthenticity can be seen to have a bearing on broader themes that are often raised in discussion of these two authors. By way of conclusion I want to suggest how these themes are pertinent to any assessment particularly of Fontane's importance as an author of European stature. Because Flaubert's reputation already places him firmly in the canon of great European novelists these final comments focus more particularly on Fontane. They are not intended as a full discussion of such an evaluation, rather the intention is to indicate further possible avenues of inquiry.

Fontane is often seen as the (largely half-hearted) apologist for the society he saw around him; whereas Flaubert is much less conciliatory. Clearly, Emma's search for emotional authenticity is portrayed very forcefully in **Madame Bovary**; after all, it is this quest that gives the novel its dramatic drive. As we have seen, when one superstructure of expectation collapses, another takes its place almost immediately, and the reader witnesses Emma make the same assumptions and mistakes in a different context. This repeated collapse and resurrection of expectation is very visible within the text. It is taken to extremes in **L'Éducation sentimentale** in which this process is concentrated largely on Frédéric's obsession with one figure, Mme Arnoux. Flaubert's characters, especially Emma, strive more urgently, fail more radically, their dissatisfaction, again especially Emma's, is more devastating than is the case with counterparts in Fontane's novels. However, although Emma fails in her rebellion against society and Frédéric fails to be successful in his society, there is a sense that Flaubert has a sneaking admiration for his protagonists. Emma's thoughts might be a string of clichés, and yet her dislike of her stultifying environment is something she shares with her creator. Flaubert, of course, said famously during the trial: "Madame Bovary, c'est moi", perhaps with this common ground in mind. Even Frédéric, who is a

much weaker character than Emma, is still seen more positively than the society that surrounds him. The implication is that even such a cankered sensibility as his is viewed in a more positive light than characters, such as Dambreuse or Sénécal, who are socially aligned, more conformist. Frédéric fails, and is pathetic, but he does not sell his soul to the times.

In Fontane's novels there is also affection for the characters; but the sense of a struggle against society is more muted. Fontane's novels are studies in conformism. Even so, the characters' eventual dissatisfaction with experience and emotions, whether they be emotions of passion, guilt, grief, revenge and so on, reminds us of Emma and Frédéric. However, in contrast to Flaubert's novels, the search for intensity of experience is not so dramatic. We do not witness a quest for 'great passion', as we do with Emma or Frédéric, rather the characters themselves look back over the experiences of their lives with a tinge of regret (Botho and Effi), or with more bitter disappointment (Innstetten). Schach commits suicide but with none of Emma Bovary's drama. It is this retrospective and resigned judgment that gives Fontane's novels their melancholic flavour; and this melancholia and apparent abdication of the possibility of any other form of action is often represented as an implicit authorial acceptance of society as it is.

To read Fontane's novels in this way is to perceive only part of their stature. Contrast with Flaubert does, of course, highlight the fact that Fontane's critique of society around him is less forthright. However, all of Fontane's characters discussed above are critical, at some stage, of the world in which they find themselves, and, although the outward criticism of society soon fades, each character is acutely conscious of the feeling of inauthenticity which pervades experience of every kind. This sense of lack does not fade, and when each novel is considered as a whole the origins of the inauthenticity sensed by the characters in Fontane's novels, namely their internalisation of social values, is ultimately held

up for criticism. Fontane's style, of course, precludes him from making an overt critical statement to such an effect; it is for each individual reader to read the signs. In this context we might finally remember the last images the reader gains of three Fontane characters. Botho implies a certain amount of regret and self-criticism in his (only half-) humorous contrast of himself with Gideon Francke at the end of *Irrungen, Wirrungen*; Effi, only in her early twenties as she dies, characterises her life's experiences in terms of how approximate ('beinah') they have seemed. Perhaps the most damning indictment of society, however, comes from Innstetten, who, of all Fontane's characters, feels the implications of inauthenticity the most. Virtually his last words in the novel derive, of course, from his own individual case; but they are also an indictment of society as a whole: 'Mein Leben ist verpfuscht'. Fontane's understated mode harbours devastating implications. There is nothing harmless about his fiction; and even his frequently invoked understanding of 'resignation' can, on closer inspection, prove to be profoundly unsettling.

Particularly when one explores the issue of inauthenticity, the differences between the two writers become powerfully manifest. Above all in *Madame Bovary* there is a clear thematics that pits the longing for excitement and fulfilment against the sheer banality of social experience. The frontiers are clear, the conflict is savage. In Fontane the emotional temperature is lower; frontiers are elided rather than asserted. Yet the unassertive, penumbral quality of Fontane's handling of issues to do with the inner life of his characters is part and parcel of his resolute thoughtfulness and perception.

Yet it would be inappropriate for me to end this thesis by praising one writer at the expense of the other. In their different ways, both Fontane and Flaubert come to sombre conclusions about the lives of men and women in the societies which they describe so powerfully in their fiction. They both probe the inner life of

their characters with tact and astringency, and they illuminate the inroads made into that inner life by the social world. The conclusions they reach may in many ways be dispiriting. But the quality of the illumination they provide is nevertheless pure delight.

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