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THE FUNCTION OF SELF-AWARENESS IN SELECTED
NOVELLEN BY THEODOR STORM

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ABSTRACT

This thesis is based on the observation that there is a significant degree of self-awareness in Theodor Storm's Novellen, that is to say that there is within them a constant emphasis on and awareness of methods of representation and representations. The thesis provides a detailed analysis of the function of such self-awareness in five of Storm's Novellen which form a broad chronological cross-section of his work, namely *Späte Rosen*, *Im Schloß*, *Viola tricolor*, *Renate* and *Ein Doppelgänger*. The function of the dimension of self-awareness present in these Novellen is, it is posited, that of highlighting the point that identity and meaning are materially constructed by foregrounding the process of contextualisation by which this occurs. Identity and meaning, it is argued, are not given, fixed or autonomous, but are the product of materially constructed context and are consequently provisional and relative thereto. Thus the thrust of the self-awareness in the Novellen analysed is towards the undermining of an idealist perspective according to which identity and meaning may be given and fixed independently of material context and towards the deconstruction of liberal humanist conceptions of character and personality with the essentialism that these imply. In conclusion it is argued that the articulation made by the dimension of self-awareness in the Novellen, whilst not a conscious one on Storm's part, is both culturally and historically specific to the period during which the Novellen were written. This was a period in which there was a shift, in the wake of the failed liberal revolution of 1848-9, from idealism to materialism as the dominant mode of awareness in Germany.

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INTRODUCTION

The concept of mimesis in literary criticism may be traced back as far as Plato and Aristotle. Both Plato in *The Republic* and Aristotle in his *Poetics* regard poetry as an imitation of human life, as mimetic. Plato, working within an idealist framework advances the view in Book Ten of *The Republic* that works of artistic creation mirror life and are twice removed from the truth. He posits a realm of essential Forms or ideas which are eternal and unchanging and constitute what is ultimately real and true. The physical world is an imperfect copy of this realm of Forms and lies at one remove from it. Works of artistic creation, those of both painters and poets, lie at two removes from the realm of Forms. They are imitations of a physical world which is itself an imitation and which has only a secondary reality. Thus, concludes Plato:

“The art of representation is....a long way removed from truth, and it is able to reproduce everything because it has little grasp of anything, and that little is of a mere phenomenal appearance.” ¹

Aristotle too regards works of artistic creation as mimetic; as imitative. In his *Poetics*, Aristotle states: “Epic poetry and Tragedy, also comedy, the Dithyramb, and most of the music performed on the flute and the lyre are all, in a collective sense, Imitations.” ² The objects of imitation are natural phenomena for Aristotle states that “the objects the imitators represent are persons engaged in action” ³ and he further mentions as examples of objects of imitation animals and corpses:

“the forms of those things that are distressful to see in reality - for example, the basest animals and corpses - we contemplate with pleasure when we find them represented with perfect realism in

¹ Plato (1987) *The Republic* (London: Penguin) (trans. Lee, D.) p. 426.

² Aristotle (1982) *Poetics* (New York: W.W. Norton and Company) (trans. Hutton, J.) p. 45.

³ *ibid.* p. 46.

images.”⁴

Plato's conceptual framework means that he regards mimesis as basically negative and artistic creations as dubious. Melburg puts it thus: “The poor morality of art can then be derived from its mimetic curse: art sticks and has to stick, to the deceptive knowledge of the senses...”⁵ Plato's view of artistic creation in *The Republic* suggests that the mimetic artist tells lies, deceiving people with what are false images of life because they are twice removed from the realm of essential Forms. The poet thus imitates numerous subjects without his having any real knowledge of them. However, in his *Poetics* Aristotle, as Abrams explains, “...has shorn away the other world of criterion-Ideas.”⁶ which Plato posited. Thus whilst both Plato and Aristotle regard works of art as mimetic, for Aristotle mimesis, the referentiality of a work of artistic creation to the subject-matter it imitates, is positive in nature. The knowledge which it provides is not unreliable in the way that it is in Plato. Abrams makes the point that after Aristotle, over the years, the concept of mimesis came to include imitation of “human character, or thought, or even inanimate things.”⁷ Its scope was thus widened.

One of the most influential modern works dealing with the concept of mimesis must surely be Auerbach's *Mimesis: The Representation of Reality in Western Literature*. Auerbach's study traces the practice of mimesis over the ages from the time of Homer and the *Odyssey* to Virginia Woolf's *To the Lighthouse*, which dates from 1927. Prendergast gives a neat encapsulation of Auerbach's treatment of the concept of mimesis stating that his aim was :

“to plot the vast panorama of its changing embodiments over a period of three thousand years...broadly as a form of literary and

⁴ Aristotle op.cit. p. 47.

⁵ Melberg, A. (1995) *Theories of Mimesis* (Cambridge: Cambridge University Press) p. 11.

⁶ Abrams, M.H. (1953) *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Oxford University Press) p. 9.

⁷ *ibid.* p. 11.

cultural history centred on changing relations between different levels of style.”⁸

As such Auerbach's study lacks an epistemological dimension and he treats reality as something which does objectively exist and which may be represented in works of literature through the medium of language.⁹ For Auerbach, language is something which is capable of rendering the truth about reality - something which may be transparent and through which the reader may attain an immediate perception of the world.¹⁰

Hutcheon argues that Auerbach “writes from the implied stance that nineteenth-century French realism is the true modern ‘realism’...”¹¹ thus suggesting that he regards it as the paradigm for realism. This impression is underscored by Auerbach's comment that “...Balzac...together with Stendhal, can be regarded as the creator of modern realism.”¹² From the epilogue to his study it is evident that he also regards French nineteenth-century realism as the culmination of the development of mimesis.¹³

It is, in fact, to nineteenth-century realism in general that what Hutcheon calls “mimesis of product”¹⁴ is most closely linked. This is the idea that a work of literature represents an empirical reality truthfully and transparently and that “the reader is required to identify the products being imitated - characters, actions, settings - and recognise their similarity to those in empirical reality, in order to

⁸ Prendergast, C. (1986) *The Order of Mimesis: Balzac, Stendhal, Nerval, Flaubert* (Cambridge: Cambridge University Press) p. 212.

⁹ See Auerbach, E. (1957) *Mimesis: The Representation of Reality in Western Literature* (New York: Doubleday Anchor) p. 301 where he states:

“In our study we are looking for representations of everyday life in which that life is treated seriously, in terms of its human and social problems or even of its tragic complications.”

¹⁰ See *ibid.* p. 417 where Auerbach refers to the truthfulness of Balzac's representations of the milieux with which he dealt.

¹¹ Hutcheon, L. (1980) *Narcissistic Narrative: The Metafictional Paradox* (Ontario: Wilfrid Laurier University Press) p. 44.

¹² Auerbach, E. *op. cit.* p. 413.

¹³ *ibid.* p. 554.

¹⁴ Hutcheon, L. *op. cit.* p. 38.

validate their literary worth.”¹⁵

It is traditionally felt that nineteenth-century realism is that which is most strictly mimetic in the sense of faithfully representing a given, extra-literary reality. Nash provides a useful outline of the ideas traditionally regarded as underlying nineteenth-century realism. Particularly important was the idea that :

“there is a positively determinable world - which we can call that of ‘actuality’ - external to the work of fiction, and which it’s the fundamental responsibility of fiction to represent ‘as it is’ or ‘has been’.”¹⁶

Also significant was the idea that a truthful description of this world depended on its being comprehensively represented in fiction. Much importance was attached to detail in description generally and even the lower classes were considered to be fit subjects for literature. There was believed to be some coherent system of rules which govern and order the world and give it meaning and it was felt that the writer should strive to represent the empirically verifiable phenomena of this external world as objectively as possible “with the minimal visible intervention on the part of the ‘teller’ ”.¹⁷ Underlying the realist mode of prose fiction, furthermore, is the premise that the narrative should create in the reader whilst he is reading the illusion of an objectively existing world which corresponds to his own. He must be convinced that what is presented in the fiction is a world he could enter into or as Alter puts it :

“Mimesis is a way of eliciting in the mind of the reader - through complex chains of verbal indicators - the illusion of persons, places, situations, events and institutions convincingly like the ones we encounter outside the sphere of reading.”¹⁸

¹⁵ Hutcheon, L. op. cit. p. 38.

¹⁶ Nash, C. (1993) *World Postmodern Fiction - A Guide* (London: Longman) p. 8.

¹⁷ *ibid.* p. 9.

¹⁸ Alter, R. (1978) Mimesis and the Motive for Fiction *Tri Quarterly* 42, Spring, p. 238.

The language of nineteenth-century realism is, moreover, traditionally regarded as being transparent: language which the reader is able to look through to gain an immediate perception of an objective reality. In addition, nineteenth-century realist fiction is also regarded as being declarative - as conveying some sort of truth about an objective reality and about human life. Nash points out that nineteenth-century Realist fiction purports to reveal “the truth...of human nature”.¹⁹ The idea of an essential human nature, one which is innate and pre-social, is a premise of this fiction which centres on the “relation between individuals and society”²⁰ and “presents characters in the terms of liberal humanism...”.²¹ As such there is emphasis on the characters’ “individual liberty”²² as well as on their self-development.

However, since the 1960s, there has been a general trend to self-reflexiveness in virtually all disciplines. Suleiman mentions those of sociology, history, linguistics, psychology, anthropology, rhetoric, aesthetics and philosophy²³ whilst Lawson²⁴ adds the discipline of science to the list. As Suleiman puts it:

“The recent evolution of all these disciplines has been toward self-reflexiveness - questioning and making explicit the assumptions that ground the methods of the discipline, and concurrently the investigator’s role in delimiting or even in constituting the object of study.”²⁵

¹⁹ Nash, C. op. cit. p. 13.

²⁰ Williams, R. Realism and the Contemporary Novel In: Lodge, D. (ed.) (1972) *20th Century Literary Criticism: A Reader* (London: Longman) p. 584.

²¹ Waugh, P. (1988) *Metafiction: The Theory and Practice of Self-conscious Fiction* (London, New York: Routledge) p. 128.

²² Cox, C.B. (1963) *The Free Spirit: A Study of Liberal Humanism in the Works of George Eliot, Henry James, E.M. Forster, Virginia Woolf, Angus Wilson* (London: Oxford University Press) p. 1.

²³ Suleiman, S.R. Varieties of Audience-oriented Criticism In: Suleiman, S.R. and Crosman, I. (eds.) (1980) *The Reader in the Text: Essays on Audience and Interpretation* (New Jersey, Surrey: Princeton University Press) p.4.

²⁴ Lawson, H. (1985) *Reflexivity: the Post-modern Predicament* (London: Hutchinson and Company) p. 9.

²⁵ Suleiman, S.R. op. cit. p.4.

In the case of literary theory, the movement towards self-reflexivity began with Structuralism, the theory of literary criticism particularly prominent in the 1960s, and continued with Post-Structuralism. One of the key consequences of the contemporary literary theory of the 1960s onwards has been more radically to question language and texts being seen in terms of mimesis. It presents a challenge to the view that there is some sort of natural given correspondence between words and things and that language reflects or represents a given reality. Drawing on the work of Saussure, Structuralism focussed on the materiality of the text, on language itself as an entity. Words were no longer units which were felt to correspond more or less unproblematically and directly to given aspects of “reality”. They were now signs consisting of signifier and signified. The signified (or “meaning” component) of the sign was dependent not on any relation between words and things (which Saussure called “referents” and bracketed off from his analyses). It was dependent on the differences (marked off by signifiers) between signs and signs were governed by the objective and impersonal linguistic system Saussure called *langue*. This system of *langue* preceded and made possible *parole*: speech acts. Structuralist theories thus highlighted the constructed nature of meaning and challenged the critical theories which had existed until then most of which had a humanist base and:

‘...presupposed a view of language as something capable of *grasping* reality. Language had been thought of as a reflection of either the writer’s mind or the world as seen by the writer...However...the Saussurean perspective draws attention to the pre-existence of language...Instead of saying that an author’s language reflects reality, the structuralists argue that the structure of language produces “reality”.’²⁶

²⁶ Selden, R. and Widdowson, P. (1993) *A Reader’s Guide to Contemporary Literary Theory* (Hemel Hempstead: Harvester Wheatsheaf) p. 121.

The major contribution of Structuralism to literary theory is the understanding that language can no longer be regarded simply as a basically passive reflector of a given “reality”, but is actively involved in constructing meaning and reality, a reality which can only be known through language and not in any unmediated way. Structuralism thus highlights the self-referentiality of language, the way in which it is unable to directly articulate a reality other than itself. However, Structuralism focusses on *langue*: when looking at a text, it concentrates on isolating: “...The underlying set of laws by which...signs are combined into meanings.”²⁷ These are deep laws which are considered to be universal and inherent within a collective human mind and thus, paradoxically, this meta-structural level of enquiry entails the risk of ignoring the materiality of the text for:

‘...all “surface” features of the work could be reduced to an “essence”, a single central meaning which informed all the work’s aspects, and this essence was no longer the writer’s soul or the Holy Spirit, but the “deep structure” itself.’²⁸

In subordinating *parole*: what individuals actually say (or, in the context of literature, specific combinations and interrelations within an individual text), it follows that Structuralism fails to consider language as relating to a signifying context which relates to known areas of human experience. It fails to take account of “the practical conditions in which the language operates.”²⁹

In order to isolate and study the objective system of *langue*, Structuralism brackets off the referent with the consequence that when looking at texts it produces descriptions of the underlying system of rules, but does not relate the text to external reality in any way: neither to the author nor the reader nor the world. The material reality outside discourse to which materialist thought

²⁷ Eagleton, T. (1983) *Literary Theory: An Introduction* (Oxford: Basil Blackwell) p. 97.

²⁸ *ibid.* p. 112.

²⁹ *ibid.* p. 114.

subscribes as being, in the last instance, determining, has no place in the Structuralist scheme of things in which *langue* is regarded as standing outside and above language and the material world and as the ultimate centre or origin which establishes meaning.

Post-Structuralism rejects the idea of any sort of structure or system (including *langue*) as an ultimate centre or origin which establishes meaning. It regards the descriptions of *langue* as linguistic constructions which are themselves constructed in the process of analysis. Post-Structuralism highlights the fundamental instability of language in which a particular signifier cannot be firmly joined to a particular signified to make up a unit as the meaning-producing process of difference identified by Saussure (and felt under Structuralism to be regulated by *langue*) is a potentially endless one and each sign consists of a potentially endless web of differences. As Eagleton puts it: “Saussure’s *langue* suggests a *delimited* structure of meaning; but where in language *do* you draw the line?” ³⁰ and Selden and Widdowson neatly articulate the fundamental instability of the sign as follows: ‘The sign is not so much a unit with two sides as a momentary “fix” between two moving layers.’ ³¹

Post-Structuralism contains the idea that meaning depends on linguistic context. However, taken to its extreme, as it has been by deconstructionists, Post-Structuralism implies that no meaning, reality or truth may be established at all. Meaning is endlessly deferred and becomes elusive and, as any centre or origin which purports to give other signs their meanings (ie. God, *langue*) itself consists of an endless web of differences, there is nothing to guarantee what meaning, truth or reality is. At this extreme level, a literary text becomes radically self-referential. It is something which self-constructs meaning which is endlessly deferred within it and is therefore not really meaning at all. Furthermore, it does not relate to any sort of extra-textual reality in any way as reality becomes

³⁰ Eagleton, T. op. cit. p. 127.

³¹ Selden, R. and Widdowson, P. op. cit. p. 126.

nothing but text which is ultimately meaningless and devoid of truth.

Given the preoccupation of contemporary literary theory with self-reflexiveness, it is not surprising that there has been a corresponding preoccupation in recent modern literature with the same concern. Alter attributes the emphasis on reflexivity in recent literature to the interest that modern culture has in gaining as much knowledge as possible about the way in which it works and of what composes it. He expresses it thus:

“Our culture, a kind of Faust at the mirror of Narcissus is more and more driven to uncover the roots of what it lives with most basically - language and its origins, human sexuality, the workings of the psyche, the inherited structures of the mind, the underlying patterns of social organisation, the sources of value and belief and, of course, the nature of art.”³²

Alter, commenting on “the whole reflexive tendency in contemporary fiction”³³, draws attention to the parallel between what has been happening in fiction with regard to increased reflexivity and the increased reflexivity to be found in cinema where the films of directors such as Godard, Resnais, Antonioni and Fellini have dealt with the processes involved in film-making. Self-reflexivity is a feature of the works of a number of modern writers such as Claude Mauriac, John Fowles, Samuel Beckett, John Barth, Kurt Vonnegut, Iris Murdoch, Vladimir Nabokov and J.L. Borges, to name but a few. Their writing goes by the general name of metafiction, a term which, as Waugh points out³⁴, was first used by William H. Gass, an American critic who was himself the author of self-reflexive works. It is a term which has since become generally used by many of the critics who, in the light of the general trend towards self-reflexivity have turned their attention to this

³² Alter, R. (1975) *The Self-conscious Moment: Reflections on the Aftermath of Modernism* *Tri Quarterly* 33, Spring, p. 210.

³³ *ibid.* p. 210.

³⁴ Waugh, P. *op. cit.* p. 2.

phenomenon and its predominance in many modern literary texts written since the 1960s.

The term *metafiction* refers to fiction about fiction, fiction which is self-reflexive in that, as Hutcheon puts it, it “includes within itself a commentary on its own narrative and/or linguistic identity.”³⁵ Within these texts is articulated a very obvious concern with the processes involved in making fictions.

As well as the term metafiction there are other terms which have also been used by critics to describe writing which is self-reflexive. Kellman uses the term “the self-begetting novel” which he defines as one which:

“projects the illusion of art creating itself....an account, usually first-person, of the development of a character to the point at which he is able to take up his pen and compose the novel we have just finished reading.”³⁶

Waugh makes the point³⁷ that the focus of Kellman’s term is not on the idea of fictionality (as in metafiction), but on the narrator’s evolution, on the idea of consciousness. In this sense it is distinct from metafiction.

Scholes uses the term *experimental fabulation*³⁸ to refer to self-reflexive writing. In his earlier work *The Fabulators*, Scholes describes fabulation as follows:

“Fabulation then means a return to a more verbal kind of fiction. It also means a return to a more fictional kind. By this I mean a less realistic and more artistic kind of narrative: more shapely....”³⁹

Waugh correctly points out that despite the differing emphases of the various terms used with regard to self-reflexive writing: “All, like ‘metafiction’, imply a

³⁵ Hutcheon, L. op. cit. p. 1.

³⁶ Kellman, S.G. (1976) The Fiction of Self-begetting *Modern Languages Notes* 91, December, p. 1245.

³⁷ Waugh, P. op. cit. p. 14.

³⁸ Scholes, R. (1979) *Fabulation and Metafiction* (Urbana, Chicago, London: University of Illinois Press) p. 4.

³⁹ Scholes, R. (1967) *The Fabulators* (New York: Oxford University Press) p. 12.

fiction that self-consciously reflects upon its own structure as language; all offer different perspectives on the same process.”⁴⁰ *Metafiction*, however, appears to be the most generally accepted term used to refer to the modern self-reflexive texts dating from the ‘60s onwards.

Modern literary theory highlights the self-referentiality of language and the mediated and constructed nature of reality. These are also some of the core concerns of modern metafictional writers. With their “extreme self-consciousness about language, literary form and the act of writing fictions”⁴¹ these writers draw their readers’ attention to the point that their works are basically creations composed of words and are not a copying of some other type of objective reality. They are concerned to expose the fallacy of the idea that language may be transparent and may passively mirror an objective world which is coherent and meaningful. This is an idea associated with the mimesis of nineteenth-century realism - that of the referential illusion of realist writing. Metafictional writers, for example, often parody the stylistic and structural conventions associated with realism. They thus destroy the referential illusion by drawing attention to the fictionality and self-referentiality of the text and expose the conventions as outmoded, automatised and unsuitable for conveying the concerns of contemporary writers. Although the stress in definitions of parody is, as Hutcheon points out⁴², often placed on its destructive effect, both Hutcheon⁴³ and Waugh⁴⁴ focus on the views of the Russian Formalists regarding parody, views of parody which are positive and not negative. According to the Russian Formalists parody of literary conventions which had become outmoded and automatised was a way of defamiliarising them so as to

⁴⁰ Waugh, P. op. cit. pp. 13-14.

⁴¹ *ibid.* p. 1.

⁴² Hutcheon, L. (1978) Parody without Ridicule: Observations on Modern Literary Parody *Canadian Review of Comparative Literature* 5, No. 2, p. 202.

⁴³ *ibid.* pp. 209-210.

⁴⁴ Waugh, P. op. cit. p. 65.

effect a positive renewal of literature. Such defamiliarisation may lead to new and more historically relevant forms of writing.

Parody in modern metafictional writing reveals the way in which formal or structural literary conventions are historically provisional. This is because parody of an earlier genre or work of literature reveals the way in which their conventions are tied to a particular moment in history and to a particular view of the world through their use in a work of literature tied to the historical present in which the social and literary norms are different. Implicit is the idea that if these formal or structural literary conventions are historically provisional then so is the ideology or reality which they express. There is thus no such thing as a fixed, objective reality.

The way in which modern metafictional writing focusses on its own processes of construction means that the reader is made very aware of the fact that language constructs its own fictive reality. Hutcheon refers ⁴⁵ to various techniques such as puns and anagrams which are used by modern metafictional writers in texts which employ “overt linguistic narcissicism”. ⁴⁶ These techniques alert the reader to the fact that the text he is reading is composed of words; words which are creative. She gives as an example of punning an excerpt from Barth’s work *Autobiography*: ‘ “I must compose myself. Look, I’m writing. No, listen, I’m nothing but talk.” ’ ⁴⁷ In overtly linguistically narcissistic works, the creation of a fictional reality through a build-up of fictive referents is made a theme of the work, thus making the point that language is not transparent and does not passively reflect an objective empirical reality.

Allegory is another technique used by metafictional writers as a way of expressing their concerns and this comes within Hutcheon’s category of overt

⁴⁵ Hutcheon, L. (1980) op. cit. p. 101.

⁴⁶ ibid. p. 29.

⁴⁷ ibid. p. 101.

diegetic narcissism ⁴⁸ where narrative concerns are thematised. A good example of such an allegory is Barth's *Giles Goat-Boy*. Christensen describes the protagonist George's life-story as "an allegory of the origin and development of fiction and the function and value of literature." ⁴⁹ In *Giles Goat-Boy*, George's mother reads to him the story of *The Three Brothers Gruff* and so greatly does George identify with the story his mother reads him, that he actually eats the pages of the book and what is represented here, according to Christensen, is the way in which this older story becomes part of the present one. As the text progresses, George comes to absorb the whole of literary history and, therefore, feels Christensen, George symbolises this particular novel *Giles Goat-Boy*, a novel which does not exist independently, but is a constructed entity founded on earlier texts. It thus has meaning only in the context of all these other texts. George's search to try and find out who he really is is an allegory of a search to find out what fiction means and of what reference it is and, of course these are recurrent preoccupations of metafiction. George's final view of the universe is of " 'difference in unity' " ⁵⁰ - a universe which is simultaneously a whole and diverse. Indeed, such plurality is highlighted by metafiction in general. What is expressed allegorically here, Christensen feels, is Barth's view that: "the function of literature is to find a pattern in the chaos of opposites, to impart a sense of meaning to an apparently meaningless world." ⁵¹

Just as extreme Post-Structuralism emphasised language's ultimate impotence in establishing meaning, so some modern metafictional novels may draw the reader's attention to the ultimate inability of a literary work to establish any definitive meaning. This contrasts with the illusion of closure purveyed by realist texts. All things and occurrences only have meaning in the context of

⁴⁸ See Hutcheon (1980) op. cit. p. 28.

⁴⁹ Christensen, I. (1981) *The Meaning of Metafiction: A Critical Study of Selected Novels by Sterne, Nabokov, Barth and Beckett* (Bergen, Oslo, Tromsø: Universitetsforlaget) p. 93.

⁵⁰ Cited in Christensen, I. ibid. p. 85.

⁵¹ ibid. p. 88.

either some larger or smaller space or some previous or later time respectively. It is impossible to establish any definitive meaning because, as Nash puts it: "...within each inner story there must remain a story yet to be told..." ⁵² and thus: "...every class of experience - every box into which we put experience - is spurious, its own 'definition' being incomplete." ⁵³ One means of expressing this sense of the ultimate inability of a literary work to establish any definitive meaning is through the use of the *mise en abyme*, a process of reflection in the literary work. Dallenbach defines the *mise en abyme* as follows: "...a *mise en abyme* is any internal mirror that reflects the whole of the narrative by simple, repeated or 'specious' (or paradoxical) duplication." ⁵⁴

An example of simple duplication would be a work in which there is a story within the story or one in which their own fictitious lives are read about by the characters as in Calvino's *Se una notte d'inverno un viaggiatore*. Nash gives as an example of a *mise en abyme* "Barth's nine-tiered sets of tellings-within-tellings in *Menelaiad*" ⁵⁵ and this would probably fall into Dallenbach's category of repeated duplication. An example of paradoxical duplication which Dallenbach mentions ⁵⁶ is that of Gide's *Les Faux-Monnayeurs* in which Gide's own novel and the character Edouard's diary are paradoxically related. The title and subject of both is the same, as are their aesthetic axioms, and thus they tend to merge and the differences between them tend to become blurred. Their authors tend to be confused one with the other and the concept of identity as a result becomes ambiguous. As Dallenbach puts it:

"...the spy-mirror has less the role of integrating an 'external' reality into the novel than of abolishing the opposition between within and

⁵² Nash, C. op. cit. p.194.

⁵³ *ibid.* p. 194.

⁵⁴ Dallenbach, L. (1989) *The Mirror in the Text* (Cambridge: Polity Press) (trans. Whitely, J. and Hughes, E.) p. 36.

⁵⁵ Nash, C. op. cit. p. 194.

⁵⁶ Dallenbach, L. op. cit. p. 36.

without, or rather achieving a sort of oscillation between them: a reversibility.”⁵⁷

The use of the *mise en abyme* in modern metafictional texts may draw the reader's attention to the way in which the idea of closure or completeness is artificial since every tale or experience is contained within something else (some other organising frame). Metafictional novels which analyse and highlight framing make one aware of the fact that literary works and historical experience are in no way random, unmediated or independent of language, but are contingent and mediated, for, as Waugh points out⁵⁸, both literary works and life are produced through frames and the terminus of one frame and the beginning of another cannot be perceived. A core concern of metafiction is the perception that there is, in fact, no simple dividing line between reality and fiction. Reality is fictional in the sense that it, like fiction, is constructed by language. As Waugh puts it: “In showing us how literary fiction creates its imaginary worlds, metafiction helps us to understand how the reality we live day by day is similarly constructed, similarly ‘written’.”⁵⁹

Modern metafictional novels draw the reader into the text. Modern metafictional writing, as Hutcheon points out⁶⁰, forces the reader himself to become actively involved in its creation: to involve his imagination, intellect and emotions in it, just as the writer has been actively involved in its creation. The reader of these modern metafictional texts is not able to simply passively consume them - his reading activity must be dynamic and creative and he is made aware of these aspects of it.

By contrast, nineteenth-century realist novels and the modern popular novels which have adopted realist conventions are generally regarded as

⁵⁷ Dallenbach, L. op. cit. p. 36.

⁵⁸ Waugh, P. op. cit. p. 29.

⁵⁹ *ibid.* p. 18.

⁶⁰ Hutcheon, P. (1980) op. cit. p. 30.

promoting a rather unreflective, passive mode of reading, one in which the reader is not made aware of the process of construction involved in his creation of the fictive universe. The reader is encouraged to build up a reality which is, in fact, illusory and fictional. However, as far as he is concerned, it seems real and probable. In these texts “the verbal structure of narration is veiled in order to make the passage from fiction to referential illusion as easy as possible.”⁶¹ In modern metafictional texts the reverse is true. They force the reader to read critically for, in order to derive any meaning, albeit provisional and constructed, from the text he must involve himself in the creation of the text’s fictional universe. Yet, paradoxically, the reader is also compelled to admit, whilst in the act of creation, that what he is building up is, in fact, artificial, due to the text’s baring of its own fiction-making processes. It is this that Hutcheon has referred to as “the metafictional paradox”.⁶² As far as modern metafictional texts are concerned, the reader is not only forced to participate in the creation of the fiction, but is also simultaneously made aware that this is what he is doing and that language operates in such a way as to construct and create.

These texts are often difficult, challenging and disturbing to read as they do not allow the reader to engage in the comfortable sort of reading which realistic texts are held to promote - a way of reading in which the reader becomes submerged in a well-ordered and coherent fictional universe which he is encouraged to see as part of an objective reality existing outside the text. However, these are works which encourage a more active approach to the text itself and a more active way of reading. They compel the reader to think about the processes involved in making fictions and, by extension, about the way in which human beings are themselves continuously involved in a fiction-making process due to the way they order and come to terms with their everyday experiences through language.

⁶¹ Waugh, P. *op. cit.* p. 85.

⁶² Hutcheon, L. (1980) *op. cit.* p. 5.

The narrative and linguistic complexity of these modern works of metafiction also means that the reader often has to modify his comprehension of that which he is reading to the extent that he may begin to doubt whether it is possible for him to achieve any understanding or definitive meaning. He may thus be brought to an awareness of the fact that any meaning or understanding he does establish is provisional and not eternally fixed.

It must not, however, be thought that the fictional text's awareness of itself as fiction and of the fiction-making process, and the self-reflexive exploitation within the text of that awareness, are phenomena purely associated with modern metafictional writing. Critics are well aware of the fact that self-reflexivity and self-reflexive concerns have been present in works of literature for a very long time indeed.

Day, for example, remarks that "Literary discourse has had a certain tendency to reflect on its own nature since Homer..." ⁶³ and he mentions ⁶⁴ Dante, Sterne and Cervantes as writers whose writing he considers to be self-conscious. Waugh makes the point that the novel (which most critics agree to have originated with Cervantes' *Don Quixote*) has always been "inherently self-conscious". ⁶⁵ She highlights the way in which since the inception of the novel genre: "the implicit tendency of the novel to draw attention to its linguistic construction has emerged, now and again, as the dominant function in individual works." ⁶⁶ She goes on to express the view ⁶⁷ that Sterne's *Tristram Shandy* may be seen as the prototype for modern works of metafiction and also cites ⁶⁸ Austen's *Northanger Abbey* as being a self-conscious work of literature. Hutcheon also draws attention to the fact that self-reflexivity and self-reflexive

⁶³ Day, J.T. (1987) *Stendhal's Paper Mirror: Patterns of Self-consciousness in his Novels* (New York: Peter Lang) p. 1.

⁶⁴ *ibid.* p. 1.

⁶⁵ Waugh, P. *op. cit.* p. 67.

⁶⁶ *ibid.* p. 67.

⁶⁷ *ibid.* p. 70.

⁶⁸ *ibid.* p. 67.

concerns have been present in works of literature for hundreds of years. She too considers ⁶⁹ *Don Quixote* to be a self-reflexive work and feels ⁷⁰ that this work and Sterne's *Tristram Shandy* are the main predecessors of modern metafictional writing. She goes on ⁷¹ to mention Diderot as another self-reflexive writer and makes the point that in all three works: *Don Quixote*, *Tristram Shandy* and Diderot's *Jacques le Fataliste*, the reader's attention is drawn to the processes involved in fiction-making and that he is "asked to participate in the artistic process by bearing witness to the novel's self-analysing development." ⁷² Christensen makes the point that whilst the term metafiction is of rather recent origin "this kind of literature has a much older tradition." ⁷³ and he too cites ⁷⁴ Sterne's *Tristram Shandy* and the works of Cervantes as examples of self-reflexive writing as well as those of the seventeenth-century Spanish writer, Lope de Vega.

Alter, like Waugh, registers the presence of self-consciousness in the novel genre since its beginnings. ⁷⁵ In his opinion ⁷⁶ the self-examination which is so much associated with modern culture and thought has been present in the novel throughout its history. He examines important self-conscious novels (beginning with *Don Quixote* in the seventeenth century) in chronological order up to modern metafictional writing, such as Nabokov's *Pale Fire*. Although the focus of Alter's study is on the novel genre, he does make the point ⁷⁷ that self-consciousness may be found outwith the novel genre and as far back in time as the period to which the *Odyssey* belongs.

⁶⁹ Hutcheon, L. (1980) op. cit. p.3.

⁷⁰ ibid. p. 8.

⁷¹ ibid. p. 9.

⁷² ibid. p. 9.

⁷³ Christensen, I. op. cit. p. 9.

⁷⁴ ibid. p. 9.

⁷⁵ Alter, R. (1975) *Partial Magic: The Novel as a Self-conscious Genre* (Berkeley, Los Angeles, London: University of California Press) p. X.

⁷⁶ ibid. p. XIV.

⁷⁷ ibid. p. XI.

Modern metafictional writing differs from the self-conscious writing which precedes it in that it is more explicitly and more consistently ⁷⁸ preoccupied with self-reflexivity and self-reflexive concerns than this writing. Whereas *Don Quixote* and *Tristram Shandy* were fairly isolated examples of self-conscious writing in their historical periods, there now exists a host of writers who produce metafiction. Furthermore, as Alter puts it:

“The old quixotic probing of reality through fiction has not changed in nature, but our sense of the complexity of the enterprise has been many times multiplied by both historical and literary experience.” ⁷⁹

Hutcheon points out that as well as being more explicitly self-preoccupied than previous self-conscious writing:

“the more modern textual self-preoccupation differs mostly in its...intensity and its own critical self-awareness. This progression is likely connected to a change in the concept of language, as Michel Foucault has suggested. It is perhaps also a matter of finding an aesthetic mode of dealing with modern man’s experience of life as being unordered by any communal or transcendent power - God or myth - and his new scepticism that art can unproblematically provide a consolatory order.” ⁸⁰

She also distinguishes ⁸¹ modern metafiction from the self-conscious novel that came before it on the basis that in modern metafiction there is much more emphasis on the reader and the act of reading. She highlights the point that:

“The reader is explicitly or implicitly forced to face his responsibility toward the text, that is, toward the novelistic world he is creating

⁷⁸ See for example, Alter, R. (1975) op. cit. p. 218 where he comments: “Over the past two decades, the baring of literary artifice has increasingly come to be a basic procedure of serious fiction in the West.”

⁷⁹ *ibid.* p. 240.

⁸⁰ Hutcheon, L. (1980) op. cit. pp. 18-19.

⁸¹ *ibid.* pp. 26-27.

through the accumulated fictive referents of literary language. As the novelist actualizes the world of his imagination through words, so the reader - from those same words - manufactures in reverse a literary universe that is as much his creation as it is the novelist's. This near equation of the acts of reading and writing is one of the concerns that sets modern metafiction apart from previous novelistic self-consciousness.”⁸²

Although critics have acknowledged the presence of self-reflexivity in literary works other than those by modern metafictional writers, they generally feel that there is a lack of self-reflexivity in nineteenth-century fiction. Hutcheon articulates this as follows:

“...at a certain time, when formal realism was seen as the accepted goal of fiction, the novel seemed to refuse to give independent power to (or even pay attention to) its medium, language. Character, action, morality, representation of reality - not words - were its conscious concerns. Language was merely a means, never an end. As a result, the value of deliberate and careful linguistic choice in the writing and evaluating of the novel seemed to diminish, until all that appeared to remain was skeletal structures and petrified conventional terms to be adopted uncritically by the conforming novelist.”⁸³

The neglect of metafictional writing in the nineteenth century is a phenomenon noted by Christensen.⁸⁴ By contrast he notes⁸⁵ its presence in the eighteenth and twentieth centuries. Alter devotes a whole chapter⁸⁶ of his study of self-conscious fiction to the absence of self-conscious writing during the

⁸² Hutcheon, L. (1980) op. cit. p. 27.

⁸³ *ibid.* p. 11.

⁸⁴ Christensen, I. op. cit. p. 11.

⁸⁵ *ibid.* pp. 10-11.

⁸⁶ Alter, R. (1975) op. cit. pp. 84-137.

nineteenth century - a century in which he feels there was an "...almost complete eclipse of the self-conscious novel." ⁸⁷ The reasons he adduces for this point of view are connected to what was happening historically during this period.

As an historical period, the nineteenth century was one of great and fundamental change on an unprecedented and accelerated scale. Thomson sums this up when he states: "A European born in 1815, who lived to the age of eighty-five, lived through greater changes than had any of his ancestors ..." ⁸⁸ It was the age of industrialisation which saw the change from agrarian societies to urbanised societies. It was also an age of numerous revolutions, a period in which the building of railways and steamships made travel easier, and one in which there were great advances in scientific knowledge: - such as the germ theory originated by Louis Pasteur and Joseph Lister and Darwin's theory of evolution.

Alter takes the view ⁸⁹ that the self-conscious novel became eclipsed in the nineteenth century due to the way in which writers became imaginatively involved with history, having become very much aware of it as a dynamic and volatile force of change. He feels ⁹⁰ that writers of fiction during this period became preoccupied in their writings with recording the fluctuations and results of historical change and that the focus of the novel moved away from consciousness and the way in which it formed the external world to the external world itself, the way in which the external world acted upon consciousness.

Alter focuses on developments in France from the 1830s onwards where the realist mode of writing was developing and where, he argues ⁹¹, particularly in Paris, the impact of history as a dynamic and volatile force of change was felt. This was due to the rapid and fundamental changes in the political and social

⁸⁷ Alter, R. (1975) op. cit. p. 89.

⁸⁸ Thomson, D. (1966) *Europe since Napoleon* (Harmondsworth: Penguin) p. 115.

⁸⁹ Alter, R. (1975) op. cit. p. 89.

⁹⁰ *ibid.* pp. 87-88.

⁹¹ *ibid.* p. 90.

life in France which began with the French Revolution of 1789 and continued with the July Revolution of 1830, the socialist and republican revolution of 1848 and the Paris Commune of 1871. Alter argues ⁹² that French writers thus became aware of history as a continuous process of dangerous change and self-consciousness in the novel became eclipsed as they tried to produce novels in which the language was transparent and which provided a faithful, objective and vivid representation of the external world. He also feels ⁹³ that this type of writing was used by writers as a means of psychological defence against the increasing chaos of the world around them, as a way of containing and controlling it and coming to terms with it.

Self-reflexivity did, however, exist in nineteenth-century writing, though it was not perhaps the thorough-going type of self-consciousness which Alter has made the focus of his study and the defining characteristic of the self-conscious novel. Day, for example, has devoted a whole study to self-consciousness in the works of Stendhal, someone Alter considers to be a Realist. Day feels that by studying the self-referential aspects in Stendhal's fiction, one:

“...can give an account of Stendhal's understanding of the problematic nature of fictional creation, where nothing can be ‘represented’, but an imagined non-reality, where the only phenomenon that can be verbally reproduced with uncompromising realism is the act of using words, of producing ‘discourse’.” ⁹⁴

This sense of language's opacity and of its inability to represent anything other than itself is not a perception normally associated with the nineteenth century. It is associated rather with the perspective of contemporary literary theory. Day feels that there is self-consciousness in Stendhal's writing and that

⁹² See Alter, R. (1975) op. cit. pp. 91-104.

⁹³ *ibid.* p. 93.

⁹⁴ Day, J.T. op. cit. p. 5.

“as a text draws attention to its various components or to aspects of its development, it raises questions about their value, purpose or significance.”⁹⁵ For Day Stendhal is a writer who “explores the interaction of fiction and reality...thoroughly...”.⁹⁶ Lawson’s philosophical study⁹⁷ of reflexivity would also seem to indicate that the modern perception of linguistic reflexivity existed in the nineteenth century for she includes a chapter⁹⁸ on reflexivity in the philosophical writings of Friedrich Nietzsche, writings which belong to the late nineteenth century.

Structuralism and Post-Structuralism certainly yield the insight that a literary text does not relate to extra-textual reality in any unproblematic, mimetic way. However, the idea that it is purely self-referential and does not relate to extra-textual reality in any way at all, something which is suggested by deconstructionists and by some modern metafictional works, must be incoherent to someone living in a material world (in which action is dependent on the existence of some sort of identity, meaning, truth and reality).

In rejecting the idea of *langue*, Post-Structuralism of the extreme variety was actually left dealing with *parole*, but did not consider it as such - as being utterance or discourse which was used in a particular context and obviously meant something to speakers, listeners and readers. As Eagleton phrases it:

‘Meaning may well be undecidable if we view language

⁹⁵ Day, J.T. op. cit. p . 195.

⁹⁶ *ibid.* p. 196. Day concedes (p. 205 note 9), the point that Stendhal’s novels do not strictly speaking come within Alter’s definition of a self-conscious novel, one “where the artifice is deliberately exposed”, but are rather what Alter refers to as “an elaborately artful novel, where the artifice may perhaps be prominent.” However he feels that “...for many novels in general, application of Alter’s distinction would depend on fine judgments of degree” and goes on to state that: ‘If “self-reflexive” implies especially that a text reproduces some of its thematic or structural elements at secondary levels, and if “self-conscious” is taken to suggest especially an awareness of the reader, then both terms apply to Stendhal’s novels.’ Day’s view of the self-consciousness he perceives in Stendhal’s work suggests that, at least as far as Stendhal is concerned, he disagrees with Alter’s view that in those novels which do not strictly fall within Alter’s definition of a self-conscious novel:

“... the conspicuous elaboration of narrative artifice serves a moral and psychological realism and operates as a technique of verisimilitude and not as a testing of the ontological status of the fiction.”

⁹⁷ Lawson, H. (1985) *Reflexivity: The Post-modern Predicament* (London: Hutchinson and Company).

⁹⁸ *ibid.* pp. 32-57.

contemplatively, as a chain of signifiers on a page; it becomes “decidable”, and words like “truth”, “reality”,...have something of their force restored to them when we think of language rather as something we *do*, as indissociably interwoven with our practical forms of life.’⁹⁹

It is ultimately more profitable to retain the idea of meaning being constructed by language by means of a relational process as opposed to focussing on a transcendental meaning-providing set of rules like Saussure’s *langue* and to regard language in terms of “signifying practices”.¹⁰⁰ These signifying practices are materially constructed by historical reality (historically relative, heterogeneous social formations which are composed of material human beings; social formations the existence of which depends on material factors). Ideology (the network of relations in which the individual lives and in which he perceives and understands himself) is of necessity “inscribed in signifying practices”¹⁰¹ which, because they are the product of historical reality, are provisional, historically relative and dependent on a particular material context. These materially constructed signifying practices in which ideology is inscribed also construct (through the differences, relationships and contexts which they produce) what we know as identity, meaning, reality and truth which are therefore also provisional, historically relative and dependent on material context.

One may, in other words, arrive at some sort of meaning, identity, reality and truth, but not in any fixed or absolute sense; they are always provisional and relative to materially constructed context - the particular linguistic constellation (and/or other constellation of the symbolic order) which is the product of the materially dependent signifying systems in use by material human beings, in

⁹⁹ Eagleton, T. (1983) op. cit. pp. 146-147.

¹⁰⁰ Belsey, C. (1980) *Critical Practice* (repr. London, New York: Routledge, 1992) p. 42.

¹⁰¹ *ibid.* p. 42.

which elements find themselves. The same element in a different context will thus yield a different meaning, identity, reality, truth.

It may seem unusual to raise issues of this kind of order in connection with the nineteenth-century German Realist writer Theodor Storm who has traditionally been seen as sentimental ¹⁰² and provincial, a writer whose focus is on the personal sphere of the family ¹⁰³ and among whose main motifs are love, transience ¹⁰⁴, death and the supernatural. ¹⁰⁵ However, it is my intention in this thesis to focus on five of his Novellen. The Novellen in question are *Späte Rosen*, *Im Schloß*, *Viola tricolor*, *Renate* and *Ein Doppelgänger* and date from 1860, 1861, 1873, 1878 and 1886 respectively. They were chosen for investigation because as well as forming a rough cross-section of Storm's Novellen writing in chronological terms and ranking among those of his Novellen which have not received any extensive critical attention, they exhibit a high level of what will, for the purposes of this thesis, be referred to as "self-awareness". This term has been used in preference to "self-reflexivity" or "self-consciousness" because it is more generic. The terms "self-reflexivity" and "self-consciousness" are generally associated with an explicit and pervasive

¹⁰² See, for example, David, C. (1966) *Zwischen Romantik und Symbolismus 1820-1885* (Gütersloh: Sigbert Mohn Verlag) p. 171 where he mentions Storm's "weichliche Empfindsamkeit" and "Sentimentalität".

¹⁰³ See Tschorn, W. (1978) *Idylle und Verfall: Die Realität der Familie im Werke Theodor Storms* (Bonn: Bouvier Verlag Herbert Grundmann) p. 2 where he states:

"Fragt man in seinem Bekanntenkreis nach Assoziationen, die sich mit dem Namen Theodor Storm verbinden, tauchen immer wieder Begriffe auf, die im Umkreis von 'Schleswig-Holstein', 'Heimat' und 'Familie' liegen."

See also, Sagarra, E. (1971) *Tradition and Revolution: German Literature and Society 1830-1890* (London: Weidenfeld and Nicolson) p. 244 where she comments:

"Virtually every one of Storm's prose works is centred on the intimate family circle and the setting is invariably the small seaport town of Husum in which his mother's family had lived for many generations, or the countryside nearby."

¹⁰⁴ See, for example, Alt, A.T. (1973) *Theodor Storm* (New York: Twayne Publishers Inc.) p. 132 who mentions "...the prominence of the motifs of transiency and death in his works." and Jenssen, C. (1958) *Theodor Storm im Blickfeld der Literatur des 20. Jahrhunderts* *Schriften der Theodor-Storm-Gesellschaft* 7, p.10 who describes Storm as "...den Dichter der traumhaft realen Vergegenwärtigung des vergänglich Schönen...".

¹⁰⁵ See, for example, Mann, T. Theodor Storm In: Bürgin, H. (ed.) (1968) *Thomas Mann: Werke. Das essayistische Werk: Taschenbuchausgabe in acht Bänden. Zweiter Band: Schriften und Reden zur Literatur, Kunst und Philosophie* (Frankfurt am Main, Hamburg: Fischer Bücherei) p. 29 where he mentions Storm's liking for "...dem Spukhaften und Gespenstischen, dem er immer eine gewisse Realität zugesteht...".

emphasis within a work of fiction on the fact that it is fiction and through this with a debate on the status and validity of fiction. Debating the status and validity of fiction does not appear to be a preoccupation of the Novellen considered in this thesis although there is within them a constant emphasis on and awareness of methods of representation and representations (for example paintings and works of literature). Preliminary investigation suggests that such self-awareness is connected with concerns relating to meaning and, in particular, to identity. This thesis will attempt to identify the instances of self-awareness in the five Novellen under consideration and explore the function of that self-awareness within the context of each individual Novelle bearing in mind the idea that meaning is contextually dependent and that that context is ultimately materially constructed.

CHAPTER ONE -SPÄTE ROSEN

‘ “Eigentlich ist die Sache schlimmer, als ich sie hier geschildert habe, denn man sieht Stormen beständig bibbern und zittern, wodurch die Affäre etwas höchst Bedenkliches kriegt.” ’ ¹

Such is the conclusion to Fontane’s censorious opinion of Storm’s *Novelle Späte Rosen* (1859). In conjunction with the mocking description of the events of the *Novelle* which precedes it, it suggests that Fontane found the *Novelle* implausible, embarrassingly sentimental and, quite simply, banal. Lohmeier attributes Fontane’s criticism to his sojourn in England which had distanced him ‘...vom unpolitischen Literaturbetrieb im Umkreis des “Tunnels über der Spree” ’ ² and Lohmeier himself regards the *Novelle* as being predominantly the expression of the change in Storm’s relationship with his first wife Constanze ³ thus joining the ranks of the critics who have stressed the *Novelle*’s autobiographical dimension. ⁴

Several Storm critics have provided echoes of Fontane’s view of the *Novelle* by mentioning its implausibility, banality and sentimentality of a debased

¹ Drude, O. and Nürnberger, H. (eds.) (1976) *Theodor Fontane: Werke, Schriften und Briefe. Abteilung IV: Briefe. Erster Band: 1833-1866* (München: Carl Hanser Verlag) p. 672.

² *ibid.* p. 1090.

³ *ibid.* p. 1091.

⁴ For instance Goldammer feels that ‘ “Späte Rosen” ...eine Ehegeschichte, reflektiert bloss eine innere autobiographische Erfahrung...’ (Goldammer, P. (ed.) (1992) *Theodor Storm: sämtliche Werke in vier Bänden. Band 1: Gedichte, Märchen und Spukgeschichten, Novellen* (Berlin, Weimar: Aufbau Verlag) p. 56.

Browning states: “It has long been known that *Späte Rosen* ...is a confessional *Novelle* dealing with the late awakening of Storm’s love for his wife Constanze...” (Browning, R.M. (1951) *Association and Disassociation in Storm’s Novellen: A Study on the Meaning of the Frame Publications of the Modern Language Association* 66, p. 388).

Similarly Pitrou associates the *Novelle* with Storm’s return to Constanze after his affair with Dorothea Jensen (Pitrou, R. (1920) *La Vie et L’oeuvre de Theodor Storm* (Paris: Félix Alcan) p. 289) and declares that “...Storm a réussi à donner une forme artistique à ses confessions personnelles;...” (*ibid.* p. 290).

Mare also stresses the *Novelle*’s autobiographical elements:

“The life they lead reproduces the details emerging from Storm’s letters - the serenity of the wife, as she sits silently beside the desk of her busy husband, the lover like gestures and looks of the couple, more like those of newly-weds than of a husband and wife already married fifteen years.” (Mare, M. (1975) *Theodor Storm and his World* (Cambridge: Cambridge Aids to Learning Ltd.) p. 54.

Romantic kind.⁵ It must be borne in mind that once the heyday of high Romantic expression in the late eighteenth and early nineteenth centuries was past, Romanticism lingered on as a popular literary form throughout the nineteenth century.⁶ Kluckhohn states that “Das ganze 19. Jahrhundert wird ja von den Ideen der Romantik gespeist.”⁷ and David, after mentioning that: “Es ließen sich selbstverständlich zur Zeit des Biedermeiers oder des Realismus noch manche Themen nennen, die von der Romantik aufgenommen worden waren.”⁸, goes on to stress the point that this is now a debased type of Romanticism. He writes that: “Die romantischen Motive sind nun verbraucht und abgestumpft. Das gilt auch für die Themen aus dem Mittelalter oder aus der germanischen Mythologie.”⁹ He goes on to describe Romantic motifs as “literarisch verbrauchten Motive”¹⁰ which fell with “...Roquette, Scheffel und anderen in die Niederungen der Populärliteratur.”¹¹

David advances the view that sentimentality which he links to Romanticism and the Biedermeier period is present not only in Storm's early works, but in some of his late works also. Speaking of *Immensee* he makes the

⁵ Jackson refers to the presence of “ ‘romantic’ sentimentality” in the Novelle. (Jackson, D.A. (1985) Theodor Storm's “Späte Rosen” *German Life and Letters* 38, p. 201). Stuckert also suggests the sentimentality of the Novelle when he makes the point that in *Draußen im Heidedorf*, the Novelle which chronologically followed *Späte Rosen*, Storm's “...Kunst sucht...offensichtlich eine Dämpfung des Gefühls...”. (Stuckert, F. (1955) *Theodor Storm: sein Leben und seine Welt* (Bremen: Carl Schünemann Verlag) p. 264).

Mare describes the Novelle as “rather unconvincing” (Mare, M. op. cit. p. 138) and feels that it is a “come-down” (ibid. p. 151) after *Auf dem Staatshof*. She is of the opinion that it is implausible that Rudolf's reading of *Tristan* and the portrait of his wife should bring about feelings of passion within him. (ibid. p. 151) Schuster begins her commentary on *Späte Rosen* with the words “Auf den ersten Blick scheint diese Novelle eine etwas banale Ehegeschichte zu sein...” (Schuster, I. (1971) *Theodor Storm: die zeitkritische Dimension seiner Novellen* (Bonn: Bouvier Verlag Herbert Grundmann) p. 26).

⁶ Indeed, Romanticism lingers on in popularised form in the twentieth century. Busse considers what we mean today when we use the word “romantisch” and comments: ‘Das ist, mit Fontane zu reden, ein “weites Feld”, das uns hier vor Augen kommt; die romantischen Motive sind die am meisten verkitschten, von Genremalern,...von Trivialromanautoren.’ (Busse, G. (1982) *Romantik: Personen, Motive, Werke* (Basel, Wien: Herder Freiburg) p. 8).

⁷ Kluckhohn, P. (1966) *Das Ideengut der deutschen Romantik* (Tübingen: Max Niemeyer Verlag) p. 187.

⁸ David, C. (1966) *Zwischen Romantik und Symbolismus 1820-1885* (Gütersloh: Sigbert Mohn Verlag) p. 45.

⁹ ibid. p.46.

¹⁰ ibid. p. 46.

¹¹ ibid. p. 46.

point that: "Spätromantische Innerlichkeit und biedermeierliche Idylle gehen hier ineinander über. Diese weichliche Empfindsamkeit ist keineswegs nur für Storms Anfänge charakteristisch...Solche Sentimentalität kann leicht in Kitsch ausarten." ¹² Furthermore Stuckert, writing about the period of Storm's writing from 1857-1867 which he associates with "Die psychologische Problemnovelle" ¹³, comments that this was a period in which "...vollzieht sich, zunächst im Stofflichen, denn auch im Künstlerischen, die Ablösung vom Biedermeier und von gewissen romantischen Restbeständen...". ¹⁴ It is thus, according to Stuckert, a period of transition and one would still expect to find some Romantic elements in the works belonging to it, particularly in an early Novelle from the period.

A brief consideration of the Novelle *Späte Rosen* reveals that it contains a number of Romantic elements which contribute to the sentimentality so readily discernible in this tale of a married couple who find each other and experience passionate love in middle-age.

German Romanticism is associated amongst other things with the reception of the Middle Ages and its works and the German Romantics are associated with the rediscovery of the poetry of this period. ¹⁵ In *Späte Rosen* Storm too uses a mediaeval text - Gottfried von Strassburg's epic poem *Tristan*, focussing in his Novelle on two episodes (pp. 629-30 and p. 632) ¹⁶ which deal with the love relationship between Tristan and Isolde.

In his study of the development of Storm's narrative art Eichentopf

¹² David, C. op. cit. p. 171.

¹³ Stuckert, F. op. cit. p. 259.

¹⁴ ibid. p. 259.

¹⁵ See Busse, G. op. cit. p. 81 who points out that "Das Mittelalter war die romantische Utopie." and then goes on "Das Mittelalter erscheint vor allem in der Mittelhochdeutschen Dichtung, deren sorgsame Edition ein Anliegen wurde..." (ibid. p. 82). Hoffmeister also mentions the German Romantics' "...Rückkehr zum Mittelalter und seine Romantisierung zur idealen goldenen Zeit..." (Hoffmeister, G. (1978) *Deutsche und europäische Romantik* (Stuttgart: Metzler) p. 128).

¹⁶ All page references to *Späte Rosen* are to the following edition of Storm's works: Goldammer, P. (ed.) (1992) *Theodor Storm: sämtliche Werke in vier Bänden. Band 1: Gedichte, Märchen und Spukgeschichten, Novellen* (Berlin, Weimar: Aufbau Verlag).

highlights a number of features common to Romanticism which Storm also employed and one of those he mentions is the use of paintings.¹⁷ *Späte Rosen* is one of the Novellen in which Storm makes use of a painting, here the portrait of Rudolf's wife as a young girl. This portrait and Gottfried's poem are both associated with producing the relationship which Rudolf comes to have with his wife when he is already forty years old, a relationship reminiscent of the Romantic ideal of love with its emphasis on the physical as well as the spiritual dimension.¹⁸ The Novelle leaves one in no doubt as to the sensuous dimension of the love Rudolf comes to feel for his wife for we are told:

‘ “...wie ihre Hand so leicht und hingegeben in der meinen lag, da konnte ich nicht erwarten mich anbetend vor ihr niederzuwerfen; denn alle Leidenschaft meines Lebens war erwacht und drängte ihr entgegen, ungestüm und unaufhaltsam.” ’ (pp. 634-35)

Romanticism stressed the harmony between Man and Nature and the pathetic fallacy which is present throughout *Späte Rosen* is another Romantic element which adds to the Novelle's sentimentality. The awakening feeling of youth which Rudolf experiences towards the end of the Novelle is echoed by the descriptions of his natural surroundings at this point in the text. It is the beginning of a summer's day, the world is waking and everything is fresh and blooming:

‘ “Indessen war die Zeit vorgerückt; die Sonne schien warm auf die Gartensteige, die Blätter tropften, die Wohlgerüche der Blumen verbreiteten sich, und in den Lüften began das feine Getön der Insektenwelt. Ich empfand die Fülle der Natur, und ein Gefühl der Jugend überkam mich, als läge das Geheimnis des Lebens noch

¹⁷ See Eichentopf, H. (1908) *Theodor Storms Erzählungskunst in ihrer Entwicklung* (Marburg: N.G. Elwert, Universitäts- und Verlagsbuchhandlung) pp. 16-17.

¹⁸ See Kluckhohn, P. op. cit. p. 68 where, speaking of the German Romantics' concept of love he mentions their “...Überzeugung von der Zusammengehörigkeit und Einheit von Leib und Geist...” which meant that they viewed “...die Liebe als Seelenliebe und Sinnenliebe in untrennbarer Zusammengehörigkeit, alles Körperliche als Ausdruck seelischen Erlebens.”

unentsiegelt vor mir.” ’ (p. 633)

This garden setting is also associated with his now passionate love for his wife at the end of the text for it is in the garden that he meets her and into this garden that he leads her having expressed his desire to throw himself adoringly at her feet (p. 634). ¹⁹

Bernd has drawn attention to the presence of the Romantic “Stimmung der Wehmut” ²⁰, something he defines as “...eine menschliche Stimmung...worin Freude und Schmerz sich ständig abwechseln.” ²¹, in Storm’s works. In fact, he highlights *Späte Rosen* as a Novelle in which this sentiment is present stating: ‘In “Späte Rosen” lesen wir einmal diesen bezeichnenden Satz: “Da plötzlich, während mein Herz von Reue und von vergeblicher Sehnsucht zerrissen wurde, überkam mich ein Gedanke unzweifelhaften, unaussprechlichen Glückes.” ’ ²² The presence of this bitter-sweet emotion is yet another factor which adds to the general sentimentality of the Novelle.

The question is whether *Späte Rosen* may be seen as more than just a banal, sentimental tale which contains elements of Storm’s personal experiences. Both Schuster and Jackson, for example, are obviously of the

¹⁹ There is further pathetic fallacy in the frame of the Novelle, the setting of which is autumnal. It is an afternoon in October (p. 624), the foliage on the trees is already beginning to change colour (p. 625) and as Rudolf begins his narrative mention is made of the approach of evening and the end of the day: “Er blickte noch einmal in den Garten hinab, hinter dem aus den Wiesen schon die Abendnebel aufzusteigen begannen...” (p. 626).

By the time he finishes his narrative the sun is just about to go down and we are told:
‘Rudolf schwieg einen Augenblick; dann sagte er leise, indem er vor sich in das Abendrot blickte, das schon mit seinem letzten Schein am Himmel stand: “So habe auch ich noch aus dem Minnebecher getrunken, einen tiefen, herzhaften Zug; zu spät - aber dennoch nicht zu spät!” ’ (p. 635)

This autumnal afternoon/evening setting adds to the sentiments of lost youth and transience discernible in the Novelle. Rudolf is in the autumn of his life, his youth and that of his wife are past and he has lost those years of possible passionate love with her. The late awakening of this love, the sense of the youth that has been lost and of the transience of both it and of life itself, all of which are suggested by Rudolf’s remark, gain particular emphasis from the natural setting at the end of the text.

²⁰ Bernd, C.A. (1972) Theodor Storm und die Romantik *Schriften der Theodor-Storm-Gesellschaft* 21, p. 29.

²¹ *ibid.* p. 30.

²² *ibid.* p. 31.

opinion that it is more than this. Schuster regards ²³ it as a concealed attack on the Church and its moral doctrines due to its stress on a person's right to sensual love. She argues ²⁴ that the Novelle deals with the conflict between Rudolf's longing for sensual love and society's morals in a two-fold sense, firstly in the sense of the conflict between his personal happiness and his social duty to provide for his family and secondly in the sense of the conflict between his longing for sensual love and the church-based mores of society in terms of which sensual love was regarded as immoral.

Jackson links the Novelle to "...wider contemporary developments and, in particular, to Storm's hopes and fears at the beginning of the so-called New Era in Prussia." ²⁵ He feels ²⁶ that it expresses the danger of alienation inherent in capitalism and its potential for overcoming this by producing an increase in wealth and free time which would allow people to realise and enjoy what Storm believed to be truly sacred and divine - human love itself.

Like Schuster and Jackson I would like to suggest that *Späte Rosen* is more than just a sentimental tale with autobiographical elements and that this is something which becomes evident when one considers the dimension of self-awareness which is present in the Novelle.

On the first day of his visit to his friend Rudolf's house, the narrator notices a portrait which hangs in his office. For the narrator this portrait has no meaning beyond the general one of ' "eines schönen jugendlichen Mädchens." ' (p. 626) For Rudolf, on the other hand, the portrait clearly has much greater significance. He describes it as ' "...das Bildnis meiner Frau." ' (p. 626) going on to add: ' " Das heißt...des Mädchens, das später meine Braut und dann meine Frau geworden ist." ' (p. 626) and the narrator observes him regarding it with "einer fast

²³ Schuster, I. (1971) *Theodor Storm: die zeitkritische Dimension seiner Novellen* (Bonn: Bouvier Verlag Herbert Grundmann) pp. 28-29.

²⁴ *ibid.* pp. 27-28.

²⁵ Jackson, D.A. *op. cit.* p. 197.

²⁶ See *ibid.* p. 199-202.

schmerzlichen Innigkeit" (p. 626). This expression on Rudolf's face vis-à-vis the painting is something which poses an increasing enigma for the narrator, it is something:

"...den ich mir bei meinem längeren Aufenthalte immer weniger zu erklären wußte. Denn dieses Mädchen war ja sein geworden; sie lebte und - so schien es - sie beglückte ihn noch jetzt." (p. 626)

His curiosity probably pricked by Rudolf's reaction to the painting, the narrator has, it is suggested, been observing the couple during his stay and has noticed that there is between them "eine gegenseitige fast bräutliche Rücksichtnahme." (p. 624) Furthermore, during their discussion of the past, when the narrator remarks on the effort which it must have cost Rudolf to abandon his literary inclinations and concentrate on business matters Rudolf's reaction is as follows: ' "Mühe?...es ist vielleicht das wenigste was es mich gekostet hat." ' (p. 626) and we are also told:

"Und dabei flog ein Blick zu seiner Frau hinüber, von einer solchen Energie der Zärtlichkeit, von einer Freude des Besitzes, als habe er die Geliebte erst vor kurzem sich errungen." (p. 626)

Rudolf's words in conjunction with the immediate glance at his wife suggest that the cost of his abandoning his literary inclinations and concentrating on business matters has something to do with his wife, that there has been some sort of loss connected with her. His words add to the sense of puzzlement produced by the juxtaposition of his earlier reaction to the painting and the narrator's observations of the the apparently happy relationship between them. Indeed, it is Rudolf's comment here which recalls the incident with the painting to the narrator's mind. The juxtaposition between, on the one hand, Rudolf's comment and reaction to the painting and, on the other hand, the narrator's impressions of Rudolf's happiness with his wife and the glance Rudolf gives her leads to such an intensification of the narrator's puzzlement that he

now seeks a resolution to this enigmatic dichotomy: “Nun...vermochte ich meine damalige Beobachtung nicht länger zu verschweigen.” (p. 626) He does this by asking Rudolf to tell him about what it cost him to abandon his literary inclinations and devote himself to business matters: ‘ “Was war das, Rudolf?...sage mir es, wenn du es kannst!” ’ (p.626)

What is suggested by the incident involving the painting and the enigma which is centred on it is the context-dependent nature of meaning. The painting is an instance of self-awareness. It is a material construction made up of daubs of paint on a piece of canvas which does not in and of itself have meaning. It is the materially constructed context of the person who painted it, but what is significant here is not that context, but the interaction of painting and percipient which is a secondary act of creation and constitutes the instance of self-awareness. The painting means only in relation to context, that of the person beholding it. The differing contexts of Rudolf and the narrator lead to the difference in meaning which the painting has for them. What the narrator lacks is a context which will allow him to give meaning to Rudolf’s reaction to the painting.

The narrator in this Novelle is what Rogers calls a “narrator ‘in character’”²⁷ this being a work which belongs to that group of Novellen which Rogers has identified as making:

“...no claim whatever to ‘fictional’ omniscience or a privileged narrative position of any kind, even in their Rahmen; they are narrated by people who have a perfectly definite place within the economy of the story; ‘real’ characters with names, jobs, relationships and (most important) the limitations of ‘real-life’ human beings: they can recount only what they themselves have

²⁷ Rogers, T.J. (1970) *Techniques of Solipsism: A Study of Theodor Storm’s Narrative Fiction* (Cambridge: Modern Humanities Research Ass.) p. 112.

seen, heard, experienced, read or been told by somebody else.”²⁸

The narrator in *Späte Rosen* is unable to solve the enigma which centres on the painting because he is limited in the way Rogers mentions. The only framework of reference that he has for the relationship between Rudolf and his wife is that of what he has observed of their behaviour towards each other in the course of his stay. He has no knowledge of their relationship which goes beyond this and what he has observed of their behaviour towards each other gives him the impression of a happy relationship. When the narrator comments that Rudolf's wife “beglückte ihn noch jetzt” (p. 626), the words “so schien es” (p. 626) which precede this comment make it plain that this is his conclusion based on what he has observed. His impression of the “fast bräutliche Rücksichtnahme” (p. 624) obtaining between the couple is also based on observation: “...wie ich bald zu bemerken Gelegenheit hatte...” (p. 624).

There are several things that the narrator has noticed which lead him to conclude that Rudolf is happy with his wife and give rise to his impression of their almost bridal consideration towards each other. On coming down to breakfast Rudolf's wife looks immediately to him for approval of her appearance and when she does so the deep furrow on Rudolf's brow momentarily disappears and he takes her outstretched hand. The narrator feels that he takes her hand “...als werde sie erst eben ihm geschenkt.” (p. 624) His impression is that of someone who has only just received her hand in marriage. Furthermore, the narrator has noticed that Rudolf's wife sometimes sits beside him when he is in his office or stands behind him and places a hand on his shoulder. As regards the latter gesture, the narrator feels that it is “...als müsse sie ihm versichern, daß sie in seiner Nähe, daß sie für ihn da sei.” (p. 624) Lastly, there is the glance that Rudolf casts at his wife as she stands on the terrace, a glance “...von einer solchen Energie der Zärtlichkeit, von einer Freude des

²⁸ Rogers, T.J. op. cit. p. 48.

Besitzes...” (p. 626) that he has the impression that it is “...als habe er die Geliebte erst vor kurzem sich errungen.” (p. 626)

The context which the narrator has for Rudolf’s relationship with his wife, one which is clearly materially based on the circumstances which he has observed, is a context which produces meaning, but meaning which is provisional and relative to those circumstances. Furthermore, it is a context into which Rudolf’s reaction to the painting cannot be integrated in any meaningful way. What this means is that one is forced into the position of having to rely on Rudolf’s narrative, the inner tale of this framework Novelle, to provide the resolution to the enigma which occurs in the frame.

The framework technique is one which Storm employed in thirty of his Novellen and is one which draws attention to the status of the inner tale as an instance of self-awareness, to the fact that it is a constructed narrative context,

usually a manuscript or a verbal narrative.²⁹ As such, the inner tale is simply one person's view or reading of events which, like the context of the first-person frame narrator, cannot claim to be definitive. As Ward observes with regard to two of Storm's other framework Novellen, any meaning which the inner tale produces:

“...is explicitly shown as deriving from *one* reading or presentation, a first-person account. Paradoxically the authority which a first-person narrative would seem to enjoy as the record of an intimate awareness and understanding of events is undercut by the

²⁹ Critics have tended to see the framework technique in somewhat different terms.

Browning attempts to explain the use of the frame in terms of Storm's psychology, a point which has been made by McCormick with reference to *Aquis Submersus* (McCormick, E.A. (1964) *Theodor Storm's Novellen: Essays on Literary Technique* (Chapel Hill: University of North Carolina Press) p. 99), but which holds true for Browning's overall approach to the frame.

In broad terms, Browning feels that the frame may serve as a means whereby Storm sought either to disassociate or, alternatively, associate himself with his material. The former tended to be the case where the material was of a nature personal to Storm and the latter where Storm had no personal link with his material. (See Browning, R.M. (1951) Association and Disassociation in Storm's Novellen: A Study on the Meaning of the Frame *Publications of the Modern Language Association* 66, pp. 381-404). For Stuckert too, the frame serves the purpose of “association”, in Browning's terms, with the material. (See Stuckert, F. (1937) Theodor Storms novellistische Form *Germanische Romanische Monatsschrift* 25, p. 36).

As far as Bennett is concerned, the framework technique in Storm's works is a means of calling up the past through memory “...with an atmosphere of sentiment, of longing or resignation...” (Bennett, E.K. (1961) *A History of the German Novelle* (Cambridge: Cambridge University Press) p.176) while Silz writing on the Novelle as a literary form regards the frame as “...an aid to the objectivation, isolation and distancing characteristic of the Novelle...” (Silz, W. (1954) *Realism and Reality: Studies in the German Novelle of Poetic Realism* (Chapel Hill: University of North Carolina Press) p. 9).

Swales' view of the frame in German Novellen comes closer to the area of concern of this thesis. See Swales, M. (1977) *The German Novelle* (Princeton: Princeton University Press) pp. 52-54 where he explicates Harold Weinrich's view of the frame with which he seems to agree. For Swales the frame technique seems to highlight the hermeneutic tension which he feels is characteristic of the Novelle genre. The frame technique is, he suggests, inherently ambivalent. This is because it embodies, in its establishing of a context for the inner tale, two possibilities. One possibility is that of the successful interpretation through this context of the singular experience/experiences of the inner tale and thus of a mediation between it/them and the “generality of the social universe” (p. 53) found in the frame. However, there also exists the possibility that this context could fail to achieve any such mediation with the result that the singular experience/experiences of the inner tale would be thrown into even greater isolation. Although his argument implicitly recognises the constructed nature of the inner tale, Swales seems to focus rather on the status of the frame itself as a context than on the framework technique as pointing to the status of the inner tale as a context.

Even Rogers who, in my view correctly argues that the frame in Storm's works articulates: ‘...the reality that, “in life”, things always do come wrapped up: information about men and events outside our immediate circle of experience comes wrapped up in written or spoken report, pictures and poems, the fallible communication of the fallible perceptions of other men...’ (Rogers, T.J. op. cit. p. 126),

fails to explore the ramifications of this beyond asserting that it, along with the other narrative techniques highlighted in his study, is evidence of Storm's solipsistic outlook on life.

simultaneous implication of limited subjectivity.”³⁰

The Novelle repeatedly draws attention to the fact that the inner tale is Rudolf's narrative which is addressed to the narrator. Right at the beginning of his account, for instance, Rudolf states: ‘ “...ich kann es dir schon sagen...” ’ (p. 627) making it plain that a narrative will follow and there are two breaks in the flow of his tale which serve as reminders of its status as a narrative. These breaks, which are present in other Novellen by Storm, occur where Rudolf interrupts his account, returning from the past of the events he is narrating to the present of the frame. The first such break is signalled when the narrator comments: “Mein Freund hielt inne; seine älteste, zwölfjährige Tochter war aus dem Hause zu uns getreten...” (p. 628) and the resumption of the inner tale is preceded by the words: “...dann fuhr er fort...” (p. 628). The second break occurs when Rudolf, having just mentioned the birth of his second daughter, momentarily interrupts the flow of his narrative with the words: ‘ “...horch nur! Sie sind im Glashause; wie sie mit der Schwester disputiert!” ’ (p. 631).

That the inner tale is a context which is involved in an attempt to provide meaning is clear when one considers that it forms the response to the narrator's question as to what it cost Rudolf to relinquish his literary inclinations and focus on matters of business. Rudolf's remark as he begins his narrative: ‘ “...ich kann es dir schon sagen - soweit so etwas überhaupt sich sagen läßt.” ’ (p. 627) also suggests that the inner tale will be an attempt to provide meaning and, more significantly, serves to draw attention to the fact that this is not an unproblematic enterprise. It indicates that Rudolf, as he tells his tale, will not be articulating any given meaning, but will be attempting to find meaning. That any meaning provided by the inner tale will be connected with his wife has already been suggested in the frame by his glancing at her just after he comments that effort

³⁰ Ward, M.G. (1985) Narrative and Ideological Tension in the Works of Theodor Storm. A Comparative Study of "Aquis Submersus" and "Pole Poppenspäler" *Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte* 59, p. 456.

was the least of what it cost him to give up his literary bent and concentrate on business matters. This suggestion is confirmed by the inner tale which deals with Rudolf's relationship with his wife over the fifteen years of their marriage.

Rudolf's initial perception of his wife is rather prosaic and unromantic. She is predominantly a helpmate and companion and it is apparent that this significance which she has for Rudolf is the product of the context of particular circumstances pertaining to his life. When he first meets her, he is already subject to intense pressure of work: ' "Ich lebte damals in der angestrengtesten und aufreibendsten Tätigkeit." ' (p. 627) The intense pressure of work is due to the problems he has in setting up his steamship company and to his having to find an alternative source of capital at short notice when one of the partners in his new trading company suddenly pulls out. The stress of his work leads to his need for ' "einer ermutigenden Teilnahme, eines Zufluchtsortes, an dem ich mein Herz ausruhen konnte." ' (p. 627)

It is the girl who becomes his wife who provides him with this reassurance and sense of security. For him she is the supportive, understanding person with whom he shares the worries and plans to which his business activities give rise. This and not romance, as would be more normal in a courtship, is the subject of the conversations during their evening walks in his parents' garden. The worry produced by his business activities means that he sees her in terms of the qualities which best suit his needs - her straightforwardness, stability and mischievousness. Rudolf mentions one occasion on which this mischievousness helps to shake him out of the disheartened state he has fallen into as a result of business problems and helps him to believe in himself once more, commenting: ' "Und sie hatte recht; schon in den nächsten Wochen fühlte ich, daß meine Kräfte reichten." ' (p. 627-8)

Although this is the girl he marries, he does not see her in sensuous terms as an attractive woman although others do: ' "Andere sagten mir von ihrer

Schönheit; ich sah sie darauf an; ich hatte nie daran gedacht und dachte auch ferner nicht daran.” ’ (p. 628) His perception of her is conditioned by his material circumstances and so, as his wife, she continues to have the identity of a supportive companion whose competence in this role contributes to the solution of his business problems. This is the identity which is here explicitly associated with the word “Frau”: ‘ “So ward sie meine Frau; eine Genossin des Lebens, das der Tag mir brachte und in immer erneuter Aufgabe zur Lösung vor mich hinstellte.” ’ (p. 628) What is becoming clear is that in the process of constructing the inner tale Rudolf has also been constructing his wife’s identity by virtue of the context of material circumstances which he has adduced. Moreover he has also been constructing his own identity, that of a work-obsessed businessman who is prone to worry and insecurity.

As he tries to articulate and make sense of the way in which his wife’s contribution aids in the solution of his business problems he adduces the fairy tale *Frau Holle* :

‘ “Mir war dabei fast, als geschehe es durch ihre Hand; denn sie an ihrem Platze wußte alles zur rechten Zeit zu tun; sie verstand die stumme Sprache der Dinge, gleich der Goldmaria des Märchens, die es im Vorübergehen aus den Bäumen rufen hört: ‘Schüttle uns, wir Äpfel sind alle miteinander reif!’ ” ’ (p. 628)

In adducing this fairy tale, Rudolf is introducing what is clearly a constructed context. It is a literary context which, given its stress on a transcendental, metaphysical realm, is the product of an idealist ideology, ideology being “...that framework of relations in which the individual both sees and understands himself as well as living out his existence...” ³¹. Furthermore, since, as can be argued, ideology always has material roots ³², this fairy tale is a materially constructed context. This literary context now feeds into the identity which

³¹ Ward, M.G. op. cit. p. 466.

³² See Callinicos, A. (1993) *The Revolutionary Ideas of Karl Marx* (London: Bookmarks) pp. 96-99.

Rudolf's wife has. It suggest her domestic industry as Goldmaria's distinguishing characteristic is her industry regarding domestic matters. Furthermore, as Jackson puts it: "Her contribution is elevated...into something magical by connecting it with German folklore and the story of Frau Holle...".³³ However, Rudolf's invocation of the context of this fairy tale has a significance beyond this for the fact that he does so suggests an idealised perspective of his wife which seems to be at variance with the impression gained so far of the preoccupied, work-orientated businessman who sees his wife in basically practical and functional terms. This impression of Rudolf as someone who is, at this time, completely preoccupied with his work is reiterated and strengthened when he mentions the way in which his success in business leads to his being totally caught up in it and having to devote all his mental energy to it. It must however be borne in mind that the inner tale is being told in retrospect and when one takes this into account what is indicated by Rudolf's reference to the fairy tale context is that there has been a shift in his perspective on his wife. The reference to *Frau Holle* suggests that his perspective on her in the narrative present of the Novelle is not what it was in the past and it is on this change in perspective and how it comes about that the rest of Rudolf's narrative focusses.

Rudolf mentions the day eleven and a half years previously on which he finally has enough leisure time at his disposal to allow him to read a book which, it is implied, is not connected with his work: ' "desgleichen mir seit lange nicht mehr vor Augen gekommen war..." ' (p. 629). The book in question is Gottfried von Strassburg's *Tristan*. Rudolf is not sure as to why he picks up this particular book and his speculation on his possible motives for doing so again illustrates the point that he is trying to give meaning to his experiences through his narrative.³⁴ He refers to the possibility that, on the one hand, he picks up this

³³ Jackson, D.A. op. cit. p. 199.

³⁴ Jackson also hints at Rudolf's lack of knowledge as to precisely why he picks up this book when he states: "Something stirs within him which impels him to Gottfried von Strassburg's *Tristan and Isolde*." (Jackson, D.A. op. cit. p.199).

particular book because he thought of the narrator and their past study of Old German or that, on the other hand, he picks it up because his preoccupation with his business affairs is such that he wants to reassure himself that there is another dimension to his life beyond work.

Rudolf details that part of Gottfried's *Tristan* which he reads and the events which he relates are based on chapter 15 and part of chapter 16 of that text.³⁵ This is the part of Gottfried's epic poem which deals with the beginning of Tristan and Isolde's love. Although there are inconsistencies between the events which Rudolf relates and those in Gottfried's text³⁶, these discrepancies are not of importance. What is important is not any correspondence between Rudolf's account of the events of the text and the actual text itself, but the significance of Rudolf's adducing of this literary context as far as the inner tale is concerned.³⁷

In that part of *Tristan* to which Rudolf here refers, Tristan and Isolde drink a love-potion, "der Minnetrank" (p. 629). It is as a result of drinking this potion that they fall in love. The potion's status as the cause of Tristan and Isolde's love has been highlighted by Hatto who states that:

"It would be fair to say that although Gottfried employs the love-philtre symbolically (how could it fail to symbolize fatal passion?) this does not preclude it from being the cause of Tristan and

³⁵ All references to the text of *Tristan* are to the following English edition: Strassburg, G. von (1967) *Tristan with the 'Tristan' of Thomas* (London, Harmondsworth: Penguin) (trans. Hatto, A.T.).

³⁶ Jackson has indicated one inconsistency - that King Mark is portrayed as an old man in the Novelle. (Jackson, D.A. op. cit. p. 202) In Gottfried's text there is no mention of the fact that Mark is an old man. Another inconsistency is that in Rudolf's account of the events from this part of *Tristan* he states with reference to Isolde: ' "Die Luft geht schwül, sie dürstet." ' (p. 629) In fact, in Gottfried's text (p. 194) there is no reference to sultry weather conditions or thirst on Isolde's part and as Bekker puts it: "The potion is drunk, not because there is thirst, but because the situation makes it a socially natural thing to take something refreshing." (Bekker, H. (1987) *Gottfried von Strassburg's "Tristan": Journey through the Realm of Eros* (Columbia: Camden House) p. 168).

³⁷ Ubben points out similarities and differences between Storm's treatment of part of chapter 26 (The Cave of Lovers) in *Tristan* and Gottfried's original. (Ubben, J.H. (1957) *Theodor Storm und Gottfried von Strassburg Schriften der Theodor-Storm-Gesellschaft* 6, p. 57). What he does not deal with is the significance of the episodes based on Gottfried's text within Rudolf's narrative and Jackson is right when he comments that Ubben's article "...remains frustratingly superficial." (Jackson, D.A. op. cit. p.204, note 12).

This potion is thus a real material force which brings about change and not just a symbol. Hatto's claim that the potion actually brings about the love between Tristan and Isolde is strengthened by his comments about its effect on the sea, something which is not mentioned in Rudolf's account of this part of the text. Referring to the events of chapter 15 of *Tristan* Hatto makes the point that "...when the ships put to land, the sea is such that they can make good headway, but, as the love-drink falls into its lap, we are told that it is wild and raging! Evidently the sea has claimed something very potent and out of the ordinary." 39 The potion clearly has a physical effect on Tristan and Isolde and what is signalled is that their perception of each other is being determined by it. Their perception is thus materially determined and not free: ' "...wir leben mit ihnen in ihrem Zweifel und in ihrer Herzensgier, wie sie nicht wollen und dennoch müssen, wie sie noch glauben, frei zu sein, und dennoch fürchten, es zu werden." ' (pp. 629-630) Indeed Gottfried's text (pp. 195-197) deals in detail with the way in which Tristan and Isolde's perception of each other is affected by the potion and with their futile struggles against its effects before they finally accept them. Isolde is now no longer able to hate Tristan as the man who killed her

38 Strassburg, G. von. op. cit. p. 29.

39 Strassburg, G. von, ibid. p. 29.

By contrast with Hatto, Jackson feels that Isolde has "...formed an affection for Tristan." (Jackson, W.T.H. (1971) *The Anatomy of Love: The "Tristan" of Gottfried von Strassburg* (New York, London: Columbia University Press) p. 83) before the potion is drunk. As such, he does not regard the potion as being the actual cause of Tristan and Isolde's love. Jackson feels that the love potion "...indicates that the lovers are aware of being in love." (ibid. p. 86) and states that "The effect of the potion is to make Tristan and Isolde realize that neither can live without the other..." (ibid. p. 88).

Hatto himself persuasively refutes such an interpretation of the potion when he asks: "Was it a cause of love, or a mere symbol of the passage from unconscious to conscious love?" (Strassburg, G. von, op. cit. p. 29) and continues:

"Tristan and Isolde are certainly occupied with each other in some way prior to drinking the potion, and it would be very modern and therefore very profound of Gottfried to have them unconsciously in love. But unfortunately, if one combs this part of the story, one finds no explicit statement to this effect, so that any who assume it are without question placing psychological constructions on the narrative of a poet who was well able to do this for himself." (ibid. p. 27)

Like Hatto, Bekker seems to regard the potion as being the cause of Tristan and Isolde's love, speaking of their "potion-engendered love" (Bekker, H. op. cit. p. 172) and making the point that "...the narrator nowhere presents conscious love nor suggests unconscious love before the potion..." (ibid. p. 147, footnote 5).

uncle Morolt. For his part, Tristan is unable to hold himself aloof from Isolde and thus avoid being disloyal to and betraying the thrust of his liege-lord, his uncle Mark, for whom he has won Isolde. The effect of the potion is such that each perceives the other as beloved. It changes their meaning for each other. Rudolf's account mentions the way in which ' "...ihre Hände heimlich ineinander ruhen..." ' (p. 630) and the fact that ' "...sie ganz einer in dem andern trunken sind..." '. (p. 630)

The literary context of that part of Gottfried's *Tristan* which Rudolf adduces is a material construct. It is made up of language in which ideology is inscribed and is thus materially based. The ideology of *Tristan*, where love of the type which Tristan and Isolde share is absolutised and idealised, is an idealist one. It is this love that Rudolf is referring to when he mentions ' "...diese andere Welt...die Tristan und Isoten nun ihre eigenen unerbittlichen Gesetze aufnötigt; mit der der Dichter selbst, wie er zu Anfang seines Werkes sagt, verderben und gedeihen will." ' (p. 630) ⁴⁰ This is evident when one considers the Prologue to Gottfried's *Tristan* which Rudolf mentions in the above comment. Here the narrator of Gottfried's text states that he is writing for a select group of people who are able to understand the love of Tristan and Isolde. What he has to say concerns that world "...which together in one heart bears its bitter-sweet, its dear sorrow, its heart's joy, its love's pain, its dear life, its sorrowful death, its dear death, its sorrowful life." (p. 42) and he adds: "To this life let my life be given, of this world let me be part, to be damned or saved with it." (p. 42) The love which is absolutised and idealised in *Tristan* is as Jackson puts it: "...a demanding power which forces its subjects to love whatever sorrow it puts upon them." ⁴¹, a love in which bitter and sweet, joy and sorrow, and life and death are intermingled. It is a passionate love with a strong physical dimension. Rudolf's

⁴⁰ There is a further indication here with Rudolf's reference to ' "...diese andere Welt... die Tristan und Isoten nun ihre eigenen unerbittlichen Gesetze aufnötigt;..." ' that Tristan and Isolde's perception is not free. Due to the effect of the potion the couple are unable to do anything but love each other.

⁴¹ Jackson, W.T.H. op. cit. p. 54.

reference to Tristan and Isolde holding hands and more particularly to their intoxication with each other already suggests this and it is borne out by Hatto who comments:

“Lest the reader should imagine that the conception of love which Gottfried recommends as lofty and difficult of attainment is a form of ‘platonic’ love, it must be said at once that it is grounded in willing and full surrender on both sides...Gottfried’s ideal of love presents a fusion of the sensual and the spiritual...”⁴²

There is clearly an analogy between Rudolf’s experience at this point in the inner tale and the events in that part of *Tristan* which he here adduces. Rudolf is physically affected by the literary context just as Tristan and Isolde are affected by the potion. It is this literary context which determines the ensuing change (albeit only momentary) in his perception of his wife just as Tristan and Isolde’s perception of each other is determined by the experience of drinking the potion. His perception is no more freely controlled than theirs is. Despite Rudolf’s speculation as to whether the “Minnebecher” is just a symbol or not: ‘ “Oder war der Minnebecher kein bloßes Symbol, und bedurfte es wirklich des geheimnisvollen Trankes, um diesen holden Wahnsinn zu erschaffen?” ’ (p. 630), what is made plain by the effect of the literary context of *Tristan* at this point in the Novelle is that an actual physical love potion is not needed to effect change here. The literary context of the love potion episode is the material force which produces the momentary change at this juncture in the Novelle. With regard to Rudolf therefore, the literary context is the potion for like the potion it has a physical effect on him as to what he then sees. In fact this parallel between the potion and the literary context is made explicit:

⁴² Strassburg, G. von, op. cit. p. 17.

The physical dimension to Tristan and Isolde’s love is also mentioned by Jackson who highlights the way in which Gottfried’s text marked a departure from the traditional courtly romance for Gottfried:

“...rejects totally the idea of love service and the subordination of the man to the woman and substitutes for it a partnership which is based on sexual attraction and recognition in the other of the fulfilment of a need.” (Jackson, W.T.H. op. cit. p. 69).

‘ “ Der Duft des Bechers, den der alte Meister seinem Leser so nahezubringen weiß, stieg auf und begann auch an mir sein Zauberwerk zu üben. Durch die Dichtung wurde etwas in mir bewegt, was das Leben bis dahin hatte schlafen lassen; ich hatte diese andere Welt nicht kennengelernt, die Tristan und Isoten nun ihre eigenen unerbittlichen Gesetze aufnötigt;...” ’ (p. 630).

Furthermore, the descriptions of the literary context in terms of magic: ‘ “das Zauberspiel” ’ (p. 629), ‘ “das alte Zauberbuch” ’ (p. 630) and ‘ “...die süßen Verse...mit ihrer heimlich dringenden Weise betören sie das Herz.” ’ (p. 630) also draw attention to the parallels between it and the love potion.

The literary context Rudolf refers to momentarily produces within him the beginnings of the type of love with which Tristan and Isolde are associated as is clear from his words: ‘ “...ich hatte diese andere Welt nicht kennengelernt, die Tristan und Isolde nun ihre eigenen unerbittlichen Gesetze aufnötigt;...” ’ (p. 630) and it is this same literary context which determines his momentary change in perception as regards his wife for he states: ‘ “Ich sah von dem Buch zu meiner Frau hinüber.” ’ (p. 630) He looks at his wife who sits opposite him and muses: ‘ “War sie nicht ebenso schön wie ‘der Minne Federspiel Isot’?” ’ (p. 630) His perception of her at this juncture contrasts with his initial rather prosaic and unromantic perception of her in functional and practical terms as helpmate and companion. Here he perceives her as a sensuous being as is indicated by the reference to her beauty and this change in perception is due to his reading of *Tristan* and the sentiments it has produced within him. That it is the literary context of *Tristan* which has produced this shift in perception is underscored by the way in which Rudolf compares his wife to Isolde in terms taken directly from that work - “der Minne Federspiel Isot” (p. 630). This comparison suggests that he perceives his wife as very beautiful indeed for in *Tristan* Isolde is presented

as the ideal of beauty. The link between the quotation from Gottfried's text and Isolde's beauty is reinforced in an article by Hatto.⁴³

The article deals with the use of the falcon motif in *Tristan* and it is as "Falke" that Hatto feels the word "vederspil" should be rendered in modern German. With regard to the first occasion on which Isolde is described as a falcon (chapter 14 of *Tristan*), Hatto comments: "Die Beschreibung Isoldes als Falke paßt ausgezeichnet in ihre für das Auge so verführerische Verherrlichung am irischen Hofe...".⁴⁴ However, as well as being used to emphasise Isolde's beauty, Hatto draws attention to the fact that the falcon motif is also used by Gottfried for another purpose. He argues that when the motif of Isolde as love's falcon is first used in chapter 14 she is still fancy-free and is compared with the free falcon whose eyes cast glances in all directions. When the motif is used again (chapters 15 and 16) she has partaken of the potion and is trapped by love like a falcon caught in lime. Her looks are now for Tristan alone. The motif is thus, Hatto feels, used to highlight the point that whereas before the drinking of the potion Isolde's heart was free, it is not so after it and that therefore the potion is what brings about the love between herself and Tristan.

The obvious point of comparison when Rudolf uses "der Minne Federspiel Isot" in speaking of his wife is clearly that of Isolde's beauty and desirability and its use indicates that Rudolf's perception of his wife here is an idealised one. However, due to the implications of the dual use of the image of the falcon in *Tristan*, attention is also once more, albeit here very subtly, drawn to the point that perception is not free, but is materially determined.

Rudolf's reading of *Tristan* has momentarily produced within him the beginnings of the type of love with which Tristan and Isolde are associated and a corresponding momentary change in his perception of his wife and her identity.

⁴³ Hatto, A.T. (1957) Der Minnen Vederspil Isot *Euphorion. Zeitschrift für Literaturgeschichte* 51, pp. 302-307.

⁴⁴ Hatto, A.T. *ibid.* p. 305.

It has also produced in him a desire for the passionate type of relationship which Tristan and Isolde share, something which he is aware is lacking between himself and his wife. This desire and awareness are indicated by his speculation: ‘ “Bedurfte es wirklich des geheimnisvollen Trankes, um diesen holden Wahnsinn zu erschaffen?” ’ (p. 630) His reading of *Tristan* has produced another possible dimension to the relationship between himself and his wife.

However, the changes brought about by the literary context of *Tristan* remain momentary at this point in Rudolf’s life. This is because just at this precise moment the established context of material circumstances within which Rudolf’s wife has the more practical identity of helpmate, companion and now also mother begins to reassert its dominance as the baby wakes up. Rudolf’s wife gets up to go and attend to it beckoning him to follow her and Rudolf states: ‘ “Ich mußte lächeln. ‘Was willst du noch?’ sagte ich zu mir selbst und schlug das alte Zauberbuch zu.” ’ (p. 630)

With the closing of the book and the return of his wife who hands him the child, the established context which determines Rudolf’s perception of his wife and the tenor of their relationship once more holds sway. His smile and his words “Was willst du noch?” indicate that Rudolf seems to regard his momentary change in perception and desire for passionate love as a passing aberration and, for the time being at least, feels that he has everything in life. His relationship with his wife thus remains as it has been: ‘ “So blieb es ruhig zwischen uns, wie es gewesen war.” ’ (p. 631) Schuster thus makes somewhat of an overstatement when she comments of this part in the Novelle that Rudolf “resigniert”⁴⁵ because his work and his wife’s maternal duties do not leave them the time necessary for the development of passionate love and goes on to say that:

⁴⁵ Schuster, l. op. cit. p. 26.

“Rudolf leidet von nun an unter dem Konflikt von Beruf und Eheleben; aber weil er sittliche Verpflichtungen ernst nimmt - er ist für den Unterhalt seiner Familie verantwortlich, seine Frau für die Betreuung der Kinder -, unterdrückt er seinen Wunsch nach persönlicher Erfüllung.”⁴⁶

There is no sense of an ongoing conflict within Rudolf or feeling that he is suppressing a wish for passionate love. This is further apparent from Rudolf's retrospective comment to the effect that he did not notice his wife's fading beauty, an indication that he does not here see her in sensuous terms:

‘ “...in wählender Zeit verblühte allmählich die schöne jugendliche Frau an meiner Seite. Ich sah es nicht; ich hatte kein Auge dafür wie die Züge ihres lieben Angesichts unmerklich den weichen Umriß der Jugend verloren und wie der Seidenglanz ihres blonden Haares erlosch;...” ’ (p. 631)⁴⁷

For the duration of this period of time in which Rudolf continues to be preoccupied with his work, his perception of his wife remains as it has been. Indeed, it is suggested that he increasingly sees her in those terms in which he has always seen her - as a helpmate and companion, someone with whom he is compatible on a spiritual level: ‘ “...nur ihres geistigen Wesens wurde ich mir immer klarer bewußt; ich fühlte deutlich, wie es sich immer fester begründete, und ebenso, wie ich sie immer mehr verehrte.” ’ (p. 631) The word “verehrte”, with its religious overtones, suggests a relationship which lacks passion and

⁴⁶ Schuster, l. op. cit. p. 26.

⁴⁷ Pitrou's comment on Rudolf's reading of *Tristan* also negates the suggestion of any ongoing conflict within him. It reinforces the view that the reading of *Tristan* brings about a momentary change in Rudolf's feelings and perception of his wife as well as suggesting that the context which reasserts its dominance and results in his being blind to her beauty is the product of material circumstances. Pitrou states that:

‘Quand il relit la scène où Isolde accepte de la main de Tristan le philtre qui les enivrera tous deux “un autre monde” se révèle à ce mari, à qui le dieu Hemès a mis sur les yeux le bandeau qu'Amor eût dû lui mettre. Et il se prend à regarder avec passion celle qui coud,...Mais les forces mauvaises, les affaires qui aveuglent, ont repris le dessus et la rose délaissée...perd cette fraîcheur qui ne se retrouve plus.’ (Pitrou, R. op. cit. p. 291).

physicality. However, the awareness of faded beauty and youth revealed by Rudolf's retrospective comment to the effect that he did not see his wife in physical terms during these years is an indication that his perception of her has changed in the meantime.

Rudolf details the change which has taken place in his material circumstances over the three years which precede the narrative present of the frame. It is as a result of this that he has some free time at his disposal:

‘ “Indessen hatten sich meine Arbeiten allmählich vereinfacht; die Geschäfte gingen ihren geordneten Gang, so daß ich manches andern Händen überlassen konnte. Mein Leben gewann endlich wieder Raum für andere Dinge.” (p. 631)

His business has now been built up and is so well-established that he no longer has to oversee everything himself, but is able to delegate. By virtue of his circumstances at this particular juncture he has the time and also the money to indulge in various leisure activities such as building and equipping a spacious pavilion.

In particular, the free time which he has brings him into contact with two further works of literature:- Homer's *Odyssey* and the *Nibelungenlied*, both of which he now reads in their entirety for the first time. It is interesting to note that, by contrast with his earlier reading of part of *Tristan*, neither of these contexts effects any immediately perceptible change in Rudolf or in his perception of his wife. However, possible reasons for this emerge if the theme of love in both works is considered, with particular reference to the relationship between Odysseus and Penelope in the *Odyssey* and Siegfried and Kriemhild in the *Nibelungenlied*.

The theme of love is but a subsidiary one in the *Odyssey* for its main theme is the journey home of Odysseus, King of Ithaca, after the Trojan War and the adventures he meets with along the way. Odysseus and his wife Penelope

are in fact separated throughout almost the entire *Odyssey*. When they are finally reunited, a period of nineteen years has elapsed since his departure for the Trojan War. However, Odysseus' love for Penelope does constitute part of the motive force for his journey this being his desire to return home to his country. ⁴⁸

The main emphasis with regard to the love between Penelope and Odysseus is on its constancy. Although he has to share his favours with Calypso and Circe it is clear that Odysseus' love belongs to Penelope ⁴⁹ and his homeland. As for Penelope, she never ceases to long and mourn for her husband and hope for his return. ⁵⁰ Despite being pressed to do so, she has, out of love for Odysseus, been managing to avoid remarrying, firstly by fooling her suitors for over three years with a ruse and latterly by stalling in choosing any one of them. ⁵¹ Although mention is made of the physical side of Odysseus and Penelope's reunion when this finally occurs ⁵², the emphasis in the *Odyssey* is on a constant love, not a passionate sensual one.

Love is a more important issue in the *Nibelungenlied* than in the *Odyssey* although the *Nibelungenlied* is basically, as Hatto rightly claims "...a story of

⁴⁸ In Book One of the *Odyssey*, for instance, it is stated that after the Trojan War "Odysseus alone was prevented from returning to the home and wife he longed for ..." (Homer (1946) *The Odyssey* (London, Harmondsworth: Penguin) (trans. Rieu, E.V.) p. 25. All further references to the *Odyssey* are to this particular edition.) Furthermore, in Book Eight when he speaks with Alcinous, Odysseus asks for aid in returning home in terms which make plain his desire to do so: "Once let me see my own estate, my servants, and the high roof of my great house, and I shall be content to breathe my last" (p. 118).

⁴⁹ In Book Nine when he is telling Alcinous the tale of his quest for home Odysseus comments:

"The divine Calypso certainly did her best to keep me yonder in her cavern home because she wished to be my wife, and with the same object Circe, the Aenean witch, detained me in her castle; but never for a moment did they win my heart." (pp. 139-140).

⁵⁰ In Book One Penelope mentions the way in which she spends her days "...in mourning for the best of husbands..." (p. 34) and in Book Nineteen when she is talking to the disguised Odysseus, she states "I simply wear my heart out in longing for Odysseus." (p. 291).

⁵¹ See Book Thirteen p. 212. When Odysseus lands in Ithaca, Athene tells him with regard to Penelope and the suitors that "All this time she has pined for your homecoming, and though she has given them all some grounds for hope and doled out promises in private messages to each, her real wishes are very different."

⁵² See Book Twenty-Three p. 348 where "...after their love had taken its sweet course...", Penelope and Odysseus recount to each other all that has happened whilst they have been apart and p. 349 where Athene makes the night last until she is sure that Odysseus "...had had his fill of love and sleep in his wife's arms...".

revenge.”⁵³ The love between Siegfried and Kriemhild is one which brings them both great happiness for theirs is a passionate, devoted love⁵⁴, but also leads to Siegfried’s death⁵⁵ and great sorrow for Kriemhild. It is the extreme nature of this love that also results in the death of many thousands of men when Siegfried is murdered by Hagen and Kriemhild seeks vengeance for his loss.⁵⁶

In the very first chapter of the *Nibelungenlied* there are already indications that love will bring Kriemhild sorrow. Uote’s interpretation of Kriemhild’s falcon dream suggests this and Kriemhild herself, almost as if she has a premonition of what is to come, is determined to avoid love saying “There are many examples of women who have paid for happiness with sorrow in the end. I shall avoid both, and so I shall come to no harm.” (p. 17)⁵⁷ The extreme nature of the love between Kriemhild and Siegfried and the main theme of the epic, the revenge which takes place in consequence of it, are also indicated as

⁵³ Hatto, A.T. (trans.) (1969) *The Nibelungenlied* (London, Harmondsworth: Penguin) p. 7. All references to the text of the *Nibelungenlied* are to this translation.

⁵⁴ See, for example, p. 87 where it is stated of Siegfried’s wedding-night that:

“Lord Siegfried’s pastime was to his vast contentment, for as he lay with the young lady and inured her so tenderly to his noble loves, she became as dear to him as life, and he would not have exchanged her for a thousand others.”

Furthermore, even after ten years of marriage Kriemhild feels that Siegfried outshines all the other knights in Gunther’s courtyard and says to Brunhilde ‘ “It is not for nothing that I am so happy.” ’ (p. 111).

⁵⁵ It is in order to win Kriemhild’s hand that Siegfried vows to help Gunther win Brunhilde and this sets in motion the chain of events which lead to his death. Hatto highlights the way in which Siegfried’s love for Kriemhild leads to his death when, with reference to his deceptions of Brunhilde, he comments:

“...it is undeniable that Siegfried twice violated the will of a woman whose only fault (if fault it be) was to have taken extreme precautions to find a suitable mate, and this, he must have known, was dangerous, if not immoral. Siegfried took this risk upon himself in pursuit of his own love, and he paid for it with his life.” (Hatto, A.T. (trans.) (1969) op. cit. pp. 329-330).

⁵⁶ See Hatto, A.T. (trans.) (1969) op. cit. p. 319 where he comments that: “...the hot fount of her revenge was her love for her young husband, thwarted and turned to hatred for his slayer, a love that we may well call vast when measured by its obverse.”

⁵⁷ Bekker’s argument with reference to the first chapter of the *Nibelungenlied* is particularly interesting for it highlights the difference between the love of Kriemhild and that of Penelope in the *Odyssey*. He feels that the love which Kriemhild is here determined to avoid is “...love as that tragic madness which plunges otherwise sane persons, usually women, into crime and disgrace...” (Bekker, H. (1971) *The Nibelungenlied: A Literary Analysis* (Toronto, Buffalo: University of Toronto Press) pp.62-3). This type of love contrasts with that of Uote and Bekker draws a parallel between Uote’s concept of love and that of Penelope saying:

“...Uote thinks of a love that brings domestic comfort in its wake...It is the love of a Penelope, who is content to be cherished by Odysseus together with the other possessions constituting his household. This love, though assailed at times, is never really endangered - and it is never dangerous. It provides a protective shield for the faithful wife. Though the partner in such love may wander about, ultimately he is expected to come home again.” (ibid. p. 63).

early on as the first chapter. The poet here looks ahead to say of Kriemhild and the warrior she will wed: "What terrible vengeance she took on her nearest kinsmen for slaying him in days to come! For this one life there died many a mother's child." (p. 19) The emphasis in the *Nibelungenlied* is thus rather on the ultimately disastrous ramifications of Siegfried and Kriemhild's love than on their love relationship and its development per se.⁵⁸

Although there is an intensification in the degree of concentration on love in the *Nibelungenlied* as opposed to the *Odyssey*, it takes a second reading of *Tristan*, a text in which the love between Tristan and Isolde is the predominant issue⁵⁹, to bring about a more definite change in Rudolf's perception of his wife and in their relationship. However, since Rudolf reads the *Odyssey* and the *Nibelungenlied* aloud to his wife, it is a possibility that these contexts perhaps lay the groundwork for the change which occurs as a result of Rudolf's second reading of *Tristan*. The change in Rudolf's material circumstances and his reading of the *Odyssey* and the *Nibelungenlied* are the precondition for the change which takes place when Rudolf comes into contact with *Tristan* for the second time on the eve of his fortieth birthday. His second reading of this work is the trigger which brings about the change.⁶⁰

By contrast with the part of *Tristan* which he has previously read and adduced, that part which he now reads and adduces refers to Chapter 26 *The Cave of Lovers*, a chapter which is situated near the end of the text. This is significant because, by contrast with the earlier episode of the love-potion where Tristan and Isolde's love is in its infancy and as yet undeveloped, it is in the

⁵⁸ Even before Siegfried's death after which the focus of the plot is on Kriemhild's revenge, the emphasis tends to be on the events of the plot (such as the exploits in which Siegfried becomes involved in order to win Kriemhild) rather than on an exploration of their relationship.

⁵⁹ This is apparent from the Prologue to *Tristan* in which the narrator makes it plain that what will follow is a tale of love. It is his account of Tristan and Isolde's "...devotion, their perfect loyalty, their heart's joy, their heart's sorrow...". (Strassburg, G. von, op. cit. p. 44) Of the reader, the narrator says that he "...will story him well with noble lovers who gave proof of perfect love..." (ibid. pp. 42-3).

⁶⁰ See Pitrou, R. op. cit. p. 292 where he too draws attention to the fact that Rudolf's second reading of *Tristan* is the catalyst which brings about change: 'Mais le rien manque encore, qui allumera l'étincelle d'amour. De nouveau, c'est "Tristan", relu par hasard la veille, qui opérera le miracle.'

Cave of Lovers that Tristan and Isolde “...reach the highest phase of their love...”.⁶¹ It is at this point in the text that they achieve complete physical and spiritual harmony and union. Their love here is lofty and exalted. Jackson puts it thus: “...love, though expressed in physical terms, is transformed in the crystalline bed [in the Cave of Lovers (my brackets)] into a higher form.”⁶²

At the beginning of his account of this part of *Tristan* Rudolf states: ‘ “Der Minnetrank hat seine Zauberkraft bewährt. Die schöne Königin Isote und Tristan, des Königs Neffe, sie konnten voneinander nicht lassen.” ’ (p. 632) The change effected by the potion has thus not only persisted, the love between Tristan and Isolde has become increasingly intense. Rudolf goes on to mention the lovers’ isolated state in the wilderness to which they go after they have been banished, something which suggests the way in which they are now focussed only on each other and their love:

‘ “...der Dichter...führt seine Lieblinge fern von den Menschen in die Wildnis. Kein Lauscher ist ihnen gefolgt; die Sonne scheint, die Kräuter duften; in der ungeheueren Einsamkeit nur sie and er...” ’ (p. 632)

Tristan and Isolde’s closeness is emphasised by their walking, sitting and hunting together. During the latter activity they are so near each other that Isolde’s hair wafts about Tristan’s shoulders. The physical dimension of their love is also indicated for Rudolf states: ‘ “...dort sitzen sie nieder unter der Linde und blicken zurück nach der Felsengrotte, wo sie die Nacht zusammen ruhten.” ’ (p. 632)

It is appropriate that this part of *Tristan*, where Tristan and Isolde’s love is at its highest point, should trigger the change which takes place with regard to Rudolf and his wife. His reading of this part of *Tristan* has clearly had an effect on Rudolf for he tells the narrator: ‘ “In der stillen Morgenluft stiegen die Bilder

⁶¹ Jackson, W.T.H. op. cit. p. 125.

⁶² *ibid.* p. 127.

der Dichtung wie Träume in mir auf.” ’ (p. 633) If one takes into account Freud’s view of dreams as wish fulfilments ⁶³, Rudolf’s words suggest that his reading of this particular part of *Tristan* has produced within him a longing for the experience articulated therein. Furthermore, they indicate that it is his reading of this episode from *Tristan* which brings about the ensuing changes in him.

Rudolf registers an acute awareness of the material world of nature around him on the morning following his second reading of *Tristan*. He notices the warmth of the sun on the path, the dew dripping from the leaves, the dispersing scent of the flowers and the noise of the waking insects. He also experiences a feeling rejuvenation and gives expression to both it and his awareness of natural phenomena when he says: ‘ “Ich empfand die Fülle der Natur, und ein Gefühl der Jugend überkam mich, als läge das Geheimnis des Lebens noch unentsiegelt vor mir.” ’ (p. 633)

The idea that the context of the Cave of Lovers episode from *Tristan* has produced both this physical awareness and feeling of rejuvenation becomes increasingly plausible when two other factors are taken into consideration, namely that the episode from *Tristan* is one in which there is emphasis on the lovers’ natural surroundings and that Tristan and Isolde’s love has the passionate, romantic quality associated with youth.

It is on this particular morning, the morning of his fortieth birthday, that Rudolf first sees the portrait on which the enigma in the frame centres for this portrait is his wife’s present to him. The two contexts of the Cave of Lovers episode and the painting now act in conjunction to bring about further change.

The way in which Rudolf perceives this painting and the meaning it has for him is clearly conditioned by the changes which the context of the Cave of Lovers episode has effected. The now rejuvenated and physically aware Rudolf is arrested by the youth and beauty of this portrait of his wife as a girl: ‘ “Ich stand

⁶³ See Gay, P. (ed.) (1995) *The Freud Reader* (London: Vintage) p. 165.

atemlos und starrte das schöne jugendliche Anlitz an..." ' (p. 633). Indeed his perception of her youth is emphasised by two further comments for he mentions ' "...der köstliche Übermut der Jugend" ' (p. 633) which her mouth reveals and her ' "...jungen lachenden Augen." ' (p. 633)

Rudolf's realisation with regard to the girl in the painting: ' "Sie - sie wäre es gewesen; mit ihr wäre auch ich in jene Einsamkeit geflohen, nach der jedes Menschenherz einmal verlangt --" ' (p. 634) is also clearly determined by the context of the episode from *Tristan* which he has read. The "Einsamkeit" he refers to here is that same "Einsamkeit" in which Tristan and Isolde find themselves in the Cave of Lovers episode, the solitude in which they experience the pinnacle of their both passionately sensual and spiritual love. The young girl in the painting is cast in the role of the beautiful Isolde with whom Rudolf (implicitly in the role of Tristan) could have experienced the youthful, passionate, romantic type of love articulated in the Cave of Lovers episode. Rudolf's question: ' "Und weshalb war sie es nicht gewesen?" ' (p. 634) is left unanswered, but the course of Rudolf's narrative has provided the missing answer. He did not experience this type of love with the young girl in the portrait because his perception of her at that time was such that he saw her only as helpmate and companion.

In the light of the perception of youth and beauty effected by his second reading of *Tristan*, the portrait brings him face to face with the realisation that the youth and beauty which it depicts actually existed. They were in front of him in the person of the woman who still shares his life, although he did not at that time perceive them:

' "Was ich gesehen, war nicht die Phantasie eines Malers, nicht etwa die blonde Königin Isote, die vielleicht niemals gelebt hat. Dies Anlitz vor mir hatte dem Leben, meinem eigenen Leben angehört; so war sie einst gewesen, die vor vielen Jahren ihre

Hand in meine legte, die noch an meiner Seite lebte.” ’ (p. 634)

The changes brought about by the context of the Cave of Lovers episode acting in tandem with the context of the portrait produce the “Durst nach Schönheit” (p. 634), the now overwhelming longing for the physical, sensuous dimension, a longing which he had previously only momentarily experienced. Together these two contexts are responsible for Rudolf’s realisation that time has passed and physical change has occurred, that the girl in the painting, the youthful and beautiful girl to whom he stretches out his arms in longing is no more. She is a figure who belongs to the past and not the present.

Rudolf is torn by feelings of “...Reue und...vergeblicher Sehnsucht...” (p. 634), remorse because he realises what he has failed to perceive and experience and longing which is futile because the past can no longer be recaptured. These feelings are, however, superseded by one of happiness as his focus shifts from the past to the present and he realises that whilst he can no longer have the experience of being physically close to the girl in the portrait, he can have the experience of being physically close to the woman she has become: ‘ “Sie, die das einst gewesen war, sie selber lebte noch; sie war in nächster Nähe, ich konnte schon jetzt, in diesem Augenblick noch bei ihr sein.” ’ (p. 634)

Rudolf’s wife when he finds her clearly no longer has the same prosaic, unromantic identity which she once had for she now inspires unbridled passion in him. There are indications in his comments and behaviour towards her that he is casting himself in the role of Tristan and her in the role of Isolde, something which once more serves to emphasise the importance of this intertext in the construction of both his identity and hers.

He leads her out into the natural setting of the garden and it is in a natural setting that Tristan and Isolde find themselves in the Cave of Lovers episode. Furthermore, his description of her walking next to him ‘ “...in ihrer

mädchenhaften Weise...” ’ (p. 634) with its emphasis on the youthful quality of the walk is suggestive for Tristan and Isolde are young lovers. Telling too in this respect is Rudolf’s comment:

‘ “...wie ihre Hand so leicht und hingegeben in der meinen lag, da konnte ich nicht erwarten, mich anbetend vor ihr niederzuwerfen; denn alle Leidenschaft meines Lebens war erwacht und drängte ihr entgegen, ungestüm und unaufhaltsam.” ’ (p. 634-5)

He now feels the same passion and adoration for her as Tristan and Isolde feel for each other and cannot wait to express it. Rudolf now perceives his wife as a sensuous being, as his lover. His longing to throw himself adoringly at her feet suggests the idealised nature of his perspective of her. The last sentence in Rudolf’s narrative: ‘ “So habe auch ich noch aus dem Minnebecher getrunken, einen tiefen, herzhaften Zug; zu spät - aber dennoch nicht zu spät!” ’ (p. 635) is, given its reference to his having drunk of the love potion in *Tristan*, a further indication of the fact that he has cast himself and his wife in the roles prescribed by this text. With respect to his wife Rudolf now experiences the same type of love found in *Tristan* ; she has become his Isolde, an idealised figure. Although it is now too late for Rudolf to have exactly the same love experience as Tristan and Isolde do for they are young lovers and he and his wife are not, he is still able to experience the same type of love later on in life.

Bearing in mind the parallel between the potion and the literary context of *Tristan* mentioned in relation to Rudolf’s first reading of this text, the final words in Rudolf’s narrative also again highlight the point that the text has acted like the potion in this Novelle. It has produced a change in perception, perception which is thus not free, but is determined by this material force. In this connection the words with which Rudolf opens his account of the Cave of Lovers episode: ‘ “Der Minnetrank hat seine Zauberkraft bewährt.” ’ (p. 632) may be seen to refer as much to himself as to Tristan and Isolde. The literary context of *Tristan* effects a

change in Rudolf's perception which, when brought into conjunction with the portrait of his wife as a young girl ⁶⁴ leads to a shift in his and her identity and in the tenor of their relationship.

In considering the self-awareness in the frame of this Novelle, the point was made that it draws attention to the way in which meaning depends on context. In order to solve the frame's enigma what is needed is a context which will make sense of the various elements which give rise to it. What Rudolf's narrative taken as a whole provides is just such a context.

It gives meaning to the "fast schmerzlichen Innigkeit" (p. 626) with which Rudolf looks at the portrait, painful intensity because, despite his love for his now older and faded wife, he is aware that he will never experience passionate love with the young, beautiful girl of the painting. This awareness of temporal change in his wife is what is charted when Rudolf says of the painting: ' "Es ist das Bildnis meiner Frau. Das heisst...des Mädchens, das später meine Braut und dann meine Frau geworden ist." ' (p. 626) As well as being his wife, she has also been the girl and fiancée whose youth and beauty he failed to notice. Rudolf's narrative answers the narrator's question as to what it cost him to abandon his literary inclinations and devote himself to business matters. The inner tale makes it clear that the price Rudolf paid for this was that of the experience of passionate love with his wife in their youth. Also explicable in the

⁶⁴ The dual role of *Tristan* and the painting in bringing about change is ignored by Dysart who comments as follows on Rudolf's description of his reaction to the painting:

'This was the turning-point in Rudolf's life and the painting provided the impetus for it....the passion that was missing from his marriage has been awakened by the painting and Rudolf and his wife experience a "Nachsommer" in their love for one another.' (Dysart, D.L. (1990) *The Role of the Painting in the Works of Theodor Storm* (University of Illinois at Urbana-Champaign: Doctoral Thesis) p. 113).

Dysart thus ascribes any change only to the painting.

By contrast, Mare recognises the importance of both the painting and *Tristan* in bringing about change:

Rudolf at last tells his friend how his calm affection...had only a year before been changed into a consuming passion by a birthday present from his wife of a portrait of her as a young girl and the reading of Gottfried's "Tristan". (Mare, M. op. cit. p. 54).

On this same point see also Eichentopf op. cit. pp. 21 and 41-2 and Jackson, D.A. (1992) *Theodor Storm: The Life and Works of a Democratic Humanitarian* (New York, Oxford: Berg) p. 99, both of whom also attribute the change which occurs to both of the contexts.

wake of the inner tale is the almost bridal consideration with which Rudolf and his wife behave towards each other and the extremely tender look, a look "...von einer Freude des Besitzes, als habe er die Geliebte erst vor kurzem sich errungen." (p. 626) which Rudolf gives his wife in the frame. The inner tale has made it plain that this is a couple only now experiencing the romance and passion normally associated with young love, having in their youth had a relationship based on the companionship more typical of mature love.

What the resolution of the enigma thus actually involves is the process of meaning construction by virtue of contextualisation although this perception is not articulated as explicitly in this early *Novelle* as it is in some of the later ones where there are two competing contexts each of which allow enigma resolution with the reader having to choose between them. In this particular *Novelle* the question of a resolution is not quite so vexed as it is in some of the later *Novellen* because the only context presented as providing a resolution to the enigma is Rudolf's.

In the same way that any enigma resolution which this context provides is not simply given, neither is any identity or meaning articulated within it. What the self-awareness, through the articulation of literary and other contexts, highlights is the way in which identity and meaning are relative and provisional to this larger context of the inner tale which is Rudolf's perspective and to the contexts which he adduces as he tells that tale. The self-awareness in the *Novelle* draws attention to the way in which the contexts which Rudolf has, in the process of telling his tale, perforce had to adduce in his attempt to give meaning to his experiences are involved in constructing that perspective. These contexts which are themselves material products construct his reading of his marital

experiences and the identity (his own and that of his wife) ⁶⁵ which emerges through that reading, an identity which shifts from one position to another in the course of Rudolf's narrative.

This short text is an early statement of the way in which perception is not freely controlled but is materially determined and this is something which appears in a more elaborated and developed form in longer, later Novellen in which differing perceptions are more explicitly shown to be the product of material forces. Rudolf's final perception of himself and his wife is one which, as the self-awareness has highlighted, clearly has its origins in material forces. His own ideology, the way in which he relates to and views the world, is the result of the material circumstances of his life and that includes the cultural material to which he is exposed.

The self-awareness in this early text, by foregrounding the process whereby identity and meaning are constructed, draws attention to the fact that they are material products - they are relative to and dependent on materially constructed context and are thus provisional and subject to change as the material context changes. This at least raises the suggestion that the dimension of self-awareness in this Novelle might be involved in challenging those liberal humanist assumptions endemic to modern Western thought.

Liberal humanism "assumes a world of non-contradictory (and therefore fundamentally unalterable) individuals..." ⁶⁶, "assumes that there is a human subjectivity prior to all historical and social conditions..." ⁶⁷ and subscribes to the "concept of an essential human nature as the source of action and history..." ⁶⁸

⁶⁵ As far as the context of the painting is concerned, the view that it is involved in the process of construction of identity and meaning conflicts with the view held by Dysart that the paintings in Storm's works reveal "the thoughts and emotions of the various characters" (Dysart, D.L. op. cit. p. 44) where those thoughts and emotions and indeed the characters of those who behold the paintings are implicitly assumed to be given.

⁶⁶ Belsey, C. (1980) *Critical practice* (repr. London, New York: Routledge, 1992) p. 67.

⁶⁷ Jackson, L. (1994) *The Dematerialisation of Karl Marx: Literature and Marxist Theory* (London, New York: Longman) pp. 38-9.

⁶⁸ Belsey, C. op. cit. p. 131.

The emphasis in liberal humanism is thus on the idea of a given human nature which is pre-social, a "...single universal form or general essence which individual human beings share...".⁶⁹ According to liberal humanism the individual is someone with a fixed pre-social identity. It is in terms indicative of such a liberal humanism that Rudolf explains the changes in himself which his narrative charts. His reference in connection with his first reading of *Tristan* : ' "Durch die Dichtung wurde etwas in mir bewegt, was das Leben bis dahin hatte schlafen lassen..." ' (p. 630) is suggestive of belief in a given, pre-social essence. The same is true of the comment he makes with reference to the passion he feels for his wife in the wake of the second reading: ' "...denn alle Leidenschaft meines Lebens war erwacht..." ' (pp. 634-5). In addition there is his mention of ' "...der dem Menschen eingeborene Drang nach Schönheit..." ' (p. 631) which is indicative of belief in a universal, given human nature.

However, the self-awareness in this Novelle, drawing attention as it does to the process whereby the identity and meaning of Rudolf and his wife are constructed, undermines the assumption that there is any such thing as a liberal humanist individual, the term "individual" being one which, given its origins, "...suggests a sense of the 'I' as simply free, as being at one with itself and autonomous or self-ruling."⁷⁰

⁶⁹ Venable, V. (1966) *Human Nature: The Marxian View* (Cleveland, New York: Meridian Books) p. 4.

⁷⁰ Bennett, A. and Royle N. (1995) *An Introduction to Literature, Criticism and Theory: Key Critical Concepts* (Hemel Hempstead: Prentice Hall/Harvester Wheatsheaf) p. 104.

CHAPTER TWO - IM SCHLOSS

The limited discussion of *Im Schloß* in the four articles ¹ devoted to it has focussed on various issues. In Sammern-Frankenegg's case the focus is on the conception of love expressed in the Novelle. In the case of Jackson and Boswell it is on the Novelle's criticism of the aristocracy and church (or Christian religion in Boswell's case) and its dissemination of Storm's democratic (or democratic-humanitarian in Jackson's case) political beliefs. Roebling analyses the Novelle under the heading of gender studies.

However, consideration of the opening frame of this Novelle raises questions of a different order. In the previous chapter there was discussion of the dimension of self-awareness. Immediately the opening frame in this Novelle draws attention to its status as a context as what follows on pages 8 to 11 ² is explicitly "Von der Dorfseite" (p. 8). It is the perspective of the villagers ³ with regard to the castle and its inhabitants which is being presented through a third person narrative voice. This third person narrative voice can in no way be described as omniscient. It is very much of the order mentioned by Rogers ⁴: a narrative voice which gives the impression of the perspective of an observant stranger who, in the case of "Von der Dorfseite", has had contact with and listened to the villagers and is only able to recount what he has learned. The

¹ They are Jackson, D.A. (1988) Theodor Storm's Democratic Humanitarianism: The Novella "Im Schloss" in Context *Oxford German Studies* 17, pp. 10-50, Boswell, P.M. (1991) Theodor Storms Heiligenstädter Novelle "Im Schloß" *Schriften der Theodor-Storm-Gesellschaft* 40, pp. 17-32, Sammern-Frankenegg, F.R. Liebe und Angst im Widerstreit: Bemerkungen zu einer Dialektik in Theodor Storms Novelle "Im Schloß" In: Fetzer, J.F., Hoermann, R. and McConnell, W. (eds.) (1989) *In Search of the Poetic Real: Essays in Honor of Clifford Albrecht Bernd on the Occasion of his Sixtieth Birthday* (Stuttgart) pp. 197-205 and Roebling, I. (1993) Storm und die weibliche Stimme *Schriften der Theodor-Storm-Gesellschaft* 42, pp. 54-62.

² All page references to *Im Schloß* are to the following edition of Storm's works: Goldammer, P. (ed.) (1992) *Theodor Storm: sämtliche Werke in vier Bänden. Band 2: Novellen* (Berlin, Weimar: Aufbau-Verlag).

³ Roebling too makes this point in connection with the use of the word "man" in this part of the text stating:
'Es erscheint dies als ein "man", das die soziale Sicht von unten, eben vom Dorf her, trägt, und das am Ende des Kapitels durch Stellvertreterfiguren wie Schullehrer und Förster Stimme bekommt.' (Roebling, I. op. cit. p. 59).

⁴ Rogers, T.J. (1970) *Techniques of Solipsism: A Study of Theodor Storm's Narrative Fiction* (Cambridge: Modern Humanities Research Ass.) p. 55.

suggestion is very much that the villagers have observed the comings and goings pertaining to the castle and its inhabitants and the narrative in the first part of the frame (pp. 7-9) up until the departure of the newly-wed young lady and her husband is pieced together using these materially-based observations. For instance, we are informed that the old Baron is the only castle inhabitant "...der sich zuweilen unten im Dorfe blicken ließ und auch mit den Leuten im Felde mitunter einen kurzen Diskurs führte;..." (p. 7).⁵ The suggestion is that the villagers have observed his movements and behaviour. Mention is made (p. 7) of a path leading from the village past the castle garden, a path which is used by both castle inhabitants and villagers. The villagers thus have ample opportunity to observe the comings and goings of the castle inhabitants. It becomes very obvious that the narrative is the result of the of the villagers' observation of events when mention is made of the teacher who joins the household. Of this man we are told that:

"Die Leute im Dorf erinnerten sich seiner noch sehr wohl...Man hatte ihn oft mit dem alten Baron gesehen, und das Fräulein, damals schon eine junge Dame, war mitunter auch in ihrer Gesellschaft gewesen." (p. 8)

The wedding of the young lady takes place in the "Dorfkirche" (p. 9) thus giving the villagers the opportunity to observe it first-hand and again it is suggested that the account of the event is the result of their observations:

"Seit lange hatte man dort so viele vornehme Leute nicht gesehen; aber die hagere Gestalt des Bräutigams mit dem dünnen Haar und den vielen Orden wollte den Leuten nicht gefallen..." (p. 9)

The tone of "Von der Dorfseite" also indicates the perspective of the villagers as

⁵ Further examples here are on p. 8. There the comment with reference to the young lady accompanying the Baron on his collecting trips is: "...um die Begegnenden kümmerte sie sich nicht weiter." There are also the following comments with regard to the former ambassador: "Die kleine hagere Gestalt der alten Exzellenz hatte, außer beim sonntäglichen Gottesdienste in dem herrschaftlichen Kirchenstuhl, kaum jemand anders als vom Wege aus gesehen,..." and: "Den scheuen Gruß der vorübergehenden Bauern pflegte er wohl mit einer leichten Handbewegung zu erwidern;..."

the castle inhabitants are referred to rather deferentially by the use of their titles: “einer alten...Exzellenz” (p. 7), “ein alter Baron” (p. 7) and “das junge Fräulein” (pp. 7-8).

After the young lady's marriage the account of the castle inhabitants is no longer based simply on the villagers' observations. A tale told by the old Baron to the preacher continues the account and feeds into the larger context which is “Von der Dorfseite”: “Nur dem Prediger hatte einmal der alte Baron erzählt, daß ein Knabe, den sie im zweiten Jahre der Ehe geboren, von einer Kinderepidemie dahingerafft sei;...” (p. 9) The information concerning the young lady's child is not a matter of general observation like that information which has preceded it, but has been entrusted to only one man and is therefore more uncertain. Hearsay is now also invoked as part of the account relating to the castle inhabitants for the young lady, although she was not seen by the villagers, is said to have been at the castle on the night of her father's death:

“...und später dann, als die alte Exzellenz gestorben und abends bei Fackelschein auf dem Kirchhof hinter den Tannen zur Erde gebracht wurde, sollte sie nachts auf dem Schlosse gewesen sein; aber von den Leuten im Dorfe hatte niemand sie gesehen.” (p. 9)

The question of where the old Baron went when he left the castle is also a matter of hearsay: “...wie es hieß, um bei einem andern Vetter seine harmlosen Studien fortzusetzen.” (p. 10) The invocation of hearsay and the tale told to the preacher in addition to the villagers' observations increases the impression of a reading of events pertaining to the castle inhabitants being pieced together or constructed.

The young lady's solitary return to the castle is an event which the villagers have not only observed, but have also been informed about by the lady herself who stops to talk to them: “...sie sprach freundlich zu den Leuten, erzählte ihnen, daß sie ihr Gut jetzt selbst bewirtschaften und bewohnen werde, und bat um treue Nachbarschaft.” (p. 10) Just as Rudolf's reaction to the painting is an

enigma to the narrator in *Späte Rosen*, the young lady's return is an enigma to the villagers here: "Die Leute wußten sich keinen Vers daraus zu machen;..." (p. 10). The enigma posing has the effect of highlighting the way in which meaning is dependent on context, a point which has so far been no more than implicitly made through the way in which it has been suggested that any information pertaining to the castle inhabitants is the result of the context which already exists for them, a context which is largely the product of the villager's own observations regarding the castle inhabitants and also partly the product of hearsay and of the tale told to the preacher. The young lady's return is an event which yields up no immediate meaning for the villagers; its meaning is not given. It is an event which cannot be accommodated in the context which already exists for the castle inhabitants. People thus set about contextualising this event; a context and thus a meaning, is constructed for it. The context is that of rumour, rumour which is partly based on the context which already exists for the castle inhabitants, but which is to an even greater extent pure rumour: "Das Gerücht war von allem unterrichtet, von dem, was geschehen, und noch mehr von dem, was nicht geschehen war." (p. 10) It is a narrative context which is materially based for it has its roots partly in material circumstance. However, even that part of it which is pure hearsay will have a material basis such as, for example envy of material wealth, although what that material basis is is not here made explicit. The narrative context of rumour which is part of the Novelle's dimension of self-awareness provides a possible meaning for the return of the young lady.

The villagers had been present at the wedding of the young aristocratic lady, a wedding during which they observed that she did not cry as they felt brides should. It is easy to see from where the rumour originates that the marriage is an unhappy one. It is also rumoured that the young woman has had a love affair with a young professor in the royal seat where her husband has a position at court and some of the villagers, and here past events are again

utilised to construct meaning, have even heard that this man is the former tutor of the dead young Baron. The problematic return of the young aristocrat is given the meaning of a type of banishment from the royal seat as a result of her conduct and of another rumour; that of the dubious origin of her recently deceased child. (Again part of the context which has already been constructed about the inhabitants of the castle is integrated into the reading of events which is now constructed). The dubious origin of this child is what is rumoured to have been the immediate cause for the separation of the married couple. The arrival of a steward for the young woman's estate poses another enigma for the villagers. He is an aristocrat who is to inherit an estate twice the size of hers. The villagers cannot figure out what he has to gain from his stewardship of her estate especially as they have discovered that he is very knowledgeable about agriculture. The implication is that his presence at the castle cannot be explained as some sort of training period.

Again what happens is that the reader sees the process of construction of meaning in practice as the villagers set about contextualising this event and thus constructing possible meanings for it. Two opposing contexts exist for the event with the schoolmaster being of the opinion that the young man is a distant cousin of the young woman's and that his presence is a matter of familial assistance and the forester implying that a different construction may be put on events: 'Er kniff die Augen ein und sagte geheimnisvoll: "Was einmal in der Stadt geschehen - - nun, Gevatter, Ihr seid ja ein Schulmeister, macht Euch den Satz selber zu Ende!" ' (p. 11) He is implying that one could contextualise the young man's presence within the narrative context of rumour which the villagers have already constructed to give meaning to the young woman's return to the estate. By juxtaposing her supposed affair with a young professor in the royal seat with the young man's presence on the estate the latter could be interpreted as meaning that she is now having an affair with him. His words with their

reference to completing a sentence have the effect of highlighting this as a narrative context. The context-dependent nature of meaning is even more radically highlighted by the posing of this enigma because of the two possible contexts and therefore meanings which exist for this event. The meaning the event has is relative to the context of the speaker for as the context shifts so does the meaning. Meaning is highlighted as being far from autonomous and unproblematic.

No authoritative resolutions to the enigmas presented in "Von der Dorfseite" are provided by the third person narrative voice in this part of the frame and this again suggests its lack of omniscience. The meaning which the villagers construct for the young lady's return is possible, but is attenuated by its speculative nature and either of two contexts exist for the steward's arrival at the estate. The events remain enigmatic and, moreover, the contexts which are adduced to attempt to explain them give rise to further enigmas - those of whether or not the young lady had a love affair with the former tutor, the paternity of her child and whether or not she is having an affair with her steward. The forester's sentence may thus be regarded as radiating outwards to refer to the whole *Novelle* and to include the reader, the implication being that the text is really just an extended sentence and that the onus is on the reader to interpret the text and resolve the enigmas by contextualising events.

Apart from its thematisation of the process of construction of meaning, what is apparent about the context of the villagers, their realm of discourse, is that the way in which these people relate to the young woman's life is very reminiscent of a particular type of narrative discourse: a debased Romantic type of narrative discourse. It is a context which is clearly fictional as it incorporates standard debased Romantic material with the suggestion of the unhappy marriage, the dubious origin of the child, the possibility of an affair between the young woman and her cousin and particularly with the possibility of an affair

between this aristocratic young woman and the former tutor. Both Mare ⁶ and Jackson ⁷ have noted how current the motif of love between an aristocratic lady and a tutor was at the time. Mare ⁸ cites Spielhagen's *Problematische Naturen* (1860) as another example of a text from the period which used the motif of love between a tutor and an aristocratic lady. What neither of them considers is the significance of the use of this realm of discourse as far as the text is concerned. Jackson writes of the theme of love between an aristocratic lady and a tutor:

“...Storm did not exploit the possibilities it offered in terms of contorted plot and dramatic suspense and avoided the torrid scenes and cheap lyrical climaxes popular with the writers of romances.” ⁹

However, there is an element of dramatic suspense in the Novelle due to the enigmas raised in “Von der Dorfseite”. This dramatic suspense and the debased Romantic narrative context of “Von der Dorfseite” are maintained in the first part of the section “Im Schloss” although the context is no longer specifically that of the villagers. The dramatic suspense is maintained by the third person narrative voice which now moves into the castle and focusses on the young lady and her actions. It is maintained because of the way in which the narrative voice

⁶ See Mare, M. (1975) *Theodor Storm and his World* (Cambridge: Cambridge Aids to Learning Ltd.) p.239 where she states: “There are few more banal themes than the Tutor who loves the lady of high degree...”

⁷ See Jackson, D.A. (1992) *Theodor Storm: The Life and Works of a Democratic Humanitarian* (New York, Oxford: Berg) p. 108 where he states: “The theme of love between a middle-class tutor and an aristocratic girl was a familiar one.”

⁸ Mare, M. op. cit. p. 239.

⁹ Jackson, D.A. (1992) op. cit. p. 108.

lacks omniscience ¹⁰ and is unable, here as in “Von der Dorfseite” to resolve the enigmas which have arisen. The lack of omniscience on the part of the narrative voice is particularly marked in this first part of the section “Im Schloss”. Here frequent use is made of the “wie” and “als ob” constructions and of the word “schien”, features highlighted by Rogers ¹¹ as suggesting that this narrative voice is far from omniscient and that when it is describing something other than what it can directly observe, it can do no more than offer a possible construction. For example, describing the manner in which the woman is looking out of the window, the third person narrative voice states that she: “...schaute wie träumend in den Septembernachmittag hinaus.” (p. 12) Her pausing as she is writing on her manuscript is described as follows: “...mitunter ließ sie die Feder gänzlich ruhen und blickte vor sich hin, als suche sie die Gestalten ferner Dinge zu erkennen.” (p. 15) and of one of the trees in the castle garden the narrative voice says: “Nur ein Baum schien aus der Art geschlagen;...” (p.13). Rogers has also made the point that when the names of characters are not given by the narrative voice this suggests that the narrative voice is not omniscient, the giving of names

¹⁰ Bernd interprets the Novellen with which he deals by having particular regard to “their fictional omniscient narrator” (Bernd, C.A. (1966) *Theodor Storm’s Craft of Fiction: The Torment of a Narrator* (Chapel Hill: University of North Carolina Studies in Germanic Languages and Literatures) p. 3). He is of the belief (ibid. pp. 3-4) that such a narrator, a narrator like that of Thomas Mann’s novel *Der Erwählte*, is a feature of all Storm’s Novellen.

This idea of omniscient narrators in Storm’s works has been cogently refuted by Rogers (Rogers, T.J. op. cit. pp. 49-51 and pp. 111-112). He points out that Bernd is mistaken in his conclusion that a fictional omniscient narrator is a feature of Storm’s Novellen (ibid. p. 49). In fact, he argues, there is no such narrator in twenty-four of Storm’s Novellen where the narrator is a character in the work who “... is possessed only of such knowledge as is consistent with individual human limitation.” (ibid. p.49). Among these Novellen are the two which Bernd analyses in his study.

As for the remaining Novellen by Storm which do contain a third-person narrative voice, Rogers’ study has persuasively shown that the narrative voice in question can in no way be described as omniscient. Rather it is that of “...an observing stranger who relies on the evidence of his eyes and ears and on the tentative use of his capacity to guess and deduce.” (ibid. p. 112).

Coupe also refers to “...die Abdankung des traditionellen alleswissenden Erzählers, der uns etwa bei Dickens oder Balzac begegnet.” (Coupe, W.A. (1977) *Der Doppelsinn des Lebens: die Doppeldeutigkeit in der Novellistik Theodor Storms Schriften der Theodor-Storm-Gesellschaft* 26, p.13) in Storm’s Novellen. He points out that even in Novellen which are not first-person narratives the narrative viewpoint is such that the narrative voice has only the knowledge it would have in normal everyday life (ibid. p. 14). Furthermore he cites (ibid. p. 14) some of the techniques, already highlighted by Rogers (Rogers, T.J. op. cit. pp. 61-67 and 100-101) which are indicative of a limited third-person narrative voice in these Novellen. Such techniques are the indirect description or notification of events whereby the reader is told only what was seen or heard by the characters in the Novelle and the use of the attenuating “als ob”, “wie” and “scheinen”.

¹¹ Rogers, T.J. op. cit. p. 100.

being one of the conventions associated with an omniscient narrative voice.¹² Indeed, *Im Schloß* is one of the Novellen from which Rogers quotes¹³ to support his point for here the reader learns that the woman is called Anna only when she is addressed as such by another character: a young man. The reader learns his name and his relationship to Anna when she addresses him as: “Vetter Rudolf” (p. 14). Even the name of Anna’s dog is imparted by Anna herself.

The debased Romantic level of discourse in the first part of the section “Im Schloss”, is suggested by a number of things such as the third person narrative voice’s description of Anna looking “wie träumend” (p. 12) out of the window, the mention of the “Rosengirlanden” (p. 12) on the stone vases topping the columns of the garden gate and the possibly nesting sparrow: “Ein Sperling, der darin sein Nest gebaut haben mochte,...” (p.12). To these may be added the romantically overgrown garden with its “Laubschloß” and the way in which Anna climbs a tree and leans “sorglos” (p. 13) against a branch looking into the distance almost as if she is waiting for someone: “Die schlanke Frauengestalt lehnte sorglos an einen schwanken Ast, indes die scharfen Augen in die Ferne drangen.” (p. 13) In addition, there is pathetic fallacy¹⁴ in this part of the frame with the sunny day echoing Anna’s happy mood and this too adds to the impression of this type of discourse.

In particular this part of the text draws on chivalric motifs and German Romanticism is, as has already been mentioned above, associated amongst other things with the reception of the Middle Ages and its works. The falcon which it is suggested she may be greeting is a symbol associated with the

¹² Rogers, T.J. (1970) op. cit. pp. 52 and 54.

¹³ ibid. pp. 53-54.

¹⁴ As Mare points out (Mare, M. op. cit. pp. 248-249) there is pathetic fallacy throughout the Novelle. However, the very marked presence in the frame of debased Romanticism means that it is more noticeable in this context than in the inner tale.

Middle Ages where the falcon often represented the lover.¹⁵ When she meets Rudolf he kisses her hand in greeting and the way in which he leads her to a garden bench is described as “höfisch”. The way in which Anna is described as looking at him with: “...dem Ausdruck einer kleinen mütterlichen Überlegenheit...” (p.14) is consistent with chivalric topoi where the lady was in a position of superiority over the knight, but could also suggest that Anna does not return Rudolf’s love for her. His love for Anna is obvious from his reaction when she says that she will have to seek another steward as she can no longer demand this sacrifice from him: ‘Ein leidenschaftlicher Blick traf sie aus seinen Augen. “Es ist kein Opfer”, sagte er; “du weißt es wohl.” ’ (p. 14) The language used here is reminiscent of the chivalric convention of the young knight in love with and prepared to sacrifice himself for his beloved, often a married woman. Anna’s reply to this continues the chivalric motif: ‘ “...du bist ja sogar als zehnjähriger Knabe mein getreuer Ritter gewesen. - Bestelle mir nur den Rappen...” ’ (pp. 14-15).

There is a further suggestion that Anna may not return Rudolf’s passionate feelings at this point for when he goes to get her horse the narrative voice comments “...sie sah ihm nachdenklich und leise mit dem Kopfe schüttelnd nach.” (p. 15) Dramatic suspense is maintained in this first part of the section “Im Schloss” because the third person narrative voice is unable to resolve the enigma of the possibility of a romantic relationship pertaining between Anna and Rudolf. The enigmas raised in the frame and the lack of omniscience on the part of the narrative voice which is unable to resolve them has the effect, as Ward has pointed out, of placing the reader in a position of dependency on the inner tale

¹⁵ See Hatto, A.T. (1957) *Der Minnen Vederspil Isot Euphorion. Zeitschrift für Literaturgeschichte* 51, p. 841 where he states:

“Das Falkenbild muß in der mündlichen Dichtung des deutschen und des slawischen Raumes recht beliebt gewesen sein,...Gewöhnlich ist darunter der Liebhaber zu verstehen, wie im Ruodlieb und im Nibelungenlied.”

See also Wapnewski, P. (1975) *Was ist Minne: Studien zur mittelhochdeutschen Lyrik* (München: Verlag C.H. Beck) p. 24 who mentions the “Gleichsetzung Falke = Geliebter” in the works of this period.

as regards their resolution thus once again highlighting the context-dependent nature of meaning. He points out that:

“...this narrative strategy is neither innocent nor merely a device employed to create suspense and interest, although it, of course, does have this latter function. It is at the same time an expression of the central perception that meaning has to be contextualised in order to become accessible; it does not exist in an autonomous realm, to which, for example, an omniscient narrator can refer and which he can present as authoritative. Rather meaning is only generated within the confines of the broader system of signification which is then mapped out in the internal narratives.”¹⁶

Moreover, the enigmas raised in the frame and the debased Romantic discourse used both in “Von der Dorfseite” and in the first part of the section “Im Schloss” leads the reader to anticipate that the inner tale will be a particular type of narrative, one which will be torridly romantic.

The inner tale with its personalised and more detailed perspective is foreshadowed by Anna’s reconstruction in her mind of the night of her father’s death: “Sie gedachte einer Novembernacht...” (p. 15). This episode (pp. 15-17) does not seem to belong to the inner tale proper as it does not form part of Anna’s written account. Yet as it is told from Anna’s perspective it does not seem properly to belong to the outer frame either. It seems to be the case that it may be contextualised either in terms of the low Romantic type of reading belonging to the outer frame or from within the context of the inner tale which deals with Anna’s perspective. Within the context of the villagers it is, after all, rumoured that Anna was at the castle on the night of her father’s burial. That rumour is confirmed by this particular episode which could thus be contextualised within

¹⁶ Ward, M.G. (1985) Narrative and Ideological Tension in the Works of Theodor Storm. A Comparative Study of “Aquis Submersus” and “Pole Poppenspüler” *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 59, p. 456.

the low Romantic type of reading of the outer frame. Thus it could suggest that since one of the rumours from within the context of the villagers has turned out to be of substance, then perhaps their reading of Anna's return and Rudolf's arrival is going to be the subject of the inner tale. As such the episode adds to the expectation already raised by the debased Romanticism of the frame that the inner tale will deal with a torrid romance. Yet the episode may also be contextualised in terms of the inner tale as it is a narration of what is going through Anna's mind and as it is an account which contains the amplification and greater detail characteristic of events mentioned within the context of the villagers when they are reworked in the inner tale.

This episode is in a certain sense paralleled by another when we leave the inner tale near the end of the text for whilst Rudolf is reading the manuscript which forms the inner tale, there is once again a narration of what is going through Anna's mind (pp. 48-49). Like the episode which preceded the inner tale, this too does not seem to belong explicitly to either the context of the inner tale or the context of the frame, but may be contextualised in terms of either of them. The fact that it is presented as a mental continuation of the manuscript: "...unwillkürlich schrieb sie in Gedanken weiter." (p. 48) and the fact that it is told from Anna's perspective suggests that it could be construed in terms of the inner tale whilst there is enough ambiguity about the relationship between Anna and the tutor, Arnold, and the origin of Anna's child to allow for its being contextualised in terms of the debased Romantic reading of events. There is ambiguity here in that Arnold, now a professor, is mentioned in connection with the dead child in such a way that he could be its father: ' "Arnold", sprach sie leise. - So hatte er sie angeschaut, als die kleinen Augen ihres Kindes sich geschlossen,...' (p. 48). The "ihres" is ambiguous and could mean either that

the child is Anna's or that it is hers and Arnold's. ¹⁷ What is once again foregrounded by this episode and the one which precedes the inner tale is the way in which meaning is dependent on context and is not autonomous and given.

There is a return to the low Romantic type of narrative discourse and tradition in the frame at the end of the Novelle with the focus on Rudolf's love for Anna, the nature of Anna's relationship with Arnold during the time she spent in the royal seat and the origin of her child. The ending of the Novelle is a happy one which is consistent with this kind of narrative and is the resolution that this type of discourse would dictate. Jackson makes the point that it is: "...a typical magazine-story ending". ¹⁸ Mare too suggests the conventional and formalistic nature of the resolution to the Novelle when she states: "The death of Anna's husband is one of those kindly interventions of Providence more common in English Victorian fiction than in German." ¹⁹ and Downing refers to the resolution as "...a fairy-tale happy ending..." ²⁰ and as "...a decidedly romantic, anti-realist ending...". ²¹ With regard to the resolution there is, in fact, very much a sense that it has been externally grafted on, that it comes about as a manipulation of the debased Romantic narrative tradition which is to be found in the frame of the Novelle. Artiss notes ²² the brevity and rapidity of the resolution which occurs in

¹⁷ There is further ambiguity about the nature of their relationship and the origin of the child in that one learns that Arnold was latterly at Anna's home almost every day whilst her husband was not there:

"...sein Amt vergönnte ihm nur geringe Zeit in seinem eigenen Hause;..." (p. 49)

and the ambiguous "ihr" is again used in connection with the child:

"Mittlerweile war ihr Kind geboren und nach kaum Jahresfrist wieder gestorben." (p. 49)

The possible reading that it could have been their child is sustained by the sentence which follows this:

"Sie hatten sich dadurch unwillkürlich nur um so fester aneinandergeschlossen; sie ahnten wohl selber kaum, daß ihr Verhältnis allmählich ein Gegenstand des öffentlichen Tadels geworden sei." (p. 49)

¹⁸ Jackson, D.A. (1992) op. cit. p. 112.

¹⁹ Mare, M. op. cit. p. 249.

²⁰ Downing, E. (1991) Repetition and Realism: The "Ligeia" Impulse in Theodor Storm's "Viola tricolor". *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 65, p. 299.

²¹ *ibid.* p. 280.

²² Artiss, D.A (1978) *Theodor Storm: Studies in Ambivalence. Symbol and Myth in his Narrative Fiction* (Amsterdam: John Benjamins B.V.) p. 36.

“Es wird Frühling” and indeed the whole section is only around four pages in length. The fictionality and sense of “unreality” of the resolution is marked. This is emphasised particularly by the use of what Jackson ²³ has rightly pointed out is a *deus ex machina*, the letter announcing the death of Anna’s husband and making marriage to Arnold possible. There is, of course, the additional fortuitous factor of her father’s death which is mentioned in the frame at the beginning of the *Novelle*, fortuitous because it is unlikely that this man, preoccupied as he is with his status as an aristocrat, would have sanctioned a marriage between Anna and Arnold. Also adding to the air of romanticisation of the ending is the use once again of pathetic fallacy: it is spring when the happy ending takes place and the “...Beginn eines neuen Lebens.” (p. 53) to which Anna looks after the death of her husband is underscored by the burgeoning new life in nature.

The low Romanticism of the ending is further suggested by the way in which Arnold simply suddenly appears at the castle one day together with the old Baron. Whilst Anna has written to the old Baron asking him to return to the castle, there is no mention of any letter to Arnold. Indeed, Anna’s reaction when the two men arrive indicates her surprise at Arnold’s arrival: ‘ “Arnold, Onkel Christoph! ” rief sie und streckte weit die Arme ihnen entgegen. “Beide! Alle beide seid ihr da!” ’ (p. 54) The cause of his arrival is not established and this adds to the sense of a resolution which is brought about through the manipulation of debased Romantic narrative tradition and is obviously fictional. Another contributing factor is that he never actually asks Anna to marry him. It is simply taken for granted by both of them that they will do so.

There is yet more of this type of Romanticism in the way in which Arnold dashingly jumps over the fence in his haste to embrace Anna, in their walking hand in hand towards the castle, in his singing her a love song and above all in the romantic style of language which is used here. For example, of Arnold who

²³ Jackson, D.A. (1992) op. cit. p. 112.

has been sitting at the piano and singing to Anna we are told:

“...er sprang auf und faßte sie mit beiden Händen und hielt sie weit vor sich hin; seine Augen ließen nicht von ihr, als könnten sie sich nicht sättigen an ihrem Anblick.” (p. 55) ²⁴

Significantly, it is only within the context of the frame at the end that the enigmas posed within the context of the opening frame are resolved and the resolutions simply emerge through the narration of events. There has been no torrid affair between Anna and Arnold during the time she spent in the royal seat. With regard to her relationship with Arnold whilst she was there and the rumours about it Anna says: ‘ “...sie logen, sie logen alle!” ’ (p. 50) and pressing her hands against each other she adds: ‘ “...so, Rudolf, habe ich mein Herz gehalten.” ’ (p. 50) indicating that she kept her feelings for him firmly under control. The origin of her dead child is now also resolved for in answer to Rudolf’s direct query as to whether the child was hers and Arnold’s she cries: ‘ “Nein, Rudolf...leider nein!” ’ (p. 51) The enigma, also posed by the opening frame, of whether there is some possibility of an affair taking place between Anna and Rudolf is also definitively resolved ²⁵ within the frame at the end of the Novelle for Anna sends him away: “In dem Zimmer oben ließ sich kein Schritt mehr hören; Rudolf hatte, wie sie es gewollt, das Schloß verlassen.” (p. 52) The resolution of the enigmas within the context of the debased Romantic type of narrative at the end of the Novelle suggests that the inner tale will be concerned

²⁴ Further examples of this romanticised sort of language are as follows:

First Anna is referred to as “die Geliebte” (p. 54) and then Arnold is referred to as “Geliebten” (p. 55). When Arnold reaches the living-room and sees the piano his actions are described as follows: “Als er den offenstehenden Flügel sah, überkam es ihn plötzlich. Wie trunken griff er in die Tasten und sang ihr zu...” (p. 55) Anna’s reaction to his song is rendered in the following terms: “Sie stand ihm lächelnd gegenüber und sah ihn gross mit ihren blauen Augen an, während sie wie träumend...” (p. 55) Furthermore, as the couple go arm in arm upstairs it is described as: “...zögernd, als müßten sie die Seligkeit jeder Sekunde zurückhalten...” (p. 55).

²⁵ There is mention made of the situation as regards Rudolf in Anna’s manuscript when she speaks of her aunt in town whose son he is: “Der einzige, der etwas über sie vermochte, war vielleicht der kleine Rudolf, dessen allzu leidenschaftliche Anhänglichkeit mich gegenwärtig zu beunruhigen beginnt.” (p. 24) Although this suggests that it is unlikely that an attachment will develop between them, it is not a definitive resolution to the enigma as the possibility remains open that Anna could feel disturbed by Rudolf’s attachment because she feels the beginnings of reciprocal sentiments.

with something else altogether, as indeed it is.

In the inner tale are to be found many of the elements which have been alluded to within the perspective of the villagers in “Von der Dorfseite” such as the castle itself, the people who inhabit it and the events relating to their life there. Here, however, they are presented from a different perspective, one which is much more fully amplified with many other events injected as well.

The perspective to be found in the inner tale is that of Anna herself and, as was the case with *Späte Rosen*, the framework technique draws attention to the status of the inner tale as an instance of self-awareness, a constructed narrative context. That the inner tale is a manuscript written by Anna is apparent from the mention made of her writing activity in the frame: “Aber ihre Gedanken waren ihrer Feder weit voraus” (p. 17) and the fact that the section which immediately follows this comment is entitled “Die beschriebenen Blätter” (p. 18). Attention is also drawn to its status as a manuscript by the comment: “Hier brachen die beschriebenen Blätter ab.” (p. 47) in the frame at the end of the Novelle. Like the inner tale in *Späte Rosen*, the inner tale here is no more than one person’s perspective or reading of events and cannot as such be definitive. As with the frame, there is no omniscient authoritative narrative voice here. What is presented is merely one person’s view.

It is very much suggested that in writing the manuscript Anna is engaging in a process whereby meaning is being constructed for she is writing in retrospect about part of her life not only to stave off feelings of loneliness, “Ich will es niederschreiben, mir zu Gesellschaft...” (p. 18), but also to make sense of her experiences and gain a sense of her identity and meaning. That her writing activity is an attempt to make sense of her experiences and come to a sense of her identity and meaning is suggested by the way in which she later gives the manuscript to Rudolf with the words:

‘ “Lies das, Rudolf, lies es jetzt gleich”, sagte sie, die Blätter vor

ihm auf die Fensterbank legend; "ich dachte, es sei nur für mich selbst, als ich es niederschrieb; aber...es wird gut sein, wenn du weißt, wie es einst mit mir gewesen ist." ' (p. 48)

Her words indicate that what she has written is able to provide an idea of who she is, of her identity and meaning and that her writing activity has been an attempt to clarify her experiences.²⁶

It is only with the word, "Damals!" (p. 18) that a chronological account of Anna's experiences begins. At the beginning of the manuscript she proceeds as Pitrou has pointed out: "...sans ordre apparent, comme à tâtons, par coups de sonde...Avec une merveilleuse souplesse, Anna va, vient, du présent à l'autrefois..."²⁷ The juxtaposition of different elements and times which does not create any coherent sense of events highlights the way in which Anna contextualises her experiences when her chronological account of them begins and again the point is made that meaning depends on context.

Describing her childhood, Anna refers to a painting in order to make sense of her notion of God:

'...der "liebe Gott", wie ihn die Kinder haben, war überall bei mir. Aus einem alten Bilde in der Kirche kannte ich ihn ganz genau; ich wußte, daß er ein rotes Unterkleid und einen weiten blauen Mantel trug; der weiße Bart floss ihm wie eine sanfte Welle über die breite Brust herab.' (p.19)

Now this painting is a material construction, paint on a piece of canvas, which does not in and of itself mean anything. It is the materially constructed context of the person who painted it, but what is significant here is the secondary act of creation which occurs through its interaction with Anna and constitutes an instance of self-awareness. For her the painting is one of ' "der liebe

²⁶ That Anna's writing of the manuscript is an attempt to make sense of her experiences is also suggested by the third person narrative voice's comment: "Sie schrieb nur langsam; mitunter ließ sie die Feder gänzlich ruhen und blickte vor sich hin, als suche sie die Gestalten ferner Dinge zu erkennen." (p. 15)

²⁷ Pitrou, R. (1920) *La Vie et L'oeuvre de Theodor Storm* (Paris: Félix Alcan) p. 315.

Gott” ’ (p. 19), a loving, paternalistic God. The meaning of the painting, that meaning which it has for Anna, is not given but has been constructed for it by society through the institution of religion which is part of ideology. Anna is, to use a term of Althusser’s, “interpellated”²⁸ by the idealist ideology which gives the painting its meaning and that ideology plays a part in constituting her identity as it reinforces the ideological determination she has already had with regard to belief in the existence of a loving, paternalistic God. The words ‘...der “liebe Gott”, wie ihn die Kinder haben,...’ (p. 19) suggests the way in which children are ideologically determined to believe in this entity. As a child, she thus attributes the sound of the wind in the treetops to the coming of God (p. 19). Her belief in this transcendental entity also makes her feel that she is not alone and provides her with a sense of reassurance:

“Noch viele Jahre später, wenn abends auf meinem Kissen der Schlaf mich überkam, war mir, als läge ich mit dem Kopf in seinem Schoß und fühlte seinen sanften Atem an meiner Stirn.” (p. 19)

It provides her with a way of relating to the world and a sense of her place in it.

Anna’s favourite place in the castle is the *Rittersaal* with its paintings and basrelief. Again what is important with regard to these paintings and basrelief is the meaning they have for Anna, their interaction with her. Their meaning depends on the context she has for them. Anna identifies the basrelief as a representation of the battle between Death as a supernatural being and the human race, a meaning which is not given, but is the product of her idealist ideology with its ultimately material basis. It plays a part in constructing her as someone who believes in a transcendental realm beyond the material world. The curiosity which the representation of Death arouses in her is consistent with her belief in God with its implicit concomitant belief in an afterlife. These

²⁸ Althusser, L. Ideology and Ideological State Apparatuses (Notes towards an Investigation) In: Althusser, L. (1971) *Lenin and Philosophy and Other Essays* (London: New Left Books) (trans. Brewster, B.) p. 164.

constructed contexts, the pictures and basrelief which Anna adduces in the course of her account play a part in constructing her as someone who believes in a transcendental realm beyond the material world.

Anna is particularly attracted to the pictures in this room. The face of the knight in one of the paintings seems to turn red when she stares at it and then she runs from it in fear. The meaning which it has for her as a supernatural presence is the product of the materially-based context of the rumour which attaches to the painting for it is "...das Bild des Ritters mit dem bösen Gewissen, von dem es hieß, er werde rot, sobald ihn jemand anschauet." (p. 20) The painting like the basrelief thus feeds into the construction of Anna's identity as someone who believes in the metaphysical. Anna also mentions another painting of which she says: "...es mochten die Porträts von Kindern sein, die vor einigen hundert Jahren hier gespielt hatten;..." (p. 20). This comment with its implication that they once played where she is now, suggests that Anna identifies them as being members of the same class as herself: the aristocracy. This identity is the product not only of the immediate material context of the painting, the fact that it hangs in the *Rittersaal* of the castle, but also, it is suggested of the rich clothes which the figures are wearing. This painting also feeds into the construction of Anna's identity as someone who believes in the metaphysical for as she passes through the door under the painting she has the feeling that the figures in the painting "...blickten...aus den kleinen begrabenen Gesichtern mit ihren beerschwarzen Augen auf mich herab." (p. 20) It obviously at times constitutes a presence she fears for she runs to the old Baron whose room is behind the door. Indeed even the other paintings in the room, those of "...Frauen in ihren seltsamen roten und feuerfarbenen Roben, mit dem Papageien auf der Hand oder dem Mops zu ihren Füßen..." (p. 20) have a part to play in constructing Anna as someone who believes in the supernatural for the comments: "...nicht ohne Scheu vor der schweigenden Gesellschaft drinnen

schlich ich mich hinein..." (p. 20) and "Großes Bedenken hatte es für mich, in der Dämmerung durch den Saal zu kommen." (pp. 20-21) would also apply to them. Thus, they too, it is implied constitute a supernatural presence for her.

Anna mentions that as a child she could not get enough of stories, but these stories are of a particular type for they are fairytales and legends: "...ich ließ mich nicht abweisen, bis er mir das Märchen von der Frau Holle oder die Sage vom Freischützen erzählte, an der ich mich nie ersättigen konnte." (p.21) In referring to these tales, Anna is adducing what are clearly constructed contexts. These are literary contexts which are the product of an idealist ideology due to their stress on a transcendental, metaphysical realm. As ideological products, they are of course also material products. The suggestion is that, as is the case with the "Lafontainesche Fabel" (p. 19) which Anna has to recite, the telling of these tales both feeds into the construction of and reinforcing of Anna's idealist outlook on life.

Anna's way of relating to the world, or rather of not relating to it, for she is preoccupied with the fantastic and metaphysical, is now undermined as another context is adduced which is at odds with the contexts so far mentioned. Juxtaposed with the mention of "das Märchen von der Frau Holle" (p. 21) and "die Sage vom Freischützen" (p. 21) is another story, that which the uncle tells: ' "...du sollst etwas hören, was noch viel wunderbarer ist." ' (p. 21) He dismisses the other stories as "...dumme Zeug..." (p.21). He kills a fly and explains its "...kunstreichen Bau..." (p.21) and his narrative context it is thus suggested is the product of a way of relating to the world which is basically materialist in its focus not on another transcendental realm, but on the material world of nature. Writing in retrospect of her childhood, Anna mentions the fact that the uncle's narrative bored her adding: "...die Wunder der Natur hatten keinen Reiz für mich nach den phantastischen Wundern der Märchenwelt." (p. 21) The use of the word "Wunder" with regard to the uncle's narrative suggests a change in her view of

the world between her childhood and the time at which she is now writing.

For the present though, despite indicating the fact that time has passed and she has grown: “Indessen war ich unmerklich herangewachsen;...” (p. 21) her way of relating to the world remains the same and her uncle’s context produces no change in her. If anything her preoccupation with escapist literature intensifies as she begins to read the books in her father’s library:

“Ich war über die Bibliothek meines Vaters geraten, in der sich eine Anzahl schönwissenschaftlicher Bücher aus dem Ende des vorigen Jahrhunderts befand. Ich begann zu lesen, und bald befiel mich eine wahre Lesewut;...” (pp. 21-22)

The suggestion is that the books she reads have a cumulative effect leading her to read even more of the same type of literature and strengthening her idealist way of relating to the world. A volume of “Musäus’ Volksmärchen” (p. 22) is specifically cited by Anna as being something she read and again suggests the attraction to and reinforcing of a way of relating to the world which is basically idealist. It is, however, a context which is again undermined by the uncle, who, after looking at her book says: ‘ “...spinne nur weiter, du wilde Katz!” ’ (p.22), thus denigrating what she is reading. It is also undermined by Anna herself writing in retrospect for she somewhat disparagingly refers to the books she read at this period in time as “Lesefutter” (p. 22), suggesting a change in her perspective since then.

The point in time at which Anna reads Musäus’ *Volksmärchen* amongst many other books is identified by her as being the time at which a strange “Schwärmerei” (p.22) took possession of her and she adduces the context of the painting of the children in the *Rittersaal* in order to make sense of the experience. It is at this particular juncture that she for the first time notices another child in the painting:

“...auf dem Bilde oberhalb der Tür befand sich seitab von den

reichgekleideten Kindern noch die Gestalt eines etwa zwölfjährigen Knaben in einem schmucklosen braunen Wams. Es mochte der Sohn eines Gutsangehörigen sein, der mit den Kindern der Schloßherrschaft zu spielen pflegte; auf der Hand trug er, vielleicht zum Zeichen seiner geringen Herkunft, einen Sperling.” (p. 22)

The identity and meaning which this figure has for Anna is the result of materially produced context. That she identifies the richly-dressed children on the portrait as belonging to the same class as herself has already been stated. The boy's identity as someone of a lower class is established for her by the difference in his clothing as opposed to theirs, his clothes like theirs constituting a frame of reference which generates a particular identity and meaning, one which is a social ²⁹ and therefore material product. This boy's lower social status is also the result of Anna's noticing that he stands removed from the other children and that he carries a sparrow. By contrast, the women on some of the other paintings which Anna has previously mentioned carry exotic parrots.

Anna studies the faces of the aristocratic children in the painting in relation to this boy and it is probably as a result of the differing contexts she has for them that she sees defiance in his eyes and suffering round his mouth. She constructs a possible “Geschichte” for the boy on the basis of these differing contexts:

“Ich begann der möglichen Geschichte dieses Knaben nachzusinnen; ich studierte in bezug auf ihn die Gesichter seiner vornehmen Spielgenossen. Was war aus ihm geworden, war er zum Manne erwachsen, und hatte er später die Kränkungen

²⁹ See Belsey, C. (1980) *Critical Practice* (repr. London, New York: Routledge, 1992) p. 45 where she states that:

“Language is not, of course, the only signifying system. Images, gestures, social behaviour, clothes are all socially invested with meaning, are all elements of the symbolic order...”

gerächt, die vielleicht jenen Schmerz um seine Lippen und jenen Trotz auf seine Stirn gelegt hatten?" (p. 23)

"Geschichte" of course means both history and story. What Anna constructs here is a possible history for the figure in the painting, but that history is explicitly foregrounded as being no more than a story; it is simply one context within which meaning may be generated and that context is clearly the product of material factors.

That Anna now notices this boy and identifies him as being of lower status whereas she had not previously possibly indicates that she is becoming more overtly aware of socially created distinctions between people probably as a result of her aristocratic upbringing and increasing age. Anna feels "holdes Mitgefühl" (p. 23) for the figure in the painting and this is probably the product of her own material circumstances, her isolation allowing her to empathise with his. The painting produces the infatuation which Anna feels and plays a part in constructing her identity as someone whose ideology is idealist as the figure in the painting acquires presence and reality for her and his face now often takes the place of that of God as she falls asleep: "...abends vor dem Einschlafen war es nun nicht sowohl das Anlitz des lieben Gottes als viel öfter noch das blasse Knabenanlitz, das sich über das meine neigte." (p.23) Again there is also the suggestion that the mature Anna who is trying to make sense of what she has experienced no longer relates to the world in this way for in retrospect she writes of the figure in the painting: "...ich vergaß es, daß diese jugendliche Gestalt nichts sei als die wesenlose Spur eines vor Jahrhunderten vorübergegangenen Menschenlebens." (p. 23)

The infatuation engendered by the painting is such that on one occasion, the young Anna kisses the figure of the boy and her reaction here is interesting:

"...ich fühlte, wie mir der Atem schwer wurde, wie mir das Blut mit Heftigkeit ins Gesicht schoß; aber ich wagte es und drückte leise

meinen Mund darauf. - Zitternd, als hätte ich einen Raub
begangen, kletterte ich wieder hinab..." (p. 24)

The reaction is one of attraction and embarrassment and also suggests guilt (she trembles as if she has committed a theft). Furthermore, she has a sense of daring as she kisses the painting. Anna's kissing the boy in the painting shows that although she is aware of him as a social inferior whom she should not desire, her aristocratic class consciousness is not as yet so ingrained as to preclude her sympathy for and attraction to him.³⁰ Anna's attraction to the boy in the painting is the first sexual attraction she feels and the painting produces in her a latent tendency to be attracted to someone who resembles this figure not only physically, but in terms of belonging to a lower social class.³¹ The text suggests that the attraction she feels for Arnold is at least in part due to her at first unconscious identification of him with the boy in the painting and thus this painting plays a further and significant part in the process of construction of Anna's identity. When she first sees him he appears familiar to her although she cannot place him: "Das blasse Gesicht mit den raschblickenden Augen kam mir bekannt vor; aber ich sann umsonst über eine Ähnlichkeit nach." (p. 27) Her description of his pallid face however echoes her reference to "das blasse Knabenanlitz" of the boy in the painting and suggests that she is identifying Arnold with this figure.³² Furthermore, Arnold too is of a lower social status.

At the age of fourteen, Anna is sent to spend three years at an aunt's in a different environment; that of a large town. She is sent to this aunt's in order to be educated and refers to the way in which she is conditioned both inwardly and

³⁰ See Ebersold, G. (1981) *Politik und Gesellschaftskritik in den Novellen Theodor Storms* (Frankfurt am Main, Bern: Lang) p. 49 who seems to be making the same point when he mentions Anna's sympathy for and attraction to the boy in the painting in conjunction with the observation that at this time "...ist ihr adliges Bewußtsein noch nicht sehr entwickelt."

³¹ This painting therefore arguably does more than to simply reflect or foreshadow the plot of the Novelle as Dysart suggests. See Dysart, D.L. (1990) *The Role of the Painting in the Works of Theodor Storm* (University of Illinois at Urbana-Champaign: Doctoral Thesis) p. 76 and pp. 131-132.

³² Dysart also registers the similarity between the two when he states: "Arnold's face quickly comes to be associated with that of the young boy in the painting..." (ibid. p. 131-132).

outwardly:

“Ich sollte alles lernen, was ich bisher nicht gelernt hatte, ich wurde dressiert von innen und außen, und die Tante, unter deren Augen ich jetzt mein ganzes Leben führte, war eine strenge Frau, die von den hergebrachten Formen kein Tüttelchen herunterließ.” (p. 24)

She is, in fact, being conditioned to be an aristocratic young lady and to regard those who do not belong to the same class as being inferior to her. At the meetings of the choral society which she joins, she does not associate with those of a lower class, who are “mauvais genre” (p.24) according to her aunt. Anna adduces the contexts of letters from her father which instruct her to obey her aunt in everything which are juxtaposed with letters from the old Baron which instruct her to do the opposite. They are clearly the products of two opposing value systems which are both trying to play a part in constructing her identity: that of her father who obviously subscribes to the aunt’s view that some people are superior to others by virtue of their birth and that of the uncle who, by implication, does not hold this view.

When Anna arrives back at the castle and has taken off her wraps, the old Baron regards her fashionable clothes suspiciously, obviously fearing that they are indicative of Anna’s having become that which her father wanted her to be. The mature Anna’s comment on this is: “Aber seine Besorgnis war überflüssig; das Wesen, das in den Kleidern mit Volants und Spitzen steckte, war dem Kerne nach kein anderes als das in den knappen Kinderkleidern.” (pp. 25-26) She evidently feels that she has some core, some given essence which remains unchanged, that in essence she is the same person she was when she left the castle to go to her aunt’s. This perception is undermined from within her own account not only by the way in which her identity is so clearly being constructed by the materially-based contexts she adduces as she recounts her experiences,

but also by the change in her attitude to the figure of the boy in the painting when she returns to the castle:

“Droben über der Tür neben den kleinen Grafenkindern stand noch immer der Knabe mit dem Sperling; aber mein Herz blieb ruhig. Ich ging achtlos, und ohne seinen trotzig Blick zu erwidern, unter dem Bilde weg..” (p. 26)

The fact that she now disregards this figure indicates her awareness that he, as her social inferior, is now not worth her notice and this attitude has clearly been produced by her aunt's education.³³

Her treatment of Arnold, the tutor, when he first arrives at the castle also suggests this attitude as her contact with him does not go beyond the necessary formalities: “...überhaupt bekümmerte ich mich um den neuen Hausgenossen nicht weiter, als daß ich ihn zu Mittag und bei dem gemeinschaftlichen Abendtee in der herkömmlichen Weise begrüßte.” (p. 27) Furthermore, she treats him as a social inferior by at first failing to introduce him to her friend on the occasion when he accompanies them on the piano and then by omitting to tell him her friend's name when he insists on being introduced to her: “...ich nannte den Namen des jungen Mädchens nicht, ich wollte es nicht.” (p. 28)

Anna's aristocratic pretensions are undermined by Arnold's refusal to be treated as an inferior and by his superior musical ability. They are also undermined by Arnold's grandmother when they go to visit her for the old woman refuses to allow Anna to condescend to her and thus to treat her as an inferior. Thus she will not agree with Anna's insincere admiration for the painted chests in the room, expressing her preference for a couple of oak cupboards which would leave enough room for a chair or sofa. Through the old woman's reaction, Anna is the one who is made to feel embarrassed. The experience

³³ The same point is suggested by Ebersold who comments:

“Die dreijährige Dressur ist an Anna nicht spurlos vorübergegangen. Zwar nimmt sie wieder von Garten und Wald Besitz, aber als sie am Bild der Adelskinder und des trotzig Jungen vorbeigeht, geschieht dies achtlos. Ihr Herz bleibt ruhig.” (Ebersold, G. op. cit. p. 49)

clearly produces in Anna a feeling of respect for the grandmother. The old woman's favourable reaction to the service which Anna performs in getting her an apple leads Anna to comment: "...war mir unwillkürlich, als habe ich etwas gewonnen, das ebenso wertvoll als schwer erreichbar sei." (p. 33)

During the visit to Arnold's family's farm he gives an account (pp. 33-34) of something he experienced as a twelve-year old, a narrative context which Anna now adduces. The episode presents a problem for Arnold is unable to explain it and give it meaning. He finds what he experienced strange: ' "Hier ist es mir seltsam ergangen." ' (p. 33) although he is sure that he experienced it and of the direction in which he walked: ' " Ich weiß dies alles genau; ich weiß bestimmt, daß wir vom Bienenhof hier in grader Richtung über die Wiesen fortgegangen sind." ' (p. 34) His account is undermined by his cousin who laughs at him when he brings up the subject : ' "...denn dort hinunter liegt kein Wald und hat auch seit Menschengedenken keiner mehr gelegen." ' (p. 34) Arnold is thus left wondering ' "Wo aber bin ich damals denn gewesen?" ' (p. 34) What is once more foregrounded by the incident is the context-dependent nature of meaning. Arnold has no context within which the episode may be given a rational explanation. The "reality" of the experience is further undermined by the old Baron, whose interest in and knowledge about nature has already featured in Anna's account, and who makes the comment that he has never yet found a green lizard in the area. The old Baron contextualises the experience from within a rational perspective as a figment of Arnold's imagination: ' "Wissen Sie, Herr Arnold, es ist doch gut, daß Sie nicht der Schulze hier geworden sind. Sie sind ja ein Phantast, trotz der Anna da mit ihren alten Bildern." ' (p. 34) He implies that there is a similarity between Anna and Arnold's ideology. That this is not so is, however, clear from the way in which Arnold is obviously seeking a rational explanation for his experience as pertaining to a place which actually exists. However, as far as Anna and Arnold are concerned there is a suggestion

that his narrative account and the old Baron's comment about it has the effect of feeding into the attraction she feels for him. The mature Anna is unable to explain the way in which she and Arnold react to the old Baron's words:

“ Ich weiß nicht, weshalb wir beide rot wurden, als der Oheim uns bei diesen Worten eines nach dem andern ansah; aber ich bemerkte noch, wie Arnold mit jener leichten Bewegung den Kopf schüttelte und wie zur Abwehr das Haar mit der Hand zurückstrich.” (p. 35)

The fact that she blushes at the suggestion that she is linked with Arnold suggests that she does indeed feel an affinity with him whereas Arnold's gestures and blush could be construed as either a rejection of the uncle's opinion that he is a “Phantast” or a defence against the thought of an attraction to Anna.

Anna's way of relating to the world which is based on belief in the metaphysical is reiterated when she refers to the hymn by Nicolai which she memorised in order to encourage her brother in his attempts to do so. She quotes the third verse of the hymn:

“Geuß sehr tief in mein Herz hinein,
Du heller Jaspis und Rubein,
Die Flammen deiner Liebe.” (p. 35)

This narrative context is clearly the product of an idealist ideology based on belief in a loving, paternalistic God and that Anna identifies with the ideological position which it expresses may be seen by the way in which her recital of the words becomes increasingly louder: “Ich ging mit meinem Buche im Zimmer auf und ab, erst leise und allmählich lauter die Worte des Gesanges vor mir hermurmelnd. So kam ich an den dritten Vers:...” (p. 35) This context is then juxtaposed with that of the old Baron who hears Anna's recital and whose narrative example of the way in which the carabus feeds on its own kind

suggests a quite different way of relating to the world. It is a materialist ideology which is based on the belief that there is nothing beyond the material world, an ideology which negates not only the existence of the divine love referred to in the hymn Anna recites but also the very existence of God. For the old Baron belief in divine love is merely the product of Man's fear of facing the ultimate consequence of his materiality: that he comes into and leaves the world alone: ' "Liebe ist nichts als die Angst des sterblichen Menschen vor dem Alleinsein." ' (p. 36)

The old Baron's explanation of the way in which the carabus feeds on others of its own kind produces a feeling of shock and uneasy fear in Anna: "Meine Augen hingen regungslos an den Lippen des alten Mannes; es überfiel mich eine unbestimmte Furcht vor seinen Worten." (p. 36) The feeling produced by his statement about love is even more extreme: "Ich antwortete nicht; mir war plötzlich, als wäre der Boden unter meinen Füßen fortgezogen worden." (p. 36) These words indicate that what the old Baron has effected with his words is that he has negated Anna's way of relating to the world for they express a feeling of profound loss and insecurity. Having demolished Anna's way of relating to the world, what the old Baron fails to do is explicitly to provide her with any alternative. In demolishing Anna's ideology he also undermines her identity, her sense of who she is, for as Eagleton explicating Althusser puts it, it is ideology which allows one to experience oneself as:

"...somebody with a significant *relation* to society and the world at large, a relation which gives me enough sense of meaning and value to enable me to act purposefully...it is...the realm of signs and social practices which binds me to the social structure and lends me a sense of coherent purpose and identity." ³⁴

Although the old Baron tries to soften the effect of what he has said on Anna

³⁴ Eagleton, T. (1983) *Literary Theory: An Introduction* (Oxford: Basil Blackwell) p. 172.

through his concessive words: ‘ “Nun, nun;...es mag vielleicht nicht so sein; nur etwas anders doch, als es dort in deinem Katechismus steht.” ’ (p. 36) ³⁵, this is to no avail and Anna’s inability to find meaning in the world now that her belief in God’s love has been destroyed is shown by her reaction to the fieldworkers returning at lunchtime: “Mir war, als müßte der Ausdruck der Trostlosigkeit auf allen Gesichtern zu lesen sein; aber sie schlenderten wie gewöhnlich gleichgültig und lachend über den Hof.” (p. 36) She has been left with no belief in God and no alternative way of relating to the world and finding a sense of purpose and meaning.

Anna now for the first time begins to pay attention to the activities of animals and the way in which she observes the cat toying with the mouse (p. 37) provides a practical example in nature of the point which the old Baron made with regard to the carabus. When Arnold enters and asks if there is anything he can do for her, she points to the board on which the carabus is pinned and says: ‘ “Befreien Sie mich von dem...und - von der schwarzen Katze!” ’ (p.37) She tells him about her encounter with the old Baron and the incident with the cat and mouse and her answer to his ‘ “Und nun?” ’ (p. 37) suggests that what she wants him to do is to restore her belief in a loving and paternalistic God for she says: ‘ “Ich habe bisher noch immer den Finger des lieben Gottes in meiner Hand gehalten” ’ (p. 38) Arnold does not do this, but provides her with a different way of relating to the world: ‘ “Es gibt noch einen andern Gott.” ’ (p. 38) Arnold quotes from the Bible (Jeremiah 29, vs 13) in order to make the point that the religious establishment remains static and content with the concept of a transcendental entity - God, a concept which has remained unchanged for thousands of years:

³⁵ Jackson (Jackson, D.A. (1988) op. cit. p. 34) points out that the “nicht” in this passage is an editorial addition and that Storm’s manuscript version contained the words: “es mag vielleicht so sein”. The presence or absence of the “nicht” does not, however, seem to make any significant difference to the passage. If the “nicht” is retained, the uncle would appear to be conceding that his statement about love may not be so and if it is omitted then he would still, faced with Anna’s distress, appear to be conceding that love might exist.

‘ “In der Bibel steht ein Wort: So ihr mich von ganzem Herzen suchet, so will ich mich finden lassen! - Aber sie scheinen es nicht zu verstehen; sie begnügen sich mit dem, was jene vor Jahrtausenden gefunden oder zu finden glaubten.” ’ (p. 38)

What Arnold seems to be suggesting is that a relation to the world based on belief in a transcendental entity, God, is no longer appropriate to the historical present. He then reduces religious mysteries and moral laws to the concepts and writings of antiquity, therefore to things which are materially constructed because they are the product of the ideology and material circumstances pertaining to a particular period in time:

“...indem er bald ein Geheimnis in einen geläufigen Begriff des Altertums auflöste, bald das höchste Sittengesetz mir in den Schriften desselben vorgezeichnet wies, lenkte er allmählich meinen Blick in die Tiefe.” (p. 38)

An ideology based on the concept of a transcendental God is replaced, in the context which Arnold adduces, by a way of relating to the world based on materialist premises with belief not in a metaphysical entity but in the reality of the material world. Arnold’s alternative to the belief that human beings are God-created calls to mind Darwinism with its depiction of the gradual evolution of the human species. Anna describes it as follows: “Ich sah den Baum des Menschengeschlechtes heraufsteigen, Trieb um Trieb, in naturwüchsiger ruhiger Entfaltung, ohne ein anderes Wunder als das der ungeheuren Weltschöpfung, in welchem seine Wurzeln lagen.” (p. 38) To this the old Baron adds his belief that it is modern natural scientists who will find an explanation for the existence of the world, for God: ‘ “Das sind die Männer, die ihn suchen, von denen er sich wird finden lassen; aber der Weg ist lang und führt oftmals in die Irre.” ’ (p. 39)

That there has been a change in Anna as a result of her encounter with

her uncle and Arnold is evidenced by the words with which she describes her feelings at the end of this particular day: "Es war ein Gefühl ruhigen Glückes in mir; ich weiß nicht, war es die neue, bescheidenere Gottesverehrung, die jetzt in meinem Herzen Raum erhielt..." (p.39). This indicates that Anna has espoused the way of viewing the world which has been propounded by Arnold and that there has been a shift in her identity. It is further implied that the contexts which produce this shift also play a part in producing her growing, but not as yet openly acknowledged, attraction to Arnold. Her description of the walk she took with Arnold, Kuno and her aunt on the evening of the same day includes the comment: "Ich sah, wie Arnold den Kopf zu mir wandte; aber wir sprachen nicht; wir fühlten, glaub ich, beide, daß dieselben Gedanken uns bewegten." (p. 39) That they now share the same materialist ideology generates the feeling of affinity which she mentions. Furthermore her speculative comment with regard to her feeling of quiet happiness: "...oder gehörte es mehr der Erde an, die mir noch nie so hold erschienen war." (p. 39) also possibly suggests her attraction to Arnold.

Arnold has propounded an evolutionary explanation for the existence of human beings and suggested that the logical consequence of viewing Man as part of a chain of natural development and not as guided directly from on high is that matters like morality become no more than material constructs. By contrast a God-centred world view would ascribe morality to revealed religion and divine intervention with all its concomitant authority. Arnold's ideology is juxtaposed by the old Baron with the way in which Anna's father views the world: ' "Wenn das meine brüderliche Exzellenz wüßte!...Steht denn der Unterricht auch in dem allerhöchst genehmigten Stundenplan?" ' (p. 38) That Anna's father's ideology is based on belief in God and traditional religious dogma has already been indicated in the text (p. 35) by the fact that it is he who every Sunday makes Kuno recite several verses of the hymns which he has had to learn by heart. The

young boy is thus being indoctrinated with the ideology of which these contexts are the product. It is implicit in the text that it is a view of the world as God-centred with its related notions of order and morality based on revealed religion that supports a belief in a static system of social stratification. If, however, human beings come about as the result of a process of evolution then morality and hierarchies are material constructs and subject to change as circumstances change.

The practical consequences of an ideology in terms of which some people regard themselves as better than others by virtue of their birth and the way in which elements of Anna's former way of relating to the world persist despite her encounter with Arnold and her uncle are illustrated by the arrival of the Oberforstmeisterin. That Anna still regards Arnold to some extent as inferior to herself in social terms is demonstrated by the way in which she does not have the courage to admit to the Oberforstmeisterin that he is not an aristocrat. (p.40) Instead, she feigns ignorance of his origins. Anna is however, embarrassed by the way in which she has acted as is evidenced by her downcast eyes when Arnold approaches. Her embarrassment over the way in which she has bowed to the Oberforstmeisterin's prejudices possibly suggests the influence of the new ideology on her and is certainly an advance on the way in which she herself treated Arnold as an inferior on his arrival at the castle. However, her failure to admit that he is a commoner demonstrates the strength of the prevailing ideology in this society. The Oberforstmeisterin's preoccupation with status and disinclination to associate with someone she feels to be her social inferior, traits which also characterise Anna's father, lead her to rebuff Arnold as soon as he informs her that he is the castle tutor.

Left alone with Arnold after this incident, Anna asks him to sing something and the song he sings is the one of which the third verse reappears at the end of the text in the context of the frame. In the low Romantic narrative context of the

frame its meaning has shifted and it has become a rather sentimental and open declaration of love. In this context though, it is, as Jackson has noted ³⁶ an indirect expression of love on Arnold's part and Anna merely suspects that the words of the song are directed at her: "Mir kam eine Ahnung, dass diese Worte mir galten;..." (p. 41) Arnold proceeds to highlight the social consequences of the new materialist ideology making the point that within this context people are equal. He states that it is a lie ' "Daß man mehr sei als andere Menschen" ' (p. 42) However he realises that this feeling of superiority: ' "...mag schwer zu überwinden sein, wenn einem die Lüge schon als Angebinde in die Wiege gelegt ist." ' (p. 42) His words indicate the way in which the construction of a person's identity begins in early childhood in this case with indoctrination to regard oneself as superior to others by virtue of one's birth. The ideology which is thus inculcated is therefore something which is very pervasive and difficult to overcome. Anna reacts to Arnold's attempt to overcome her ingrained belief of superiority over others with the words: ' "O Arnold...Sie wollen alles in mir umstürzen!" ' (p. 42) This comment indicates the shift in her identity which has already taken place due to her earlier encounter with him and her uncle and, with its suggestion of turmoil within her, perhaps also indicates that she is in a state of flux as regards the belief that she is superior to others. The fact that she no longer believes in a transcendental God is the precondition for the change which will take place in Anna as regards her belief in the natural superiority of some people over others for it means that she no longer believes in the religious dogma which supports the system of social inequality.

It is at this point in the encounter with Arnold that she first consciously recognises the similarity between him and the figure of the boy in the painting, the figure to which she was attracted as an adolescent. Her reaction on making the connection is as follows: "Ich schwieg; denn mir war, als fühlte ich das Blut in

³⁶ Jackson, D.A. (1988) op. cit. p. 40.

meine Wangen steigen.” (p. 42), a reaction which echoes her feelings when, as an adolescent, she kissed the picture of the boy: “...ich fühlte...wie mir das Blut mit Heftigkeit ins Gesicht schoß;...” (p.24). The identification of Arnold with the boy in the painting would seem to indicate her awareness of a powerful attraction to him, an attraction so powerful that it throws her into disarray for she writes: “Dann aber, als er mich fragend anblickte, suchte ich mich zu fassen...” (p. 42) The painting has played a part in generating this attraction ³⁷ although Anna has been unaware until now of exactly whom Arnold reminded her of.

When Anna points out the similarity to Arnold, his expression is one of the most bitter contempt. He is, of course, unaware of Anna’s past context and meaning for the figure in the painting. In the context of the present circumstances he probably feels that her identification of him with the figure in the picture indicates the fact that she considers him to be inferior to herself. This is due to the fact that for him the figure in the painting has the meaning of “Prügeljunge” (p. 43), a boy who was educated alongside the children of an aristocrat and who was punished for their faults. His context for the figure in the painting differs and therefore so does his meaning for it. Arnold’s reaction to Anna’s assimilation of him with the boy in the painting, a reaction which she regards as arrogant and which could suggest some snobbery on his part, is thus probably not an indication of snobbishness in him. Instead, it may be ascribed to his desire to be considered as Anna’s equal and to the feeling that she still categorises him in terms of the prevailing ideology.

Anna’s response to the events which occur at the social function in the town hall on the evening of this same day make plain the change which has taken place in her way of relating to the world, a change which is the result of the earlier events of the day and of her uncle’s and Arnold’s materially based

³⁷ See also Ebersold (Ebersold, G. op. cit. pp. 49-50) who mentions that Anna “...sich ebenfalls zu Arnold hingezogen fühlt, zumal sie eine Ähnlichkeit zwischen ihm und dem Knaben im Ahnenbild entdeckt.”

contexts. Anna's father snubs all the people present at this gathering by decreeing that his family and guests depart after having been there only a short time. His feeble excuses for their departure are intended to make plain that they are leaving because they do not feel that those present are good enough to associate with on anything other than the most superficial level. Anna refers to the assembled company which they have to walk past in order to leave as: "der schweigenden Gesellschaft" (p. 44), the same words which she uses when she refers to the paintings of the aristocrats which hang in the *Rittersaal* in the castle. She is thus drawing on the paintings to make sense of her experience and her reference to "der schweigenden Gesellschaft" suggests that the assembled company and the paintings have something in common. The people at the gathering are standing next to each other and she views their faces as she passes in a way reminiscent of her moving from one painting to another:

"...so schritten wir an der schweigenden Gesellschaft vorbei den Saal hinab. Es waren Männer darunter, die den Stempel langjähriger ernster Gedankenarbeit auf der Stirn trugen, Jünglinge mit tiefen vornehmen Augen, Mädchen mit allem Stolz und aller Grazie der Jugend; wir aber waren etwas zu Apartes, um uns mehr als andeutungswiese mit ihnen zu bemengen." (p. 44).

What is indicated here by the way in which Anna implicitly draws on the paintings is an awareness on her part that the people at the gathering have as much, if not more, nobility and worth as those deemed noble and superior by virtue of their birth in terms of the prevailing ideology. Anna describes her reaction when she passes the assembled company as she is forced to leave with her family: "Ich musste die Augen niederschlagen; ich haßte - nein, ich verachtete, mit Füßen hätte ich sie von mir stoßen mögen, die mich zwangen, mich so vor mir selber zu erniedrigen." (p. 45) She is ashamed at being forced to collude with this aristocratic way of relating to the world and her feeling that

she is lowering herself by acting snobbishly implies that she no longer views herself as superior to others by virtue of her birth. When she encounters Arnold the next morning she even expressly disassociates herself from the conduct of the others: ‘ “Arnold!...das war nicht meine Schuld!” ’ (p. 45) and the way in which she holds both hands out to him signals not only her love for him, but also that she regards him as an equal.

Arnold leaves the castle shortly after this when Kuno's health becomes so bad that further tuition becomes impossible. It is a testimony to the pervasiveness of the prevailing ideology that neither Anna nor Arnold contemplate a life together outside of the existing social structures. He leaves without declaring his love for her and despite her misery at his departure, she does not consider the possibility of their coming together: “Ich sollte ihn auf immer verlieren,...” (p. 46).

Anna is comforted by her uncle who proposes a future visit to the royal seat where Arnold can act as their guide. His loving concern for her recalls to her mind his previous definition of love and Anna, now applying this definition to love between humans and not just to God's love, asks: ‘ “...ist denn das auch nur die Furcht vor dem Alleinsein?” ’ (p. 47) The uncle answers in the affirmative and tries to substantiate his definition in relation to his own loving concern for Anna by suggesting that his birds are not adequate enough company to prevent him from feeling alone. What she perceives as his love for her is therefore, he suggests, fear on his part of being alone in the sense of being without human company. Anna, however, refuses to believe that human love is just fear of being alone and does not accept his explanation: “Ich sah ihn zärtlich an und schüttelte den Kopf.” (p. 47) As a result of her love for Arnold, Anna now has a new context for the uncle's definition of love and within that context the definition no longer holds true for whilst divine love is something metaphysical, human love has a material dimension such as the touch of the uncle's hand and his

attempt to find a practical way to comfort her. Furthermore, the uncle's explanation of his love for Anna provides no rationale for his loving care of his birds which he undertakes despite the fact that they are not human and cannot therefore prevent his feeling lonely. As he has done once already, Anna's uncle now modifies his statement about love saying: ' "Nun, nun...vielleicht ist es auch die Furcht, dass du allein seist." ' (p. 47) With this, he is admitting that his behaviour might not be motivated by self-interest, but by concern for someone else. As Sammern-Frankenegg says: "Diese Definition, mit der der Oheim zögernd seinem eigenen liebenden Verhalten entspricht, setzt einen neuen Akzent, der endlich den aktiven Aspekt der Liebe berücksichtigt." ³⁸ Although Anna's uncle denies the existence of divine love, the text suggests that he does, if only by implication, admit of the existence of some sort of love: love between material human beings which is practical and reciprocal.

Anna's manuscript which ends at this point has clearly not been the debased Romantic tale which the context of the opening frame led the reader to anticipate. It has been her attempt to make sense of what she has experienced and to come to a sense of her identity and meaning. With relation to the manuscript the self-awareness highlights the way in which that identity is provisional and relative to this particular narrative context which forms the inner tale and is Anna's perspective and to the contexts which she adduces as she writes it. The self-awareness foregrounds the way in which the contexts which Anna has had to adduce in writing her manuscript construct her reading of events and her identity. However, these contexts are material constructions and what is thus highlighted is the way in which her reading of events and identity are not given but are materially produced. The provisional and unfixed nature of Anna's identity is clear from the way in which it shifts in accordance with the contexts she adduces in the course of her narrative from that of someone who

³⁸ Sammern-Frankenegg, F.R. op. cit. p. 204.

has an idealist, escapist relationship to the world to someone whose relationship to the world is materialist in nature. Indeed this shift is evident from the retrospective comments which have occurred in the course of her narrative. The self-awareness thus undermines the liberal humanist idea of a given, fixed human nature which is suggested by Anna's own comment to the effect that she is in essence the same person when she returns from the three-year period at her aunt's as she was before she left. The way in which the process of construction of Anna's identity and meaning is ongoing is suggested by the comment which is made with regard to Rudolf's reading of the manuscript: "Rudolf hatte die Geschichte seiner Verwandten gelesen, soweit jene Blätter sie enthielten." (p. 49) What Anna has produced with the manuscript is part of her history, but this is just a story. It is just one context within which meaning may be produced and in this Novelle it is juxtaposed with the debased Romantic narrative context of the frame which also generates meaning. Anna and Arnold's identities at the end of the Novelle are dependent on precisely this context in which the obstacles of Anna's husband and father have been removed and in which Arnold's position within the social structure has been elevated making him a more suitable husband for Anna. However, the sense that these identities are fairly settled is undermined due to the way in which these factors are situated within the low Romantic narrative context of the frame ³⁹ and are part of the formal and conventional happy ending resolution generated by that context. They are the product of this narrative context and its manipulation of formal and fictional conventions. Furthermore, the only context which exists to resolve the enigmas posed in the opening frame is that of the frame itself ⁴⁰ in which the resolutions to the enigmas emerge through the events narrated and the enigma resolution in this Novelle is undermined because it is

³⁹ The change in Arnold's status is mentioned in one of the passages (pp. 48-49) which may be contextualised in terms of either the debased Romantic narrative of the frame or the inner tale.

⁴⁰ The reader's expectation that the inner tale will provide resolutions to the enigmas is thus disappointed in the case of this Novelle.

situated in this context and is part of the Novelle's formal and very fictional resolution. The coexistence side by side of the inner tale and the frame further serves to focus attention on the contrived and formal nature of the Novelle's resolution. The inner tale engages with serious issues particularly those of rigid social stratification and an escapist relationship to the world, but these issues are left outstanding and unresolved in the context of the frame which seems to mark a return to an escapist, idealist ideology, an ideology which is undermined in the context of Anna's manuscript.

The Novelle ends with the words:

“Über ihnen [Anna and Arnold] auf dem alten Bilde stand wie immer der Prügeljunge mit seinem Sperling, seitab von den geputzten kleinen Grafen, und schaute stumm und schmerzlich auf die Kinder einer andern Zeit.” (p. 56)

There is, however, no indication that anything has really changed in terms of the base structures of society to close the distance between the aristocracy and the rest of the populace. Times have not changed - it is clear that the happy ending resolution is the product of the debased Romantic narrative context of the frame with its manipulation of narrative conventions. The reader is, due to the lack of any omniscient narrative voice in either the frame or the inner tale and the interpretative thrust which arises through the posing of the enigmas, placed in the position where the onus of interpreting the Novelle lies with him. However, the Novelle's dimension of self-awareness means that as he attempts to do so he cannot but be aware of the two main and very different materially produced contexts, frame and internal narrative, of which the Novelle is composed and the way in which they construct identity and meaning. Identity and meaning are thus shown to be neither given nor autonomous but are provisional and relative to context. The uneasy tension in which these contexts of internal narrative and frame coexist but serves to underscore that perception.

CHAPTER THREE -VIOLA TRICOLOR

At the heart of this Novelle lies the problem of Ines', the second wife's, identity. It is a telling fact that no information whatsoever is provided about Ines' past prior to her first appearance in the story: telling because it means that no identity is established for her prior to her arrival in the household as Rudolf's second wife. The Novelle focusses on her search for just such an identity or sense of meaning, a problem which immediately becomes apparent in her first meeting with Rudolf's daughter, Nesi. Taking the little girl's hands, she says: ' "Du weißt doch, daß ich jetzt deine Mutter bin, wollen wir uns nicht liebhaben, Agnes?" ' (p. 398) ¹ Ines has entered the house believing that she has the identity of "Mutter" by virtue of her marriage to Rudolf, but the exchange with Nesi which follows makes it clear that things are not so simple. Nesi is prepared to call Ines "Mama": ' "Mama könnte ich gut sagen!" ' (p.398) she says, but not "Mutter", saying: ' "Meine Mutter ist ja tot." ' (p. 398) Ines is unable to see the difference between the two terms and says: ' "Mama und Mutter ist ja dasselbe!" ' (p.398)

What is highlighted through this exchange, which is very self-aware in its focus on naming and therefore on modes of representation, is the way in which identity and meaning are contextually dependent. They are by no means given or unproblematic for the issue of naming is here obviously far from straightforward and the name which one has is to a large extent equated with one's identity and meaning. The words "Mama" and "Mutter" are treated by Ines as having the same identity and meaning, one to which she clearly feels that she, as the woman Rudolf has married, is entitled and which she seems to regard as given and established. However, Nesi's words begin to hint that the identities and meanings which "Mama" and "Mutter" have cannot be regarded as

¹ All page references to *Viola tricolor* are to the following edition of Storm's works: Goldammer, P. (ed.) (1992) *Theodor Storm: sämtliche Werke in vier Bänden. Band 2: Novellen* (Berlin, Weimar: Aufbau-Verlag).

given, established, equivalent or unproblematic but are the product of context. She clearly already has a context for the name “Mutter” attributing it to Rudolf’s first wife and thus the identity attributed to “Mutter” is that of the biological mother, the context being the material one of the biological link between natural mother and daughter. ‘ “Meine Mutter ist ja tot.” ’ (p. 398) she says and we are also told: “...sie hatte die Verstorbene immer nur Mutter genannt.” (p. 398) “Mutter” is moreover a status and as such it is a context which generates identity and meaning. As Bilton, Bonnett, Jones, Sheard, Stanworth and Webster elucidate: “The social position that a person occupies we call a status and the behaviour that we expect from a person occupying that position we call a role.”² Thus “Mutter” is an identity and meaning which is not given, but is a social construct and the role which is associated with the status of “Mutter”, a role internalised through socialisation, will be the product of a particular society’s dominant ideology. In the case of this Novelle, however, the focus is on the domestic as opposed to the social sphere and it is thus not clear either what identity and meaning society has constructed for “Mutter” or what the social role associated with it is. In particular it is not clear whether or not society’s context for “Mutter” includes the biological link or not. These aspects of “Mutter” thus remain unelaborated within the Novelle and play no significant part in it.

Feeding into Nesi’s context for “Mutter” is the portrait of Rudolf’s first wife which hangs in his study. This portrait and the references to it constitute a further and related instance, alongside the openly conducted debate on the meaning of names, of the awareness in this text of the process within which identity and meaning may accrue. For the portrait is a material construct which does not in and of itself mean anything. What is important is its interaction with its percipient Nesi and the context which she has for it. Nesi’s context for the painting, the context which generates the identity and meaning of “Mutter” which it has for her

² Bilton, T., Bonnett, K., Jones, P., Sheard, K., Stanworth, M. and Webster, A. (1986) *Introductory Sociology* (London: Macmillan) p. 18.

is partly that of the material circumstance of the biological link between herself and the woman in the painting. However, part of this context is also the love she quite clearly still feels for the woman in the painting for as she stands in front of the picture the comment is: "...mit leidenschaftlicher Innigkeit hingen ihre Augen an dem schönen Bildnis." (p.395) She also attaches a rose to the painting and this too indicates her love. So also does the yearning way in which, it is suggested, she addresses the woman in the painting: ' "Mutter, meine Mutter!" sprach sie flüsternd; doch so, als wolle mit den Worten sie sich zu ihr drängen.' (p. 395) The words "doch so, als wolle mit den Worten sie sich zu ihr drängen." are rather ambiguous. They suggest that the painting is at one and the same time very much part of the present for the little girl who feels a sense of closeness to it and yet also belongs to the past for the tentative "als wolle" indicates the distance between the painting and the present.

A further element belonging to the dimension of self-awareness in this Novelle, the interpolated narrative which is Rudolf's reminiscence of his past life with his wife (pp. 407-409), suggests that the love which the little girl feels for the woman in the painting is a product of real past experience: the past of her former life when her mother was alive. Nesi is described as sitting at her mother's feet (p. 408) which suggests a close relationship. Furthermore (p. 409) Nesi is already old enough to be able to speak when her mother dies and this indicates that she will be old enough to remember her. Given the nature of Nesi's interaction with the portrait of Rudolf's first wife it now becomes a constructed context which will play a crucial part in the process of constructing Ines' identity, because it has been given the name "Mutter" by Nesi and that identity and meaning is one which Nesi denies Ines.

Following Ines' first meeting with Nesi, she is offered the name of "Herrin" by Rudolf: ' "...nimm als Herrin Besitz von allen Räumen dieses Hauses!" ' (p. 399) "Herrin" is a social position and the identity and meaning

which it confers is a social construct. The role attached to this status will be the product of the dominant ideology of the society in the Novelle. As is the case with “Mutter”, what is significant in terms of the process of construction of Ines’ identity is not the social context for the name but the one which her husband Rudolf has for it. His words and the tour of the house on which he takes her make it clear that his context is that of the household and that the role and identity which this produces and which he offers her through naming is one in which the woman’s sphere of influence is seen to be the home and her function that of overseeing the household for her husband. With respect to “Herrin” it is suggested that society’s context and therefore identity and meaning for the name would be the same as Rudolf’s for in the passage which describes her successful running of the household the comment is made that “...auch wer von außen hinzutrat, fühlte, daß jetzt wieder eine dem Hausherrn ebenbürtige Frau im Innern walte.” (p. 400) The reference to “Hausherrn” suggests that the woman referred to here would be “Herrin”. In addition part of the context feeding into the significance of “Herrin” in the Novelle is the ideology that woman is subordinate to man and that her identity is dependent on him. The word “Herrin” itself suggests the woman’s subordinate and dependent role in society, being a word which is derivative of the masculine “Herr” and thus of that social position.

Yet Ines is obviously not happy with the offer of “Herrin” and with not having the identity and meaning of “Mutter”, which has, through the encounter with Nesi and her reservation of it for her biological mother, been given a privileged status to which Ines has been denied access:

“...die junge Frau hing immer schwerer an dem Arm ihres Mannes, es war fast, als sei mit jeder Tür, die sich vor ihr geöffnet, eine neue Last auf ihre Schultern gefallen;...” (p. 399).

“Herrin” does not have the emotional significance which “Mutter” has.

It is at this point, on the evening of her first day in Rudolf’s household, that

the second wife first sees the portrait of her husband's first wife. That Ines feels threatened by this picture is evident; she reaches for her heart as if she has received a heavy shock, stares speechless at the painting and fights for breath. For her the significance attaching to the portrait is clearly that of a rival for she feels: "Ach, diese Tote lebte noch, und für sie beide war doch nicht Raum in einem Hause!" (p. 399) This is clearly the product of the context of material circumstances, namely the red rose which she sees on the painting's frame and which indicates continuing love for the woman depicted therein and the fact that she is Rudolf's present wife but is refused the identity and meaning of "Mutter" by Nesi as this belongs to the woman in the portrait. Rudolf suggests that the past has been dealt with and that the two women have equivalent identities and meanings when he says of the painting: "Sie war einst mein Glück...sei du es jetzt!" (p. 399) Ines, however, having had the identity of "Mutter", which she felt she had on entering the house, undermined by her first encounter with Nesi, for whom "Mutter" means her biological mother, and having seen the red rose placed in the picture frame feels that the past is still very much present: "Ach, diese Tote lebte noch..." (p. 399)

Ines regards the past and the significance attributed to the woman in the painting (someone who is held in high esteem although she is dead and who is called "Mutter" by Nesi) as a threat to her own identity. Her reaction here: "Ach diese Tote lebte noch, und für sie beide war doch nicht Raum in einem Hause!" (p. 399) already indicates the course which she will initially follow in trying to establish an identity and meaning for herself: she will attempt to expunge the past and arrogate the name and identity of "Mutter" to herself. The painting is clearly already very much involved in the process of construction of her identity. It feeds into this process as it is associated with the identity and meaning of "Mutter" and the encounter with Nesi has made clear that this is a privileged one that Ines cannot have. It also feeds into the process of construction of Ines'

identity in that, since she regards it as a rival, it makes her feel insecure and threatened producing within her the desire to expunge what it means.

That the name “Mutter” for Rudolf like Nesi has the identity and meaning of Nesi’s biological mother, is first made apparent at this point in the text too. When Rudolf smiles at Nesi’s antics with the dog, Ines is unable to respond in like manner and Rudolf thinks: “Wenn es die Mutter wäre!” (p. 400) thus making it plain that the name has the identity and meaning of his dead wife, the representation in the painting. The name “Mutter” thus not only has the identity of Nesi’s biological mother, but obviously also of someone to whom Rudolf is still emotionally attached although she is dead. His thought suggests that the context which generates the significance he has for the name is not just that of the biological link between Nesi and her mother but is also that of the circumstances of his life with his first wife, but that aspect of his context is not yet made explicit. His thought however also indicates that he has not yet come to terms with the past as being past: it has not been emotionally dealt with and is still present in a destructive and not constructive sense. He wishes his first wife were still alive.

By the eve of this, her first day in Rudolf’s house, therefore, Ines has been made aware through her first encounter with Nesi and with the painting that her position in Rudolf’s household will not be as easy as she had perhaps anticipated. The identity and meaning of “Mutter” which she believed she had and which she thought was the same as “Mama” has been thrown into question by the meeting with Nesi and this sense of the undermining of identity is intensified by the encounter with the painting and the realisation that the past, Rudolf and Nesi’s past, is still very much present. Ines looks up at Rudolf and says: ‘ “Hier ist so viel...wenn ich nur durchfinde!” ’ (p. 400) Rudolf, who is unaware of what is troubling his wife construes her “viel”, which relates primarily to things psychological and emotional, as referring to the size of the household

and replies: ‘ “Ines, du träumst! Wir und das Kind, der Hausstand ist ja so klein wie möglich.” ’ (p. 400) Rudolf here defines the household as consisting of himself, Ines and Nesi. However, given his earlier thought in regard to Ines: “Wenn es die Mutter wäre!”, he appears to be denying the fact that the past is still present and this is something which Ines’ answering: ‘ “Wie möglich?” ’ (p. 400) suggests she is aware of. The end of this first section of the Novelle finds her fearful and she throws her arms around her husband’s neck saying: ‘ “Halte mich fest, hilf mir! Mir ist so schwer.” ’ (p. 400) Her words: “Halte mich fest” could suggest that she is experiencing a feeling of alienation from herself.

After a time space of some months, Ines is described as “gewissenhafte Stellvertreterin” (p. 401) and this appellation serves further to highlight the way in which the name of “Herrin” has provided her with no satisfactory sense of identity. The significance of “gewissenhafte Stellvertreterin” is the product of the material circumstances of formally fulfilling the role associated with “Herrin”, the orderly running of the household, but Ines feels no sense of belonging in the household for Rudolf observes that: “...sie mit den Dingen seines Hauses wie mit Fremden verkehre, woran sie keinen Teil habe...” (p. 401). This is not the identity she wants, for it is not that of “Mutter”. It carries no emotional status and meaning. Furthermore with regard to Rudolf it is stated: “Es konnte den erfahrenen Mann nicht beruhigen, wenn sie sich zuweilen mit heftiger Innigkeit in seine Arme drängte, als müße sie sich versichern, daß sie ihm, er ihr gehöre.” (p. 401) Her continuing sense of alienation and lack of identity is very apparent.

Ines has been unable to establish a closer relationship with Nesi with whom she is unable to speak about Rudolf’s first wife. The text’s self-awareness mediated through the debate on naming continues as the first wife is here again referred to as “Mutter”, thus reinforcing the idea that the identity and meaning of “Mutter” is that of Nesi’s biological mother: “Eine innere Stimme...gebot der

jungen Frau, mit dem Kinde von seiner Mutter zu sprechen..." (p. 401) Ines is unable to speak with Nesi about her mother because she is trying to deny and expunge the identity and meaning which the painting in her husband's study has: "Das süße Bild, das droben in ihres Mannes Zimmer hing - selbst ihre inneren Augen vermieden, es zu sehen." (p. 401) Speaking to Nesi about her "Mutter" would mean admitting to herself that it is not hers.

Nesi would like to establish contact with Ines but is unable to do so because of the problem of naming: "...ihr fehlte die Anrede...das eine - so war ihr - durfte sie, das andere konnte sie nicht sagen." (p. 401) As the identity and meaning attributed to "Mutter" is that of her biological mother, a woman whom she loved and whose memory she cherishes, she is unable to address Ines by this name. Furthermore, probably due to her last encounter with Ines who reacted very negatively to Nesi's attributing "Mutter" to her dead mother, she feels that she is not allowed to address her as "Mama". The maintenance of a distinction between the names "Mama" and "Mutter" is clearly important in the context of Nesi's own identity. Were she to call Ines by the name which she attributes solely to her biological mother, it would disrupt her own sense of identity as it would mean denying her past.

That Ines is not only unable to deal with the distinction between the names, but also remains unaware of the importance that such a distinction be maintained is shown by the encounter with Rudolf in which she tries to arrogate the name of "Mutter" to herself. She clearly feels that this is something she will be able to do, not yet realising that there is an identity and meaning attached to this name which she cannot have in relation to Nesi as she is not her biological mother. She thus confronts her husband and asks him to let Nesi call her "Mutter", telling him about the first encounter between herself and the little girl. It is at this point that Rudolf first openly makes it plain that his context for "Mutter" is that of the natural biological link between mother and child and that "Mutter"

therefore has the identity of Nesi's biological mother, his first wife: ' "...verlange nur nichts, was die Natur versagt; von Nesi nicht, daß sie dein Kind, und nicht von dir, daß du ihre Mutter seist!" ' (p. 402) He thus reinforces the "Mama"/"Mutter" distinction that Nesi has already made. Rudolf elaborates on the meaning of "Mutter" for the little girl and also, by implication, for himself as he refers to the past and the relationship between Nesi and his first wife: ' "Auch über Nesi haben einst zwei selige Augen...geleuchtet; dann schlang sie den kleinen Arm um einen Nacken, der sich zu ihr niederbeugte, und sagte: 'Mutter!' - Zürne nicht mit ihr, daß sie es zu keiner andern auf der Welt mehr sagen kann!" ' (p. 402) This context thus further feeds into the process of construction of the significance of "Mutter" and also by a process of opposition, that of "Mama" as being that which "Mutter" is not. The name "Mutter" is full of meaning for the little girl: it means the woman who gave birth to her and with whom she had a loving bond, someone she cannot simply forget and who should not be forgotten.

Ines is unable to understand that she cannot just assume the name and identity of "Mutter" in relation to Nesi as is indicated by her comment: ' "Aber, ich soll doch ihre Mutter sein..." ' (p. 402) This is the identity and meaning she wants for herself, but it is denied her by Rudolf as it has been by Nesi since she is not the first wife, the biological mother, and this is the significance which "Mutter" has for both of them. Rudolf suggests that when Ines has given birth to a child of her own, then she too will have the identity of "Mutter". Given the identity and meaning which the self-awareness has constructed for "Mutter", this is indeed so, for she will obviously be the biological mother in relation to a child of her own. Rudolf's suggestion is, however, of no help to Ines who is clearly going through an identity crisis for when Rudolf tells her that she is not supposed to be Nesi's "Mutter" Ines replies: ' "Was soll ich denn, Rudolf?" ' (p. 402) She obviously lacks a sense of identity. She needs some sense of identity now and

not at some point in the future when she herself bears a child and she says to Rudolf: ‘ “Wenn du sagen kannst: Sie ist ja nicht dein Kind, warum sagst du denn nicht auch: Du bist ja nicht mein Weib!” ’ (p. 402-3)

The identity and meaning of “Mutter” is clearly the context within which the term “Weib”, yet another term which is added to the constellation of names with which the text in its self-awareness toys, acquires its significance. Ines feels that without the identity of “Mutter” she cannot have the identity and meaning of “Weib”. Rudolf has been making her aware of a distinction between the names “Mama” and “Mutter” and here she actually verbalises it herself, for what she says is true - if she cannot have the identity and meaning of “Mutter” then she can’t have that of “Weib” as she obviously defines it: as “wife” in the sense of meaning to Rudolf and Nesi exactly the same as Rudolf’s first wife did, of supplanting his first wife and being his one and only wife. However, although she verbalises the distinction here she is clearly unable to accept the identity and meaning of “Mama” which is, by implication, offered her. Rudolf’s denying her the identity of “Mutter” serves only to further exacerbate her sense of lack of identity since it means that she also feels she lacks the identity and meaning of “Weib” in relation to her husband. What is clear from the encounter with Rudolf is the way in which Ines’ identity is dependent on him and his context for her.

The concert which Ines and Rudolf attend seems to provide Ines with some temporary escape from her situation, allowing her to forget her lack of identity and Rudolf’s past. This is suggested by her happiness, her eagerness to return home and the comment which is made when she sees Nesi who has been waiting for them: “...das Kind war ganz aus ihrem Gedankenkreise verschwunden gewesen.” (p. 405) She has temporarily managed to eradicate the past but Nesi’s presence shatters this idyll for she is a living reminder of Rudolf’s past and of the fact that he has already had a wife before her. Ines, her lack of the identity of “Mutter”/“Weib”, with all its attendant emotional meaning,

brought back to her, feels “Ein unentwirrbares Gemisch von bitteren Gefühlen... sie wußte selber nicht, was alles jetzt sie überkam;” (p. 406), and then she justifies her bitter feelings with the following: “...ihrer Ehe fehlte die Jugend, und sie selber war doch noch so jung!” (p. 406) It is, however, as the self-awareness with regard to naming has shown, in fact her inability to come to terms with Rudolf’s past and her lack of a sense of identity and meaning which is the underlying problem.

At this point Rudolf first refers to Ines as “Mama” when he is speaking to his daughter, reinforcing for the child the distinction between “Mama” and “Mutter” which she has herself already made. After taking the child to her room, he says: ‘ “Ich werde Mama von dir gute Nacht sagen.” ’ (p.406) As it has already been made apparent that the name “Mutter” has the identity of the biological mother, Rudolf’s first wife, “Mama”, by virtue of not being “Mutter”, must obviously be a social/legal category. The self-awareness in the Novelle has shown that “Mama” has the identity and meaning of a woman who is married to a man with a child and carries out the household duties expected of a wife, but who is not the child’s natural mother: a woman who does not mean as much emotionally to Rudolf as his first wife did as is shown by his earlier wish that his first wife were still alive: ‘ “Wenn es die Mutter wäre!” ’ (p.400) ³

Instead of going back to Ines after taking Nesi to her room, Rudolf goes to his study in which the portrait of his first wife hangs. The immediate material context for the portrait is very telling and feeds into the construction of the meaning which the painting has for Rudolf since he is the person who is responsible for creating the context. There is a small bronze lamp from Pompeii

³ Downing (Downing, E. (1991) Repetition and Realism: The “Ligeia” Impulse in Theodor Storm’s “Viola tricolor” *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 65, p. 276) seems to imply that Mama, when Rudolf says: “Ich werde Mama von Dir gute Nacht sagen”, refers to the painting of his first wife because this statement is followed by the words: “Dann wollte er zu seiner Frau hinabgehen; aber er kehrte wieder um und trat am Ende des Korridors in sein Studierzimmer.” Were this to be so, there would be an equation of Mama and Mutter. However, the sentence structure associates Mama with “seiner Frau” (Ines) and the “Studierzimmer” in which the painting is found is set in juxtaposition with the two by means of the semi-colon and the word “aber”. There is thus a narrative suggestion that the Mama/Mutter difference is maintained.

which he has placed under the painting. Furthermore, the painting, as has previously been made apparent, has been placed above Rudolf's desk and thus above "...dem ganzen Apparat eines gelehrten Altertumsforschers; Bronzen und Terrakotten aus Rom und Griechenland, kleine Modelle antiker Tempel und Häuser und andere dem Schutt der Vergangenheit entstiegene Dinge,..." (p. 395). This context suggests the association of the painting with the past and indicates that part of the painting's meaning for Rudolf is that of the past. The way in which he now lights the lamp which stands under the painting and also takes a vase of flowers and places them next to the lamp creates an immediate material context for the painting which is shrine-like and suggests the way in which the past is being kept present by Rudolf. Rudolf muses on the past and there follows a long interpolated narrative account (pp. 407- 409) of what goes through his mind, an account which is clearly the product of the circumstances of his life with his first wife. It is an account which sheds light on his relationship with his first wife and thus plays its part in elaborating the identity and meaning which the painting has for him and in relation to which Ines' identity is being constructed: that of "Mutter". This particular instance of self-awareness, the interpolated narrative, thus feeds into the process of construction of identity and meaning mediated through the self-awareness of this Novelle.

It is significant that as Rudolf calls up the past in his mind, he stands at the window which overlooks the overgrown garden, as this garden is very much associated with his past and his marriage to his first wife. It plays an important part as a setting for his narrative account and thus contributes to the meaning which the painting has for him. This is the garden which belonged to his first wife's parents and in which he saw her for the first time. It is a place which meant such a lot to them that they kept it after her parents' death and in which his wife sits with Nesi as he watches from his study. It is described as: "...den traulichsten Ort ihres Sommerlebens, in welchem selbst die Freunde des

Hauses nur selten hineingelassen wurden.” (p. 408) The garden is even associated with the first wife’s death, for it is due to the fact that: “...sie wollte die Luft noch um sich haben, die aus dem Garten ihres Glückes durch das offene Fenster wehte.” (p.408) that the dying woman’s bed is placed in the study and just before she dies he carries her to the window to look at the garden. As Rudolf now looks out into this garden we are told:

“...aus der Phantasie des Mannes...trat eine liebliche Gestalt, die nicht mehr den Lebenden angehörte; er sah sie unten auf dem Steige wandeln, und ihm war, als gehe er an ihrer Seite.” (p.407)

There is a juxtaposition of life and death and past and present here for the figure Rudolf imagines no longer lives and thus belongs to the past, and yet she is so alive to him that he feels as if he is walking next to her and actually addresses her. The figure he sees in his imagination is further described as “die Tote” (p. 407), yet “...er fühlte mit süßem Schauer ihre Nähe...” (p. 407). It is thus again associated with life and death, present and past. What he sees is so present to him that he has to recall to himself the fact that he is actually alone: “Da bedachte er sich, daß er hier oben ganz allein stehe.” (p. 407) and this is accompanied by the observation: “Er glaubte an den vollen Ernst des Todes; die Zeit, wo sie gewesen, war vorüber.” (p. 407) Rudolf would appear to believe that life ends with death on a rational level; however, on an emotional level his first wife and the past are clearly still very much alive in him. That he and his first wife were a couple who were very preoccupied with each other and their relationship is suggested by the way in which even their friends were rarely allowed into the walled garden, a place which is so closely associated with this relationship. Even now that she is dead, Rudolf has not dealt emotionally with her death and with his past for the narrative continues with the words: “- Aber unter ihm lag noch wie einst der Garten ihrer Eltern...” (p. 407). The past then becomes alive and present, both in Rudolf and in the text, as is evidenced by the

long passage of narrative which follows. The word “Aber” following on from the assertion that Rudolf does not believe in life after death itself suggests that what follows contradicts this statement. In fact, while the actual time of his relationship with his first wife is past, she still lives with him: “Das war vorüber; aber er besaß sie noch in seinem Schmerze; wenn auch ungesehen, sie lebte noch mit ihm.” (p.409) Although the reader is then told: “Doch unbemerkt entschwand auch dies; er suchte sie oft mit Angst, aber immer seltener wußte er sie zu finden.” (p. 409) which suggests a less immediate presence now, what is important is the fact that he is still actively seeking to keep the past present. He has been keeping the past locked inside himself and has not worked it through emotionally by sharing it with Ines.

That Ines is unaware of the details of his past with his first wife is obvious as she is not aware of the significance of the walled garden which, as the interpolated narrative has made clear, played such an important part in his first relationship. She had previously asked Nesi where the garden gate led to and registered no recognition of the name “Großmutter's Garten” (p. 403). Now when she comes upon Rudolf in his study, she asks him: ‘ “...warum hältst du diesen Garten verschlossen and lässest keines Menschen Fuß hinein?” ’ (p. 410) The locked state of this garden implies that Rudolf is keeping the past and history shut away. However, the past and history always impinge on the present and cannot be locked away, as Rudolf has tried to do, or denied or expunged, as Ines would like to do; the past must be openly acknowledged and worked through. The past has so far in this Novelle been in conflict with the present in a destructive sense as Rudolf's past has not been made accessible to Ines and has not been integrated into their present as a couple. Ines, in her turn, has been trying to deny or expunge the past, the fact that Rudolf has already had one marriage, in her attempt to arrogate the name and identity of “Mutter” to herself. The past must come into conflict with the present and this conflict must be

worked through and resolved in order for some sort of synthesis to be achieved which will allow the relationship between Ines and Rudolf to progress. Rudolf's tendency to remain in the past would seem to be indicated by the way in which Ines enters his study, he acknowledges her presence, but does not go towards her: ' "Ines!" rief er; er stieß das Wort hervor, aber er ging ihr nicht entgegen.' (p.409) He thus remains where he has been standing: at the window which overlooks the walled garden, suggesting that emotionally he is still in the past and not in the present of his relationship with Ines. The words: "er ging ihr nicht entgegen" would seem here to refer not just to a physical, but to a psychological or emotional shift. Ines' attention focusses on the painting of Rudolf's dead wife which is illuminated by the lamp and on the flowers next to it . She gives voice to the shrine-like quality of the setting: ' "Es ist ja bei dir wie in einer Kapelle..." ' (p. 409) and that the identity which the painting has for her is that of a rival is apparent in the words: "...ihre Worte klangen kalt, fast feindlich." (p. 409) Rudolf, who realises that she is jealous of the first wife exclaims: ' "...sind nicht auch dir die Toten heilig" ' (p. 410) thus associating his first wife with the past, but the word "heilig" with its connotation of continuing reverence also suggests her presence. Ines, obviously suspecting that the garden is in some way connected with Rudolf's past relationship highlights the way in which Rudolf has been keeping the past locked away and alive by asking why he keeps the walled garden locked and allows no-one inside. The garden is openly associated with the past by Rudolf in his reply to this question as he calls it "ein Garten der Vergangenheit" (p. 410), saying: ' "Das ist ein Grab, Ines, ...oder, wenn du lieber willst, ein Garten der Vergangenheit." ' (p. 410) Ines, however, denies Rudolf's assertion that the past is dead and past, saying:

' "Das ist der Ort wo du bei ihr bist; dort auf dem weißen Steige wandelt ihr zusammen; denn sie ist nicht tot; noch eben, jetzt in dieser Stunde warst du bei ihr und hast mich, dein Weib bei ihr

verklagt. Das ist Untreue, Rudolf, mit einem Schatten brichst du mir die Ehe!" ' (p. 410)

It is interesting to note that Ines twice gives herself the name of "Weib" during her encounter with Rudolf in the study.⁴ Previously in the text (p. 403) Ines has expressed the feeling that without the identity and meaning of "Mutter" she cannot have that of "Weib". "Mutter" is the identity and meaning which Ines would like to have, but it has been made plain first by Nesi and then Rudolf that it is one she cannot have. That she therefore cannot be Rudolf's "Weib" as she by implication defines it in the sense of meaning exactly the same to Rudolf and Nesi as Rudolf's first wife did, of supplanting the first wife and having the status of his one and only wife, has already been suggested by Ines herself. (p. 403) However, she could not at that time deal with the distinction between "Mama" and "Mutter" which she was articulating and accept the identity and meaning of "Mama" which was implicitly offered to her. Her present encounter with the painting of the first wife shows that she is still unable to deal with this distinction as she jealously accuses Rudolf of betraying her, his "Weib", with the "Schatten" of his dead wife. It is the painting and what it means to Rudolf, Nesi and Ines that produces Ines' outburst and feeling of betrayal and this again demonstrates the importance of the context of the painting in the process of construction of Ines' identity. Rudolf's actions would indeed constitute an act of betrayal if she were his "Weib" as she, by implication, defines it, but she does not have this identity and meaning: for Nesi she is "Mama" and for Rudolf she is "Mama" and "Herrin" of the house.

In an attempt to reassure Ines, Rudolf offers her the key to the walled garden and tells her to open it again. He admits that his behaviour has been at fault: ' "Auch ich habe Unrecht getan;..." ' (p. 410) thus seeming to imply that he realises that he should not be keeping the past locked away and excluding Ines

⁴ These occurrences are ' "... sag mir, die ich jetzt dein Weib bin,..." ' (p. 410) and ' "... und hast mich, dein Weib bei ihr verklagt." ' (p. 410)

from it. He expresses his hope that Ines and his first wife might meet in spirit in the garden, saying: ‘ “Vielleicht, daß im Geiste sie dir dort begegnet und mit ihren milden Augen dich so lange ansieht bis du schwesterlich den Arm um ihren Nacken legst!” ’ (p. 410) This would seem to indicate his wish that Ines deal with and accept his past, but it is telling that he does not recount the details of his past with his first wife to Ines, nor does he offer to enter the garden with her. He is thus as yet unable to deal fully with the past himself although he seems to expect Ines to be able to do so. Ines, for her part, is obviously still very insecure as her identity is in a continuing state of crisis. The mere fact that she feels it necessary to refer to herself as Rudolf’s “Weib” twice during their encounter, as if by saying this she can assume the identity and meaning which the name has, would appear to substantiate this. Now that she is aware of the connection of the garden with Rudolf’s past relationship she is unable to deal with even the limited access to his past which Rudolf is offering her. She does not want a sisterly acceptance of Rudolf’s first wife, she wants the identities and meanings of “Mutter” and “Weib” for herself. She thus refuses the key he offers her, saying: ‘ “Noch nicht, Rudolf; ich kann noch nicht, später - später; dann wollen wir zusammen hineingehen.” ’ (p. 411) although she had previously said to Nesi: ‘ “...da müssen wir beide noch hinein und Ordnung schaffen.” ’ (p.404) Now that she has some idea of the garden’s meaning as far as Rudolf is concerned, she cannot yet deal with the experience of entering it. Ines’ identity crisis intensifies when she discovers that she herself is expecting a child. At this point in the text she is, for the first time, given the name of “Mutter”: “- Ines konnte endlich nicht mehr daran zweifeln, daß auch sie Mutter werden solle, Mutter eines eigenen Kindes.” (p. 411) The self-awareness in the Novelle has established that the identity and meaning of “Mutter” is that of biological mother and in the present context of circumstances that means Ines since she will be the biological mother in relation to her own child. At this stage in the Novelle Ines

seems to have for the first time consciously as “ein Gedanke” (p. 411) admitted of the possibility that she cannot have the identities and meanings she would like to have: that of “Mutter” and, by extension, that of “Weib” in an exclusive sense in relation to Rudolf. Given her religious belief in life after death, she speculates on the possibility that Rudolf’s first marriage might not have ended with his wife’s death, but might continue until his death and even beyond into eternity:

“War sie nicht nur von außen wie eine Fremde in dies Haus getreten, das schon ohne sie ein fertiges Leben in sich schloß? - Und eine zweite Ehe - gab es denn überhaupt eine solche? Mußte die erste, die einzige, nicht bis zum Tode beider fort dauern? - Nicht nur bis zum Tode! Auch weiter - weiter, bis in alle Ewigkeit! Und wenn das?” (p. 411)

As she feels that “Mutter” and “Weib” are the only valid identities and meanings for her in relation to Rudolf and Nesi, Ines’ psychological crisis is intensified by the fact that she is pregnant, for if Rudolf’s first wife is, as the self-awareness has shown, “Mutter” and thus also “Weib”, then by her reckoning, her unborn child will be a bastard: “Ihr Kind - ein Eindringling, ein Bastard würde es im eigenen Vaterhause sein!” (p. 411) for her marriage to Rudolf would be invalidated.

Due to the intensity of Ines’ identity crisis at this point, it is not surprising that it is now that she has the dream during which she sleepwalks. It is significant that the reader is, at first, unsure whether this is dream or reality for the dream or sleepwalking passage begins with the words: “Unter quälenden Gedanken war Ines eingeschlafen, nun kam der Traum; da wußte sie es: sie konnte nicht bleiben, sie mußte fort aus diesem Hause.” (p. 412) It is unclear whether she has had a dream, wakes up and decides to leave or whether her feeling that she must leave is part of the dream. It is not until the part of the dream which mentions her feeling of being pursued and the numerous black dogs running towards her that it appears likely that the whole of the preceding

part of the text has been a dream or sleepwalking scene. This is then confirmed with the words: “Da öffneten sich ihre halbgeschlossenen Augen, und allmählich begann sie es zu fassen.” (p. 413) What is once again highlighted is the context-dependent nature of meaning for here the reader is placed in the position of having to contextualise the episode in order to determine that it is a dream. The dream is yet another element belonging to this Novelle’s dimension of self-awareness. It is a context which is the product of material circumstances for Freud mentions the “connection between dreaming and daily affairs”⁵ and it feeds into the process of construction of identity and meaning in the Novelle as it provides an elaboration of Ines’ state of mind. The episode makes a great interpretative demand on the reader as he is placed in the position of having to construe an interpretation of the dream. There is no narrative voice which explains the dream. The reader is thus directly confronted by, and involved in, the process of interpretation and is once again made aware of the point that meaning depends on materially based context for the only available context for interpreting the dream is that of the events of the Novelle.

The fact that Ines falls asleep: “Unter quälenden Gedanken...” (p. 412), indicates that the dream is connected to the identity crisis and fears for her unborn child which have been preoccupying her. Her wish to run away back to her mother in the dream suggests her feelings of extreme insecurity and unhappiness in Rudolf’s household, the mother figure by contrast representing security and perhaps also a family setting in which Ines feels she does have an identity and meaning. She wants to take “ein kleines Bündelchen” (p. 412) with her which implies that she has something which is hers to take, but in the event we are told: “...sie nahm nichts mit, kein Bündelchen...” (p. 412). This may be seen as indicating that she has nothing which belongs to her which she can take with her and points to her feeling of alienation and lack of identity. She is

⁵ Freud, S. On Dreams In: Gay, P. (ed.) (1995) *The Freud Reader* (London: Vintage) p. 156

wearing only a white nightgown. Her lack of clothing is made even more apparent when Rudolf later finds her outside and we are told that she is: "fast unbekleidet." (p. 414) Again her virtual nakedness hints at her lack of identity. Furthermore she appears slumped: "...es war, als liege noch die Last des Schlafes auf ihr" (p. 412) This sense of her being weighed down could also, however, be indicative of the cares which are weighing her down. The image of the key which Ines has in her pocket at the beginning of the dream is probably triggered by the key to the walled garden for in the dream it is the key to the "Pfortchen in das Freie..." (p. 412) and the walled garden too has a gate. The suggestion is that by using the key she will be able to escape and gain security and identity, but she does not take the key with her either. This, combined with the fact that in the dream she touches the clothes belonging to her husband and hesitates for a moment: "...als gewinne eine andere Vorstellung in ihr Raum..." (p. 412) perhaps implies that there is a feeling of duty to stay which conflicts with her impulse to escape the situation.

In the dream her attempt at escape is thwarted. She has the sense of being pursued from behind ("die Verfolger waren hinter ihr" (p. 412)) suggesting the feeling of being threatened and perhaps the inability of escaping one's psychological problems, and when she does reach a gate and opens it we are told: "...eine öde, unabsehbare Heide dehnte sich vor ihr aus..." (p. 412). What confronts her is neither freedom nor her mother's home, but a barren, immeasurable moor indicative perhaps of a feeling within Ines of emptiness and being lost. Her path is also cut off from in front by "großen, schwarzen Hunden" (p. 412), which are running towards her. The latter image is undoubtedly suggested by the barking of the dog, Nero, which is what wakes Ines up. The image of the dogs which cut off Ines' path perhaps hints, combined with her feeling of being pursued from behind, at a feeling on her part of being trapped and unable to escape her situation or her identity crisis. It is Rudolf who

finds Ines in the garden, who wraps her in a plaid and leads her back into the social world of the house: "...einen Augenblick darauf umfingen sie die Arme ihres Mannes; gesichert legte sie den Kopf an seine Brust." (p. 413) This is significant as it again indicates her subordinate role in terms of dependency on her husband and anticipates that it is in terms of her husband and his sphere of influence that her identity and meaning will be constructed.

It is the sleepwalking experience which Ines has just had that triggers her narration of an earlier occasion on which she also sleepwalked.⁶ Ines adopts the role of narrator and relates the details of the actual sleepwalking experience itself and of the events surrounding it. This episode is another instance of self-awareness, being an interpolated narrative. Its status as such is highlighted by Rudolf's twice using the word: "erzählen" in relation to it.⁷ It is furthermore a context which clearly has its basis in material circumstances pertaining to Ines' past. Ines' narration of this earlier sleepwalking experience gives the reader the only information about her past to be revealed in the Novelle. The painting which Ines was given by her mother for her thirteenth birthday and to which she was so attracted was that of: "eine Madonna mit dem Kinde", (p. 415) a painting, therefore, of the archetypal mother figure. This combined with the dolls which Ines also mentions is suggestive of the promotion of a certain type of status, social role and identity for a woman: that of a wife and mother. The picture in particular suggests the promotion of the ideal of motherhood. However, what the identity and meaning of wife and mother is in terms of society is not elaborated here. What is important about this painting is the meaning it has for Ines who

⁶ Downing feels that this second dream is called the same as the first one by Ines. He refers to: '...the second, "lieblich" dream related by Ines - which she calls the same dream as the "schrecklich/furchtbar" one just experienced...' (Downing, E. op. cit. p. 283) and he goes on to highlight their similarity. In fact, Ines is unable to remember the first dream and the account of the second dream is prompted by Rudolf's question: ' "Hast du auch früher so geträumt?" ' (p. 414) to which Ines replies: ' "Doch - - einmal; nur war nichts Schreckliches dabei." ' (p. 414) It would thus appear that the "so" of Rudolf's question refers to the manner of Ines' dreaming: i.e. sleepwalking, and not to the content of the dream.

⁷ He encourages her to recount her earlier experience by saying "Willst du mir nun erzählen, was dir damals Liebliches geträumt hat?" (p. 414) and then as she is recounting it he interjects the words: "Aber du erzählst mir so bekloffen!" (p. 415)

identifies it very much with the identity and meaning of “Mutter”, one which she obviously wishes to have: ‘ “...hätte ich es nur wie die Mutter auf dem Bild in meine Arme nehmen können!” ’ (p. 415) she says. For Ines “Mutter” seems to have the identity and meaning of a woman who looks after a child. There is no suggestion here that for her the identity and meaning of “Mutter” is that of the biological mother and this would be consistent with her assumption that she can be “Mutter” when she first enters Rudolf’s house. She kisses the glass which covers the mouth of the Christ child: ‘ “...es war mir ganz, als wenn’s lebendig wäre...” ’ (p. 415). This perhaps suggests that such is her wish for a child that the painting appears real and part of the present to her. In the course of that night Ines sleepwalks and: ‘ “...am anderen Morgen fanden sie mich in meinem Bette, das Bild in beiden Armen, mit meinem Kopf auf dem zerdrückten Glase eingeschlafen.” ’ (p. 415) The fact that she is found hugging the picture suggests perhaps her embracing of the ideal of motherhood. The painting is an example of a particular ideology, here an idealist one, interpellating its subject and then playing a part in constituting that subject. The meaning of the painting, that meaning which Ines attributes to it as that of the archetypal mother figure will have been constructed for it by society through the institution of religion. The painting then plays a part in constituting Ines’ identity and meaning for it reinforces the ideological determination she has obviously had from an early age (she has been given dolls to play with) to regard the identity of “Mutter” as something to be desired and attained as that which gives a woman meaning and conditions her in the absolutist aspiration she has to the identity of “Mutter”. The narrative context of the sleepwalking episode as a whole feeds into the process of construction of Ines’ identity and meaning as it constitutes her as someone who desires the identity of “Mutter”, gives an indication of what “Mutter” means for Ines and helps to explain the importance Ines later attaches to acquiring the name of “Mutter” in Rudolf’s household.

In response to Rudolf's query: ' "Was hat dich heute denn von meiner Seite in die Nacht hinausgetrieben?" ' (p.415) Ines throws her arms round his neck and whispers "angstvolle und verworrene Worte" (p. 416), the meaning of which Rudolf cannot understand. This suggests desperation and the state of psychological crisis in which Ines finds herself. Rudolf finds out for the first time that Ines is pregnant when she says: ' "O Rudolf! Laß mich sterben; aber verstoße nicht unser Kind!" ' (p. 416) Not only is there the recognition here of the dangers of childbirth, but such is Ines' feeling of insignificance, lack of identity, meaning and self-worth, that she seems to have the feeling that it does not really matter if she dies. It indicates her feeling of not being important, of having no identity and meaning, for the identity and meaning of a woman according to the prevailing ideology of society in the Novelle is very much defined by her position in relation to her husband and Ines feels that she has none at all. Ines' main desire is to protect her unborn child. Her fear that it might be rejected is entirely consistent with her earlier anguished speculations that Rudolf's first marriage might not have ended with his wife's death, but might continue until his death and even beyond into eternity and therefore her unborn child would be a bastard.

It is the servant, Anne, who first indicates to Nesi that Ines is going to have a child and she automatically assumes that the new baby will be male saying: ' "Was meinst, ...wenn dir der Storch noch so ein Brüderchen brächte?" ' (p. 417) and furthermore: ' "...wenn's denn so auf einmal da wär, das Brüderchen..." ' (p. 417) before admitting of the possibility of the alternative: ' "...oder wolltest du lieber ein Schwesterlein?" ' (p. 417) This again points to the male superiority and dominance which is part of the dominant ideology of society in this Novelle: this is a society in which a male child is automatically assumed to be more desirable than a female one, a society in which a woman is subordinate to her husband and her identity and meaning is determined in

relation to him. This episode in the Novelle contains yet another instance of self-awareness such as have been present throughout the Novelle because it again picks up on the issue of naming and identity. When asked by Anne if she would be happy to have a little brother or sister, Nesi replies that she would like a little sister, but then hesitates and adds: ‘ “...das Kind würde ja dann doch keine Mutter haben!” ’ (p. 417) This again emphasises the fact that this name already has an identity and meaning for Nesi, that of her biological mother who is the only person to whom she will give this name. Given the fact that Nesi’s “Mutter” is dead and the new baby is to be her sibling, it is, according to the child’s logic, impossible for the new baby to have a “Mutter” as Ines is “Mama” to her. Anne’s response to Nesi’s words draws attention to the fact that identity and meaning is dependent on materially based context: ‘ “Was?” rief die Alte ganz erschrocken und strebte mühsam von ihrem Koffer auf; “das Kind keine Mutter!” ’ (p. 417) For Anne, as for Nesi, “Mutter” has the identity and meaning of biological mother, but unlike Nesi, who is unaware of the facts of life, she knows that the biological mother of the new child is Ines and therefore Ines will have the identity and meaning of “Mutter” in the context of these particular circumstances. With reference to her own child it is Ines who will be “Mutter”.

After the birth of her child, Ines becomes seriously ill with fever (perhaps childbed fever) and believes she is going to die. The text’s awareness of modes of representation is present here as it focusses on Ines’ anxiety that some sort of representation of her should exist for her child and for herself and also again on the issue of naming. After mentioning that no portrait of herself exists, she suggests that Rudolf could, however, call for a photographer, saying with relation to her child: ‘ “...es muß doch wissen, wie die Mutter ausgesehen.” ’ (p. 418) Once again attention is being drawn to the context-dependent nature of identity and meaning as the suggestion is that a representation of herself will be necessary in order for her to have the identity of “Mutter” for her child. That

identity and meaning is thus not given but materially constructed for in order for her child to be able to call her “Mutter” a representation of her will be necessary. Ines’ comment is of course consistent with the importance that the painting of the first wife has in relation to the identity and meaning of “Mutter” in this Novelle and suggests that she is beginning to realise the significance of that painting.

Ines refers to herself here as “Mutter” and she has gained the identity of “Mutter” (the biological mother) by having a child, but only in relation to that child. She still has no sense of identity and meaning in terms of her relationship with Rudolf and Nesi as she does not have the identity and meaning of “Mutter” or the identity and meaning of “Weib” that she would like to have in the sense of meaning to Rudolf the same (or more than) his first wife did. The fact that she is “Mutter” in relation to this child is no comfort given her previous feeling that Rudolf’s first marriage could continue forever and therefore her own child would be a bastard.

Ines demands that a mirror be brought to her, but is no longer able to recognise that which is reflected as being herself:

‘...als sie hineinblickte, malte sich ein heftiges Erschrecken in ihren Zügen; sie nahm ein Tuch und wischte an dem Glase; doch es wurde nicht anders; nur immer fremder starrte das kranke Leidensanlitz ihr entgegen. “Wer ist das?” schrie sie plötzlich. “Das bin ich nicht!...” ’ (p. 419)

The text allows one to view the fact that Ines is unable to recognise her mirror-image as the result of the effect the illness has had on her face: she has been described as “bleich und entstellt” (p. 418) after the birth of the child and there is also the reference to her “kranke Leidensanlitz” (p. 419). Furthermore, when she wants to call a photographer, Rudolf tells her to wait a little until her cheeks become fuller again. However, given the crisis as to her identity in Rudolf’s household which has preoccupied Ines throughout the Novelle, this episode can

be read as a quasi-death experience. What is thus suggested is that her identity crisis is now so acute that even the mirror-image of her face no longer means anything to her and she feels a total loss of identity and meaning. In a panic she cries: ‘ “- Oh mein Gott! Kein Bild, kein Schatten für mein Kind!” ’ (p. 419) It is obviously important for Ines that some kind of representation of her should exist for the benefit of her child and that it should look the way she perceives herself to look. However, given the fact that she is no longer able to recognise herself, (due to her now complete lack of identity) even if a photograph were to be taken of her, it would not be a representation she would recognise.

Having dropped the mirror she had called for and having covered her face with her hands, Ines becomes aware of Nesi's crying. The child is obviously reminded of the death of her own mother by Ines' situation for when Ines asks her why she is crying, she answers: ‘ “Um meine Mutter!” ’ (p. 419) As she did at her first meeting with Ines, the child maintains the difference between “Mutter” and “Mama” attributing “Mutter” to her biological mother, Rudolf's first wife. This time, however, Ines, due to her love for her own newborn child and her wish to be remembered as its “Mutter”, is able to understand the importance and necessity of the distinction between the names and the identities and meanings which they have.

Ines embraces Nesi saying: ‘ “O Nesi, vergiß deine Mutter nicht!” ’ (p. 419) She is now, through her own wish not to be forgotten by her biological child, able to understand how important it is for Nesi's identity that she not forget her biological mother and therefore how important the painting of Rudolf's first wife is for her. She is also now able to understand the meaning the name “Mutter” has for Nesi and why she is unable to call her by this name. She is able to accept the fact that she will never be Nesi's “Mutter”: that she will never have the identity and meaning which this name has for the child and the fact that Ines here attributes the name “Mutter”, in relation to Nesi, to Rudolf's first wife is

indicative of this. She now accepts that it is important that “Mutter” for Nesi should have the identity and meaning of her biological mother, Rudolf’s first wife.

Given her understanding of the importance of the distinction between the names, Ines is now able to accept the name of “Mama” which Nesi offered her at their first encounter, but which she was at that point unable to accept. Nesi puts her arms around Ines’ neck and whispers: ‘ “Meine liebe, süße Mama!” ’ (p. 419) to which Ines replies: ‘ “- Bin ich deine liebe Mama, Nesi?” ’ (p. 419) and when Nesi nods in response, Ines whispers: ‘ “Dann, Nesi...vergiß auch mich nicht!” ’ (p. 420) She has now accepted the name of “Mama” and the fact that this identity and meaning is different from that of “Mutter” for Nesi. In accepting the distinction, Ines has established a bond with the little girl and achieved an identity and meaning, that of “Mama” which she can now see as valid. Indeed, it is clear that the identity and meaning of “Mama” involves no lack of love or importance on the little girl’s part for she calls Ines: ‘ “Meine liebe, süße Mama!” ’ and even earlier in the text it is stated that: “...sie sehnte sich nach der Liebe dieser schönen Frau;...sie betete sie im stillen an.” (p. 401)

It is telling that it is at the point in the text when Ines accepts the name and identity of “Mama” that she falls into a healing sleep from which she awakens in the evening, her fever broken. Rudolf has kept watch at Ines’ bedside and when the doctor tells him that Ines will live, the text reads: “...er hatte geglaubt, die heftige Erschütterung des Morgens müsse sie verderben; doch: Es ward ihr zum Heil, Es riß sie nach oben!” (p. 421) This specifically articulates the point that it is the episode involving Ines’ desire for a representation of herself for her child, the realisation by implication of the importance of the painting of Rudolf’s first wife for Nesi, and Ines’ resultant acceptance of the importance of the “Mama”/“Mutter” distinction and of the identity and meaning of “Mama” that brings about her recovery. There is a suggestion of a metaphorical death on Ines’ part when she falls into the healing sleep, for when she awakens she has new identities and

meanings: that of “Mama” in relation to Nesi and of “Mutter” in relation to her own child.

Rudolf’s fear that Ines will die has made him aware of how much she means to him, for when he hears that she will live, he keeps on saying her name: “Er konnte es nicht lassen, ihren Namen auszusprechen.” (p. 421) He now seems to be moving away from the state of trying to keep his past relationship with his first wife present within him (to the extent that he remained emotionally in the past) to the state of acknowledging his love for Ines and accepting the present. When Ines reawakens, Rudolf expresses the depth of his happiness (it is so great that it is like “eine schwere Last” (p. 421)) and asks Ines to share it.

Ines, due to the interlude with Nesi where she accepted the name and identity of “Mama” and due to Rudolf’s expression of love for her and invitation to share his happiness, now feels that she has some meaning in Rudolf’s life and household and so, therefore, does the new baby. She is overjoyed that she will live: ‘ “Leben! O mein Gott! Leben! - Für mein Kind, für dich!” ’ (p. 422) Significantly she does not talk about living for herself. Once again the subordination of women in this society is made clear for her existence is defined by the contexts her husband and their child have for her.

Ines is now also able to accept the existence of Rudolf’s former relationship with his first wife and the past, instead of coming into conflict with the present in a destructive sense now begins to become integrated into the present in a constructive sense. To her wish to live for her child and for Rudolf, Ines adds: ‘ “Und für deine - für euere, unsere Nesi!” ’ (p. 422) Significant here are the different possessive pronouns which she uses: firstly “deine” associating Nesi (the product of Rudolf’s past relationship) with Rudolf alone, then the switch to “euere” which allows the relationship with Rudolf’s first wife to enter the equation and finally “unsere” which encompasses the previous two (Rudolf and the first wife) and Ines herself. The final term thus indicates the inclusion or

integration of the past in the present and Ines goes on to ask Rudolf to tell her about his past with his first wife and to tell him to put the portrait of her in their bedroom:

‘ “ich muß teilhaben an deiner Vergangenheit, dein ganzes Glück muß du mir erzählen! Und, Rudolf, ihr süßes Bild soll in dem Zimmer hängen, das uns gemeinschaftlich gehört; sie muß dabeisein, wenn du mir erzählst!” ’ (p. 422)

With Ines’ asking Rudolf to tell her about his past relationship, the issue of the past is no longer being avoided by Ines - she wants to be told the story of Rudolf’s past relationship and it is with reference to this materially produced context, that her new identity and meaning, at present in its embryonic stage, will be further constructed since she is, as the self-awareness has shown, subordinate to him. The reference to the telling of the story of Rudolf’s past relationship is yet another element belonging to the Novelle’s dimension of self-awareness. What is highlighted is that it is this narrative context, Rudolf’s account of the past, which will itself be a materially produced construct, which will be a factor in constructing Ines’ identity and meaning.

The fact that Ines wants to hang the painting of Rudolf’s first wife in their bedroom indicates once again the integration of the past in a positive way into the present. Ines is now able to accept the fact of the first wife’s existence to the extent that her portrait, this context which has played such an important role in the process of construction of Ines’ own identity, may now be hung in their bedroom. The context-dependent nature of identity and meaning is further highlighted by Ines’ saying that she will tell Nesi what she has been told about her mother by Rudolf, but only those details which are appropriate given the age of the child: ‘ “Und Nesi! Ich erzähl ihr wieder von ihrer Mutter, was ich von dir gehört habe; - was für ihr Alter paßt, Rudolf, nur das - -” ’ (p. 422) The narrative account which Ines will hear from Rudolf will be subjected to a process of

selection by Ines and this context, in turn, will play a part in the process of construction of Nesi's identity and meaning.

The final section of the Novelle is obviously set a few months after the birth of Ines and Rudolf's child as this section begins with the words: "Und es war wieder Rosenzeit." (p. 423) By contrast, the previous section was set in the spring. It is therefore reasonable to suppose that Rudolf has, in the interim period, complied with Ines' wish to hear about his past. This would seem to be substantiated by their entry into the old walled garden which, as is clear from the interpolated narrative account (pp. 407-409) in which it figured prominently, is so closely associated with the past of Rudolf's relationship with his first wife. It is Ines who turns the key to the garden door and her hands, although small are described as "kräftig" (p. 423), but significantly, despite her strong hands, she is unable to gain entry to the garden alone:

"Um eine Handbreit stand die Pforte offen; aber sie war an der Binnenseite von blühendem Geranke überstrickt; Ines wandte alle ihre Kräfte auf, es knisterte und knickte auch dahinter; aber die Pforte blieb gefangen." (p. 424)

Rudolf's help is vital and is the decisive factor in gaining entry: "Die Männerhand erzwang den vollen Eingang;..." (p. 424) What is suggested is that, by entering the garden which is so closely associated with it, both of them are dealing with the past, the past of Rudolf's relationship with his first wife which he has by now narrated to Ines. Ines is now able to use the key which Rudolf gave her, but which she was previously unable to use because of her insecurity as to her identity and meaning and her resultant inability to deal with Rudolf's past. Rudolf is no longer keeping his past locked away inside of him, for he has gone from the stage of just offering Ines the key to the garden to actually helping her to gain entry to it and entering it with her. The episode again, however, subtly reinforces Ines' dependence on and subordination to her husband, for without his help,

access to the garden and, therefore, to the past would have been impossible. It again underscores the point that the process of construction of her identity and meaning takes place in relation to him and the context of his past.

Ines is now so eager to integrate the past into the present that she suggests that they give the new baby the same name as that of Rudolf's first wife: Marie. She leads up to this suggestion by telling Rudolf of a discovery she has made:

‘ “Nimm einmal den ersten Buchstaben meines Namens und setz ihn an das Ende! Wie heißt er dann?” “Nesi!” sagte er lächelnd...
“Siehst du!” fuhr sie fort, “so hat Nesi eigentlich meinen Namen.” ’ (p. 424)

She has discovered that Nesi is an anagram of Ines. If the position of the “i” is changed, then the names are the same. This Novelle has been self-aware throughout with the emphasis on naming: “Mama”, “Mutter”, “Weib”, “Herrin”, and what we have seen in the course of the Novelle is that names are far from unproblematic. Their meaning, the identity they provide is established by the process of contextualisation and as the contexts involved in this process are material products the identities and meanings which names have are materially constructed. The importance of context is reinforced by Ines' game with the names; it is the position of the letter which makes them different, a direct demonstration that context is important in establishing meaning.

When Ines suggests giving the new baby the name of Rudolf's first wife, Marie, Rudolf rejects this, reminding Ines of the importance of identities and meanings being distinct:

‘ “Nein, Ines; auch mit dem Anlitz meines lieben kleinen Kindes soll mir ihr Bild nicht übermalt werden. Nicht Marie, auch nicht Ines - wie es deine Mutter wünschte - darf das Kind mir heißen! Auch Ines ist für mich nur einmal und niemals wieder auf der

Welt” ’ (p. 425)

For Rudolf, giving the new child the name Marie would suggest the imposition of the identity and meaning which that name already has for Rudolf onto the new child. Rudolf already has a context and an identity and meaning for the name Marie just as he does for the name Ines and both these identities and meanings form an important part of the context establishing Rudolf’s own identity. He feels that the identities and meanings of Ines, Marie and the new baby should be kept separate.

It is interesting to note that at the end of the Novelle, Rudolf actually asks Ines who she is, an appropriate question since the Novelle is so preoccupied with her search for identity. After refusing to call the new child Ines or Marie, Rudolf says to Ines: ‘ “Wirst du nun sagen, daß du einen eigensinnigen Mann hast?” ’ (p. 425) to which Ines replies: ‘ “Nein, Rudolf; nur, daß du Nesis rechter Vater bist!” ’ (p. 425) He then asks her: ‘ “Und du, Ines?” ’ (p. 425) to which she replies: ‘ “Hab nur Geduld; - ich werde schon dein rechtes Weib!” ’ (p. 425) She will become Rudolf’s “rechtes Weib”: the “Weib” he expects her to be. Her identity and meaning is not definitively fixed, but still in the process of being constructed in relation to his life and context for her. Ines has used the term “Weib” in relation to herself before, but the identity and meaning which the term previously had for her was that of “Weib” in the sense of supplanting Marie, of being Rudolf’s one and only wife and the identity and meaning of “Mutter”, an identity which she wished to arrogate to herself was clearly the context within which the term “Weib” acquired its identity and meaning. Now, however, the materially based context surrounding the term has shifted: Ines is able to accept the past of Rudolf’s relationship with Marie, the fact that for Nesi only Marie will ever be her “Mutter” and that it is important that Marie’s identity remains distinct. The shift in identity and meaning reinforces the fact that it is not fixed and given as liberal humanism would presuppose, but is constructed in relation to context.

By the end of the Novelle, Ines has achieved some sort of sense of identity and meaning: that of “Mutter” in relation to her own child and of “Mama” in relation to Nesi, but the self-awareness has highlighted the way in which this is clearly materially constructed in the course of the Novelle and the fact that it is a context-dependent construct indicates that it is provisional and not fixed. It is a process and this process will continue, something which Ines’ ‘ “ich werde schon dein rechtes Weib!” ’ indicates.

The fact that things are not eternally fixed is underscored by the way in which Ines seems to be searching for some sort of metaphysical certainty as regards her identity and meaning at the end, saying to Rudolf:

‘ “...wenn wir alle dort sind, woran du keinen Glauben hast, aber vielleicht doch eine Hoffnung - , wohin sie uns vorangegangen ist, dann...schüttele mich nicht ab, Rudolf! Versuch es nicht; ich lasse doch nicht von dir!” ’ (p. 425)

Things are not as settled as they appear to be: the suggestion is that her identity is in no way eternally fixed. The insecurity about her identity in Rudolf’s life in the afterlife in which Ines believes, indicates some remaining insecurity as regards her identity and meaning on Ines’ part. The suggestion is there that perhaps another crisis about her identity might occur.

Rudolf, as the text has previously made clear, is not religious: he believes in “den vollen Ernst des Todes” (p. 407) and that there is no life after death, for of his first wife he believes: “die Zeit, wo sie gewesen, war vorüber” (p. 407). He is unable to give Ines the metaphysical certainty for which she is searching and he avoids the issue and places the emphasis on living:

‘ “Laß uns das Nächste tun, das ist das Beste, was ein Mensch sich selbst und andern lehren kann.” “Und das wäre?” fragte sie.

“Leben, Ines; so schön und lange, wie wir es vermögen!” ’ (p. 425)

This avoidance of the issue of Rudolf’s part suggests that there can be no such

thing as metaphysical certainty about identity or meaning and indeed the *Novelle*, through the instances of self-awareness, has shown the provisional nature of identity and meaning. Furthermore, this is a *Novelle* which, like the frame in *Im Schloß* is marked by the presence of a third person narrative voice which may in no way be described as omniscient as is evidenced once again by its frequent use of the tentative “wie”⁸ and “als ob”⁹ constructions and of the word “schien”¹⁰. Often, therefore, the narrative voice seems to lack privileged information about the characters and to be in the position of not knowing what is going on inside them. As it lacks omniscience the narrative voice is unable to resolve the crisis relating to Ines’ identity and indeed avoids using the name of either “Mama” or “Mutter” with regard to Ines.¹¹ It is unable to provide Ines with any definitive identity and meaning. The narrative voice refers to Ines, for the most part, either simply as “sie” or as “die junge Frau” a term which is used not only to describe her, but also to describe Rudolf’s first wife, Marie¹² and which is therefore more neutral than either “Mama” or “Mutter”. The other word which the narrative voice uses to refer to Ines is “Stiefmutter”. There are five instances where this occurs.¹³ This term also allows avoidance of using either the name “Mama” or “Mutter” and thus similarly avoids resolving the question of Ines’

⁸ For instance when Ines and Rudolf come home from the concert and find Nesi in the living-room the narrative voice comments that Ines “blieb wie erstarrt in der Tür stehen.” (p. 405)

⁹ Examples of this occur where Nesi addresses the portrait as Mutter: “als wolle mit den Worten sie sich zu ihr drängen.” (p. 395) and where, after Nesi has placed the rose in the frame of the portrait, it is: “als könne sie jetzt aus dem Zimmer,...nicht wieder fortfinden” (p. 396). Furthermore, after Ines’ tour of the house, the narrative voice comments: “...es war fast, als sei mit jeder Tür, die sich vor ihr geöffnet, eine neue Last auf ihre Schultern gefallen” (p. 399).

¹⁰ An example here with reference to Nesi is the comment: “...das westliche Fenster neben dem Schreibtisch schien diese Anziehungskraft auf sie zu üben” (p. 396).

¹¹ There is one exception where the narrative voice refers to Ines as Mutter : “Ines konnte endlich nicht mehr daran zweifeln, daß auch sie Mutter werden solle, Mutter eines eigenen Kindes.” By this point in the *Novelle*, however, as has already been mentioned, the identity and meaning of Mutter as the biological mother has already been established and with regard to her own child Ines will have this identity.

¹² An example here is the following: “...das Kind mit den blonden Flechten hatte dem ernststen Manne die Gedanken fortgenommen ... bis sie zuletzt als Frau... “ (p. 407).

¹³ These instances are as follows: “...ihre Augen waren fast so dunkel wie die des Kindes, dessen Stiefmutter sie geworden war...” (p. 397); “...der schönen Stiefmutter...” (p. 398); “...an die es die Erinnerung so lebendig, seit die Stiefmutter ins Haus getreten war...” (p. 401); “...in den schönen Augen der Stiefmutter ...” (p. 403); “...sah mit düsteren Augen auf die Stiefmutter...” (p. 417).

identity and meaning on which the Novelle centres. Even the title of the Novelle, *Viola tricolor*, avoids preempting the issue of naming and the process of construction of identity and meaning with which the Novelle deals. Rogers comes to the conclusion that the techniques indicating a lack of narrative omniscience in Storm's works are indicative of a solipsistic view on Storm's part involving:

“The anxiety that the ‘real’ world of objective truth, out on the other side of the senses and nowhere properly to be grasped, may after all be nothing but a figment of the individual imagination.”¹⁴

However, they would appear to indicate not so much a solipsistic anxiety, but rather, in conjunction with the interpretative thrust provided by the debate around the names “Mama” and “Mutter”, the point that the onus of interpreting the Novelle is placed on the reader, as the narrative voice abrogates interpretative responsibility. The reader is left to try and construct an interpretation of the Novelle himself and is made aware, in the process of doing so, through the instances of self-awareness, that identity and meaning is a construct dependent on context, context which is materially produced.

It is interesting that Tschorn feels in relation to the end of *Viola tricolor* that: “Die Abhängigkeit der Frau, die sich durch ungleichgewichtige Arbeitsteilung verstärkt hat, wird verschleiert durch die harmonische Lösung des Konflikts.”¹⁵ and in relation to a group of Storm's Novellen of which *Viola tricolor* is one that:

“Faßt man zusammen, so täuschen bei allen diesen Novellen die neuen Partnerbeziehungen, die sich nach der Lösung der Konflikte ergeben, einen Abbau der Hierarchien innerhalb der Familie vor.

¹⁴ Rogers, T.J. (1970) *Techniques of Solipsism: A Study of Theodor Storm's Narrative Fiction* (Cambridge: Modern Humanities Research Ass.) p. 136

¹⁵ Tschorn, W. (1980) *Idylle und Verfall: die Realität der Familie im Werke Theodor Storms* (Bonn: Bouvier Verlag Herbert Grundmann) p. 115

Doch die Autorität des Mannes bleibt versteckt weiter erhalten...”¹⁶

In view of the instances of self-awareness in this Novelle which are analogous to the process of the construction of identity and meaning, it is rather the case that Ines' dependence on her husband is in no way veiled by the resolution at the end of the Novelle nor is his authority hidden as it is made very clear that Ines' identity and meaning is constructed in relation to her husband and his past and that he remains in a position of authority.

The Novelle ends with the entry of the children into the old walled garden: “...unter dem Vorspann des getreuen Nero, behütet von der alten Dienerin, hielt die fröhliche Zukunft des Hauses ihren Einzug in den Garten der Vergangenheit.” (p. 425) The past has been integrated into the present allowing a progression forward to the future and there is a seeming resolution at the end of the text. However, it has been made plain due to the way in which Ines' identity is not definitively established at the end of the Novelle that the resolution is tenuous.

The self-awareness in this Novelle, focussing as it does on the process of the construction of identity and meaning, makes one aware of the fact that it is not given and eternally fixed, but provisional and dependent on context, context which is materially constructed. There is thus no unity of identity, constructed as it is out of a variety of material factors in which ideology, here the ideology that a woman is subordinate to and dependent on her husband and his situation plays its part. Identity and meaning is thus not a given absolute, but is subject to change as material circumstances change.

¹⁶ Tschorn, W. op. cit. p. 115

CHAPTER FOUR - RENATE

Critics have repeatedly made the point that *Renate* and *Aquis Submersus* have much in common ¹. Thus it is surprising to learn that whilst there is so much critical material on the earlier Novelle there are few articles ² which deal specifically with the later Novelle, *Renate* even though this is a Novelle of considerable complexity. One aspect of this general complexity is its dimension of self-awareness.

As is the case with *Späte Rosen* and *Im Schloß*, an enigma is posed in the frame of this Novelle. As a boy, the frame narrator is curious about and fascinated by a farmstead which is being allowed to fall into a state of dilapidation. This is a farmhouse about which the narrator initially knows nothing and since he has no context for it, it has no immediate meaning for him. It stands in contrast to the other historical remains in the area of Schwabstedt such as "...die Vertiefungen der Burggräben und karge Mauerreste, die hie und da aus dem Rasen hervorsahen;..." (p.75) ³ which do have a context and

¹ See, for example, Menhennet, A. (1966-67) The Time-element in Storm's Later Novellen *German Life and Letters* 20, p. 49 where he states that:

"*Renate* is very much a sister Novelle to *Aquis Submersus*: features the two have in common include the detailed and evocative introduction, the use of manuscript with an interpolated framework-passage, very much the same historical period and the use of historical detail."

See also Stuckert, F. (1955) *Theodor Storm: sein Leben und seine Welt* (Bremen: Carl Schünemann Verlag) p. 343 where he says of *Renate*: "Sowohl der persönliche Eingang als auch die Verwendung eines angeblich aufgefundenen Manuskriptes hat mancherlei Ähnlichkeit mit *Aquis Submersus*." Furthermore, Storm's contemporary Erich Schmidt in a letter to Storm of 1878 says of *Renate*: "Man darf das Ganze wohl nach Stil und Art nahe an *Aquis Submersus*, Ihr herbes und trauriges Meisterstück, stellen." (Laage, K.E. (1972) *Theodor Storm - Erich Schmidt: Briefwechsel. Kritische Ausgabe. Erster Band: 1877-1880* (Berlin: Erich Schmidt Verlag) p. 83).

² They are Martens, A. (1908) Theodor Storms "Renate": ein Beitrag zur Würdigung seiner Kunst *Zeitschrift für den deutschen Unterricht* pp. 97-106; Gratopp, K. (1924) Die deutsche Novelle im Unterricht: Theodor Storms "Renate" in der Prima *Zeitschrift für Deutschkunde* pp. 301-305; Meyer, H. (1961) Schwabstedter Personen und Örtlichkeiten in Storms Erzählungen "Renate" und "Zur Wald und Wasserfreude" *Schriften der Theodor-Storm-Gesellschaft* 10, pp. 39-53; Terpstra, J.U. (1974) Storms Novelle "Renate" und der Würzburger Hexenprozess der Renate Singer im Jahre 1749 *Schriften der Theodor-Storm-Gesellschaft* 24, pp. 47-54 and Campbell, I.R. (1995) A Subtle Tyranny: The Father-Son Relationship in Theodor Storm's "Renate" *Seminar: A Journal of Germanic Studies* 31, pp. 189-202.

³ All page references to *Renate* are to the following edition of Storm's works: Goldammer, P. (ed.) (1992) *Theodor Storm: sämtliche Werke in vier Bänden. Band 3: Novellen* (Berlin, Weimar: Aufbau-Verlag)

The other examples here are the "...Schlucht ins Land hinein;..." (p.75) which may be seen from the river valley and "...die Zähne von Wildschweinen..." (p.75) which the frame narrator is able to find as a boy.

therefore meaning ⁴, albeit tenuous, for him as a result of the "...Sage und halb erloschene Geschichte..." (p.75) which are associated with Schwabstedt. These contexts are of course constructs for their basis is that of legend and half-vanished history, both of which will ultimately be the product of a particular materially dependent ideology.

A possible context for the farmstead suggests itself to the narrator when Mutter Pottsacksch appears for it is implicit that she is an old woman in reduced material circumstances since she "...je nach der Jahreszeit mit Maililien und Waldmeisterkränzen oder Nüssen und Moosbeeren in der Stadt hausieren ging." (p. 76) Thus the narrator feels that the derelict farmstead could be her home. However, this potential significance for the farmstead is rejected by Mutter Pottsacksch. She provides the narrator with a basic context and meaning for the building informing him that a large farm was once attached to the house. The building, the "Hof" (p. 76) as it is known, has not been part of the farm for one hundred years and is soon to be sold for demolition. The frame narrator, who is curious to find out more about the place, asks who lived there one hundred years ago. With Mutter Pottsacksch's answer ' " Dotomal hätt de Hex hier wahnt! " ' (p. 77), the focus of attention switches from the meaning of the farmstead to the identity of its former inhabitant.

For Mutter Pottsacksch this woman has the identity of witch, but this is clearly the product of her materially dependent narrative context which is an instance of self-awareness in that it is clearly highlighted as "erzählt" (p. 78). It is a context made up of an ideology which gives credence to witches and of second-hand knowledge of material circumstances pertaining to the former

⁴ The gorge which may be seen from the river valley is given meaning as a possible trace of the harbour of the "Vitalienbrüder": "...wo einst osten dem Dorfe ein Hafen der gefürchteten Vitalienbrüder gewesen sein sollte, sah man jetzt nur aus dem Flußtal eine Schlucht ins Land hinein;..." (p.75). The remains of walls and moats gain meaning as remnants of the home of the bishops of Schleswig:

"...von dem festen Hause der schleswigschen Bischöfe, welches sich einst oberhalb des Flusses hart am Dorf erhob, war nichts mehr übrig als die Vertiefungen der Burggräben und karge Mauerreste, die hie und da aus dem Rasen hervorsahen;..." (p.75), and the wild pigs' teeth are given tenuous meaning as "...das Zeugnis des großen Wild- und Waldreichtums, der einst hier geherrscht haben sollte,..." (p. 76).

inhabitant of the farmstead such as her habit of riding over heath and moor on Sundays whilst everyone else was at church. It is a context which is vague and throws up more enigmas ⁵ than anything else. Mutter Pottsacksch is, for example, unable to state precisely what sort of witchcraft was practised or what the woman was doing in the place she went to on her solitary rides. Mutter Pottsacksch's account is also obviously to a large extent at variance with the sort of context which the young frame narrator expects to find in the case of someone who was a witch.

He expects someone who was tried and burned as a witch and who actually practised witchcraft. In addition to being unable to provide any details of the witchcraft which was practised, Mutter Pottsacksch informs the narrator that the "witch" was neither tried nor burned. The inadequacy of Mutter Pottsacksch's context as far as the young frame narrator is concerned is shown by his question as to whether the "witch" rode a black horse which he asks "...um mein schnell geschaffenes Phantasiebild doch in etwas zu vervollständigen." (p. 77) The fact that, according to Mutter Pottsacksch, the "witch" did indeed ride a black horse is the only piece of information she provides which conforms to the context which the young frame narrator obviously has for the word "witch".

Mutter Pottsacksch's narrative context and therefore the identity which it provides for the farm's former inhabitant is tenuous due to the gaps in her account and its divergence from the context which the young frame narrator would obviously expect in the case of a witch. As Mutter Pottsacksch has been unable to provide the narrator with a satisfactory account concerning the former inhabitant of the farmstead he remains curious about her for a long time

⁵ Pitrou mentions the vague quality of Mutter Pottsacksch's account referring to "Le récit brumeux de la mère Pottsacksch..." (Pitrou, R. (1920) *La Vie et L'oeuvre de Theodor Storm* (Paris: Félix Alcan) p. 561) Furthermore, Bracher refers to the enigmatic quality of her account stating:

'So bleibt zunächst dunkel, wohin die Hexe des Sonntags geritten, und was sie da getrieben und warum sie von einem bestimmten Zeitpunkte an ihre Fahrten aufgegeben und "Sonntags ihr großes düsteres Zimmer nicht mehr verlassen". ' (Bracher, H. (1909) *Rahmenerzählung und Verwandtes bei G. Keller, C.F. Meyer und Th. Storm: ein Beitrag zur Technik der Novelle* (Leipzig: H. Haessel Verlag) p. 61).

afterwards. Since the frame narrator in this Novelle is, like the one in *Späte Rosen*, a “narrator ‘in character’ ” with no claim to omniscience he is unable to resolve the enigma surrounding this woman without recourse to other sources of information. Although he makes enquiries as to “ihrem näheren Geschick” (p. 78) of other people they are unable to provide him with a context which will resolve the enigmas raised by Mutter Pottsacksch’s account. It is only years later when he finds the manuscript and the part of the letter which form the inner story that the narrator feels he has found “die Antwort” (p. 78) to the enigma of what happened to the woman and by implication the answer too as regards the enigma of her identity and meaning, who she was.

What is highlighted through the enigma posing in the frame here as in *Späte Rosen* and *Im Schloß* is the context-dependent nature of meaning. Mutter Pottsacksch’s materially constructed narrative context has provided the narrator with an identity and meaning for the farmstead and a potential identity and meaning for its former inhabitant. However, they are quite clearly the product of and dependent on this context just as the meaning which the historical remains in the area have for the narrator is the product of materially constructed context which has its basis in legend and half-vanished history. The “Antwort” to the continuing enigma surrounding the “witch” of Schwabstedt is also clearly context-dependent for it is provided by the inner tale.

As in *Späte Rosen* and *Im Schloß*, the framework technique highlights the inner tale’s status as an instance of self-awareness, in this case a constructed narrative context made up of two written documents. Each part of the inner tale is no more than one person’s perspective or version of events and cannot therefore claim to be definitive. The status of the first part of the inner story as a manuscript written by one person is plain from the way in which the frame narrator describes it as “...ein Heft in...Schrift...” (p. 78) and precedes the opening sentence of it with the words: “Und somit möge der Schreiber jenes

alten Aufsatzes selbst das Wort nehmen.” (p. 78).⁶ Similarly, the second part of the inner tale is described as part of “...der Begleitbrief, mit dem einst das Manuscript des Pastor Josias, allerdings sub pet. rem., an meinen Urgroßonkel übersandt war.” (p. 136) It is signed ‘ “Jensen, past.” ’ (p. 136) and, like the manuscript, it is the constructed context of one man. In this particular Novelle, the frame also contains references which draw attention to the written status of the whole narrative (frame and inner tale) and which therefore highlight it as an instance of self-awareness. The frame narrator, for example, refers to the whole Novelle as an “Erzählung” (p. 136) and to his readership, the people “die dies lesen” (p. 136).

Although the frame narrator states that the documents which he finds provide the “Antwort” to the enigma surrounding the former inhabitant of the farmstead, his opinion as to what that answer is is something which is never revealed. There is no return to the frame at the end of the Novelle for the end of Pastor Jensen’s letter also forms the end of the story. The frame thus lacks not only an authoritative omniscient narrative voice to provide the reader with an answer to the mystery surrounding the “witch” because the frame narrator is a “narrator ‘in character’”, it also lacks that character’s necessarily subjective answer to the enigma. The effect of this is such that one is forced into a position of dependency on the documents which form the inner tale in order to try and

⁶ The status of the first part of the inner story as a manuscript is also made apparent by the break which occurs about halfway through it. There is a return to the context of the frame narrator who refers to what has preceded and follows the break as “die Handschrift”. He makes the comments: “Die Handschrift ist hier lückenhaft...” (p. 106) and: “...erst mit dem Ende desselben beginnen wieder die bis zu einem gewissen Punkte fortlaufend erhaltenen Teile der Handschrift, der nun wieder wie vorhin das Wort gelassen wird.” (p. 106). In the last part of the frame the manuscript is again referred to as “die Handschrift” (p. 136) and is explicitly described as “...das Manuskript des Pastor Josias...” (p. 136).

resolve the enigma raised by the frame.⁷ The reader is drawn into interpreting the Novelle and trying to find an identity and meaning for the former inhabitant of the farm.

Josias' manuscript forms the bulk of the inner tale and, as is the case with *Im Schloß*, there is very much the suggestion that his writing activity is a process whereby meaning is being constructed for he is writing in retrospect about the circumstances of his life, his "Lebensumstände" (p. 102). He is putting them down on paper in an attempt to make sense of his experiences and in doing so he is also attempting to determine who he is for he is setting down an account of what has, in his opinion, made up his life. The fact that his writing of the manuscript is an attempt to come to a sense of his identity and meaning is also suggested by Jensen's letter where he states that Josias gave him the manuscript with the words ' "Nimm es, mein Andreas...und bewahre es zu meinem Gedächtnis;..." ' (p. 139). The injunction indicates that the manuscript is able to give some sort of idea of who he is, of his identity and meaning.

The manuscript itself, like the frame, contains references to the written narrative process establishing it as an instance of self-awareness, a constructed context. There is a break in the narrative sequence (p. 102) where Josias, the

⁷ Coupe, after mentioning (Coupe, W.A. (1977) *Der Doppelsinn des Lebens: die Doppeldeutigkeit in der Novellistik* Theodor Storms *Schriften der Theodor-Storm-Gesellschaft* 26, p.14) some of the techniques which are indicative of the lack of an omniscient narrative voice in Storm's Novellen, cites examples of the way in which they leave gaps in the reader's knowledge about actions and events. He states:

'Weder in "Immensee" noch in "Im Sonnenschein" noch in "Auf dem Staatshof" wird uns berichtet, warum die beschriebenen Handlungen und Vorfälle geschehen sind. Wir hören nie, warum Reinhardt darauf verzichtet, um Elisabeth zu werben; wir erfahren nie, wie und warum Fränzchens Verhältnis zu ihrem Offizier in die Brüche geht, oder ob Anna Lenes Tod mehr als ein Unfall ist...' (ibid. p. 15).

He then goes on to suggest that this draws the reader into actively engaging in the interpretation of the text: "...der Leser muß sich mit Andeutungen zufrieden geben und selbst die Lücken ausfüllen..." (ibid. p. 15). To my mind, the fact that the frame provides no answer to the enigma it poses, though not precisely the same order of gap as those cited by Coupe, has the same effect. It induces the reader to attempt to fill the gap, not in the sense of trying to piece together what the frame narrator's "Antwort" might be, but in the sense of trying to find an "Antwort" to the enigma himself.

Also relevant here is Bennett, A. and Royle, N. (1995) *An Introduction to Literature, Criticism and Theory: Key Critical Concepts* (Hemel Hempstead: Prentice Hall/Harvester Wheatsheaf) p.13. Here they refer to the work of the reader-response critic, Wolfgang Iser for whom the literary text:

"...produces certain 'blanks' or 'gaps' that the reader must attempt to complete: the reader 'is drawn into the events and made to supply what is meant from what is not said' (Iser, W. *Interaction Between Text and Reader* In: Bennett, A. (ed.) *Readers and Reading* (London: Longman) p. 24)".

writer of the manuscript, refers specifically to what he has been recounting and to what will follow as something written. This is done through the use of the word “aufzuzeichnen” and his mention of the paper and quills he has been using to write his account. That Josias’ written account takes the form of a chronicle points not only to its status as something assembled, but also to the way in which he is trying to make sense of what he has experienced by a process of organising, positioning and contextualising it. In accordance with the principles of a chronicle, he organises his experiences chronologically even inserting dates to relate them to different years and thus to different historical contexts: “1700” (p. 78), “Anno. Dom. 1705” (p. 84), “1706” (p. 118) and “1707” (p. 123).⁸ Josias’ choice of the chronicle as a form of organisation for his experiences means that sequential time is being privileged in his account. This in turn suggests an account which will be based on tracing patterns of development. Ideas of development imply a liberal humanist attitude for liberal humanism is based on “the idea that ‘man’ possesses some given, unalterable essence which is what makes ‘him’ human...”.⁹ It is an essence which exists independently of material conditions, but which is developed by them.

Josias’ manuscript has not survived completely intact. There is a break in the narrative (p. 106) where the frame narrator provides the information that several pages of the manuscript are missing and that there has also been water damage to part of the document. He then proceeds to piece together as best as he is able a narrative account of certain events pertaining to the summer of 1705

⁸ See Laage, K.E. (1988) *Theodor Storms Chroniknovellen - ein unromantischer Rückgriff in die Vergangenheit* *Geschichtlichkeit und Aktualität* pp. 336-43. He mentions the use of the “Chronikstil” (p.338), the fact that “...immer wieder Jahreszahlen genannt werden, die das erzählte Geschehen chronikalisch gliedern...” (p. 339). He also refers to the use of the “Manuskriptfiktion” in Storm’s “Chroniknovellen”. However, he regards these elements merely as elements of a mimetic attempt on Storm’s part “...ein möglichst genaues und möglichst konkretes Zeitbild zu entwerfen.” (p. 339) This he feels is a “Zeitbild” which, with the emphasis it places on the negative aspects of the Church and the aristocracy, has the function of serving as a warning ‘...vor “Hemmnissen”, die einer “sittlichen Entwicklung” entgegenstehen.’ (p. 341).

⁹ Dollimore, J. *Beyond Essentialist Humanism* In: Barry, P. (ed.) (1987) *Issues in Contemporary Critical Theory: A Case Book* (London: Macmillan) p. 38.

using what he can discern from the damaged portion of the manuscript and incorporating some of the phrases he can make out. The frame narrator is thus not completely neutral as regards the events of the manuscript for he is himself involved in the narrative process taking place. Furthermore, the frame narrator prefaces the beginning of the manuscript with the information that he has, at least to some extent, altered the manuscript in order to make it more vivid. Although these narrative interventions serve to undermine even the limited authority which the manuscript might have as the constructed context of one man the only fruitful way of undertaking an analysis of the document is by taking it at face value as Josias' reading of events.

Josias draws on a number of contexts to make sense of an experience which he has as a schoolboy in the church at Husum. The sense of security he feels as he falls asleep in the church is explained with reference to a painting:

“...da war mir, als wenn die beiden Engel drüben von dem Crucifix des Altarbildes zu mir herabflögen und mich mit ihren güldenen Flügeln deckten. Wie lange ich in solcher Huth geruhet...” (p. 80)

This painting is the materially constructed context of the person who painted it, but what is of importance here is the secondary act of creation which takes place through its interaction with Josias and which constitutes an instance of self-awareness. For Josias the painting is one of angels, the spiritual beings which serve God, next to a crucifix. This meaning is not given, but is produced by society through the institution of religion which is part of ideology. Josias is interpellated by the idealist ideology which gives the painting this meaning and this ideology plays a part in constituting his identity - that of a boy who believes in a protective, paternalistic God for the guardian angels are the servants of God and as such are associated with Him. Josias is also someone whose religious belief is literal and whose way of relating to the world is idealist for he actually believes in the existence of angels as transcendental beings.

Josias identifies a statue in the church as being that of the knight St. George and the dragon (p. 80). The fight between St. George in the role of a knight and the dragon is a legend dating from the twelfth century. It was popularised when it appeared in the thirteenth century manual the *Golden Legend*, which was aimed at encouraging piety ¹⁰ and represents the saint ‘...as a “knight” from Cappadocia, who at Silene in Libya rescued a maiden from a dragon...’ ¹¹. The meaning which attaches to the statue as one of St. George the model knight and avenger of women is the product of the ideology of the Middle Ages with its idealisation of chivalry for according to the chivalric ideal, the knight was heroic champion of the Christian faith and protective towards women. An idealist religious ideology also informs the legend of St. George and the dragon for in the Christian tradition the dragon is considered to be symbolic of evil or the devil and as such should be combated.

Alone and locked in the church, Josias notices a gravestone on which “... der Tod, als ein natürliches Gerippe ganz aus Holz geschnitzt, gleich einer ungeheueren Spinnen an dem Conterfey des seligen Mannes heraufkriechet.” (p. 81) This produces a feeling of fear in him for the play of light and shadow makes the carving appear animated and he is fearful that the statue of Death might move towards him. The meaning the carving has for Josias is that of death as a supernatural threatening being as opposed to the idea of death as a natural force. That meaning and his fearful reaction to the carving are indicative of the superstition which is a concomitant of the literal religious belief which is in turn part of the idealist God-centred ideology constructing him. Such is Josias’ fear that it overrides the alternative rational context which exists to explain the seeming movement. This alternative context, that of the play of light and shadow on the carving is recognised as a possibility for with regard to the

¹⁰ See Cross, F.L. and Livingstone, E.A. (1974) *The Oxford Dictionary of the Christian Church* (Oxford: Oxford University Press) pp. 357 and 579.

¹¹ Attwater, D. (1965) *The Penguin Dictionary of Saints* (Harmondsworth: Penguin) p. 148.

idea of the carving becoming animated Josias states: “Wußte zwar, es sei das nur ein thörichtes Phantasma,...” (p. 81). Despite this, however, he makes for the statue of the knight St. George which he feels will provide ‘ “Schutz und Hülfe” ’. He is aware that to regard the statue as possessing inherent power to provide help and protection is a view produced by the context of Catholic dogma for he describes such thoughts derogatively as “papistisch” (p. 81). He adduces an alternative context in which “...das hölzern Standbild nur gleichsam als ein Symbolum zu betrachten sei,...” (p. 81). That it stands in contrast to the context that Josias call papist suggests that this alternative context in terms of which the statue is acknowledged to be a representation with no inherent power is the Protestant one. Although realising rationally that he should view the statue in this context, Josias’ irrational fear is such that the superstitious religious context in terms of which the statue becomes a protective talisman for the time being dominates. Accordingly, Josias takes hold of the foot of the statue of the knight.

In order to make sense of and deal with his encounter with the dog Josias draws on the positions and roles offered him by the representations in the church. When he sees the black dog running towards him he “...casts himself in the role of St. George by leaping on the statue and seizing the lance, to defend himself...”.¹² Adopting the identity and role already established for the statue of St. George, Josias also utilises an identity for the dog from the statue. The dog becomes, in this context, the opposing beast (he refers to it both as “bestia” and “Unthier” (p. 82)) to be combated. The statue here casts him as someone who will challenge and fight the forces which oppose him and we will find him adopting this role again at later points in the text, both in the sense of St. George as a crusader against evil and as a chivalrous rescuer of women.

When Josias is losing hope of winning the fight against the dog and is beginning to lose consciousness he draws on the constructed context of the

¹² Artiss, D.A. (1978) *Theodor Storm: Studies in Ambivalence. Symbol and Myth in his Narrative Fiction* (Amsterdam: John Benjamins B.V.) p. 142.

personification of Death to make sense of this part of his experience. He comments:

“... war mir, als sei es nun nicht mehr der Hund, sondern der Tod selber sei von dem Epitaphio herabgeklommen und von einem der Gestühlte auf mich zu gesprungen. Schon packten die knöchern Hände meine Lanze...” (p. 82)

Similarly, when he is saved, Josias, just before he finally loses consciousness, draws on the constructed context of the painting in order to make sense of who saves him. For him it is “als flöge oben von dem Crucifix der eine Engel wiederum zu mir herab und risse mit seinen Armen den grimmen Tod von meinem jungen Leibe.” (p. 82) His rescuer has the identity of an angel ¹³, a servant of God and someone allied with the forces of good, for like a guardian angel she protects him from Death. However, this is an identity which is clearly constructed by the immediate material context of her rescue of him acting in conjunction with the context of the painting and its materially produced meaning. What is becoming apparent is that in the process of constructing the narrative account which forms the main part of the inner tale Josias is constructing not only his own identity and meaning, but that of his rescuer by virtue of the contexts which he adduces.

For the time being Josias remains with no other persuasive context for an understanding of his rescuer than as “Engel” since he does not see her again and is therefore unable to situate her within his immediate surroundings. He seems to be aware of a possible alternative identity suggested by the context of her clothes, that of village girl:

“...erwog auch bei mir selber, wenn es ein Engel möge gewesen

¹³ See Stuckert, F. op. cit. p. 345 who makes this same point stating “Schon bei der ersten Begegnung in der Husumer Kirche rinnt dem Knaben die Gestalt des Mädchens, das ihn rettet, mit dem Bilde eines Engels zusammen,...”.

See also Mare, M. (1975) *Theodor Storm and his World* (Cambridge: Cambridge Aids to Learning Ltd.) p. 194 where she observes that “...Josias takes the pretty little dark-eyed girl for one of the carved angels above the altar come to his help.”

sein, so hab es doch das Haar unter ein goldglitzernd Käpplein zurückgestrichen gehabt, wie es am Sonntag hierherum die Dirnen auf den Dörfern tragen;...” (p. 83)

However he neither seems to want to accept this as a context for her nor to want to find an alternative context for her, for he comments that with regard to where the “Engel” came from he “...mochte auch späterhin, aus weiß Ursach war mir selber nicht bewußt, bei andern Leuten mich nicht darum befragen.” (p. 84) That he wants to continue to believe that it was literally an angel that rescued him indicates an attachment to a very literal type of religious belief which gives credence to angels as transcendental beings which actually exist.

Just how literal his religious belief is becomes apparent when he articulates his theological position whilst a student:

“Im übrigen blieb ich nicht dahinter, weder in theologicus noch in philosophicus; hielt mich in ersteren aber meist zu denen älteren professoribus, denn insonders unter den magistris legentibus waren derer, so entgegen der Lehre Pauli und unseres Dr. Martini die Macht des Teufels zu verkleinern und sein Reich bei den Kindern dieser Welt aufzuheben trachteten.” (pp. 84-85)

He subscribes to the older religious view of the professors which is obviously of a very literal kind with belief in the devil and thus in a transcendental origin for the existence of evil in the world. That this is the view of the professors suggests that it is the prevailing religious context. The newer religious view whilst also part of an idealist ideology differs from the older one in that it suggests the idea of a more metaphorical understanding of religion in which the devil does not literally exist and in which evil could therefore be the result of material circumstances.

Josias’ religious belief is not solely the product of the materially based narrative context of the teaching he is exposed to. It is also a belief which has

been reinforced in him by the fact that this is the context of his father. ¹⁴ The newer religious view is according to Josias "...nicht in meinem und meines lieben Vaters Sinne" (p. 85).

Like *Im Schloß*, this is a Novelle where clothes play a part in the construction of identity and meaning. The dandified outfit of "...hohen Stiefeln und einem rothen Rockelore mit einem Degen an der Seiten..." (p. 84) which Josias wears as a student in Kiel forms a frame of reference which generates a particular identity and meaning. It is that of someone who is not only rather worldly, but also feels that he is of social importance and is indeed regarded by others as someone of status. Josias' feeling of social importance is evident from the way in which he duels with a member of the aristocracy in order to defend the honour of a woman. Furthermore, the aristocrat with whom he has the dispute obviously regards him as being of sufficient social standing to duel with. ¹⁵ The identity and meaning which Josias has here is, however, a social and thus material product with which the outfit has been imbued. In duelling in defence of a woman's honour Josias also adopts the chivalrous role offered from within the text by the statue of St. George which is thus an additional factor feeding into his identity and meaning construction.

¹⁴ Campbell highlights the influence of Josias' father's context stating:

"As a young student of theology it is clear that Josias has from the outset identified himself uncritically with his father's beliefs. He cleaves to the older professors, because especially among the younger lecturers are such as endeavoured "entgegen der Lehre Pauli und unseres Dr. Martini die Macht des Teufels zu verkleinern und sein Reich bei den Kindern dieser Welt aufzuheben." But this he asserts, "war nicht in meinem und meines lieben Vaters Sinne". It is evident that the dutiful Josias is merely echoing his father here and that he has come to university with a very closed mind on this question." (Campbell, I.R. (1995) *A Subtle Tyranny: The Father-Son Relationship in Theodor Storm's "Renate" Seminar: A Journal of Germanic Studies* 31, p. 191).

¹⁵ Another example of the way in which these clothes are involved in constructing his identity and meaning as far as other people are concerned occurs as Josias enters the village of Schwabstedt. Here his clothes obviously have an effect on the women of the village: "...die Weiber, so vor Thüren standen, glotzten nach meinem rothen Rocke und stießen sich mit den Ellenbogen." (p. 86). Their reaction seems to indicate that they regard him as someone of status.

Moreover for his mother, these clothes seem to establish him as someone of importance for she presses her husband "...ihren stattlichen Sohn gleich ihr mit Worten zu bewundern,..." (p. 87). For his less worldly father, however, the same clothes serve to establish him as someone who is preoccupied with worldly matters, possibly at the expense of his religious studies for he comments "...ich sehe, der Bruder studiosus ist gar wohl gerathen; wollen sehen, ob der theologus darum nicht schlechter sei." (p. 87).

It is his outfit of red frock-coat, boots and sword which gives him a sense of affinity to Renate when he meets her at the village wedding. Her rich clothes constitute a context which establish her as "die feine Dirne" (p. 89) and his own rich clothes make him feel that he has enough corresponding social status to ask her to dance. When Josias recognises Renate as his rescuer of five years previously, it is telling that he uses the same context of "Engel" which he used then in order to describe the identity which she has for him: "...der Engel von St. Jürgens Standbild, er war es,..." (p. 89). For him she is metaphorically associated with everything which his literal view of religion associates with the moral category of good.

When the village youths bar Renate's way to the bride and groom's table, Josias again adopts the chivalrous role offered from within the text by the statue of St. George and helps her by clearing a path for them both. The constructed context of the statue of St. George seems to be instrumental in determining a pattern of behaviour in him. When faced with opposing forces, he adopts St. George's role in its aspects of both crusader against evil and protector of women.

The way in which identity and meaning is context-dependent is highlighted when the Hofbauer raises the question of a future alternative identity and meaning for Josias in terms of a change in clothes: 'Selbiger streifte mit einem scharfen Blick an meinem prunkenden Habit und sprach: "Ihr schaut gar lustig aus, Herr Studiosi; werden aber wohl bald die schwarzen Federn darüber wachsen!" ' (p. 92) Josias does in fact intend to take on the social role of Pastor which is associated with these clothes because he answers the Hofbauer in the following terms: "Worauf...ich gegenredete, die müßten freilich noch schon wachsen; gäb's ohne solche ja auch keinen ausgewachsenen Raben, der doch, wie wohlbekannt, der Pastor unter dem Vogelvolke sei." (p. 92) The way in which the Hofbauer contrasts the clothes of a Pastor with Josias' present

dandified outfit suggests that the former are associated with a more sober, less worldly character. The different constructed contexts give rise to different identities and meanings.

The positive context in which Josias views Renate as “Engel” first begins to be undermined when his father articulates reservations with regard to his mother’s hopes of a marriage between himself and Renate. His father’s comment ‘ “...ich denke, der Josias geht wohl andere Wege.” ’ (p. 95) makes Josias aware that “...wegen der Hofleute was immer für eine Bedenklichkeit in ihm versire.” (p. 96) An alternative, as yet unspecified, but obviously negative context clearly exists for Renate and also for her father. The attraction ¹⁶ which Josias obviously feels for Renate and the context in which she is “Engel” come into conflict with this alternative context which his father has for the Hofleute. The part which his father’s way of relating to the world plays in the construction of Josias’ identity and meaning has already been suggested by the way in which Josias subscribes to the same religious belief as that held by his father. Here, his father’s unspoken reservation with regard to the Hofleute is enough to produce “eine gar üble Unruhe” (p. 96) in Josias.

The nature of a negative identity and meaning for the Hofbauer becomes explicit through the talk about him which takes place in the inn. This is an interpolated narrative and is quite clearly an instance of self-awareness. The context is that of the villagers and it is the product of a combination of elements. On the one hand it is the product of material factors. ¹⁷ The Hofbauer is very materially successful and this produces a feeling of envy against him among the

¹⁶ This attraction is obvious given the way in which he takes Renate’s hand as he walks her home and attempts to embrace her (p. 94). It is also indicated by the way in which he finds himself unable to write anything but the letter “R” when he attempts to study on the following day (p. 96).

¹⁷ The material difference between the villagers and the Hofbauer which here plays its part in the construction of a context within which he has the identity and meaning of someone who practises the black arts is indicated by Martens. He comments:

‘Schon daß Renatens Vater “kein Bauer aus dem Fundament” ist, und ihm doch alles zuschlage, bringt ihn in den Mund der Leute;...Allen im Dorf ist bei einer Seuche Vieh umgekommen, ihm nicht; seine Scheune wird von Ratten und Mäusen gemieden - ja, das kann nicht mit rechten Dingen zugehen.’ (Martens, A. op. cit. p. 101).

villagers. The villagers, for example, make the point that "...obschon er weitaus noch kein Bauer aus dem Fundamente sei, so schlage alles ihm doch zu..." (p. 96) and Josias makes the point that "....diese Leute dem Hofbauren seinen Reichthum neideten..." (p. 97). Further material factors are the mysterious occurrences which they have observed regarding his farm. It alone remained untouched by a plague and whilst their own corn was destroyed by rats and mice, these vermin were seen throwing themselves in the river after running from the Hofbauer's farm. In addition, the Hofbauer's father insisted on having a seat opposite the chancel in church despite the community's wishes to the contrary and this and the Hofbauer's own pride also feed into the villagers' negative context. As well as being the product of material circumstances, the villagers' negative context for the Hofbauer is also the product of their idealist ideology and its literal type of religion which includes belief in the existence of the devil. Their religious belief, their envy of the Hofbauer and the mysterious occurrences which relate to his farm mean that they interpret those occurrences in the superstitious context which is the byproduct of their literal type of religion. The identity generated by the context of the villagers is that of the Hofbauer as someone who is a practitioner of the black arts. The tailor goes so far as to say ' "Jungherr, Jungherr! Wisset Ihr, was die Schwarze Kunst bedeutet?" ' (p. 96) and to point in the direction of the Hof. The villagers' talk also feeds into the construction, at least implicitly, of an identity for Renate which stands in opposition to that of "Engel". Her identity and meaning is associated with that of the Hofbauer given their father-daughter relationship and thus the implication is that she too may have a negative identity and meaning.

Although he does not question the existence of the black arts, Josias' own experience of Renate and her father, his attraction to Renate and his awareness of the villagers' resentment and envy towards the Hofbauer mean that he initially rejects the negative perspective suggested by the talk in the inn.

However, an episode which centres on a statue belonging to the Hofbauer serves to strengthen the negative context which exists for this man. The episode very clearly demonstrates the relativity of meaning. Josias has no immediate context and therefore no specific meaning for the statue beyond his description of its physical appearance and of it as an “Unding” (p. 98) which he regards with reluctant curiosity. The Hofbauer by contrast has a context and therefore a meaning for the statue stating: “Wird in der Welt zu allerlei Ding gebetet! Der Rothe hier, das ist ein Heidengötze, den hat mein Vaterbruder, so ein Steuermann gewesen, mit über See gebracht.” (p. 98) For him it is a heathen idol and this would seem to suggest that his ideological context for it is informed by Christian religious belief. It is however, clearly not informed by the traditional literal religious belief which is dominant in his society and gives credence to the literal existence of the devil and thus also to superstition. The Hofbauer rejects the alternative meaning which his servant, Marike has for the statue, a meaning which is clearly the product of an ideology informed by this sort of literal religious belief. Her words ‘ “Das ist der Fingaholi! Der Pastor darf’s nicht wissen; aber gläub Er’s mir, der ist gar gut gegen die Mäus und Ratten.” ’ (p. 98) indicate that for her the statue is a magical entity which has power over material creatures.

The Hofbauer’s rejection of Marike’s superstition in conjunction with his own context for the statue suggests that one possible context within which the Hofbauer may be given an identity and meaning is that of the ideology of those members of society whose religious belief is of the more modern Calvinist kind. This is a more rational, metaphorical religious belief according to which evil could be viewed as a material construct in contrast to the more literal Lutheran religious belief. Indeed, Albert Carstens, the Hofbauer’s brother-in-law’s son holds this more modern religious view and the Hofbauer’s approval of Carstens’ views is clear because he sent Renate to him for a year in order to be educated (p. 92).

The statue feeds into the construction of two possible identities and meanings for the Hofbauer. On the one hand, the meaning the statute has for him could suggest that he is potentially someone who simply subscribes to the more modern religious belief. However, on the other hand, the meaning it has for Marike and the fact of its presence in the Hofbauer's house add to the superstitious context for the Hofbauer as someone involved in the black arts. The cumulative effect of the episode involving the statue and the villagers' gossip at the inn is such that Josias too begins to feel that the Hofbauer may possibly be involved in the black arts. He recalls the words of the tailor at the inn and his own words after the episode with the statue: "...mir war's mit einem Mal gar einsam in dem großen, düsteren Gemache." (p. 98), suggest that he feels he finds himself in an atmosphere of moral darkness.

Significantly, both the contexts which the Hofbauer and Marike have for the statue are undermined in the text. The Hofbauer is aware that Marike's talk could be prejudicial for him and his comment rejecting any power on the part of the Fingaholi could be due to this awareness. Marike's context for the statue is undermined by Renate's implication that she is feeble-minded. The result of the undermining of both the contexts is that for the reader at least there is some uncertainty as regards the identity and meaning of the Hofbauer. On the one hand there is the possibility that he may be viewed within the context of the more modern Calvinist religious belief and on the other there is the possibility that he may in some way be involved in the black arts.¹⁸ Despite any doubts he may have with regard to her father's identity, Josias' positive context for Renate still holds sway for him for he continues to refer to her as "Engel": "...selbiges Dirnlein war ja der Engel von St. Jürgens Bildniß,..." (p. 103).

¹⁸ Although Artiss registers the diversity of people's reactions to the Fingaholi (Artiss, D.A. op. cit. p. 138-139), he privileges a strictly rational reading of the Novelle viewing the Hofbauer as "...the one uncompromising and uncompromised 'enlightened' figure in the story." (ibid. p. 136) Thus he views the Fingaholi only as "...a kind of touchstone for separating the sheep from the goats..." (ibid. p. 138), the enlightened from the superstitious and unenlightened.

In the course of his narrative account of the visit of Petrus Goldschmidt, Josias makes reference to a number of theological works. Goldschmidt's own manuscript is described by Goldschmidt himself as ' "...eine neu geschmiedete Waffen..." ' (p. 108) against the devil. This reveals the ideology of which the manuscript is a product and which constitutes the identity of Goldschmidt himself, to be the Lutheran one dominant in this society. Goldschmidt's manuscript and an earlier work of his, *Höllischer Morpheus*, are juxtaposed with Becker's *Bezauberten Welt* and Thomasius' *De criminae magiae*. Becker's and Thomasius' works are clearly the product of the more modern religious belief pertaining to this historical period for Goldschmidt associates Becker with ' "...verworfenen Zauberer-und Hexenadvokaten..." ' (p. 108) whom he opposes and Josias makes the point that Thomasius' work "all Teufelsbündniß vor ein Hirngespinnst erkläret..." (p. 108).

The more modern religious belief is regarded within the context of the older literal religious belief as implying support for those who practise the black arts. From within the context of Goldschmidt's literal religious belief pacts with the devil and the existence of witchcraft are self-evident and he denigrates the more humane modern context which denies the possibility of pacts with the devil as ' "...der unvernünftigen Vernunft..." ' (p. 108).

It is hardly surprising to find that Josias' father, whose belief in the existence of the devil has already been mentioned by Josias in connection with his studies in Kiel, possesses books such as "...des Remigii Daemonologia, des Christ. Kortholdi Traktätlein von dem glüenden Ringe und etliche andere." (p. 109) Their titles clearly indicate that they are the product of the literal religious belief which has superstition as its by-product. His ownership of them reveals Josias' father to be someone who, like Josias and Goldschmidt, places credence in the existence of transcendental evil forces with which human beings may commerce.

These theological texts which Josias has adduced and which are clearly instances of self-awareness play a part in the construction of Josias' identity and meaning. His adverse reaction of "einen lebhaften Abscheu" (p. 109) towards those theological texts which are the product of the more modern metaphorical religious beliefs reveals him yet again to be someone in the construction of whose identity and meaning the older religious beliefs are playing a significant role.

Goldschmidt is violent in his reaction towards the Fingaholi when Josias mentions it. The context which Josias gives the statue is Marike's superstitious one statue in terms of which it has power over rats and mice. This is made explicit by the words he uses when Goldschmidt reacts negatively towards his talk of the statue "...es sei nur ein alt und schwachsinnig Weib, das diese Dinge hingeredet habe." (p. 110) The fact that Josias now refers to Marike as "schwachsinnig" would seem to indicate that his earlier suspicion that the Hofbauer may possibly be involved in the black arts might have been to some extent allayed by Renate's undermining of Marike's context. However, it also seems to be intended to pacify Goldschmidt who, whilst he sees the Fingaholi merely as a powerless statue, seems to imply that power over rats and mice indicates some sort of commerce with the devil.

Goldschmidt urges Josias' father to act and destroy the devil wherever he finds him in the parish. Goldschmidt's more radical literal religious context where the emphasis is on action against devilry contrasts with the moderate and more passive literal religious context of Josias' father. Josias' reaction to Goldschmidt's context once more makes it plain that it is his father's context which is instrumental in the construction of his identity and meaning. He states: "...an die leutselige Art meines lieben Vaters gewöhnet, wollte dessen [Goldschmidt's] gewaltige Rede mir nicht allsogleich gefallen,..." (p. 111)

It is when Josias himself witnesses rats ¹⁹ swarming from the Hofbauer's barn and running towards the river that he first really begins to feel that the Hofbauer is actually involved in the black arts. The suggestion is very much that he interprets this occurrence within the superstitious context of the village inn narrative, a context within which mention was made of just such an event. His comment, "...ich aber schwieg lange Zeit, denn was meine Augen hier gesehen, das konnte ich fürder nicht vor mir verleugnen." (p. 115), seems to refer back to the episode in the village inn and his dismissal of the superstitious context at that point in time. He describes the event he now witnesses as "unheimlich" (p. 116) which implies that he views it as a supernatural occurrence associated with sinister forces. Renate denies that her father is involved in the black arts and expresses her desire ' "...daß er über sie [the villagers] käme, den sie allezeit in ihren bösen Mäulern führen!" ' (p. 115) The "er" referred to here is obviously the devil and not God as Mare believes. ²⁰ This is clear from Josias' response to Renate's comment: ' "Aber er ist unmächtig; er kann nicht kommen!" ' (p. 115). He admonishes her saying ' "Berufe ihn nicht,...bete zu Gott und unserem Heiland, dass sie ihn von dir halten!" ' (p. 115) The "ihn" which is juxtaposed with "Gott" quite clearly refers to the devil.

Whilst the reader has the option of interpreting Renate's comments within the framework of the more modern, metaphorical religious belief, Josias, situated as he is within the older ideology, interprets them as a sign of atheist sentiments. He feels that she is repeating the views of Carstens. The way in which the materially constructed superstitious context of the majority of the people in this society, the context within which the Hofbauer would be seen as someone involved in the black arts, is constructing Josias himself may be deduced from

¹⁹ Sommer is quite clearly mistaken in his assumption that what Josias and Renate see are "Die wallenden Nebelschwaden des Oktoberabends..." (Sommer, P. (1927) *Erläuterungen zu Theodor Storms "Renate"* (Leipzig: Verlag von Herm. Beyer) p. 33) which seem to well from the barn door. Mention is made in the Novelle of the rats' feet (p.115) and even Renate refers to what they have witnessed as rats (p.115).

²⁰ See Mare, M. op. cit. p. 193.

his words: "...das unheimlich Wesen, das vorhin ich hatte tagen sehen, lag noch gleich einem Schauder auf mir und stritt wider meines jungen Herzens Seligkeit." (p. 116) What one sees here is, as Ward puts it "...the way in which social norms become internalised as constitutive elements of the individual personality." ²¹ The superstitious context is becoming internalised within Josias and, although Renate herself is as yet not explicitly situated within it, it is producing a dichotomy within him as it comes into conflict with his more personal context for her, a context which is instrumental in constructing him as someone who loves her and within which she has the identity of "Engel".

The tales which the village tailor tells about the Hofbauer as he accompanies Josias on his journey to his new university have the effect of strengthening Josias' negative impression of the Hofbauer as someone involved in the black arts. The tales which the tailor tells belong to the context of the villagers and their superstition and envy mean that they interpret the Hofbauer's loose sock as a sign that he has entered a pact with the devil in order to obtain wealth. Josias has never seen the Hofbauer's socks and therefore has no proof of the truth of this story. However, when the tailor goes on to mention the nights on which the Hofbauer is tempted by the devil, nights on which he has difficulty breathing and calls for Renate, Josias is shocked for he sits upright in his seat for the first time. It seems very likely that he is recalling his own experience of the previous night when he heard the frightened, groaning voice of the Hofbauer calling Renate's name. In addition he probably also recalls Renate's earlier words to him (p. 103) to the effect that her father has difficulty breathing and calls for her on those nights when he gets a particularly bad attack. This tale told by the tailor is therefore one which provides a coherent reading for experiences Josias himself has had and the suggestion is that he is now giving them

²¹ Ward, M.G. (1985) Narrative and Ideological Tension in the Works of Theodor Storm. A Comparative Study of "Aquis Submersus" and "Pole Poppenspüler" *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 59, p. 465

meaning within this superstitious context as indicative of the fact that the Hofbauer is involved in the black arts. The reader, however, could interpret the Hofbauer's breathlessness rationally as symptomatic of asthma as do Pitrou ²², Mare ²³, Sommer ²⁴ and Artiss ²⁵ .

Although Josias attempts to dismiss the tailor's tale as gossip, he is unable to convince himself for he writes "...wollte aber gleichwohl der bittere Schmach mir nicht von meiner Zunge weichen." (p. 118) His words are indicative not only of his belief in the Hofbauer's negative identity, but also of the continuing conflict within him between his more personal context for Renate and the superstitious one in which she may also be situated as the Hofbauer's daughter.

Josias now adopts the black habit and thus the role of the pastor in society. This role is that of a community's spiritual representative and its focus is more on the next world than this one. The sense of identity and meaning which the wearing of the black habit confers on him is reinforced by his theological studies at the university in Halle and begins to take predominance over the more worldly identity suggested by his wearing of the red clothes. He makes the point that he now feels no desire to exchange his black clothing for a red outfit (p. 118).

One of the most important instances of self-awareness which Josias adduces in the course of his written account of his life is the letter which his father sends to him. It is a written account of various villagers' verbal accounts in connection with the disappearance of the Hofbauer. Moreover, it also details Josias' father's own experiences in relation to this same event.

Höftmann Hansen informs Josias' father of the Hofbauer's disappearance

²² Pitrou, R. op. cit. p. 563.

²³ Mare, M. op. cit. p. 195.

²⁴ Sommer, P. op. cit. p. 36.

²⁵ Artiss, D.A. op. cit. p. 194.

and the implication is that this is interpreted from within the villagers' superstitious context as evidence that the devil has finally come to claim his own. Hansen's comment on the event suggests this for he states ' "Hab's mir schon lang gedacht, dass es so kommen müsse!" ' (p. 119). The mysterious circumstances surrounding his disappearance such as the noise heard coming from his room the night before and the chaotic state in which it was left feed into this interpretation of events. Hansen's belief that the devil has carried off his servant is evidently shared by the villagers who are reluctant to help Renate search for her father because they do not believe her story that her father must have had an accident on the moor.

The account of the women who assembled at the Hof on the day of the discovery of the Hofbauer's disappearance is the first element which suggests that Renate herself may be a dubious character. She draws negative attention to herself with her, in their opinion, unusual behaviour in remaining calm and dry-eyed over her father's disappearance (p. 120). A contributory element is the tale of the noise made by magpies in the surrounding trees on that same day. Artiss in the notes to his chapter on *Renate* points out that the magpie's "...'modern' associations have been almost exclusively pejorative" ²⁶ and mentions "...German and Northern traditions of this bird as a witch's familiar or steed." ²⁷

The superstitious context for Renate is further established by the accounts of Held Carstens and the people down by the road near the Hof. Carstens tells of having seen a figure walking next to a will-o'-the-wisp on the night following the Hofbauer's disappearance (p. 120-121) and the people down by the road see Renate with ruffled hair and a smashed lantern in her hand returning to the Hof early the next morning (p. 121). The two accounts taken together suggest that she was out alone on the moor at night and the implication is that this is

²⁶ Artiss, D.A. op. cit. p. 194.

²⁷ *ibid.* p. 194.

suspicious.

The most significant part of the letter in terms of establishing a negative identity and meaning for Renate is Josias' father's account of the report given by their own family servant, Margreth. Margreth helps in the search for the Hofbauer and ends up remaining alone on the moor at night with Renate. Josias' father is at pains to point out that this woman is sensible and not easily frightened thus implying that her account is reliable. The way in which he reminds Josias "...daß wir unsre Margreth auf einer Lügen niemals noch betreten haben." (p. 122) indicates that he believes her story. Margreth mentions Renate's staring at the will-o'-the-wisps which appear in the darkness and it thus appears that she is attributing meaning to what she sees in terms of the superstitious context of the villagers. The "...erschreckliches Geheul...als ob hundert Stimmen durch einander riefen und eine mehr noch habe künden wollen als die andere." (p. 122) which is heard in response to Renate's cry for news of her father is clearly regarded by Margreth as something sinister. She calls on God and his heavenly hosts and tries to physically move Renate, but although she is strong she is unable to move her until the noise overhead has disappeared again. This factor too is disturbing with its suggestion that Renate is being held in thrall by supernatural powers.

The end of the letter written by Josias' father is of great importance for it is evident that he himself has come to believe that Renate is involved in the black arts. This is clear from his words: "Wenn Dich, mein Josias, schmerzet, was ich hier hab schreiben müssen, da des Mädchens irdische Schönheit, wie mir wohl bewußt, Dein unerfahren Herz bethöret hat,..." (p.122-123). These words indicate that he feels that what he has written points to Renate's being implicated in evil because it is something which may cause pain to Josias and they also perhaps suggest that he feels that she has deliberately bewitched Josias with her beauty. Josias' father exhorts him to make the right choice and it is clear

from the biblical verse (Matthew 10:39) which he cites that in his opinion this entails choosing God and renouncing Renate. Given the influence which his father has on Josias his opinion is obviously significant.

The letter is a narrative context constructed by material forces: the community's idealist ideology with its literal religious belief and the material circumstances pertaining to the Hofbauer's disappearance. It is a context which is instrumental in constructing an identity and meaning for Renate which for the first time marks her explicitly as someone who is herself involved in the black arts. The context of the letter also feeds into the construction of Josias' identity and meaning. It produces an exacerbation of the conflict within him between the superstitious context in which Renate has the identity of someone involved in the black arts and his more personal context in which she has the identity of "Engel" and is the object of his love. This conflict manifests itself in the way in which Josias spends many sleepless nights wrestling with himself and God (p. 123). His failure to act on his compulsion to return home in order to save Renate suggests that it is the context of his father and the other villagers which for the time being predominates in him for he not only apparently sees her as damned, but also gives priority to God and the path of duty.

The biblical passage (Matthew 15:22-24) which Josias uses for his sermon when he preaches in his father's stead not only reveals yet again the literal religious belief which is constructing him, but also clearly indicates that Josias now regards Renate within the superstitious context as someone who is possessed by the devil. It is a biblical passage which deals with a Canaanite woman whose daughter is plagued by Satan. Josias' sermon is clearly directed at Renate for it is not the sermon which he had originally intended to deliver and is prompted solely by her presence in church. However, the ongoing conflict within Josias between the two contexts within which Renate has opposing identities and meanings is also suggested. The biblical episode which he refers

to ends with Jesus' eradication of the demonic possession and Josias desires to save Renate's soul. This is clear because of the way in which his invitation to come forward for the sacrament is directed particularly at her. His desire for her salvation indicates his continuing love for her and this love is the product of his more personal context for her and its identity of "Engel" - the ideal of womanhood with its associated qualities of goodness, purity and beauty. His attempt to save her soul is probably as much an attempt to resolve the conflict within him for this salvation would enable him to see her once more purely as "Engel".

Renate grimaces and shudders when confronted with the sacramental cup of wine (p. 126) and Josias sees the host on the floor "... ihre Lippen hatten sie verschmäht, und die Spitze ihres Schuhs trat das Brot, so als den Leib des Herren sie empfangen hatte." (p. 126) Josias is unable, given his ideological positioning, to give this meaning in any other context than that in which Renate has the identity of someone who is involved with the devil. This is evident from the way in which, when he later visits her at the Hof, he accuses her of having been tempted by Satan into committing the mortal sin of refusing the host. In trying to explain this occurrence, Renate also seems to suggest that she did not drink the wine. She claims that she shuddered at having to drink from the same vessel as the ailing old couple in front of her and in the process she let the host fall. Josias gives this meaning within the same superstitious context rejecting her explanation and openly accusing both her and also, for the first time, her father of being in league with Satan. He states: ' "Ein höllisch Blendwerk hat dein Aug verwirret; und es kommt von dem, mit welchem auch dein Vater sein unselig Spiel getrieben, bis Leib und Seele ihm dabei verloren worden." ' (p. 128). The context within which Renate has the identity of someone involved with the devil now predominates in Josias. However, the presence of the personal context in which she is the object of his love is still indirectly indicated by the

determined way in which he attempts to save her soul. In his attempts to save her soul, both at the Hof and in the church, Josias is once again adopting the role of St. George, this time as a crusader against evil, which is offered from within the text by the statue of the saint he saw as a boy.

Renate's profession of disgust at having to drink from the same sacramental cup as other people may, in fact, be interpreted by the reader who is not limited by Josias' ideology within the more rational context of her behaviour at the village wedding. There she neither drank from the bride's glass out of which many other guests had also drunk (p. 91) nor took a drink of beer without first washing out the already-used glass (p. 94).

Josias confronts Renate with the tale which Margreth told about being out on the moor with her and asks Renate to whom she called out and what it was that answered (p. 128). The fact that he refers to this occurrence emphasises the impact which his father's letter has had on him. Renate not only denies Margreth's story, but also remarks that if she knew that there were news of her father on the moor, then she would call out and not ask too much about where the answer came from (p. 129). In view of his particular ideology, Josias can again do nothing else, but attribute this to the fact that Renate is possessed by the devil. However, it is again open to the reader who is not restricted by Josias' ideology to interpret both Renate's remark and her words to the effect that she does not understand what Josias is talking about when he asks her to confess to being involved with evil spirits in another context. This context is that of the more modern metaphorical religious belief, her espousal of it having been suggested by her earlier comment about the powerlessness of the devil and her education by Carstens.

In writing of his father's death, Josias adduces the narrative account his father gives just before his death. This is an account of Josias' grandfather's words and actions as he felt the hour of his death approaching. Mare is rather

dismissive of this episode, claiming that:

“...it detracts from the dramatic tension of Josias’ clash with Renate and the deathbed oath, although it is meant to underline the sense of filial piety and of the sacred calling of a line of priests which prompts this.”²⁸

Far from detracting from the dramatic tension of the deathbed oath, this constructed context forms an integral part of the build-up towards it. It reveals the materially-based forces which construct Josias’ grandfather’s identity and meaning of Pastor. These are an idealist ideology based on belief in God in conjunction with parental indoctrination to follow the family tradition of entering the ministry for Josias’ grandfather speaks of his forebears having been Pastors: ‘ “...gleich meinen Vätern werden Sohn und Enkelsöhne von deinem Stuhle aus dein Wort verkünden. Laß sie dein sein, o Herr!” ’ (p. 130). These words also reveal the way in which these forces play their part in the construction of Josias’ father’s identity and meaning as a Pastor. They indicate that Josias’ grandfather has indoctrinated his son in the same way as well as indoctrinating him to so indoctrinate Josias. What is highlighted is the ability which these forces have to produce conformity.

The narrative account relating to his grandfather, is heard by Josias himself and contributes to his self-identity as someone who vows not to marry the woman to whom he is attracted and thus, at least outwardly, adheres to the general context of his society in which she has the identity of devil’s disciple. When his father exhorts him not to forget ‘ “...unseres heiligen Berufes!” ’ (p. 131) and thus not to marry Renate, this exhortation, already powerful because it comes from his father, is lent additional force, and the pressure on Josias to conform is increased, by the fact that it is informed by the narrative account relating to his grandfather. It is through this account that Josias’ father’s

²⁸ Mare, M. op. cit. p. 196.

comment that theirs is an old line of preachers is personalised. The weight of an unbroken line of tradition thus comes to bear on Josias.

The strength of Josias' vow to his father and of the conflicting contexts within Josias with regard to Renate is tested in his encounter with the village youths who intend to carry out a trial by water on her. Within the context of the villagers, Renate now explicitly has the identity of witch for the youths refer to her as "Hex" (p. 132). When Josias challenges the youths the fact that he is wearing his Pastor's robes suggests that he is, at this point in time, acting in his role as preacher and this dictates his behaviour in forbidding them to touch her. The passing of judgment is something which, it is implied, should be left to God. It is ' "Im Namen Gottes,..." ' (p. 133) that he forbids them to touch her. Indeed, the words spoken by the Bauernvogt's son: ' "Ihr trotzet auf Euer Priesterkleid!...Ihr würdet sonst die großen Worte sparen..." ' (p. 133) serve to reinforce the point that Josias' words and behaviour up until this point have been the result of his role as Pastor and of the ideology which informs that role.

However, Josias temporarily renounces his identity as Pastor when he removes his Pastor's robes in order to do battle with the Bauernvogt's son and physically defend Renate. In doing so, he once more falls into the pattern of behaviour established by the statue of St. George in the church at Husum. His actions indicate that Josias' more personal context for Renate, the one associated with the identity of "Engel" and with his love for her, is for the time being the dominant context in determining his behaviour.

This context remains dominant in him for a short while. When Renate embraces him, he writes of her smile that it was "...was ich noch itzt ein selig Lächeln nennen muß..." (p. 134). The word "selig" indicates the more personal context in which Renate has the identity of "Engel" while the word "itzt" hints that the underlying conflict within Josias as to the context in which Renate may be given an identity and meaning is still present at the time at which he is writing his

manuscript.²⁹ Ironically, it is Renate herself who here reactivates the conflict within Josias for it is the semblance of death occasioned by her fainting that reminds Josias of the words of his dying father ‘ “Vergiß nicht unseres heiligen Berufes! - - - Das Irdische ist eitel” ’ (p. 134) and thus, implicitly, of his vow to him and of his identity as preacher of the older literal religion. Josias’ adherence to this vow and his renunciation of Renate are indicative of the power of the real constraints of society, parental indoctrination and ideology which feed into his sense of self-identity. Josias’ more personal context for Renate which lacks the social, religious and fatherly sanction is unable to assert itself against these forces.

The predominance of the context within which Renate has the identity of witch is achieved only at the cost of great personal struggle. After the emotional blow of having renounced her, Josias, seeking the inner strength to fight his love for her, prays fervently for a long time in the room in which his father died (p. 135). Furthermore, he feels it necessary to leave Schwabstedt and seek another post. The most likely reason for this is that he wishes to put himself out of the way of temptation.³⁰ Significantly, immediately after his departure he succumbs to a life-threatening illness. It seems quite possible that Josias’ inner conflict and the strain of having to exercise all his willpower in order to fight against his love for Renate and renounce her takes its toll on his physical health. This impression is strengthened by his own admission that at the time of writing the manuscript he is, although only forty-nine years old, already infirm. He describes himself as “...ein zu früh mit Körperschwäche befallener

²⁹ This unresolved conflict is also hinted at by two other comments of a retrospective nature which occur in the course of the inner manuscript. After mentioning the way in which he looks at Renate’s face in the course of the village wedding, Josias comments: “Betrachtete es also, so daß ich es von Stund an nimmer hab vergessen können; des klage ich zu Gott und danke ihm doch dafür.” (p. 91). Then when Renate embraces him after he is hurt in the course of his encounter with the village youths who are harassing her, Josias describes her voice as a “...Stimme, welche ich niemals hab vergessen können...” (p. 134).

³⁰ There is no textual evidence to support Sommer’s view that Josias “...fühlt sich ihrer [Renate] unwürdig...” (Sommer, P. op. cit. p. 35) and that it is because of this that he “...meldet sich auf eine ferngelegene, armseligere Stelle.” (ibid. p. 35)

emeritus...” (p. 102).

At the end of his manuscript, Josias’ reaction to the rumour that Renate crossed water by walking on the leaves of lilies shows that his ideology remains unchanged: it is still informed by a very literal religious belief. Josias does not believe this rumour for he himself observed that the leaves of the water-lilies on which she supposedly walked were closed at the time. He therefore has the practical, material context of his own experience to negate the rumour, but he does explain it in terms which make it plain that his ideology is still the same as “...ein Gaukelwerk des argen Geistes...” (p. 135).

By the end of the manuscript, Josias seems to have come to some sense of his identity as a Pastor (now retired) whose ideology is informed by a markedly literal kind of religious belief. However, due to the instances of self-awareness which Josias adduces in the course of his narrative, this identity and meaning is highlighted as far from given. It is provisional and relative to the narrative context of the manuscript which articulates Josias’ view of his experiences and to the contexts which he has adduced in writing it. It is these contexts, themselves material products, which construct the perspective articulated by the manuscript and the resulting identity and meaning. This is an identity and meaning which is not just constructed by and relative to particular material forces, but is, moreover, dependent on Josias’ continuing to privilege the context within which Renate has the identity of witch whilst at the same time attempting to suppress the conflicting context within which she has that of “Engel”, the woman he loves. Josias’ sense of identity is thus at best an uneasy one, for his present ideology means there is no way of reconciling his love for God and his love of Renate. Choosing the former means renouncing the latter and accepting a context in which she has the identity and meaning of someone involved in the black arts.

The instances of self-awareness which have been highlighting and

feeding into the process of construction of Josias' identity and meaning have also clearly at the same time been doing the same with Renate's. The self-awareness foregrounds the way in which her identity and meaning as either "Engel" or "Hexe" has its basis in contexts which are the products of material forces. As such her identity and meaning is itself a material product. As far as her immediate community is concerned she is clearly "Hexe". However, Josias, for whom she initially had the identity and meaning of "Engel" subsequently finds himself in a state of conflict between the two contexts in which she has these diametrically opposed identities and meanings of "Engel" and "Hexe". Although he regards her as "Hexe" at the end of his manuscript it is only through continuing effort to suppress the alternative context.

There are further hints in Jensen's letter that this conflict within Josias continues for Jensen makes the point that, to him, Josias seems to carry his belief in pacts with the devil and the black arts "...gleich einer Last..." (p. 138). When Jensen challenges this aspect of Josias' religious belief Josias defends it "...mit allem seinem Scharfsinn, wenn gleich als wie in schmerzlicher Ergebung,..." (p. 138). Jensen's letter dates from 1778, but he is obviously writing about events which took place at an unspecified period in time before this. The events which took place during the summer Jensen spent with Josias and Mercatus prior to his final university examinations may be situated in 1735 at the earliest. In the course of the manuscript Josias has stated (p. 102) that thirty years have passed since the time (1705) of which he is writing and this means that he is engaged in writing his document in 1735. Since the completed manuscript is given to Jensen in the course of his visit, the year must be at least 1735.

It is plain that by the period in time of which Jensen writes, the situation as regards religion has changed. Jensen's letter is informed by an ideology of which the more modern religious belief espoused by Carstens in Josias's

manuscript is part. Jensen describes Josias' and Mercatus' belief in pacts with the devil and the black arts as "thörichten Wahn" (p. 138). Furthermore, it is suggested that by this point in time the ideology which was the prevailing ideology in the manuscript is no longer dominant. Jensen writes that Josias and Mercatus ' "...glaubten noch an Teufelsbündnisse und an Schwarze Kunst und erachteten solch thörichten Wahn für einen nothwendigen Theil des orthodoxen Christenglaubens." ' (p. 138). These words imply that the literal religious belief which informed that ideology and which still exists, for Josias, Mercatus and Mercatus' parishioners all hold this belief, is now regarded as outdated and no longer felt to be a part of orthodox Christianity by those presently involved in the teaching of theology.³¹ The ideological shift is further suggested by the way in which in which Thomasius' book *De crimine magiae*, a book which is condemned within the context of the prevailing ideology of the inner manuscript by Goldschmidt and Josias, appears to have gained doctrinal acceptance within the context of Jensen's letter. It is this book which Jensen leaves on Josias' table in the hope that it might change his religious views.

It is only within the context of the new ideology that Josias is finally able to resolve the conflict between his love of God and Renate and also the conflict between the possible meanings and identities of either "Hexe" or "Engel" which exist for her. There is a sudden and radical change in his religious views when he says to Jensen: ' "wir werden fürder nicht mehr disputiren; ich weiß es itzt in diesem Augenblick: der Teufel ist nur ein im Abgrund liegender unmächtiger Geist!" ' (p. 139) These words signal his acceptance of the more modern religious belief and indicate his implication in the new ideology. Just what provokes Josias' change in religious views remains nebulous. It is not due to his reading of Thomasius' book for he states:

³¹ Schuster, I. (1971) *Theodor Storm: die zeitkritische Dimension seiner Novellen* (Bonn: Bouvier Verlag Herbert Grundmann) p. 35 also registers this ideological shift when she describes Jensen's letter as a "...Brief...der ganz im Zeichen der neuen aufgeklärten Zeit steht."

‘ “Nein...nicht aus jenem guten Buch; es hat das Licht sich plötzlich in mein Herz ergossen. Ich denke so, Andreas: die Schatten des Todes wachsen immer höher; da will der Allbarmherzige die anderen Schatten von mir nehmen.” ’ (p. 139)

Josias seems to feel that it is a revelation from God, but the self-awareness in the letter suggests that it is the result of a gradual accumulation of factors: Jensen’s scripturally-based attempts to bring him to an acceptance of the more modern religious view, his reading of the book by Thomasius and the general “Zeitgeist”.

The new ideology makes it possible for Josias to reconcile his love for God and Renate for it retains belief in God, but rejects the notions of pacts with the devil and witchcraft. In terms of this ideology the potential identity of “Hexe” for Renate is therefore untenable. The new ideology enables Josias definitively to attribute the identity of “Engel” to Renate and he does this with the words ‘ “...aus meiner Jugend tritt ein Engel auf mich zu;...” ’ (p. 139). The context which gives rise to the identity of “Engel” which Renate now has is informed by the religious belief which is part of the new ideology. This identity of “Engel” now no longer has its basis in the religious belief which was part of the prevailing ideology of the manuscript. That literal religious belief, in conjunction with the material fact of Renate’s rescue of Josias, led to his giving her the identity of “Engel”. However, in conjunction with village society and other occurrences relating to Renate and her father, it also resulted in her being given the identity of “Hexe”. With the resolution of the conflict within him concerning Renate’s identity and meaning, Josias also seems to reach a more definite sense of his own identity and meaning. This is indicated when he gives the manuscript which constitutes his attempt to make sense of his experiences to Jensen saying: ‘ “...ich bedarf desselbigen nun nicht mehr.” ’ (p. 139)

This new sense of identity is characterised by a feeling of deep guilt with regard to Renate expressed by his words: ‘ “O Gott der Gnaden...aus meiner

Jugend tritt ein Engel auf mich zu; verwirf mich nicht ob meiner finsternen Schuld!" (p. 139). This feeling of guilt is a further illustration of the way in which meaning is dependent on context and is thus relative and not fixed for within the ideological context of the manuscript there was no suggestion that Josias saw himself as guilty. According to the notions of good and evil established by the literal religious belief which was part of the prevailing ideology in the manuscript Josias' behaviour could only be viewed positively. However, within the context of the newer ideology, Josias can only regard his view of Renate as a witch and his renunciation of her with guilt ³² as morally negative.

The shift in Josias' and Renate's identities and meanings in the light of the ideology which informs the letter underlines the point already made with reference to the instances of self-awareness in the manuscript that identity and meaning are context-dependent and provisional in nature. As in *Späte Rosen*, *Im Schloß* and *Viola tricolor*, the self-awareness in *Renate* highlights the issue that identity and meaning are material products. It suggests that the humanist rationale in terms of which there is some sort of "essence of man" ³³ which is absolute and stands outwith social and material reality is a fallacy. Josias' experience is a cogent illustration of Althusser's idea that "...the ordinary experience of choosing freely what to do is a bourgeois illusion; the very self that seems to experience such freedom...is a product of ideology;...". ³⁴

Jensen's obvious inscription within the new ideology means that after his reading of the manuscript he, like the older Josias, is unable to view Renate as a witch. This is so despite the contexts of rumours which he draws on in his account of the final months of Josias' life. These rumours relate to visits paid to

³² This view of Josias' feeling of guilt as the product of the new ideology contrasts with Gratopp's argument (see Gratopp, K. op. cit. p. 305) that this feeling of guilt is a result of the passage of time and increasing insight on the part of Josias and that it is the forgiveness of this guilt on Renate's part that leads to the breakdown of his superstitious belief.

³³ Althusser, L. Marxism and Humanism In: Althusser, L. (1969) *For Marx* (London: Allen Lane) (trans. Brewster, B.) p. 237.

³⁴ Jackson, L. (1994) *The Dematerialisation of Karl Marx: Literature and Marxist Theory* (London, New York: Longman) pp. 180-181.

Josias every Sunday whilst all the other villagers were at church by a woman on horseback. The rumours are those of the Ostenfelder villagers, who as Mercatus' parishioners still hold the older religious view. For the villagers the woman has the identity of "die Hexe von Schwabstedte" (p. 141) as a result of their religious belief in conjunction with the circumstances surrounding the woman's visits. These visits were secretive, Josias is found dead after one of them and there is, moreover, dispute among the villagers as to the woman's appearance. There is the feeling that this woman killed Josias. For Jensen, however, there is patently no question of this woman's being a witch. This is obvious, given the comment that forms the end of the letter fragment and, indeed, of the *Novelle* itself: "Wir aber, wenn Du alles nun gelesen, Du und ich, wir wissen besser, was sie war, die seinen letzten Hauch ihm von den Lippen nahm." (p. 141) This comment is addressed to the frame narrator's great-uncle whom he feels sure will share his view once he too has read the manuscript. The fact that he uses the words "was sie war" and not "wer sie war" suggests that it is the woman's identity and meaning as "witch" or "non-witch" to which he is referring and not simply to her name. Furthermore, the comment is juxtaposed with the villagers' belief that Josias' female visitor was a witch. It is with reference to this belief that Jensen claims superior knowledge of the woman in the light of what he has read in the manuscript and from within the newer ideology. The juxtaposition makes it clear that he does not believe she is a witch.

Jensen's comment is also interesting because, although addressed to the frame narrator's great-uncle, it may simultaneously be construed as radiating outwards to imply the reader of the *Novelle*. It leads him to ask himself if he can really come to any definitive, true conclusion as to Renate's identity and meaning. The self-awareness in the *Novelle* makes him conscious of the impossibility of such an undertaking for this *Novelle* consists of no more than

contexts in which different identities and meanings for Renate are possible. The impossibility of any definitive resolution to the enigma in the frame due to the continuing existence of two competing contexts each of which allows a possible resolution to the puzzle of Renate's identity and meaning means that in this *Novelle* the reader is made very explicitly aware of the point that in attempting to find the "Antwort" to the enigma of Renate's identity and meaning he must contextualise. He is made more aware of the necessity of contextualisation in this *Novelle* than in the three *Novellen* analysed so far where such a juxtaposition did not obtain at the end of the *Novellen*. The reader must here privilege either the prevailing context of the manuscript in terms of which Renate is "Hexe" for the majority of the members of her society or the prevailing context of Jensen's letter within which she has the identity and meaning of "Engel" for Josias and "non-witch" for Jensen. However, in privileging one context he cannot fail to be aware that another context and therefore identity and meaning is possible. There is no access to any absolute realm of meaning which stands outwith a context. The self-awareness in the *Novelle* highlights the point that identity, meaning and even truth are not given and absolute but are provisional and dependent on particular materially-constructed contexts.

This perception which is articulated by the self-awareness in the *Novelle* is already hinted at near the beginning of the opening frame. There, the frame narrator's comment on the old parish inn:

'...dessen Wirt bis zu der neuesten, alle Traditionen aufhebenden Zeit immer Peter Behrens hieß und wo "Mutter Behrens", je nach den Geschlechtern eine andere, aber immer eine saubere, sei es junge oder alte Frau, als eine wahre Mutter für die Leibesnotdurft ihrer Gäste sorgte.' (p. 75),

seems to be more than merely incidental. The frame's historical present is, it is suggested, one of change in established patterns, a different material context in

which “Wirt” and the name “Peter Behrens” can no longer necessarily be associated. It is also a context which might give rise to a different identity and meaning for “Mutter Behrens”.

Several occurrences in the text remain problematic if one opts for a reading of the text which privileges the rational context of Jensen’s letter with its rejection of witchcraft and pacts with the devil. The occurrences in question are Renate’s failure to eat the host, the sudden exodus of the rats from the Hofbauer’s barn and the “erschreckliches Geheul” (p. 122) which Margreth hears whilst out on the moor shortly after Renate has “...wie in das Leere hinein geschrien, ob ihr etwas von ihm [the Hofbauer] Kunde geben möchte.” (p. 122)

Renate’s explanation for not eating the host is that it fell from her lips when she shuddered at the thought of having to drink the wine from the same chalice as the two ailing old people who received communion before her. Whilst her revulsion at drinking from a communal vessel is plausible given her distaste over this same act at the village wedding, what is not explained by this is that when the host has fallen to the floor “...die Spitze ihres Schuhes trat das Brot, so als den Leib des Herren sie empfangen hatte.” (p. 126) Jackson not only registers her standing on the host, but also expresses a sense of disbelief over her explanation for not partaking of the sacrament.³⁵

Renate’s explanation why she does not take the sacrament does occasion a certain sense of disbelief and unease for it does not explain why she stands on the host, an act which strikes one as more than merely accidental.

³⁵ See Jackson, D.A. Storms Stellung zum Christentum und zur christlichen Kirche In: Coghlan, B. and Laage, K.E. (1989) *Theodor Storm und das neunzehnte Jahrhundert. Vorträge und Berichte des Internationalen Storm-Symposiums aus Anlass des 100. Todestages Theodor Storms* (Berlin: Erich Schmidt Verlag) pp. 88-89. Here Jackson states:

“Renate läßt die Hostie in den Schmutz des Bodens fallen, tritt sie mit dem Fuß ihres Schuhes “so als den Leib des Herren sie empfangen hatte”. Auch bringt sie es nicht über sich, aus dem Kelch das Blut Christi zu trinken. Zwar gibt sie an, der Anblick der von greisenhaften Gebrechen entstellten Anlitze der alten Leute habe diesen Ekel verursacht, aber Storm legt den Gedanken diskret nahe, daß anderes im Spiel ist. Das in ihr lebendige “reine Menschentum” lehnt sich wohl gegen diese barbarische Sitte auf.”

However, Jackson's explanation ³⁶ of Renate's behaviour in the church - that she rejects the barbaric custom of communion - does not accord with Renate's own comment on her failure to take the sacrament. She says "Ich weiß, es war eine Sünde!" (p. 128) and these words suggest that she accepts the custom of communion. Furthermore, her additional act of treading on the host after it has fallen remains problematic in term of Jackson's explanation of her behaviour.

Interestingly Terpstra also seems prey to a sense of unease over Renate's excuse as to why she did not take the sacrament, especially as it pertains to the host. ³⁷ However, he then seems to accept this somewhat forced excuse in preference to accepting Josias explanation of devilish goings-on and proceeds to give his explanation of Renate's behaviour during communion. For him it is the consequence both of her "...zugleich stolzen und scheuen Wesens..." ³⁸ and of an aversion to the meaning given to communion within the Lutheran faith. ³⁹ However, even if she does have an aversion to the meaning given to communion within the Lutheran faith, her words, "Ich weiß, es war eine Sünde!" (p. 128) seem to suggest that she still accepts some form of communion. Furthermore, Renate's act of treading on the host remains as problematic in terms of Terpstra's explanation of her behaviour as it was in terms of Jackson's.

That the rats' exodus from the Hofbauer's barn remains problematic if a rational reading of the Novelle is privileged is suggested by a comment of Keller's from a letter to Storm of 13 August 1878. There Keller writes: "Ein heimlicher Schrecken scheint auf der Renate zu lasten, und der Leser sieht

³⁶ Jackson, D.A. op. cit. p. 89.

³⁷ See Terpstra, J.U. op. cit. p. 52 where he states:

'Renates entschuldigende Erklärung, sie habe einen tiefen Abscheu vor den "armen alten Leuten" empfunden..., die vor ihr aus dem Kelch getrunken, wobei ihr dann auch die Hostie "in den Schmutz des Fußbodens" entfallen sei, macht einen etwas gezwungenen Eindruck, besonders was das letztere betrifft, so daß man fast dem von Entsetzen überwältigten Josias zustimmen möchte, wenn er sagt: "Ich glaubte ihren Worten nicht" '.

³⁸ *ibid.* p. 52.

³⁹ *ibid.* p. 52.

sogar selbst die Ratten ausfahren, wie wenn doch Hexerei vorhanden wäre.”⁴⁰ and refers to this incident as a “...kleine Unklarheit...”.⁴¹ Storm, in a letter of 6 September 1878, replies saying “...die Ratten erlaubte ich mir als zwar unheimlich, aber doch der Natur nicht widersprechend.”⁴² and then goes on to recount the story of a similar exodus of rats from his brother’s house. On that occasion their flight was due to the noise made by his brother’s silver wedding guests. However, there is no such explanation given for the rats’ departure in the Novelle.⁴³ Moreover, in the Novelle, there is mention of this sort of exodus having occurred twice. Not only does Josias himself witness an exodus of rats from the Hofbauer’s barn, but a previous exodus of rats and mice from the same barn is mentioned in the village inn.

Finally, there is the matter of the “erschreckliches Geheul” (p. 122) heard by Margreth whilst she is out on the moor with Renate. This occurrence too remains problematic within a rational reading of the Novelle. It is not legitimate to assume as does Martens that this noise is that of a storm for there is no indication within the text that it is a “schaurigen Sturmnacht”⁴⁴ on which Renate, accompanied by Margreth, searches for her father on the moor. It seems inconsistent with the character of Margreth to suppose that she is unable to recognise the sound of a storm for she is presented as sensible and not easily frightened. Ubben is of the opinion⁴⁵ that the noise is that of the echoes of

⁴⁰ Goldammer, P. (ed.) (1960) *Der Briefwechsel zwischen Theodor Storm und Gottfried Keller* (Berlin: Aufbau Verlag) p. 40.

⁴¹ *ibid.* p. 40.

⁴² *ibid.* p. 44.

⁴³ Rockenbach also alludes to the problematic nature of the episode involving the rats when she states that Storm:

“läßt...uns allerlei über den Hofbauern erzählen und um Hause desselben Dinge sehen, die auf natürliche Weise nicht zu erklären sind; man denke nur an den Auszug der Ratten und Mäuse in der mondhellen Oktobernacht, in der Josias von der Geliebten Abschied nimmt.” (Rockenbach, T. (1916) *Theodor Storms Chroniknovellen* (Braunschweig: Westermann) p. 32).

⁴⁴ Martens, A. *op. cit.* p. 103.

⁴⁵ Ubben, J.H. (1942) *The Cultural Background of Theodor Storm’s Chroniknovellen* (University of Chicago: Doctoral Thesis) p. 25.

Renate's own cry. However, it seems very unlikely that echoes would sound like an "erschreckliches Geheul...als ob hundert Stimmen durch einander riefen..." (p. 122). Lastly, Renate herself denies the fact that there was any noise at all replying to Josias' challenge on this point with the words ' "Ich weiß von keinem Geheul",...' (p. 128).

The enigmatic nature of the three events referred to further emphasises the context-dependent and constructed nature of identity and meaning highlighted by the Novelle's self-awareness. It is difficult to establish a rational context for these occurrences. This has consequences for Renate's identity and meaning since it means that it is not quite as easy as one would perhaps like to reject the prevailing context of the manuscript. It is difficult to escape the uncomfortable perception that privileging a rational reading of the Novelle means rejecting an alternative reading which remains distinctly possible.

CHAPTER FIVE - EIN DOPPELGÄNGER

When the Oberförster Franz Adolph introduces his guest, the narrator of the Novelle, to his wife Christine near the beginning of the frame, he remarks that his visitor is someone of whom he knows ‘ “...weder Namen noch Stand...” ’ (p. 142) ¹ and adds: ‘ “...es ist so tröstlich, auch einmal mit einem Menschen und nicht eben mit einem Herrn Geheimen Oberregierungsrat oder einem Leutnant zu verkehren.” ’ (p. 142) What is noteworthy about this statement is that it is an explicit opposition which suggests that a subject has identity as a human being which is independent of status or social position. ² Moreover, this is not the only articulation of its kind in this text. What is meant by “Mensch” is made explicit near the end of the frame as the narrator stands looking at the photograph of John, the protagonist of the inner tale and thinks: ‘ “Laß das Gespenst in deinem Haupte fahren; der Spuk und dein geliebter Vater, sie sind nur eines: er war ein Mensch, er irrte und er hat gelitten!” ’ (p. 198) A human being is thus perceived as a unified entity composed of good and bad for this is what it is to be human, which conception of a human being as an integrated totality is reiterated by the Oberförster in his

¹ All page references to *Ein Doppelgänger* are to the following edition of Storm's works: Goldammer, P. (ed.) (1992) *Theodor Storm: sämtliche Werke in vier Bänden. Band 4: Novellen, Kleine Prosa* (Berlin, Weimar: Aufbau-Verlag).

² By contrast Schuster feels that it is simply an articulation of the Oberförster's withdrawn attitude towards society, commenting that he:

‘...distanziert sich sogar selbst von seinen tüchtigen Mitbürgern:- “...es ist so tröstlich, auch einmal mit einem Menschen und nicht eben mit einem Herrn Geheimen Oberregierungsrat oder einem Leutnant zu verkehren.” ’ (Schuster, I. (1971) *Theodor Storm: die zeitkritische Dimension seiner Novellen* (Bonn: Bouvier Verlag Herbert Grundmann) p. 170).

See also Jackson, D.A. (1992) *Theodor Storm: The Life and Works of a Democratic Humanitarian* (New York, Oxford: Berg) p. 242, who views the statement as an indication of the Oberförster's “...antipathy toward high-ranking civil servants and lieutenants.”

Ebersold's comment on the same passage in the text, however, seems to suggest that it articulates the view that there is some human essence independent of social position or status. He writes:

‘Der Aufstieg ins Bürgertum, einst als Ideallösung gepriesen, ist unzeitgemäss geworden, wie auch der Oberförster zu erkennen gibt, der sich im Gespräch mit dem Erzähler aufrichtig freut, wieder einmal mit einem Menschen und nicht eben mit “einem Herrn Geheimen Oberregierungsrat oder einem Leutnant zu verkehren.” ’ (Ebersold, G. (1981) *Politik und Gesellschaftskritik in den Novellen Theodor Storms* (Frankfurt am Main, Bern: Lang) p. 83.

letter to the narrator. There, with reference to John, he comments: ‘ “...seine Tochter hat jetzt mehr an ihm; nicht nur der Vater sondern einen ganzen Menschen.” ’ (p. 200) ³

It is important to note that both the Oberförster's comment (p. 200) and the narrator's comment (p. 198) also refer to the inner tale. The Oberförster's comment refers to the effect which the inner tale has had on his wife Christine and the narrator's comment also relates back to the inner tale which he has described as a "Menschenleben" (p. 196) that passed before his eyes. In this Novelle, therefore, the view that the origin of identity and meaning lies in the fact of being a "Mensch", with all this entails, is not simply explicitly articulated at the level of the frame alone. These comments in the frame indicate that the account of John's life provided by the narrator in the inner tale also expresses this perception.

The perception is that of liberal humanism according to which "the individual is understood in terms of a pre-social essence, nature or identity..." ⁴ which is given and is inherently both positive and negative. It assumes "...a transcendent human nature whose essence is the attribute of each individual" ⁵ and it is this essence which makes him a human being. According to liberal humanism, the subject is a multi-faceted, but unified, totality, someone with a fixed identity.

A brief consideration of the account given by the narrator in the inner tale would seem to confirm that this account is indeed a liberal humanist one. The narrator's account suggests that John has certain innate characteristics and thus that he has a pre-social human essence composed of both positive and negative qualities. Braun asserts that, as regards the period just before John commits his

³ There is another reference to the concept of "Mensch" near the beginning of the frame where the narrator remarks that the Oberförster's sense of humour, "...zeugte von der Behaglichkeit seines inneren Menschen." (p.138) This too suggests the idea of a given human nature.

⁴ Dollimore, J. Beyond Essentialist Humanism In: Barry, P. (ed.) (1987) *Issues in Contemporary Critical Theory: A Case Book* (London: Macmillan) p. 38.

⁵ Belsey, C. (1980) *Critical Practice* (repr. London, New York: Routledge, 1992) p. 7.

crime: “Storm...portrays elaborately John Hansen’s character and personality traits...”⁶ which Braun seems to view as given. Although it is of course the narrator and not Storm who is giving an account of John’s life, there is indeed the suggestion at the beginning of the inner tale that John has certain given qualities which make him who he is. These given qualities are his competence and goodness (he has been a “tüchtiger Soldat” (p. 152) and a “braven Soldaten” (p. 155)), a hot temper (he almost killed a Danish officer who insulted him (p.153)) and an inherent “wilde Kraft” (p. 153).

A few of the narrator’s comments in the inner tale also indicate that he subscribes to the idea of the existence of a pre-social human essence. The comment “Immer feindlicher stand ihm die Welt entgegen;...” (p. 165) which he makes about John just before he goes on to his account of his brutality towards his wife, suggests the idea of the individual versus society.⁷ This, however, contains the suppressed premise that he has an essence which is outside society. When the narrator speculates on the possible reasons for the deterioration of John’s marital happiness he mentions “der Eigenwille der Weiber” (p. 166) as a possible cause, thus implying that stubbornness is a universal given feminine characteristic.⁸ The inner tale provides a very full picture of John’s life from the end of his period of military service to his death. As the narrator’s quotation in the frame “...der Spuk und dein geliebter Vater, sie sind nur eines...” (p. 198) suggests, the narrator in the inner tale presents John as a unified totality as he effects a harmonisation of the good and bad sides to his character presenting a logical, consistent, sympathetic picture of his life.

⁶ Braun, F.X. (1957) Theodor Storm’s “Doppelgänger” *Germanic Review* 32, p. 268.

⁷ See Swales, M. (1997) *Epochenbuch Realismus: Romane und Erzählungen* (Berlin: Erich Schmidt Verlag) p. 24 who suggests that the idea of the individual versus society is the basic thematic premise of Realist fiction.

⁸ The other relevant comments here occur on p. 157 where the narrator describes John as someone “...in dessen Anlitz ein Zug von Seelenleiden spielte...” and on p. 186 where it is posited that John, who is contemplating theft, feels ‘ “Das Gewissen” ’ beating within him. The concept of the soul is associated with the idea of a spiritual essence which defines a human being and conscience suggests intuitive morality, a given sense of what is right and wrong.

John is presented as a basically good person at the outset of the inner tale, although his negative characteristics are also mentioned and it is suggested that it is his character that leads to his crime. Jackson makes the point that: "The narrator attributes John's burglary with violence to his inability to find a channel for his energies after having been discharged from the armed service." ⁹ Indeed when John, who is unable to find employment, contemplates crime for the first time he expresses this "wilde Kraft" (p. 153) by shaking his fists and on the following day when he and Wenzel discuss the crime he is tearing out clumps of grass and throwing them at passing birds (p. 154).

He becomes more negative than positive when he commits his crime and during the period of his life when he beats his wife. The narrator is, however, careful, even when dealing with this phase of his life, to present a rounded picture of John by pointing out the positive qualities in him and this is consistent with a liberal humanist reading. John is apprehended by the authorities because of his generosity in giving away the gold watch which is his share of the proceeds of the crime (p. 155). Furthermore, after he first raises a hand to his wife, Hanna, he is immediately contrite (p. 167), running after her when she leaves the house as he is afraid she might come to some harm. ¹⁰

The inner tale suggests that the negative characteristic of John's hot temper is something which develops. At first it is suppressed as when he presses his lips together when insulted at the workers' festivities (p. 161) and clenches his teeth although he feels like strangling the midwife when she tarries over attending to his wife (p. 164). It comes to the surface when his wife is insulted by a sailor (p. 165). This violent temper then comes to be expressed on

⁹ Jackson, D.A. op. cit. p. 242. Braun, F.X. op. cit. p. 269 also takes a humanist view of John when he basically attributes his crime to his character commenting that "In short,...John Hansen's crime is predominantly the expression of personal maladjustment...Character, not social environment, furnishes the basic motivation."

¹⁰ Even when his beating of her becomes a regular occurrence the narrator makes the point that:
"Wenn aber in dem kleinen Hause Jähzorn und Kräfte sich erschöpft hatten, dann...fielen Mann und Weib sich in die Arme und pressten und küssten sich, als ob sie sich so töten wollten." (p. 169).

a regular basis when John beats Hanna, the narrator's words: "...der so lang in Schlaf versenkte Jähzorn in ihnen beiden..." (p. 166) indicating that this is something which is inherent in both of them. John's temper is aggravated by external circumstances such as their poverty due to his irregular employment and, on the occasion of Hanna's manslaughter, by her taunting him with his former crime (p. 173).

After Hanna's death, John is once more presented as a predominantly positive character, one who feels remorse (p. 183) and guilt over what he sees as his murder of her (p. 174). Now that his wife is dead and he has no-one else, he devotes himself to his daughter (the Christine of the frame) and tries to do the best he can to take care of and provide for her. This devotion is something which is stressed in the narrator's sympathetic account in which John, for example, feels pain on behalf of his cold child (p. 187). Furthermore, when John walks home from work (p. 187) the narrator comments: "Alle seine Gedanken waren bei seinem Kinde...". The narrator's account (pp. 188-189) makes it clear that John is not involved in any criminal activity with Wenzel when this former acquaintance reappears. The narrator's sarcastic comment on the gendarme's conclusions that John is engaged in crime with Wenzel (he refers to these conclusions as "...seiner so wohl ausgesonnenen Schlüsse.." (p. 190)) is an indication of his indignation on John's behalf and his sympathy for him.

Although John does steal twice near the end of the inner tale and indeed dies just after stealing for the second time, this is presented compassionately by the narrator. John does this in order to provide for Christine in terms of both warmth and food since society, as Jackson puts it: "...prevents him fulfilling this fundamental human need and duty without committing an offense." ¹¹

The idea that John has identity as a human being, as a unity of good and bad, is also suggested by the attitude of the Bürgermeister in the inner tale, an

¹¹ Jackson, D.A. op. cit. p. 244.

attitude which is akin to that of the narrator.¹² When the gendarme tries to suggest that John is involved in crime with Wenzel, the Bürgermeister's comment is indicative of the fact that he sees him as someone who, although he has been bad is now basically good. He says that he is ' "...jetzt ein reputierlicher Mensch, der sich und seine Kleine ehrlich durchzubringen sucht." ' (p. 190) The word "jetzt" implies that he has not always been thus and the remark: ' "Damit Er nicht wieder in Versuchung komme, John!" ' (p. 192) which the Bürgermeister makes when he lends John some money, for he like the narrator is sympathetic towards him, suggests that even now he does not see him as a solely positive character.¹³

The fixity of identity posited by the narrator's liberal humanist account of John is emphasised by his suggestion that what is presented in it is the true account of John. As Rogers points out: "... the narrator seems to have a privileged knowledge..."¹⁴ with regard to John's disappearance for he, unlike the other inhabitants of John's town, knows that John fell into the well and languished there calling for his daughter until he died. The narrator's vocabulary attests to this certainty. "Jetzt kannte ich es plötzlich;.." (p. 196) he remarks with regard to John's end. He also says that he "wußte" (p. 196) that John called from the well and that he called the name of his daughter. Furthermore, the comment which the narrator makes near the end of the frame

¹² As the inner tale is the narrator's account of John's life, the Bürgermeister's attitude cannot be taken to be Storm's as Braun, F.X. op. cit. p. 269 proposes when he remarks that with the character of the Bürgermeister Storm is "...employing an indirect type of author's intrusion, ie by speaking through the liberal and humane burgomaster..." and that "...whatever social criticism this burgomaster engages in, must be interpreted on the basis of Storm's own social and political views."

¹³ Grimm registers this comment by the Bürgermeister when he writes: "Der nonkonformistische Bürgermeister gewährt John das Darlehen mit der auf den Bretterzaun-Diebstahl bezogenen Warnung: ' "Damit Er nicht wieder in Versuchung komme!" ' " (Grimm, G. Theodor Storm: "Ein Doppelgänger" (1886). Soziales Stigma als 'modernes Schicksal' In: Denkler, H. (ed.) (1980) *Romane und Erzählungen des Bürgerlichen Realismus. Neue Interpretationen* (Stuttgart: Reclam) p. 336)) However, he describes the Bürgermeister as a "vorurteilsfreien" (ibid. p. 334) person who has a positive view of John. Furthermore, there is nothing in the Novelle to indicate that the Bürgermeister knew about John's theft of the boards around the well.

¹⁴ Rogers, T.J. (1970) *Techniques of Solipsism: A study of Theodor Storm's Narrative Fiction* (Cambridge: Modern Humanities Research Ass.) p. 97.

when the Oberförster to whom he has repeated the inner tale disputes it also suggests that it is something which presents the true account of John. He counters the Oberförster's remark that John never appeared to him to be like this with the words ' "Und wie denn anders?" ' (p. 199)

It is the liberal humanist perception, articulated at the level of the frame and inner tale, that identity and meaning are definitively fixed and given and that the individual has identity and meaning as a unified "Mensch" that is undermined by the dimension of self-awareness in this Novelle. The identity and meaning as a unified though multi-faceted "Mensch" which John has according to the inner tale is far from being definitively fixed and given for the inner tale is no more than the narrator's reading of John, his context for him. This context is a construct in that it is the narrative product of the narrator's liberal humanist ideology, this ideology in its turn being the product of the material base specific to a certain historical period. What that material base is is not made explicit in the text, but what is known is that the narrator is a lawyer and as such belongs to the bourgeoisie.

As the inner tale proceeds various elements betray that it is a narrative construct on the narrator's part and not a piece of unmediated reality.¹⁵ There are, for instance, indications that the inner tale is addressed to someone.¹⁶ Mention is made of "...der erwähnten Norderstraße..." (p. 156) and "...jener verlassene Brunnen..." (p. 157). Both the street and the well are mentioned in the frame (p. 152) and the formulations imply a narratee to whom the tale is being narrated.

¹⁵ The constructed nature of the inner tale is also mentioned by Leuschner. Drawing a parallel between *Ein Doppelgänger* and C. F. Meyer's *Die Hochzeit des Mönchs* she states: "In beiden Fällen haben wir gestaltete und gedeutete Wirklichkeit." (Leuschner, B. (1985) Erfinden und Erzählen: Funktion und Kommunikation in autothematischer Dichtung *Modern Languages Notes* 100, p. 511).

¹⁶ See also Leuschner, B. *ibid.* p. 501 where she makes the point that the Novelle deals with three periods of time and the first of these is: "...die unmittelbare Erzählgegenwart des Ich-Erzählers, der seine Geschichte einen ausserhalb der Fiktion gedachten Leser (Adressat) berichtet...".

The narrator interrupts ¹⁷ the narrative to comment on the development of events and characters and this acts as a reminder that it is a construct and his perspective. For example, the narrator digresses (pp. 156-157) to mention visits which Hanna paid to his (the narrator's) parental home in order to beg for money and his attraction to her. He draws on this in attempting to empathise with John and explain John's own attraction to Hanna.

The reading of John which the inner tale provides is no more than the provisional, because materially dependent, context which one person, the narrator, has for him and thus its claim to present any kind of definitive truth as regards John's identity and meaning is already negated. However, in this particular *Novelle* there are additional factors which make the idea that the inner tale provides John's true identity and meaning even more questionable than was the case with the inner tales in *Späte Rosen*, *Im Schloß* and *Renate*.

In *Späte Rosen* and *Im Schloß* the inner tales are the protagonist's own accounts of their lives and the point has been made above that the fact of their being simply one person's subjective and therefore limited context means that the connotations of authority and the truth status associated with a first-person account are undermined. Similarly in *Renate* the larger part of the inner tale is Josias' account of his life and relationship with Renate and the rest of it is also one person's reading of events. In none of these *Novellen* is there thus any

¹⁷ Some other examples of this are as follows:

On pp. 164-165 the narrator interrupts the narrative to detail society's increasing hostility towards John and its effects on him and to speculate on who, John or Hanna, is responsible for the breakdown of their marital happiness. On p. 177 the narrator mentions Mariken, "...einer jener sauberen Bettlerinnen, wie wir manche bei uns zu Hause haben." The narrator then goes on to give a brief summary of this woman's life history and character. Note also, in connection with the point that the inner tale is addressed to someone, that the use of the word "wir" suggests a narratee.

On p. 181 the narrator, having given a very positive account of Christine's treatment by John and Mariken (pp. 179-181) after Hanna's death, interrupts the narrative to make the point that this is part of the period of time which Christine remembers well whereas what came before it is vague. He adds that it is the period of time: "...von der die Frau, die einstmals dieses Kind gewesen war, mir heute noch gesagt hatte, daß es in ihrer Kindheit die Rosenzeit gewesen sei." (p. 181) The formulation "die Frau, ...mir heute noch gesagt hatte,.." also gives the impression that the inner tale is being recounted to someone. Obviously, however, it is not addressed to the Oberförster to whom the inner tale is later told (p. 199) as the formulation "die Frau" is too impersonal for this to be the case.

question of narrative omniscience in the inner tale. Nor is there any question of narrative omniscience in the frames of these Novellen for in *Im Schloß* the third person narrator is prey to quite a degree of narrative uncertainty and in *Späte Rosen* and *Renate* he is a narrator in character who cannot, by that token, be omniscient.

However, the position regarding the inner tale in *Ein Doppelgänger* is peculiar. It is as Rogers points out: “to a large extent...told as if by a fictional, omniscient narrator...”¹⁸, but this narrator is a narrator in character who cannot possibly be omniscient and this undermines the status of the inner tale.

The narrator has knowledge of John and his life which he cannot, as a narrator in character, logically have and this makes the reader suspicious about the status of the inner tale even as he is reading it, as well as making him aware of its constructed nature. Although he hardly saw John more than once in his life (on p. 198 he refers to John’s “...kaum mehr als einmal gesehene...Anlitz...”) the narrator gives details of occurrences, occurrences to which he could not possibly have been party, and also presents the characters’ thoughts.

Near the beginning of the inner tale, for example, the narrator provides details of John and Wenzel’s conversation concerning crime (p. 154) although the two are completely alone, for the narrator comments that, “...keine Menschenseele ließ sich sehen.” (p. 154) A particularly curious instance of the same phenomenon occurs when the narrator give details of John and Hanna’s loving and contrite behaviour towards each other after their violence has been expended. He is party to this information even although it is something of which the passers-by who hear the sounds of violence are unaware (“...wovon die draußen nichts wahrten...” (p. 169)). Furthermore, John and Hanna are alone in the house for the narrator also comments, “Das sah kein Mensch;...” (p. 170). However, he then adds the odd statement, “...und doch, nach ihrer beider Tod ist

¹⁸ Rogers, T.J. op. cit. p. 97.

davon erzählt worden.” (p. 170) though there is no logical way for this to be possible.

Near the end of the inner tale the narrator presents John's thoughts as the desperate man tries to find a way to avoid his child's having to go without food:

“...was sollte er beginnen? Zur Sparkasse?...Ob denn der
Bürgermeister von jener Sache wisse oder nur Gedanken habe,
frug er sich jetzt; dann fiel's ihm auf die Brust, er war ein
Züchtling...” (p 192)

This sort of presentation of John's and the other characters' thoughts is a recurrent feature of the inner tale.

The other factor which radically undermines any suggestion that the inner tale in this Novelle provides John's true identity and meaning is the visionary element which forms part of its provenance, a visionary element which does not apply to the inner tales in *Späte Rosen*, *Im Schloß* and *Renate*. This visionary element is made apparent in the frame when the narrator, following the end of the inner tale, once again becomes conscious of where he is. He then makes the following observation which pertains to the inner tale: “In halbvisionärem Zustande - seit meiner Jugend haftete dergleichen an mir - hatte ich ein Menschenleben an mir vorübergehen sehen,...” (p. 196) ¹⁹

The reading of John which the inner tale provides is further thrown into doubt by the Oberförster's remark when the narrator recounts the tale to him. The Oberförster says of it, ‘ “das ist aber Poesie;...” ’ (p. 199) which not only

¹⁹ Rogers, T.J. op. cit. p. 98 makes an extremely valid comment on this aspect of the inner tale, a comment which also suggests the radical provisionality of the reading of John which the inner tale provides. He states that:

“For all its commitment, for all its hard and glowing realism, this story rests on a factual foundation which has been established, not through the sober collation of facts or reports or experiences, nor through the privileged assertions of a ‘fictional’ narrator; but explicitly through the unbridled movements of a single consciousness in trance. Inevitably, the facts lose some of their quality of being steadily and implacably ‘there’; the structure they constitute is balanced finely on a pinpoint of fantasy and within an ace of being broken up in uncertainty.”

draws attention to its status as a constructed context ²⁰ but also refers back to the opening frame in which the conversation between the Oberförster and the narrator suggests that “Poesie” is something suspect. ²¹ The narrator has overheard the Oberförster speaking to a young forester whom he warns against writing poetry when he enters his new employ as this will cause him trouble with his employer (p. 137). Composing poetry is associated by the Oberförster with being a dreamer, ‘ “du bist ein Stück von einem Träumer, Fritz; du hast sogar einmal ein Gedicht gemacht;” ’ (p. 137). Although he himself likes poetry (p. 138), it is suggested that it is fantasy which distracts one from reality: ‘ “Aber ein Rehbock, ein andernmal - und das war schwer verzeihlich - die seltene Jagdbeute, eine Trappe, sind mir darüber aus dem Schuß gekommen!” ’ (p. 138)

The conversation about poetry incorporates a reference (p. 139) by the Oberförster to a song, “Es lebe, was auf Erden stolziert in grüner Tracht”, which he asks the narrator if he knows. The narrator, who does know the song muses, “...hatte nicht auch Freiligrath seinen patriotischen Zorn an dem harmlosen Dinge ausgelassen?” (p. 139) The song mentioned is Wilhelm Müller’s “Jägers Lust” (1822) ²² of which the first two lines are:

“Es lebe, was auf Erden
Stolziert in grüner Tracht,”

a stanza which continues:

“Die Wälder und die Felder,
Die Jäger und die Jagd!”

²⁰ See also Leuschner, B. op. cit. p. 504. Her comment that, ‘...Franz Adolph unmittelbar nach dem Hören das Erzählte als Fiktion aufnimmt: “das ist aber Poesie” ’ also suggests this aspect.

²¹ Schuhnicht feels that the Oberförster characterises the inner tale accurately when he calls it “Poesie” and adds, “Ein solches Verständnis von Poesie meint Läuterung und Harmonisierung...”. (Schuhnicht, M. Theodor Storm “Ein Doppelgänger” In: Kolkenbrock-Netz, J., Plumpe, G. and Schrimpf, H.J. (eds.) (1985) *Wege der Literaturwissenschaft* (Bonn: Bouvier Verlag Herbert Grundmann) p. 183) His view of the references to poets and poetry in the frame is thus at odds with mine for he feels they are part of the intention of the frame to highlight “Poesie als erstrebte Alternative zu negativ bewerteten sozialen Wirklichkeit...” (ibid. p. 183).

²² See Goldammer, P. op. cit. p. 659.

The full text of this song, the tone of which is rustic and Romantic, glorifies huntsmen and the open forest. ²³ *Pace* Goldammer, Freiligrath quotes this stanza ironically in the last stanza of his poem “Vom Harze” (1844). This poem comes from a collection of poems called “Ein Glaubensbekenntnis” and is obviously a poem of social protest. ²⁴ Two cotters, a father and his son shoot a stag which has been eating and destroying the seedlings in their field. The father is shot by a forester, for whom he is presented as no more than prey to be hunted, as he and his son are trying make good their escape. He dies, something about which the forester feels no remorse as the law is on his side:

“Der Förster pfeift und lacht!

Warum nicht? - Die Gesetze

Vollstreckt’ er nur der Jagd!” ²⁵

The cotter’s son, meanwhile, is thrown in jail and the first stanza of Müller’s song is what he hears as he stares sadly through the bars of his cell. In this context the first stanza of Müller’s song becomes highly ironic as the forester here is anything but someone to be admired and the hunt is something abhorrent as the prey has been a human being. Whereas in the context of Müller’s song the lines, “Es lebe, was auf Erden stolziert in grüner Tracht” are very positive, their meaning is reversed when they are placed in the context of Freiligrath’s poem. That very reversal implicitly adumbrates the idea that meaning is something relational, that it depends on context and is not given or fixed. The same element in a different context has a different meaning. The meaning of the line in Müller’s song is dependent on the constructed context of the rest of the song

²³ The full text of this song is available in Hatfield, J.T. (ed.) (1906) *Gedichte von Wilhelm Müller. Vollständige kritische Ausgabe. Deutsche Literaturdenkmale des 18. und 19. Jahrhunderts* (Berlin: B. Behrs Verlag) pp. 127-128.

²⁴ The text of this poem is available in Schmidt-Weissenfels (ed.) (1898) *Ferdinand Freiligraths gesammelte Dichtungen. Dritter Band* (Leipzig: G.I. Göschen’sche Verlagshandlung) As Werner points out:

‘ “A profession of faith” was the name given to the collection of poems which he flung in the face of the hated present with its intolerable conditions.’ (Werner, G. Ferdinand Freiligrath. A Political Poet in the 19th Century In: Ruland, J. (ed.) (1976) *Ferdinand Freiligrath 1876/1976* (Bonn: Bonner Universitäts-Buchdruckerei) p.15).

²⁵ Schmidt-Weissenfels (ed.) op. cit. p. 76.

which is in turn the product of a materially constructed context - that of Müller's ideology. The same is true of the meaning of the line in Freiligrath's poem.

However, the constructed contexts of Müller's song and Freiligrath's poem also feed into the construction of the identity and meaning of both the narrator and the Oberförster for they subscribe to the context of Müller's song. The Oberförster describes it as beautiful (p. 139) and the narrator feels it is harmless and therefore not worth Freiligrath's anger (p. 139). The suggestion is that both the narrator and the Oberförster are implicated in a more conservative bourgeois ideology.

The perception that meaning depends on constructed context and the implications this has in terms of the non-given, non-fixed, relative and constructed nature of meaning is something which radiates out through this *Novelle* to encompass the identity and meaning of two of the characters in the text in particular. The contextualised nature of meaning is thematised in the frame with regard to the enigma surrounding both Christine's identity and meaning and the enigma surrounding John's.

When the innkeeper first tells the narrator that he and the Oberförster's wife are from the same town, she has no identity and meaning for him as he has no context for her. Unable to situate her within his own particular bourgeois social context for he knows all the young girls "...unseres Schlages..." (p. 140) in his home town over a period going back thirty years and none married so far south, he asks for her maiden name. As the innkeeper does not know it, her identity remains an enigma to him. When the narrator tells the Oberförster and his wife his name there is the suggestion that Christine recognises it: "als ich...meinen Namen nannte, wandte sich die Frau wie überrascht mir zu, and ich fühlte, wie ihre Augen flüchtig auf meinem Anlitz weilten." (p. 142) That it is his name which gives him identity and meaning as far as she is concerned is confirmed when the narrator asks her if she has heard his name before and she

replies, ‘ “Ja, ich erinnere mich Ihres Namens aus meiner Kinderzeit.” ’ (p. 145)
It allows her to place him in a context.

The narrator, meanwhile, has been trying to situate Christine within the society of his home town by searching her face for features he recognises (p. 143 and p. 145) and by listening to her speech in an attempt to find traces of the accent belonging to his home town (p. 143). In conversation with her he reveals that he is still unable to situate her in the social context of his home town: ‘ “ich glaube alle damaligen Familien unserer Stadt zu kennen und wüßte nicht, in welche ich Sie hineinbringen sollte.” ’ (p. 145)

In an attempt to resolve the enigma, he asks her when she left the town (p. 145) and learns that it was at a time when he still resided there. Christine suggests that the narrator does not know her because she is the daughter of a poor worker and she reveals that her father's name was John Hansen (p. 146). With this, the enigma regarding Christine's identity and meaning for the narrator broadens to encompass that of her father also as the mention of his name fails to allow the narrator to situate either of them in his home context although he knows many workers: “Ich suchte mich zurechtzufinden, aber es gelang mir nicht; der Name Hansen war bei uns wie Sand am Meer.” (p. 146) It is plain that a name alone is not sufficient to establish identity and meaning. It must be linked to a defining context.

For Christine herself the name John Hansen refers to the identity and meaning of a good father. This is made obvious when she recounts an episode pertaining to her father which she remembers from childhood in which John Hansen is someone who lovingly wraps his child in a shawl when it is cold (p. 147), instils in her the belief in a loving, paternalistic God (p. 147) and expresses his suffering at the fact that his child does not have enough to eat by crying (p. 147). It is this context which constructs the identity and meaning of John Hansen, the man she calls her father. However, his identity and meaning

is by no means definitively established by this as it is only her context for him.

It can be argued that the identity and meaning which Christine associates with the name John Hansen is doubly a construct. This is because “Vater” is a status ²⁶ and therefore itself a context. “Vater” is therefore not a given identity and meaning but a social construct and the role associated with this status and internalised through socialisation will be the product of society’s dominant ideology.

As far as Christine is concerned, there is an enigma surrounding the identity and meaning of her father for she has the impression that whilst her mother was alive she had another father, the antithesis of the good father John Hansen. ²⁷ She mentions someone, “den ich fürchtete, vor dem ich mich verkroch, der mich anschrie und mich und meine Mutter schlug...” (p. 146). This negative context (she herself refers to it as a “Schreckbild” (p. 147)) is directly at variance with the positive context which she has for John Hansen. Although she has attempted to reconcile the two contexts by consulting the “Kirchenbuch” (p. 146), she remains without a context which enables her to do so as the church register states that her mother only had one husband.

The narrator tries to provide (pp. 147-148) her with a context which will give meaning to her earlier negative image and therefore resolve the enigma. He suggests that it is the product of a childhood fear of death and her cognisance of the undesirable sort of men to whom the children of the poor are given for adoption. Christine, however, rejects this provisional context. She has never been prone to “Gespensterphantasien” (p. 148) and her adoptive parents

²⁶ Bilton, Bonnett, Jones, Sheard, Stanworth and Webster highlight “father” as an example of a status. (Bilton, T., Bonnett, K., Jones, P., Sheard, K., Stanworth, M. and Webster, A. (1986) *Introductory Sociology* (London: Macmillan) p. 19).

²⁷ With regard to Christine’s feeling that she had a different father whilst her mother was alive, Pizer suggests that she sees him as two different men whilst her mother is still alive. For instance, of Hanna’s taunting of her husband with reference to his term in prison Pizer comments that it “...generates what his daughter must perceive as Hansen’s metamorphosis into his alter ego.” (Pizer, J. (1992) *Guilt, Memory, and the Motif of the Double in Storm’s “Aquis Submersus” and “Ein Doppelgänger” German Quarterly* 65, p. 186) In fact it would seem to me that the split is tied much more to the pivotal event of the mother’s death. The memory she has of her father before this is negative and after it it is positive.

turned out to be those of the Oberförster.

Christine's inability to reconcile the contexts of the "Schreckbild" and of her loving father John Hansen obviously has a troubling psychological effect on her. The impression that she had another violent father whilst her mother was alive is clearly a recurrent phenomenon for she herself says, ' "...es ist seltsam, aber es kommt mir immer wieder..." ' (p. 146). In addition, the Oberförster, when he speaks to the narrator about the matter, mentions, ' "...jenem Schreckbild...das ihre Phantasie ihr immer wieder vorbringt..." ' (p. 149). The fact that both Christine and the Oberförster term this negative context a "Schreckbild" itself suggests its profoundly disquieting effect on her as does her mention of her continuing attempts to resolve the conflict between the contexts. This is suggested when she tells the narrator that she has no definite memory of her father from the time when her mother was alive and continues, ' "...ich muß mich mit dem wüsten Schreckbild begnügen, das mein Verstand vergebens zu fassen sucht." ' (p. 147) Furthermore, the conversation with the narrator about her past preys on her mind for she brings it up again on the evening of the same day when she says,

'...wie aus langem Sinnen: "Ob wohl noch die Kate da ist, am Ende der Straße, und das Astloch in der Haustüre, durch das ich Abends hinaussah, ob nicht mein Vater von der Arbeit komme? - Ich möchte doch einmal wieder hin!" ' (pp. 150-151)

There is a sense of a continuing unresolved conflict within her. ²⁸

The Oberförster's perspective of John is one which is very much at odds with that of Christine. For the Oberförster there is no enigma with respect to

²⁸ With reference to Christine, Webber suggests that the "...traumatic doubling fails seriously to affect...the protagonist...". (Webber, A. (1989) *The Uncanny Rides Again: Theodor Storm's Double Vision* *Modern Language Review* 84, p. 863) This is clearly not so. Indeed, Meyer-Krentler highlights the point that she is traumatised by it when he states: '...sie vertraut dem Besucher aus ihrer Vaterstadt die bedrückende Störung ihrer heimeligen Erinnerung an - die traumatische Überlagerung mit einem "wüsten Schreckbild [...], das mein Verstand vergebens zu fassen sucht." ' (Meyer-Krentler, E. (1987) *Stopfkuchen - Ein Doppelgänger: Wilhelm Raabe erzählt Theodor Storm* *Jahrbuch der Raabe-Gesellschaft* p. 192.

John's identity/meaning. The suggestion is that he sees him solely in negative terms, as the violent, fearsome man suggested by the word "Schreckbild", a man who beat his wife and child. This is indicated by his comment to the narrator: ' "...ihr Vater, den sie kindlich verehrt, würde mit jenem Schreckbild zusammenfallen, das ihre Phantasie ihr immer wieder vorbringt und das leider keine bloße Phantasie war." ' (p. 149) This comment is also an indication of his view that the positive identity and meaning which Christine has for John is no more than the illusory product of childish reverence.

However, the Oberförster's identity and meaning for John is no more given than is Christine's. It is a result of the fact that he shares the perspective of the society in which John lived. For this society John has the negative identity and meaning which the name John Glückstadt, the name by which he is known, suggests. This is, however, the product of the context of that society, a society which gave him this name because he committed a crime for which he served a sentence in the prison at Glückstadt. The social determination of this identity and meaning is highlighted when the Oberförster says: ' "...der Vater meiner Frau hieß freilich John Hansen; von den Leuten aber wurde er John Glückstadt genannt, nach dem Orte, wo er als junger Mensch eine Zuchthausstrafe verbüßt hatte." ' (p. 149) and also when he refers to the name Glückstadt as an "Übernamen" (p. 149). Laage's observation on "Übernamen" in his notes on *Ein Doppelgänger* suggests the social dimension of such a name. Laage writes: "In Norddeutschland ist es üblich, den Trägern häufig vorkommender Nachnamen (wie Hansen, Petersen) einen "Übernamen" (Spitznamen) zu geben, um sie von den anderen Trägern des gleichen Nachnamens zu unterscheiden..."²⁹ The giving of an "Übernamen" is a custom, but one which from within the context of the text has negative values attached to it.

The materially constructed nature of the negative identity and meaning

²⁹ Laage, K. E. and Lohmeier, D. (eds.) (1988) *Theodor Storm: sämtliche Werke in 4 Bänden. Band 3: Novellen 1881-1888* (Frankfurt am Main: Deutscher Klassiker Verlag) p. 1019.

denoted by the name John Glückstadt becomes even more explicit when the self-awareness in the inner tale is taken into account. The stories which the disreputable Wenzel tells John play a part in the construction of the identity and meaning of Glückstadt. These are "...Spitzbuben- und Gewaltsgeschichten" (p. 153), constructed contexts which are the product of the subversive ideology of someone who has the social status or position of a criminal. It is "Bei solcher Gelegenheit..." (p. 153), that is, on the occasion of Wenzel's telling stories that John first expresses a desire to commit a crime, ' "...hätt man so was auch nur zu schaffen, da ehrliche Arbeit nicht zu haben ist!" ' (p. 153). Moreover, it is after Wenzel's narration of the proposed crime on the day following this that John commits this crime and as a result is given, "...eine sechsjährige Zuchthausstrafe and den Namen John Glückstadt..." (p. 155) by the society in which he lives and against whose norms he has offended. The name and the negative identity and meaning attaching to it are social and material constructs.

Furthermore, when John is first presented at the beginning of the inner tale, the name John Hansen is associated with the positive identity and meaning of "tüchtiger Soldat" (p. 152) and "braven Soldaten" (p. 155). However, this is itself by no means given for "Soldat" is a social position to which a social role is attached.³⁰ There is thus a strong suggestion that the "...wilde Kraft in ihm..." (p. 153) which is mentioned is the product of this materially determined social role. This "wilde Kraft" and the material circumstance of being unable to find employment when his period of service as a soldier comes to an end also feed into the construction of the negative identity and meaning associated with Glückstadt. It is the lack of work as an outlet for this "wilde Kraft" plus Wenzel's stories which leads to the crime.

³⁰ Pastor, E. (1988) *Die Sprache der Erinnerung: zu den Novellen von Theodor Storm* (Frankfurt am Main: Athenäum) p. 170 makes the point that: "Von Johns Herkunft und Jugend erfahren wir so gut wie nichts." This is indeed the case. It serves to highlight the social role of "Soldat" and perhaps the fact that he has no given identity/meaning.

The negative identity and meaning attached to the name Glückstadt like the positive one attached to the name Hansen is a social construct and we see it being constructed through the instances of self-awareness in the inner tale.

When the town worthies speculatively discuss John after sentence has been passed on him they take part in the construction of the identity and meaning attached to the name Glückstadt because what they are involved in as they begin to position him socially is contextualisation. The unfixed, context-dependent nature of identity and meaning is illustrated by the fact that it varies slightly according to the differing contexts of the two groups of worthies mentioned. Both contexts will of course be the product of a particular materially dependent ideology (although what this is is not developed here) and the fact that John has offended against this society's norms. Whilst he has a negative identity and meaning for both groups, one group calling him a "Spitzbube" (p. 155) and the other one calling him a "Räuber" (p. 155), there is a slight difference in perspective. The former group show some sympathy for him, expressing the opinion that it is a pity he has become a rogue for he looks as if he had the potential to become a general, whilst the latter group are much less sympathetic and feel that he looks as if he inherently has the solely negative identity and meaning which is the product of their ideology and the material fact of his crime.

When John has served his prison sentence, what is said of him by the town populace feeds into the construction of the negative identity and meaning informing the name Glückstadt: ' "Der Mensch sieht gefährlich aus," hieß es, "ich möchte in der Nacht ihm nicht allein begegnen!" ' (p. 156) Again this is no more than a materially constructed context for it is the product of the social position of "Zuchthäusler" (itself a materially dependent context) which John now has. Along with this position goes a certain role which society gives John and which

determines his identity and meaning for it.³¹ As he has the social position of ex-convict John is at first unable to find work. We are told, "...man wollte den Zuchthäusler nicht..." (p. 155) and the emphasis is on this status/social position. The "Grimm und Trotz" (p. 155) in John's eyes which, along with his social position, is responsible for his being unable to find work also contributes to the townspeople's perception of him as someone dangerous. However, what is strongly implied by the fact that his social position makes it difficult for him find work is that this "Grimm und Trotz" is in fact a social stance engendered by his social context.

What happens in the inner tale is that one is made aware of the way in which society's constructed context for John, the role of the ex-convict John Glückstadt which they give him, plays a crucial part in constructing him as he appears there. He is forced into the position of being the negative person they already see him as.

Due to his role as an ex-convict, John is a social outcast with whom others will not associate. At the dance which celebrates the "Zichorienbier", for example, when John asks the boilerman for help in moving a table, it is not only refused, but John is also publicly humiliated. The boilerman tells the other workers he has refused John his aid and makes the ironic comment: ' "Man hat nur keine andere Arbeit, sonst müßt man von hier fort!" ' (p. 161) The anger and bitterness this produces in John is apparent in the way he presses his lips together. For society in general, John is forever tarred as a "Zuchthäusler" and as someone who should be denied even the basic right to work. His employer is continually being advised, "...den Zuchthäusler vor die Tür zu setzen." (p. 163) Society's context for him means that he is increasingly socially isolated. The bridgeworkers do not invite him to their celebrations (p. 163) and the bitterness

³¹ Grimm, G. op. cit. p. 334 tends towards the same point when he comments that "...nur das Stigma des Häftlings - im Namen John Glückstadt allzeit gegenwärtig - läßt ihn im Vorurteil der Gesellschaft als negativen Charakter erscheinen." and then quotes the general opinion of the townspeople on p. 156 of the text in support of this in note 87 on p. 344.

which his increasing social isolation produces in him is indicated by the deepening furrow on his brow (p. 163). Although he defiantly presents his social isolation as a matter of personal choice, saying that he would not have gone to the bridgeworkers' celebrations anyway and that it is best if he and Hanna are alone together, it is obvious that it is a result of society's role for him.³²

When the birth of John's child is imminent and he goes to fetch the midwife, her reaction on seeing him is, ' "Na, er ist's!...ich dacht zum mindestens, es sei der Amtmann!" ' (p. 164). Her mention of the social position of "Amtmann" makes it plain that she treats him dismissively because of his own contrasting low social position. It is because of this that his wife does not get immediate attention from the midwife. John's awareness of his own lack of status and its ramifications for his wife, expressed by his words, ' "Du hättest nur des Amtmanns Weib sein sollen!" ' (p. 164), produces the bitter frustration within him which is revealed by the way in which he gnashes his teeth and draws his brows together (p. 164). John internalises society's context for him and with it society's ideology and norms as is shown by the way in which he calls his new-born daughter, ' "Eine Züchtlingstochter!" ' (p. 165).

This internalisation is also apparent when the narrator comments:

"Immer feindlicher stand ihm die Welt entgegen; wo er ihrer bedurfte, wo er sie ansprach, immer hörte er den Vorwurf seiner jungen Schande als die Antwort; und bald hörte er es auch, wo kein anderer es hätte hören können." (p. 165)

It is thus suggested that John, due to his internalisation of society's context for him, feels that everyone views him negatively even those people who perhaps do not. Society persistently views him as John Glückstadt, as an ex-convict and

³² See also Tschorn, W. (1980) *Der Verfall der Familie: "Der Herr Etatsrat" und "Ein Doppelgänger" als Beispiele zu einem zentralen Darstellungsobjekt Storms Schriften der Theodor-Storm-Gesellschaft* 29, p. 48. Here he comments that John's "...Isolation wird nicht nur von ehrbaren Bürgern verstärkt, die sich von ihm distanzieren, sondern auch innerhalb der Arbeiterschaft ist er Außenseiter, weil ihm der Makel des Zuchthäuslers anhaftet." This also points to the fact that it is his social role which causes his isolation and not just social circumstances.

negative, worthless character and he too is being forced to view himself as such which is why he passively accepts any slighting references to his crime:

“...wo aber eine Hand erbarmungslos an jene offene Wunde seines Lebens rührte, wo er's nur glaubte, da fielen die starken Arme ihm an seinem Leib herunter, da war nichts mehr zu schützen oder gar zu rächen.” (p. 165) ³³

Although the narrator speculates on whether it is John or Hanna who is responsible for the deterioration of their marriage (p. 166) it is clear through the way in which this text has self-consciously foregrounded social roles that what is happening is that John is being made to fit the role which society has prescribed for him. Since the death of his old employer John has had difficulty in securing employment and is now reduced to the task of breaking stones. This is the employer who retained John in his employ even though the townspeople for whom John is a “Zuchthäusler” continually advised him to let John go. It is thus logical to conclude that when this man dies, it is society's identity and meaning for John that occasions the problems he has in finding even the lowly job he does secure.

It is also the internalisation of society's identity and meaning for him, reinforced by his difficulty in finding even this job, that produces “...die unsühnbare Schuld...” (p. 166) and this in its turn produces “...den bitteren Unmut in ihm...” (p. 166). There are thus strong indications that it is the identity and meaning which society has for him that produces the basically negative John who is violent towards his wife. This behaviour engendered by his social role then reaffirms the negative identity and meaning which John already has as far as society is concerned: “Und Buben und junge Leute blieben auf der Gasse vor ihrem Häuschen stehen und ergötzten sich an dem, was von dem Elend

³³ See also Grimm, G. op. cit. p. 335 where he states that society produces “...ein Bewußtsein unauslöschlicher Schuld in Hansen...Dieses Bewußtsein...bestimmt alle seine Reaktionen, macht ihn wehrlos und liefert ihm den Vorurteilen der Gesellschaft ohnmächtig aus.” This too suggests that John internalises society's role for him.

drinnen an ihr Ohr hinausdrang.” (p. 169) The way in which society’s role for John as a worthless, negative character is internalised and constructs him is apparent even in the way he expresses his contrition to Hanna after beating her. He sees himself as society sees him saying: ‘ “Ich weiß es nun, ich taue nicht, ich bin doch wieder schlecht gegen dich!” ’ (p. 170)

One of the most telling examples of the way in which John is made to fit society’s role for him is the occasion of his accidental killing of his wife. This occurs at a time when yet again John has hardly any employment and it is already clear that these employment difficulties are due to his social role. The resulting poverty is accentuated by the outstanding death-duties in respect of Hanna’s mother who has recently died. The anxiety and stress which this produces in John is shown by the way in which he “...zerbrach und zermalmte die Kreide...” (p. 172) with which he has been making calculations. His worry over the family’s financial situation produces the outburst against Hanna (pp. 172-173) with respect to her lack of employment, an outburst in which he suggests that the begging by which she made her living before their marriage is shameful and reproaches her for not having learnt her mother’s trade which could have earned them some money. Hanna responds to this by saying: ‘ “Es gibt ja noch andern Verdienst!...Wir können Wolle spinnen; das hast du ja sechs Jahre lang getrieben und kannst es mich selber lehren.” ’ (p. 173) So far his home has been the only place in which John is not seen in terms of society’s role for him, “...dort rührte keine an seiner Wunde, nur dort war er davor sicher.” (p. 171). What Hanna effectively does when she refers to the wool-spinning which John had to do in prison is that she, for the first time, casts John in the role of the ex-convict which his society has constructed for him. It is this that produces the violence in him which leads to the criminal conduct of his

manslaughter of her (pp. 173-174).³⁴ Society's role for John has forced him into the position where he has become that which it perceives him to be. As Tschorn comments with reference to the breakdown of the family, John's violence towards Hanna and her death because of it: "Die Gesellschaft der Kleinstadt hat die Armhuslerfamilie an den Punkt getrieben, an dem sie diese schon immer eingeordnet hatte."³⁵

The social isolation which is a result of the identity and meaning that society has constructed for John means that after the death of his wife he is placed in a position where he virtually has to assume the social role of good father to his child in order to have even a modicum of contact with someone else. This occurs when his neighbour offers to take Christine in for a few days and John is made aware of his isolation, that he has "...niemand mehr." (p. 175) His only hope for contact now is Christine, "...und aus seinen Augen flog ein Blick, wie um Erbarmen flehen, zu dem Angesicht des neben ihm stehenden Kindes." (p. 175) When Christine elects to stay with her father, he assumes the social role of the good father, picking up his child and pressing her to him. It is also telling in this respect that it is subsequent to Hanna's death that John first begins to call Christine by her name whereas previously she had always been referred to simply as "Kind" (p. 166, p. 170, p. 172 and p. 175).

John does everything which the social role of the good father entails. He provides Christine with someone who will look after her whilst he is at work by allowing Mariken, who has offered to take care of the child, to live with them (pp. 178-179). He is affectionate towards her, opening his arms to receive her when she greets him as he returns home from work (p. 179) and providing

³⁴ Pizer, J. op. cit. p. 186 referring to Hanna's provocative remark about spinning wool also suggests that the violence which this produces is linked to the identity/meaning of Gluckstadt which society has for John:

"Known as John Gluckstadt to the villagers, he is desperate to be able to exist as John Hansen within his family circle. When his wife momentarily revokes this possibility by turning him, once again, into Gluckstadt the convict, he assumes this identity in a setting where he cannot endure it."

³⁵ Tschorn, W. op. cit. p. 49.

her with the treat, albeit meagre, of a little butter to accompany her last potato (p. 180). John also shows concern for his daughter's education by giving Mariken the money she asks for in order to buy the materials necessary for teaching Christine to read and write (p. 182).

Society's identity and meaning for John have not, however, changed and even though he is now more readily able to secure employment it is plain that this is the result of society's compassion for his child and not due to any change in the way it views him:

“Das anmutige Kind...hatte das Mitleid der Stadt erweckt; und war auch diese Teilnahme nicht von langer Dauer, es hatte dem Vater doch zu Arbeiten verholfen, die ihm sonst nicht gekommen wären,...” (p. 181).

It is this identity and meaning which forces John into the position where, in order to fulfil the demands of the social role of good father, he de facto becomes the criminal society already sees him as. He is forced to steal the wood around the well (pp. 186-187) in order to provide heat for his daughter during a hard, cold winter in which he is unable to find work. Of the townspeople's previous compassion for Christine's situation which had helped John to find work we are told that it is something which has now passed him by, “...das Mitleid...er wußte nicht, daß es an ihm vorbeigegangen war.” (p. 184)

However, it is when Wenzel reappears near the end of the inner tale that the constructed nature of society's identity and meaning for John and the part which this plays in constructing him really comes to the fore. John and Wenzel are seen talking by the gendarme who takes Wenzel to the Bürgermeister. In the exchange between the gendarme and the Bürgermeister which follows (pp. 189-190) there is a deal of focus on naming which reinvokes the issue of the social construction of identity and meaning. For the gendarme, John is John Glückstadt, the disreputable ex-convict and this context constructs and

constrains the meaning which he has for the meeting between John and Wenzel. He makes the point that ‘ “das Zusammentreffen schien mir sehr verdächtig...” ’ (p. 189) and comments that John and Wenzel ‘ “...waren vordem zusammen im Zuchthaus; es dürfte nicht ohne Bedeutung sein, daß sie auch hier gleich wiederum zusammenstehen.” ’ (p. 190)

Interestingly, when the gendarme tells the Bürgermeister that he has seen John Glückstadt with Wenzel, the Bürgermeister too refers to John as John Glückstadt, the only time in the inner tale that he does so (p. 189). Then, when the gendarme suggests that the meeting between Wenzel and John is suspicious, the Bürgermeister switches to the name Hansen saying: ‘ “Wie meinen Sie das, Lorenzen?...Dieser John Hansen ist jetzt ein reputierlicher Mensch, der sich und seine Kleine ehrlich durchzubringen sucht.” ’ (pp. 189-190).

The Bürgermeister's reading of John is, as has previously been suggested, akin to the narrator's in that it is a humanitarian liberal humanist one in terms of which John is a unified being with given good and bad sides to his character. However, the dimension of self-awareness of which the focus on naming is part gives the lie to this. Given that the name Glückstadt is linked to the social role of the ex-convict and the name Hansen is linked to the role of the good father and soldier, the use of these names by the Bürgermeister reveals the way in which his reading of John is actually a social construct. It is the social role of the ex-convict as suggested by his use of the name Glückstadt which is the origin of his identity and meaning for him as someone who was once bad. In the same way, the social roles of the good father and soldier suggested by the use of the name Hansen are the origin of his now predominantly positive identity and meaning for John.

The identity and meaning of Glückstadt which John has for the society in the inner tale is reiterated through the story which is told about him in the town.

The socially constructed nature of this identity and meaning is nowhere as obvious as it is here for it is shown to be constructed through narrative which is itself the product both of materially determined ideology (although the nature of this ideology is not made explicit, it is not humanitarian) and the immediate material circumstances pertaining to this story-telling.

Contributing to its construction is the gendarme's feeling of pique over the Bürgermeister's rejection of his interpretation of the meeting between John and Wenzel (p. 190). It is because of this that he:

‘...erzählte...noch am selben Tage Arbeitern und kleinen Handwerkern, mit denen er zusammentraf, und mit noch stärkeren Akzenten, die verdächtige Geschichte; die brachten es an die Dienstboten und diese an die Herrschaften, und so war bald die ganze Stadt voll von den gefährlichen Plänen, welche Wenzel und John Glückstadt in erneuerter Kameradschaft miteinander geschmiedet hätten;...” (p. 190)

The provisional and relative nature of the identity and meaning constructed is emphasised by the element of exaggeration which the gendarme adds to the story out of spite. Each repetition of this tale highlights the constructed nature of the identity and meaning which John has for this society and is a reiteration of that identity and meaning.

The identity and meaning constructed by the story which is told in the town is that of John as an active criminal and its effect in constructing him is decisive. That he has this identity and meaning for the townspeople means that he not only loses the gardening job which he had hoped to retain for the foreseeable future (p. 190), but is also unable to obtain employment elsewhere in the town. When the miserably-paid agricultural work which he does finally obtain, not in the town itself but in a nearby village, comes to an end he is unable to obtain any other employment at all.

The negative identity and meaning which John has for the townspeople thus results in extreme material deprivation not only for himself but, more importantly, for Christine. It is this negative identity and meaning which, because of the hardship it produces, forces him into the position where he once again becomes the criminal they already see him as for he is forced to steal in order to be able to provide for his child and continue to fulfil the social role of the good father. This is highlighted by John's words as he stands in the potato field torn between keeping the potatoes he has stolen or emptying them back onto the ground. He says: ' "Ich kann nicht, lieber Gott! Mein Kind! Es soll ans Kreuz geschlagen werden; lass mich es retten; ich bin ja nur ein Mensch!" ' (p. 194) ³⁶ It is to save his child from the threat of starvation occasioned by the material deprivation which is the product of society's negative identity and meaning for him that he once again steals. ³⁷

John's disappearance is discussed by the society of the town and once again the constructed nature of identity and meaning is foregrounded. Two differing readings of his disappearance are adduced. For one group of people his identity and meaning is that of a totally negative character. They are of the opinion that he has gone overseas with Wenzel to live a life of crime, the suggestion being that they gained the money for the crossing by criminal means (p. 195). The version of his disappearance constructed by the other group of townspeople that he has committed suicide in the vicinity of the place where "...er und Wenzel ihr Schelmstück einst beraten hätten,..." (p. 195) and his body has been swept out to sea, does allow of some small positive element to

³⁶ Of this same passage in the text Schuster comments: "Als John Hansens kleine Tochter zu verhungern droht, gewinnt in ihm das Individuum die Oberhand..." (Schuster, I. (1974) Storms "Ein Doppelgänger" und Brechts "Der gute Mensch von Sezuan" *Schriften der Theodor-Storm-Gesellschaft* 23, p. 35). In fact it is the social role of the good father which is the determining factor here. Fulfilling this role means having to steal.

³⁷ There is a factual inaccuracy in Mare's commentary on this Novelle with regard to John's theft of the potatoes for she describes him as having "...withstood the temptation of taking for his starving child some potatoes stored in the field." (Mare, M. (1975) *Theodor Storm and his World* (Cambridge: Cambridge Aids to Learning Ltd.) p. 157.

him because it suggests some feeling of guilt or despair on his part. Both readings are, however, obviously constructs. They are the product of this society's ideology and constructed with reference to the social role associated with the name Glückstadt in terms of which John is basically a negative character. The provisionality and relativity of meaning is illustrated by the way in which the two different contexts produce different meanings for John's disappearance and a slight discrepancy in identity and meaning for him.

The Bürgermeister is asked for his opinion on the matter of what has become of John. He supports the view that he committed suicide (p. 195) but stresses that society has driven him to this and that he was deserving of pity. The challenge to the Bürgermeister's opinions concerning John which is made by the sister-in-law of the former chicory manufacturer and the Bürgermeister's response to it again focus on the issue of naming. She refers to John as John Glückstadt (p. 195) and is astonished at what she sees as the Bürgermeister's peculiar opinions concerning him. The Bürgermeister, however, corrects her when she uses the name Glückstadt, referring to John as John Hansen (p. 196). Once again the use of the names which are attached to social roles suggests that identity and meaning are social constructs and do not have their origins in any given essence. Society continues to see John in terms of the negative social role which it constructed for him whilst the Bürgermeister's basically positive view of John has its origins in the social roles of the good father and soldier indicated by the name Hansen.

The narrator has, in the inner tale, already suggested that John met his end by falling into the well (p. 194). This is reiterated in the frame where it is presented as the solution to the mystery of what happened to John, something which was an enigma for the narrator too at the time of John's disappearance. What the narrator is claiming is, as has already been mentioned, that he knows the true version of what happened to John: "Jetzt kannte ich es plötzlich; deutlich

sah ich die zusammengekauerte Totengestalt des Unglücklichen in der unheimlichen Tiefe.” (p. 196) However, given the fact that the inner tale is no more than a constructed context and one which is moreover, as has also already been mentioned, the product of a semi-visionary state, the narrator’s version of John’s end has no more claim to the truth than do the contexts of the townspeople.

It is with reference to the context of his reading of John’s end in the inner tale that the narrator proceeds to recontextualise and give meaning to the two narrative contexts which he mentions (pp. 196-197) just after he emerges from his semi-visionary state. He remembers the tale told by the son of friends when he returns from butterfly-catching on the evening after John’s disappearance. The boy claims to have been witness to a ghostly occurrence, having heard his name, Christian, called from the field with the well in it. For the narrator having reference to the inner tale and also to the fact that the name of John’s daughter is Christine, the boy’s tale now has a very different meaning, one which is not supernatural:

‘Ich wusste jetzt, nach über dreißig Jahren: es hatte nicht gespukt, und nicht “Christian” hatte er es rufen hören; den Namen seiner Tochter “Christine” hatte der Mann da drunten in hoffnungsloser Sehnsucht ausgestoßen.” (pp.196-197).

However, this meaning is neither given nor definitive. It is constructed by the narrator and is no more than his reading. The alternative meaning of a ghostly occurrence remains possible.

In the same way, the tale told to the narrator by the working-class friend of his childhood, a tale which it is suggested has up until now had no significance beyond its apparent one for the narrator, “Ich hatte damals dieser Rede nicht geachtet;...” (p. 197), is given a new meaning. The worker had seen a falcon which was trying to get into the well become temporarily trapped in it due to the

size of its wings. He and his fellow-workers were unable to catch it as they had no club to beat it with. In addition, ‘ “...wehte ein übler Dunst uns an; es war, als hätte schon vordem die Kreatur an Aas gesessen!” ’ (p. 197). That the narrator is of the opinion that the falcon was attempting to reach John’s decaying corpse is apparent for his comment on the worker’s tale, as he stands in the Oberförster’s house over thirty years later, is “...mich schauderte, da mich die Erinnerung jetzt befiel...” (p. 197). However the uncertainty of the formulation “als hätte” means that whilst the stench could have been that of John’s corpse decaying in the well it is also possible that it was due to the falcon’s having partaken of carrion elsewhere ³⁸ and therefore that John was not in the well.

These narrative contexts mentioned by the narrator just after the end of the inner tale, both of which admit of at least two meanings, reinforce the general point made by the self-awareness in the text as a whole - that meaning is context-dependent and a different context will produce a different meaning.

There is a noticeable contrast between the narrator in character of *Renate* and the narrator in character of this Novelle as regards the issue of enigma resolution. The narrator in character of *Renate* describes the written documentation which forms the bulk of that text as something which provides the answer to the enigma of Renate’s identity and meaning, but does not impart his own view of what the resolution to this enigma is. However, the narrator in character in *Ein Doppelgänger* does provide a resolution to the enigma of who John is through his account of his life in the inner tale.

The identity and meaning which John has for the narrator is, as has already been indicated, made apparent as he stands looking at his photograph

³⁸ Segeberg also highlights the uncertainty of whether the falcon had actually partaken of carrion: ‘...der vom Erzähler zitierte Berichterstatte kann nur sagen: “es war als hätte schon vordem die Kreatur an Aas gesessen.”...Ob sie es tatsächlich tat, bleibt offen.’ (Segeberg, H. (1992) Theodor Storm als “Dichter-Jurist”: zum Verhältnis von juristischer, moralischer und poetischer Gerechtigkeit in den Erzählungen “Draußen im Heidedorf” und “Ein Doppelgänger” *Schriften der Theodor-Storm-Gesellschaft* 41, p. 79). Segeberg, however, feels that the doubt relates as to whether the falcon has partaken of John’s corpse or not (ibid. p. 78). It would seem unlikely that the falcon could have partaken of John’s corpse as it is already caught in the well and the depth of this well has been mentioned on p. 157 of the Novelle.

near the end of the Novelle (p. 198). This photograph has no given meaning in and of itself, acquiring meaning only by virtue of the contexts of those who behold it. At first he refers to it as a photograph "...des Arbeiters John Glückstadt;..." (p. 198).³⁹ Then he amends this saying "Es war John Glückstadt nicht; es war John Hansen,..." (p. 198) because the photograph originates from the period before John's criminal activity when he was a predominantly positive character. The narrator also refers to Christine's wholly positive context for this photograph "...es war John Hansen, wie er im Herzen seiner Tochter fortlebte,...mit diesem John hatte der doppelgängerische Schatten noch nichts zu schaffen." (p. 198) For Christine the photograph is of someone with a purely positive identity and meaning, an identity and meaning which the narrator obviously regards as only partial and one into which the "Schreckbild" which Christine mentioned earlier has not been integrated. He himself, as has already been mentioned, sees John as a unified human being with a given human nature composed of both good and bad (" "...der Spuk und dein geliebter Vater, sie sind nur eines: er war ein Mensch, er irrte und er hat gelitten!" ' (p. 198)). This perception that the origin of identity and meaning lies in a given human nature or essence is undermined by the focus on naming in this passage, the use of the names Glückstadt and Hansen once again serving as a reminder of the social construction of John's identity and meaning.

Near the end of the inner tale, the Bürgermeister when he is asked his opinion of John's disappearance makes the following statement as part of his answer: "Wenn ich was meinen soll, so sollet ihr ihn jetzt in Ruhe lassen, denn er gehört nun einem andern Richter." ' (p. 195) Although the Bürgermeister is

³⁹ The narrator refers to John as John Glückstadt on two further occasions near the end of the frame. On p. 199 when he has left the Oberförster's house and can no longer see him and Christine he calls quietly "Leb wohl, John Glückstadts Tochter!" ' and on p. 200 he mentions his impending visit to "John Glückstadts Tochter". The use of the name Glückstadt by the narrator does not mean that he subscribes to the context which the society of the inner tale has for John. Rather, he uses this name because this is the perspective which dominates in the Novelle. It is how his society saw John and the fact that the Oberförster sees him as such and that the narrator before the inner tale is familiar only with the context of John Glückstadt (pp. 151 and 152) for him suggests that society still sees John this way.

obviously referring to God, the situation in the frame at the end is such that, apart from the narrator himself for whom John is a “Mensch” who is not just a negative character and is deserving of pity, there are two other obvious judges of the inner tale and the identity and meaning which it constructs for John. These two judges are the Oberförster and Christine and their judgments differ.

The Oberförster’s statement that the inner tale is “Poesie” (p. 199) has already been mentioned as casting doubt on its reading of John and in addition the Oberförster also comments ‘ “...der Vater meiner Frau - ich hatte freilich nur wenig von ihm gehört - ist mir nimmer so erschienen.” ’ (p. 199) At this point the Oberförster obviously still sees John as his own society saw him - as someone with a negative identity and meaning. In the letter which the Oberförster sends the narrator after his departure he mentions the fact that he in his turn has recounted the inner tale to Christine and adds:

‘ “Sie mögen recht haben, er wird wohl so gewesen sein, und er war dann doch noch ein anderer Kerl, als wie er bisher weichselig im Herzen seiner Tochter ruhte; auch dürfen Mann und Weib nicht solch Geheimnis voneinander haben.” ’ (p. 200)

Pitrou feels ⁴⁰ that this letter has the effect of confirming the truth of the inner tale, but this is clearly not so. As a constructed context, this letter has no more claim to absolute truth than the inner tale itself and whilst it feeds into the question of who John was it by no means definitively establishes it. Furthermore, the Oberförster’s acceptance of the identity and meaning provided by the inner tale is attenuated by his use of “mögen” and “wohl”. It thus very much appears as if this acceptance is a nominal one made for the sake of his wife rather than an

⁴⁰ See Pitrou, R. (1920) *La Vie et L'oeuvre de Theodor Storm* (Paris: Félix Alcan) p. 698 note 1 where he states that:

‘Storm aura bien soin, en terminant, après avoir laissé un instant planer le doute sur l’exactitude de cette “demi-vision”, d’en faire confirmer la veracité, après coup, par une lettre du forestier...’.

actual one. ⁴¹ The suggestion therefore is that he retains the negative identity and meaning he originally had for John.

By contrast with the Oberförster, Christine does accept the reading of John which the inner tale provides and the non-given, unfixed nature of identity and meaning is further illustrated by the way in which the inner tale and the Oberförster's letter play their part in constructing Christine's identity and meaning. Although the Oberförster refers to her "...eigenstes Ich..." (p. 200), the self-awareness suggests that she has no fixed identity and meaning. The resolution to the enigma of who John was which the inner tale provides allows Christine to resolve her own enigma as to the identity and meaning of her father for it unifies the positive context which she has for John Hansen with the negative context of the "Schreckbild" allowing her, as Pizer puts it, to "...overcome the psychic doubling which occludes her image of her father." ⁴²

When the Oberförster tells Christine "...die Geschichte ihres Vaters..." (p. 200) he is recounting a story which is, like the "Geschichte" provided by the inner tale in *Im Schloß*, also a history. The inner tale is John's history and also part of Christine's history but, as the double meaning of "Geschichte" highlights, it is no more than a story, a constructed context which has no claim to any definitive truth status. ⁴³ The inner tale is but a possible version of who John was and of this part of Christine's life, but it does provide

⁴¹ This contrasts with Leuschner who makes the point that "Franz Adolph und Christine nehmen die erzählte Lebensgeschichte als wirklich an und leben mit dieser neuen Vorstellung..." (Leuschner, B. op. cit. pp. 503-504) as well as with Pitrou whose statement above (footnote 40) also obviously suggests that he feels that both the Oberförster and Christine accept the reading of the inner tale.

⁴² Pizer, J. op. cit. p. 189.

⁴³ Whilst he highlights the fact that the inner tale allows Christine to attain a unified perception of her father, Pizer also, in my view incorrectly, suggests that the inner tale, despite its obviously constructed status as the narrator's context, is true. Taking a psychoanalytical view he states that:

'Christine's lived experiences must be fictively and yet truthfully reiterated in order that the distortive repression to which they are subject in her psyche can be lifted. Whether in literature or in the actual experience of an analysand the return to the "primal scene" always entails an imaginative element.' (Pizer, J., op. cit. p. 187).

He also observes that Christine, at the end of the *Novelle* is able to "...read her father correctly." (ibid. p. 186) As I have pointed out, the inner tale has no privileged status of this kind.

her with some sort of past ⁴⁴ and with an explanation for her feeling that she had two fathers. ⁴⁵ It allows her to resolve the conflict between the two contexts she had in the opening frame and puts an end to her psychological turmoil. The cathartic effect of the narrator's tale is evident when the Oberförster describes Christine's reaction to it: "...ein leidenschaftlicher Tränensturz war die erste Folge..." (p. 200).

The shift in the context which Christine has for John is evidenced by the change in the garland with which she adorns his photograph. The "...Kranz von Immortellen,..." (p. 198) is replaced by "...einen vollen Rosenkranz;..." (p. 200). The immortelles which are everlasting flowers are associated with the context she has for John Hansen in the opening frame, a context in terms of which he has the identity and meaning of a good father. The everlasting quality of these flowers suggests that, given the dichotomy as regards her father's images, she has not been able to lay the matter of her father to rest and is actively trying to privilege the identity and meaning of a good father associated with the name John Hansen. At this point he is both past and part of the present, but part of the present without really being integrated into it. The roses are associated with the context which she has for John after she has heard the narrator's tale, a context in terms of which he is a coherent unity of both positive and negative. These flowers which are not everlasting and will die suggest her acceptance of the narrator's context which allows her to lay her father to rest and convey a sense

⁴⁴ Pastor points out that "...der bürgerliche Erzähler erfindet ihr eine Geschichte..." (Pastor, E. op. cit. p. 179). He further comments that '...Christine eine Geschichte (oder vielleicht sollte ich sagen: "Geschichte") gestiftet wird...' (ibid. p. 179) This backs up the point that the inner tale provides Christine with a past, although Pastor's main point is that this past is what finally allows her to become a "Bürgerin" (ibid. p. 179), and also suggests the double meaning of "Geschichte".

⁴⁵ See Ladenthin, V. (1994) *Erinnerndes Erzählen: ein Beitrag zur Interpretation der Novelle "Ein Doppelgänger von Theodor Storm"* *Literature für Leser* 2, p. 79 who tends in the same direction when he states that: "...sich in der Erinnerung der Hansen-Tochter zwei Zeitstufen nebeneinander stellen und erst im Erzählen miteinander verbinden..."

that she has achieved inner peace as regards this matter. ⁴⁶ The past has now been integrated into the present allowing for a movement towards the future as Christine looks for her father's features in her son "...seine Mutter...studiert sein Anlitz, um darin immer einen neuen Zug aus dem ihres Vaters aufzufinden." (p. 201)

Far from having the effect of confirming the truth of the inner tale's resolution to the enigma of John's identity and meaning the letter, with its suggestion that although Christine accepts the narrator's liberal humanist reading of John the Oberförster does not, actually has the effect of further highlighting the point that the inner tale offers no definitive truth as to John's identity and meaning.

As was the case with *Renate*, the reader is once again left in the position of trying to solve the enigma posed by the text - here the enigma of who John was. As such, the Bürgermeister's comment that John "...gehört nun einem andern Richter." (p. 195) radiates outwards to include the reader as well. The high degree of self-awareness in this text however means that the reader cannot fail to be aware of the fact that there is no access to John's identity and meaning except by virtue of the different contexts which exist in relation to it. The identity and meaning which the narrator has for John as a unity of positive and negative exists alongside the alternative identity and meaning which the Oberförster and John's society have for him as someone purely negative.

Due to the self-awareness in the Novelle the reader is also confronted with the recognition that both of these identities and meanings are no more than materially-dependent constructs. The narrator's reading of John is the product of his materially-dependent liberal humanist ideology. The context of Glückstadt is a social role and is therefore the product of the materially-dependent ideology of

⁴⁶ The emphasis in Pizer's comment with regard to the garlands is the opposite of mine. He states that: "In substituting roses for everlastings...Christine moves from a commemoration of her father as *Hansen* to a full resurrection of this man as a complete and fully unified human being." (Pizer, J. op. cit. p.189).

John's society (although what this ideology is is left nebulous) plus the immediate material circumstances in the inner tale. The identity and meaning which John has is dependent on whichever context the reader chooses to privilege, but in the knowledge that an alternative reading is possible.

The text's self-awareness further suggests that the origin of the identities and meanings which John has for his society, the narrator, the Oberförster, the Bürgermeister and Christine lies in the social roles associated with the names of Glückstadt and Hansen. This undermines the view articulated consciously at one level in the Novelle that the origin of identity and meaning lies in being a "Mensch", in a given, immutable human nature which means that one is a coherent and unified entity, a human nature or essence which is independent of social, and thus ultimately of material, forces.

The dimension of self-awareness in this Novelle thus once more, as in *Renate*, highlights the way in which identity and meaning is not something which is given or fixed, but is something constructed which is provisional, relative and dependent on a particular material context. No definitive and absolute truth as to John's identity and meaning may therefore be established. Indeed, this lack of any definitive resolution to the enigma of who John was, the inner tale being but a provisional harmonisation of the identities and meanings associated with the names Glückstadt and Hansen, is also suggested by the

Novelle's much-discussed title ⁴⁷ in addition to its obvious reference to Christine's dichotomy as regards John, a dichotomy which is eradicated by her acceptance of the inner tale.

⁴⁷ Both Webber and Rölleke feel that the title is not an apt one. For Webber the *Doppelgänger* motif is linked to Romanticism. Pizer provides a definition of the Romantic *Doppelgänger* as "...split personalities of a single individual..." (Pizer, J. op. cit. p. 177) and further comments that: 'One of the figures constituting these dual subjectivities is normally endowed with typical, confining human attributes while the other "uncanny" figure transcends his alter ego's epistemological and physical barriers.' (ibid. p. 177) It is the absence of the element of the fantastic and uncanny associated with the Romantic *Doppelgänger* motif which leads Webber to state that Storm's ' "Doppelgänger" becomes an anti-Doppelgänger story' (Webber, A. (1989) The uncanny Rides Again: Theodor Storm's Double Vision *Modern Language Review* 84, p. 863)

Rölleke is of the opinion that the choice of title is an unfortunate one because he feels that strictly speaking there is no actual *Doppelgänger* in this story. Although he never actually directly gives his definition of what a *Doppelgänger* is, his comment on *Die Judenbuche*: 'In der "Judenbuche" existieren bekanntlich Friedrich Mergel und Johannes Niemand als "echte" Doppelgänger nebeneinander, wie immer man das interpretieren will...' (Rölleke, H. (1992) Theodor Storms "Ein Doppelgänger" und Annette von Dröste-Hülshoffs "Die Judenbuche". *Produktive Rezeption in der Novellistik des Poetischen Realismus Zeitschrift für deutsche Philologie* 111, 2, pp. 248-249), leads one to assume that he views a *Doppelgänger* as being a physically separate lookalike of a type not found in the Novelle. This is the order of doubling which Pizer associates with Poetic Realism where it was more common to find *Doppelgänger* who were "...discrete entities who are partially or totally replicated by another being through physical, psychological or hereditary/familial affinities." (Pizer, J. op. cit. p. 177)

Webber (Webber, A. op. cit. p. 863), Rölleke (Rölleke, H. op. cit. p. 248), Pizer (Pizer, J. op. cit. p. 185), Schuhnicht (Schuhnicht, M. op. cit. pp. 181-182) and Schuster (Schuster, I. (1974) op. cit. p. 33) all feel that the title refers to Christine's view of John.

Grimm refers to the Romantic concept of the *Doppelgänger* as the "...synchronen Auseinanderfall eines Ichs in zwei Individuationen." (Grimm, G. op. cit. p. 334) before suggesting that the *Doppelgänger* motif here relates to the totality of the positive and negative retrospective perspectives which exist with regard to John (ibid. p. 334).

CONCLUSION

Storm's Novellen-writing spans the period from 1847 to his death in 1888. Close analysis of five Novellen which roughly encompass this period, the first dating from the earlier days of his Novellen-writing and the last from the year before his death, has revealed the presence in each of a dimension of self-awareness. Furthermore, a common effect or function is clearly discernible in this dimension of self-awareness, namely that of drawing attention to the point that identity and meaning are materially constructed by foregrounding the process by which this occurs. This process is that of contextualisation.

Time and time again the self-awareness in the Novellen articulates and draws attention to the way in which identity and meaning are dependent on and constructed by the contexts established in the texts. Equally highlighted by the self-awareness is the materially constructed status of precisely those contexts by which identity and meaning are constructed and on which they are dependent. As such, what is demonstrated through the self-awareness is the way in which identity and meaning are by no means given, fixed, autonomous or absolute, but are material products which are provisional and relative to materially constructed context. A shift in context leads to a shift in identity and meaning.

In the same way as the Novellen's self-awareness shows identity and meaning to be provisional and relative to materially constructed context, it also highlights the point, in those Novellen where the question of truth is an issue, that any truth is similarly provisional and relative to materially constructed context. There is no access to any truth in a metaphysical sense.

The thrust of the self-awareness in those Novellen of Storm's forming the focus of this thesis, is thus towards the undermining of an idealist perspective according to which identity, meaning and truth may be given and fixed independently of material context. In particular, to a greater or lesser extent

depending on the Novelle in question, the dimension of self-awareness is working towards the deconstruction of liberal humanist conceptions of character and personality with the essentialism that these imply. Through the dimension of self-awareness in the Novellen these liberal humanist conceptions of the “individual” are replaced with a materialist one rendering the term “individual” inadequate for analytical purposes. The idea of an “individual” who has his origins in a permanently fixed or autonomously given essence is challenged through the self-awareness. It reveals what we term an “individual” as the product of social and material forces.

In considering the dimension of self-awareness in *Späte Rosen, Im Schloß, Viola tricolor, Renate* and *Ein Doppelgänger*, certain features clearly recur and are of particular significance with regard to the process which the self-awareness is articulating. Four of the five Novellen analysed employ a framework technique. That technique, this thesis argues, may be viewed as an indication of something other than a validation of the “truth” of the inner tale. It is also more than a means of “protecting the narrative from assimilation to other forms of prose writing such as journalism or reportage”.¹ Paulin has pointed out that in nineteenth century Germany “prose fiction was not held in universally high esteem”² and Ward has commented³ that the frame was regarded as a way of establishing the literary nature of the narrative. This thesis contends that in those Novellen in which it is employed, the framework technique highlights the inner tale’s status as a constructed narrative context, be it written or verbal.

Linked to the framework technique are those references which either relate directly to the verbal or written narrative process and context of the inner tale or are indicative of it. Direct references are, for example, those which Anna

¹ Ward, M.G. Self-reflexive Discourse: An Aspect of German Realist Writing In: Ward, M.G. (ed.) (1995) *Perspectives on German Realist Writing: Eight Essays* (Lampeter: The Edwin Mellen Press) p. 30.

² Paulin, R. (1985) *The Brief Compass: The Nineteenth-century German Novelle* (Oxford: Clarendon Press) p. 6.

³ Ward, M.G. op. cit. p. 30.

makes to the writing of the manuscript which forms the inner tale in *Im Schloß* or the references which the frame narrator in the same Novelle makes to this manuscript. A further instance is the reference ‘ “ich kann es dir schon sagen - soweit so etwas überhaupt sich sagen läßt” ’ (p. 627) that Rudolf makes in *Späte Rosen*, his words making it plain that the inner tale is his verbal account. References which are indicative of the verbal or written narrative process and context of the inner tale are, for example, the narrator’s narrative interruptions for the purposes of commenting on the development of characters and events in *Ein Doppelgänger*. The breaks in the flow of Rudolf’s narrative which are to be found in *Späte Rosen* have a similar effect. The direct references to the verbal or written narrative process and context of the inner tale or those references which are indicative of this process and context serve, like the use of a framework, to draw attention to the inner tale’s status as an instance of self-awareness. *Renate* is something of a special case for in this Novelle there are also references to the written narrative process in the frame and these draw attention to the fact that the whole narrative (frame and inner story) is something written and therefore an instance of self-awareness. The frame narrator of *Renate* refers to the whole narrative as an “Erzählung” and to his readers “die dies lesen” (p. 136).

Also linked to the framework technique is the issue of narrative omniscience in *Späte Rosen*, *Im Schloß*, *Renate* and *Ein Doppelgänger*. The framework technique implies an inner tale which is one person’s reading of events and this is true of the inner tales which are to be found in *Späte Rosen*, *Im Schloß*, and *Ein Doppelgänger*. The inner tales in *Späte Rosen* and *Im Schloß* are first person accounts of their experiences by Rudolf and Anna respectively and the inner tale in *Ein Doppelgänger* is an account of John’s life given by the advocate who is the narrator of the Novelle as a whole. *Renate* is slightly different in that the inner tale there consists of two parts - Josias’

manuscript and part of Pastor Jensen's letter. However, both are first person accounts.

Where the inner tale is a first-person account, the effect, as Ward has pointed out and as this thesis argues, is that of undermining the authoritative status which would appear to be concomitant with first-hand experience of what is recounted in the inner tale. Any such authority is negated by the fact that such an inner tale is merely the subjective view of one person.⁴ As such it cannot be definitive. There can be no question of the readings provided by such inner tales having any claim to omniscience.

In the case of *Ein Doppelgänger*, the inner tale similarly enjoys no claim to absolute authority because the narrator of the inner tale is, to use Rogers' term again, a "narrator 'in character' "⁵, a character in the work who is limited by the fact that he is a human being with human limitations in his knowledge of others. He cannot therefore logically claim narrative omniscience.

Just as there is no narrative omniscience in the inner tales, there is no question of narrative omniscience in the frames of these Novellen either. As is the case with *Ein Doppelgänger*, the frame narrators in *Späte Rosen* and *Renate* are narrators in character. In the frame of *Im Schloß* there is a third person narrative voice, but this narrative voice is far from being omniscient, characterised as it is by quite a degree of narrative uncertainty. Typical of this narrative voice is the use of the word "schien" and of the "wie" and "als" constructions. What is more, this is a third person narrative voice which does not appear to be privy to the names of the characters in the Novelle for these names are given by the characters themselves.

The use of "schien" and of the "wie" and "als" constructions and the lack of

⁴ See Ward, M.G. (1985) Narrative and Ideological Tension in the Works of Theodor Storm. A Comparative Study of "Aquis Submersus" and "Pole Poppenspüler" *Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte* 59, p. 456.

⁵ Rogers, T.J. (1970) *Techniques of Solipsism: A Study of Theodor Storm's Narrative Fiction* (Cambridge: Modern Humanities Research Ass.) p. 112.

the convention of the giving of names which is usually associated with narrative omniscience, all features which are mentioned ⁶ by Rogers in his study, combine to produce a particular effect. This is the effect of a third person narrative voice which, as Rogers suggests ⁷, is tenuous and uncertain about what it is narrating and which has no certain or privileged knowledge of it. There is a lack of narrative omniscience in all four framework Novellen discussed here. This lack of narrative omniscience is also to be found in *Viola tricolor*, a Novelle which is a third person narrative throughout. In this Novelle too, the use of “schien” and the “wie” and “als” constructions is frequent. What is more, the impression of a tenuous narrative voice is strengthened by the way in which it avoids resolving the “Mama”/“Mutter” dilemma with regard to Ines’ identity/meaning.

A characteristic of the dimension of self-awareness in the four Novellen which employ the framework technique is the posing of enigmas which takes place in their frames. Issues arise which are puzzling and problematic such as that of the identity/meaning of the former inhabitant of the dilapidated farmhouse in *Renate* or the enigmas which are raised by the villagers’ contexts as they attempt to explain the puzzling occurrences of Anna’s return to the castle and her cousin’s arrival there in *Im Schloß*. The posing of enigmas in the frame highlights the way in which a context is necessary in order to generate identity and meaning and, as Ward has noted, has the effect of placing the reader in the position of having to rely on the inner tale to provide a resolution to the enigma. In these four works by Storm it is more than a method used to create suspense. ⁸ It draws attention to the fact that a fundamental preoccupation of the Novellen is with the problematic nature of identity and meaning which are not simply given.

The lack of any narrative omniscience in the Novellen in conjunction with the interpretative thrust which arises through the posing of enigmas has the

⁶ Rogers, T.J. op.cit. pp. 52, 54 and 100.

⁷ ibid. pp. 54-55.

⁸ Ward, M.G. (1985) op. cit. p. 456.

effect of foregrounding the way in which the task of interpreting the particular *Novelle* in question falls to the reader. The onus of interpretation lies with him as there is no omniscient narrative voice either in the frame or inner tale which can provide him with an authoritative answer to the enigmas and interpretation of the *Novelle*.

In two of the four framework *Novellen* (*Renate* and *Ein Doppelgänger*), opposing and mutually exclusive resolutions to these enigmas exist. In resolving the enigma, the reader is forced to choose one particular interpretation whilst being aware that another equally possible one exists for these *Novellen* are characterised by the “hermeneutic tension” which Swales identifies⁹ with the genre of the *Novelle*. However, as the self-awareness in the *Novellen* clearly demonstrates, these resolutions and the identities and meanings which form such resolutions are dependent on context and that context is the product of material circumstances. In choosing one particular interpretation as opposed to another the reader is thus made very aware of contextualisation as a process whereby identity and meaning are generated.

The contexts in the *Novellen* generate not only the identities and meanings which form the possible resolutions such as those of “Engel” or “Hexe” (effectively non-witch or witch) in *Renate*, but also other identities and meanings such as that of Josias in the same *Novelle*. Since the contexts in the works are the products of material circumstances, any resolutions or identities and meanings which they give rise to are material constructs and are not given or fixed. What is more, since alternative identities and meanings exist in these *Novellen* where two possible resolutions to the enigmas are held in tension, the way in which identity and meaning are provisional and relative to material context is underlined.

In *Späte Rosen* where only one context, that of the inner tale, exists to

⁹ Swales, M. (1997) *The German Novelle* (Princeton, Guildford: Princeton University Press) p. 38.

resolve the enigma in the frame, there is no sense of an interpretative gamble and more of a sense of resolution than in *Renate* and *Ein Doppelgänger*. However, the materially constructed and relative nature of the resolution generated by the inner tale is still very apparent as are the materially constructed, relative and provisional nature of the identities and meanings of Rudolf and his wife which it also generates. This is due to the inner tale being a clearly signalled instance of self-awareness - a narrative context. This narrative context which is Rudolf's reading of his marital experiences and includes his perception of himself and his wife is quite patently the product of the contexts which Rudolf draws on in telling his tale. Thus Rudolf's ideology, the way in which he views and relates to the world, is the product of these same contexts. These contexts, which are themselves part of the self-awareness in the Novelle, are materially based and the identities and meanings which the inner tale generates are clearly constructed by them as the tale is told. The self-awareness in the Novelle thus highlights contextualisation as the process whereby identity and meaning are constructed.

The inner tales in all four framework Novellen, themselves narrative contexts and instances of self-awareness, are in turn made up of smaller instances of self-awareness which the narrator of the inner tale adduces in the course of the narrative. In addition, instances of self-awareness may also be found in the frames of these Novellen. Such is the case, for example, in the frame of *Im Schloß* where on the level of self-awareness several contexts feed into the larger context which is explicitly "Von der Dorfseite" (p. 7) - the context of the villagers. One of these contexts is that of the villagers' observations as regards the circumstances of those living in the castle. Then there is the narrative context of the information given to the pastor by the old Baron, the narrative context of hearsay about Anna's presence at the castle on the night of her father's death and about where the old Baron went when he left the castle

and the narrative context of rumour and speculation as regards Anna's return to the castle and the arrival there of a young, wealthy male aristocrat to act as steward.

In *Viola tricolor*, the one Novelle of the five analysed which does not employ the framework technique, attention is drawn to the problematic nature of identity and meaning by the first encounter between Ines and Nesi with its focus on the names "Mama" and "Mutter". Here it immediately becomes apparent that these names are not unproblematic and equivalent in identity and meaning and that the identity and meaning which Ines has assumed is hers is not a straightforward matter. The identities and meanings associated with the names are constructed by the contextualisation which takes place in the text, a process which also focusses on the construction of Ines' identity and meaning, an identity and meaning which are conspicuously lacking on her arrival in Rudolf's household. The lack of narrative omniscience in the Novelle, along with the interpretative thrust provided by the debate around the names, also works to foreground the point that the onus of interpreting the Novelle is placed on the reader.

This Novelle, like *Späte Rosen*, is one in which more of a sense of resolution is achieved than is the case with *Im Schloß*, *Renate* and *Ein Doppelgänger*. This is because the end of the Novelle is not marked by the continuing presence of two possible and opposing identities and meanings for Ines, opposing identities and meanings which do persist in *Renate* and *Ein Doppelgänger*, forcing the reader to choose one or the other. However, as is the case with the other four Novellen, and although it lacks the larger context of the inner tale common to them, this Novelle contains many smaller instances of self-awareness. These smaller contexts quite clearly combine to construct Ines' identity and meaning, the provisional nature of which at the end of the Novelle is, indeed, underscored by remaining insecurity on her part about her identity and

meaning as regards her role in relation to Rudolf in the afterlife. Her identity and meaning are in no way eternally fixed and there is the suggestion that she may possibly find herself once more in crisis about her identity at some point in the future.

The smaller instances of self-awareness common to all five of the Novellen studied are of various types. These types recur and their individual manifestations have been highlighted in the chapters dealing with the Novellen in which they appear. Not all the types of self-awareness appear in all five Novellen and even where the same type does appear in several of the works the degree of importance which it has in each of them may vary.

An obvious example of these smaller instances of self-awareness is that of the painting and visual representation. Paintings appear in four of the Novellen analysed. In *Ein Doppelgänger*, reference is made to a photograph of John which functions in the same way as the paintings and what is said here in relation to them is therefore also relevant to it. As is the case with all the smaller instances of self-awareness, these paintings have a dual identity. They are on the one hand part of the narrative and function on the level of simple narrative and plot. Dysart has, for example, considered ¹⁰ the structural role of the paintings in Storm's Novellen. In the case of *Späte Rosen*, for instance, he is of the opinion that at the level of the plot the painting has the effect of acting as an "impetus to the relating of the inner reminiscence" ¹¹ and of acting as an impetus for the change which takes place in Rudolf's life ¹² when he sees it for the first time near the end of the inner tale. Thus the paintings in the Novellen do, on the one hand, arguably have a definite function on the level of simple narrative and plot.

¹⁰ Dysart, D.L. (1990) *The Role of the Painting in the Works of Theodor Storm* (University of Illinois at Urbana-Champaign: Doctoral Thesis) pp. 75-157.

¹¹ *ibid.* p. 112.

¹² *ibid.* p. 113.

However, they simultaneously, as part of the works' dimension of self-awareness, fulfil the function of demonstrating that identity and meaning are dependent on materially constructed context and in addition to this they feed into the process of construction of identity and meaning taking place in the Novellen. To reiterate a point which has been made before, a painting is clearly in and of itself a material construction with no given identity and meaning consisting as it does of splashes of paint on a canvas. It is the materially constructed context of the person who painted it but this context is of no significance here. (The photograph in *Ein Doppelgänger* is of course a construct in a different way, but still a construct.)

What is of importance is the secondary act of creation which occurs in its interaction with its percipient and it is this interaction that constitutes the instance of self-awareness. The painting has meaning only in relation to context, that of the person beholding it, but that context is no more than the product of material forces. Any meaning which the painting has is therefore not given, but is materially constructed and relative to context. The painting, now a constructed context in the secondary sense of its interaction with the percipient, then plays a part in the process of construction of identity and meaning taking place in the Novellen.

An example of the way in which the paintings function is that of the painting in *Späte Rosen*. The differing contexts which Rudolf and the narrator have for the painting which they behold in the frame gives rise to the difference in meaning which it has for them. This, combined with the fact that the narrator with his context cannot give meaning to Rudolf's reaction to the painting, suggests the way in which meaning is dependent on materially constructed context and is not given. Towards the end of the inner tale the same painting feeds into the process of construction both of Rudolf's identity and meaning and of those of his wife as a sensuous being. Here, the way in which Rudolf

perceives the painting and the meaning it has for him is clearly the product of the materially constructed context of the Cave of Lovers episode from *Tristan* and the changes it has wrought in him. The painting then confronts Rudolf with the realisation that the youth and beauty which it depicts and which he perceives in it as a result of the context of the Cave of Lovers episode, actually existed in the person of his wife although he did not perceive them at the time. The painting and the changes wrought in Rudolf by the Cave of Lovers episode both produce Rudolf's longing for the physical and sensuous and bring about his realisation, with its concomitant feelings of remorse and futile yearning, that the girl in the painting is no more. This in turn triggers his realisation that he can, however, still have the experience of being physically close to the woman the girl in the portrait has become.

An additional factor with regard to the paintings in the Novellen which formed the focus of this study is that some of them function by means of interpellation. An example here is that of the painting of ' "der liebe Gott" ' (p. 19) which Anna refers to in the inner tale of *Im Schloß*. The meaning which this painting has for Anna is that of a loving, paternalistic God but this meaning is not given. It is produced by society by means of the institution of religion which is part of ideology. The painting is an example of a particular ideology, here an idealist one, interpellating its subject and then playing a part in constituting that subject. It feeds into the process of construction of Anna's identity and meaning because of the way in which it serves to reinforce the context which has been involved in constituting her as someone who believes in the existence of a loving, paternalistic God.

Interpolated narratives provide another type of the smaller instances of self-awareness which permeate the Novellen. Such interpolated narratives are clearly the contexts of particular individuals or groups of people and are the products of material forces. As with the paintings, they are involved in the

ongoing process of construction of identity and meaning which takes place in the Novellen and any identity and meaning which they generate is not given but is materially produced and context dependent.

An example in the inner tale of *Renate* is the talk about the Hofbauer which takes place in the inn (p. 96). It is the context of the villagers and is the product both of material circumstances (the Hofbauer's material success which produces feelings of envy in the villagers and the mysterious occurrences which they have observed in relation to his farm) and their idealist ideology with its literal type of religious belief in the existence of the devil. It is due to these mysterious occurrences and their envy of the Hofbauer that they interpret these occurrences in the superstitious context which is the byproduct of their kind of religious belief. It is a context which generates an identity and meaning for the Hofbauer - that of a practitioner of the black arts -, but again these are not given. They are constructs.

As well as playing a part in constructing an identity and meaning for the Hofbauer, the episode also has a role to play in constructing an identity and meaning for both Josias himself and, at least implicitly, for Renate. As the Hofbauer's daughter, Renate's identity and meaning are associated with his and thus it is suggested that she may have a negative identity and meaning. Josias' initial reaction to the talk in the village inn with its negative perspective is one of rejection for he is aware of the villagers' envy and resentment towards the Hofbauer. However, when the episode involving the statue of the Fingaholi (another constructed context) is added to that of the gossip in the inn, the cumulative effect is such that Josias begins to become like the villagers in his feeling that the Hofbauer may possibly be involved in the black arts. The narrative context of the villagers therefore forms part of the groundwork for this perception.

Narrative contexts of a somewhat different type in that they are not

attributable to characters within the Novellen are the literary intertexts which appear in them and which belong to the dimension of self-awareness. Although they are narrative contexts of a different order from the interpolated narratives, the literary intertexts serve the same sort of function. They, perhaps even more so than is often the case with the interpolated narratives, consciously announce themselves as constructed contexts because they belong to the domain of literature. However, in contrast to many of the interpolated narratives their material basis is not quite as evident. However, they are composed of language in which ideology is inscribed and ideology arguably always has material roots. The literary intertexts like the paintings and the interpolated narratives form part of the process of construction of identity and meaning which is clearly taking place in the texts.

One Novelle in which literary intertexts are of especial prominence is *Späte Rosen* where *Tristan* plays a major part in the construction of Rudolf's identity and meaning, those of his wife and Rudolf's perspective as articulated by the inner tale as a whole. The radical changes in Rudolf's identity and meaning and those of his wife in relation to which the literary intertext of *Tristan* looms large clearly illustrates that which Lukács suggests ¹³: that literature may act as a material force and bring about material change.

Clothes are an interesting example of the smaller instances of self-awareness to be found in the Novellen and, although it is only in *Renate* and *Im Schloß* that they function as part of the dimension of self-awareness, they are worthy of a mention here. Like the other smaller instances of self-awareness, clothes are materially constructed contexts, not in the sense that they are made out of cloth, but in that they constitute frames of reference which generate a particular identity and meaning. That identity and meaning is, however, a social and therefore material product with which the clothes have been invested.

¹³ Lukács, G. (1972) *Studies in European Realism: A Sociological Survey of the Writings of Balzac, Stendahl, Zola, Gorki and others* (London: The Merlin Press) p. 15.

Nowhere is the role which clothes play in the construction of identity and meaning clearer than in *Renate* where, for example, Josias' dandified ensemble of boots, red frock-coat and sword produces that of someone who is rather worldly and feels socially important. This identity and meaning is subsequently superseded by that of "Pastor" which is less worldly, more serious and sober. It is an identity and meaning which has a role attached to it and this role is that of spiritual representative of the community. In the context of the community in the inner tale of *Renate*, that means a pastor who literally believes in the devil and in the possibility of black magic and pacts with Satan. Clothes are of significance in constituting this identity and meaning for it is the one which is generated by the context of the black habit of the pastor. It is conferred on and reinforced in Josias by the wearing of these particular clothes.

A final example of the smaller instances of self-awareness which is worthy of note is that of naming. The Novellen in which this is of particular importance are *Viola tricolor* and *Ein Doppelgänger* and the emphasis, for the purposes of illustration, will be on the latter work. In *Ein Doppelgänger* there is a definite focus on the names "Hansen" and "Glückstadt" which exist for John. Each of these names quite obviously denotes a particular identity and meaning, that of Hansen being the positive one of the good, loving father and capable soldier and that of Glückstadt being the negative one of the worthless, violent, criminal ex-convict. These positive and negative identities and meanings which are denoted by the names are, moreover, clearly constructs for they are the products of the other instances of self-awareness in the text especially the social roles of the good father, soldier and ex-convict, roles which are materially determined. For example, the social role of the ex-convict which plays the major part in generating the negative identity and meaning with which the name Glückstadt is associated, is constructed in the inner tale by the society against whose mores John's crime offends. This social role is a product of that society's ideology and

of the immediate material circumstances in the inner tale.

The focus on naming in the Novelle foregrounds the point that it is the social roles associated with the names Hansen and Glückstadt that constitute the origin of the identities and meanings that John has for Christine, the Oberförster, the narrator, the Bürgermeister and his society. This is nowhere clearer than in the inner tale in which his society's negative role for him is internalised within John and constructs him. He has no option but to play the role which society has prescribed for him and it is this role which forces him into the position where he de facto becomes that which society perceives him to be when he kills his wife and steals to try and provide for his daughter. The Novelle's concentration on naming therefore undermines the narrator's liberal humanist reading of John with its suggestion that the origin of his identity and meaning lies not in materially constructed context but in a given human nature or essence which is a unity of positive and negative.

Critics who have examined Storm's Novellen-writing have pointed out the way in which his writing develops with the passage of time. Stuckert, for example, who deals with the whole body of Storm's Novellen-writing states:

“Im Gegensatz zur Lyrik zeigt sich in Storms Erzählungskunst eine ausgesprochene Entwicklung. Von den ersten unsicheren und tastenden Anfängen, in immer neuen Ansätzen entfaltet sie sich in stetiger, mächtiger Steigerung bis zu den großen Novellen der Spätzeit, und der Höhepunkt liegt, sowohl in der geistigen Durchdringung als auch in der künstlerischen Gestaltung eindeutig am Ende.”¹⁴

Stuckert identifies four periods of development arguing that the Novellen in each period belong in the main to one of three corresponding types that he identifies. The first two periods of development and their corresponding types

¹⁴ Stuckert, F. (1955) *Theodor Storm: sein Leben und seine Welt* (Bremen: Carl Schünemann Verlag) p. 230.

are “Die Situationsnovelle, 1847-1856”¹⁵ and “Die psychologische Problemnovelle, 1857-1867”.¹⁶ The last two phases of development correspond to the same type of Novelle thus explaining the apparent anomaly of four periods of development and three types of Novelle. The type of Novelle covering these latter two periods is that of “Die tragische Schicksalsnovelle”¹⁷ with the period from 1871-1879 being one of ascent to mastery of this type¹⁸ and that from 1880-1888 marking the high point of Storm’s Novellen-writing.¹⁹

The development which Stuckert traces with regard to Storm’s Novellen, however, is by no means an even one. For instance, *Auf dem Staatshof* which dates from 1856/58 and belongs to the period of development identified with “die psychologische Problemnovelle” is a work which Stuckert seems to identify²⁰ more closely with the later “tragische Schicksalsnovellen” and thus with a period of development which is yet to come. Furthermore, *Auf der Universität* (1862) is described²¹ as a work of transition between the early “Stimmungsnovellen” and the late “tragische Schicksalsnovellen” and it too, therefore, is more closely linked to a later period of development.

By contrast, *Unter dem Tannenbaum* which dates from 1862 but was written after *Auf der Universität* appears to be a step backwards in terms of Storm’s development for Stuckert describes it as “überhaupt keine Novelle, sondern eine Folge von Erinnerungsbildern, aufgereiht am Faden einer einfachen Handlung.”²² Stuckert is further of the opinion that the Novellen dating from 1864-1867 (*Von jenseit des Meeres*, *In St Jürgen* and *Eine Malerarbeit*) also represent a move backwards in developmental terms for they

¹⁵ Stuckert, F. op. cit. p. 229.

¹⁶ *ibid.* p. 259.

¹⁷ *ibid.* p. 301.

¹⁸ *ibid.* p. 301.

¹⁹ *ibid.* p. 360.

²⁰ *ibid.* p. 262.

²¹ *ibid.* p. 276.

²² Stuckert, F. op. cit. p. 278.

contain forms and motifs “die eigentlich nicht mehr der bereits am Anfang der sechziger Jahre erreichten Entwicklungsstufe entsprechen.” ²³

With regard to the later works which Stuckert identifies with the type “die tragische Schicksalsnovelle” the same uneven line of development is noticeable. For example, *Viola tricolor* is a Novelle which falls within this period of development but Stuckert comments ²⁴ on the way in which it harks back to the type of the “psychologische Problemnovelle”. *Zur “Wald- und Wasserfreude”* (1878) also seems to mark a step backwards rather than forwards in Storm’s development for Stuckert states ²⁵ that its subject matter does not correspond to the stage of development Storm had reached at this point. A further case in point is *Schweigen* (1882/3). Although this work belongs to the very last of the periods of development which Stuckert identifies in relation to Storm’s writing, he is of the opinion ²⁶ that it has more in common with the type of the “psychologische Problemnovelle” than with the period of development Storm had reached by then.

A similar unevenness of development to that which is identifiable in Stuckert’s study of the Novellen is also perceptible as regards the dimension of self-awareness in the five Novellen studied. The dimension of self-awareness in all four Novellen which follow the earliest work *Späte Rosen* may be regarded as being an advance on what is to be found there. As this is by far the shortest as well as the earliest of the five works, it is hardly surprising that this is the work in which the dimension of self-awareness is, in some aspects, at its least developed. Of the four framework Novellen, this is the Novelle with the shortest frame. Although the enigma in this frame, that enigma which is centred on the painting, does suggest the way in which meaning is dependent on context, this

²³ *ibid.* p. 289.

²⁴ *ibid.* p. 313.

²⁵ *ibid.* p. 348.

²⁶ *ibid.* p. 392.

is conveyed in a less developed manner in this frame than it is in that of the later Novellen. Here, the point is made simply by the fact that the painting is clearly of great significance to Rudolf, but the narrator has no context which will allow him to make sense of Rudolf's reaction to the painting.

Of the five Novellen studied, this early work is the one which provides the greatest sense of a resolution having been achieved at the end of the Novelle. As has already been mentioned, only one context, that of the inner tale, is available to resolve the enigma posed in the frame. This means that there is a feeling that the enigma is resolved by the end of the Novelle and that the identities and meanings of Rudolf and his wife are more settled, albeit still clearly materially constructed and relative, than is the case with those of the characters in the later Novellen. Due to the brevity of *Späte Rosen*, the identities and meanings of Rudolf and his wife which are being constructed by the instances of self-awareness in the inner tale, remain relatively undeveloped and lacking in detail. By comparison the way in which the instances of self-awareness are constructing identity and meaning is clearer and more apparent in the later works.

The dimension of self-awareness in *Im Schloß* already reveals a marked advance on what is to be found in *Späte Rosen*. This is a much longer Novelle and compared with that of Rudolf and his wife, the process of construction of Anna's identity and meaning which occurs in the inner tale is more clearly highlighted by the greater number of smaller instances of self-awareness to be found there. In addition, this is a Novelle where smaller instances of self-awareness are clearly shown to be constructing Anna's initial identity and meaning of someone with an idealist and escapist relationship to the world, an identity and meaning which changes over time. This change itself comes about as other smaller instances of self-awareness play their part in constructing an Anna with a very different identity and meaning for her relationship to the world

comes to be based on materialist premises.

Here, although there are two main contexts, the low Romantic narrative one of the frame and the context of the inner tale, only one, that of the frame, provides a resolution to the enigmas posed in the opening frame of *Im Schloß*. However, this enigma resolution is much less settled than that in *Späte Rosen* precisely because the context of the frame is clearly that of a debased form of Romantic narrative discourse. The enigma resolution which is so obviously part of the formal and very fictional resolution of the Novelle as a whole is undermined by the fact that it is situated in this context.

The formal nature of the enigma resolution and of the Novelle's happy ending generally, is highlighted not only by its encoding in the low Romantic narrative tradition, but also by the context of the inner tale which exists cheek by jowl with that of the frame. The serious matters raised in the inner tale such as an escapist relation to the world and a rigid social hierarchy are left unresolved in any real sense at the end of the Novelle. The formal resolution of the Novelle of which the enigma resolution is part appears even more contrived and less settled by virtue of its coexistence with this very different context and because of the way in which the issues raised within that context remain outstanding.

Although there is a sense that Anna and Arnold's identities and meanings are fairly settled at the end of *Im Schloß* this is undermined by virtue of its being dependent on the shift in identity which has taken place in Arnold. Arnold's position within the social structure has been elevated and he is now more socially suitable as a husband for Anna. Nevertheless, without the additional fortuitous factors of the death of Anna's father and husband it is unlikely that even this shift would have made a marriage between the two possible. The deaths are mentioned in the frame (pp. 9 and 53) and the change in Arnold's status is mentioned in one of the two passages which may, as has been pointed out (chapter 2, pp. 73-74 of this thesis), be contextualised either in terms of the

context of the inner tale or of the low Romantic narrative of the frame. It is because these factors are situated within the context of the frame and indeed form part of its formal and conventional type of happy resolution that the fairly settled identities and meanings which Anna and Arnold have at the end of the *Novelle* are undermined. The undermining is due to the way in which the identities and meanings are purely the result of the manipulation of formal and fictional conventions.

When the enigma posing in *Im Schloß* is compared with *Späte Rosen*, it becomes plain that the way in which meaning is dependent on context is articulated in a more developed manner in the frame of the later *Novelle* than it is in that of the earlier one. In the frame of *Im Schloß* the context dependent nature of meaning is made very apparent as the villagers strive to attribute meaning to the enigma of Anna's return to the castle and also to that of Rudolf's arrival there.

At first they have no context for Anna's return and consequently can make no sense of it for it does not fit into the reading which they have already pieced together about the castle's inhabitants. This is emphasised by the words "Die Leute wußten sich keinen Vers daraus zu machen" (p. 10). A possible meaning for Anna's return is then generated by what is clearly also a materially produced narrative context, that of rumour.

With the enigma of Rudolf's arrival at the castle, the way in which meaning depends on context for its existence becomes even more apparent. In this case, two possible and opposing narrative contexts are mentioned, each of which provides an explanation. The schoolmaster's context is that of the material fact that Rudolf is a distant cousin of Anna's and therefore his interpretation of his arrival is that of one relative providing assistance for another. By contrast the forester's context is that of rumour for he implies that the young man's arrival may be interpreted within the narrative context which the village inhabitants

have already pieced together in order to give meaning to Anna's return. Anna's return to the castle is construed, from within that context, as a form of banishment due to an extra-marital affair which she has had in the royal seat. Thus the implication of the forester's words ' "Was einmal in der Stadt geschehen - - nun, Gevatter, Ihr seid ja ein Schulmeister, macht Euch den Satz selber zu Ende!" ' (p. 11) is that Rudolf's presence at the castle means that Anna is now having a relationship with him. Again the forester's words with their reference to completing a sentence have the effect of highlighting this as a context - a narrative one.

In terms of tracing developments in the dimension of self-awareness to be found in the five Novellen studied, it is the next Novelle, *Viola tricolor*, which provides the anomaly to the pattern of increasingly radical self-awareness. This is not a framework Novelle nor is there an inner tale. In addition, there is not in this Novelle the posing of enigmas to be found in *Späte Rosen* and *Im Schloß* which serves to foreground the context-dependent nature of meaning in those Novellen in a very obvious manner. In *Viola tricolor* the point relating to context-dependent meaning is made in a more subtle way than in *Späte Rosen* and *Im Schloß* and perhaps as a result the dimension of self-awareness in this Novelle is not as developed as it is in the case of the other two.

The first meeting between Ines and Nesi has the effect of highlighting the problematic nature of identity and meaning through its focus on the names of "Mama" and "Mutter" which Ines sees as equivalent in terms of identity/meaning whereas Nesi clearly does not. It is the instances of self-awareness which are described in the course of the Novelle, particularly those which centre on the painting of Rudolf's first wife, that provide the contexts which both constrain and construct the meanings of "Mama" and "Mutter" and also construct Ines' identity and meaning. The process of contextualisation by which identity and meaning is constructed is clearly illustrated through the functioning of the instances of self-

awareness in the Novelle. For all that, the very explicit foregrounding of the context dependent nature of meaning which the enigma posing in *Späte Rosen* and *Im Schloß* provides is lacking here. Furthermore, *Viola tricolor* is, like *Späte Rosen* and *Im Schloß*, a Novelle in which there is a sense of resolution at the end. Here, the sense of resolution is in relation to Ines' identity crisis, a crisis which has formed the focal point of the Novelle. By the end of the text Ines has attained a certain sense of identity for in relation to her own child she is "Mutter" and in relation to Nesi she has the identity and meaning of "Mama". This sense of resolution is attenuated by Ines' comment: ' "ich werde schon dein rechtes Weib!" ' (p. 425) for with these words to Rudolf it is clear that her identity and meaning is provisional and not fixed. It is still in the process of being constructed in relation to her husband's life and context for her. The sense of resolution at the end of the Novelle is further attenuated by the suggestion that Ines remains insecure as regards her role in Rudolf's life in the hereafter. She appears to be in search of metaphysical certainty in respect of her identity and meaning and since she does not achieve this by the end of the Novelle the suggestion is that at some point in time another crisis as regards it could occur.

In developmental terms, however, the undermining of the resolution which is found in *Im Schloß* is more advanced in nature than that occurring in the later work *Viola tricolor*. This is due to the fact that in *Im Schloß* the manipulation of the debased Romantic narrative discourse in such a way as to bring about the resolution has the effect of emphasising that resolution's purely formal nature. Furthermore, the sense of unreality as regards this resolution is compounded by the juxtaposition of the contrasting contexts of the inner tale with its unresolved issues and the frame with its swiftly achieved resolution.

Although not as developed in some respects as the dimension of self-awareness to be found in *Im Schloß*, the self-awareness present in *Viola tricolor* is very developed in other respects. This Novelle has the most sophisticated use

of the painting as an instance of self-awareness. The portrait of Rudolf's first wife, Marie, dominates this particular work. The identities and meanings which it has for its percipients, ones which the other instances of self-awareness have a part in constructing, play the major part in the construction of Ines' identity and meaning.

The dimension of self-awareness in *Renate* in some ways represents a significant development on that to be found in the three Novellen which chronologically precede it. As is the case with *Späte Rosen* and *Im Schloß* the enigma to be found in the frame of *Renate* has the effect of foregrounding the context dependent nature of meaning. By contrast with the other historical remains in the Schwabstedt area which interest the frame narrator as a boy and for which he has some sort of context and therefore meaning, the dilapidated farmstead which so intrigues him is one for which he has no context and thus no meaning. It is something which fascinates him, but about which he knows nothing. A context for the farmstead and also for the identity of its former inhabitant is provided in the frame by Mutter Pottsacksch. As was the case with the contexts advanced in respect of the enigmas in the frame of *Im Schloß*, its status as a context is clearly signalled. It is a narrative, something which is "erzählt" and which is itself dependent on second-hand knowledge to which this old woman is privy.

The manuscript and letter which form the inner tale of the Novelle are themselves explicitly foregrounded in the frame as contexts which provide an identity and meaning for the former inhabitant of the farmstead and thus resolve the enigma surrounding her. This foregrounding, in addition to the presence in the frame of Mutter Pottsacksch's clearly signalled context for the identity and meaning of the farmstead's former inhabitant, means that the context dependent nature of meaning is at least as apparent in the frame of this Novelle as it is in that of *Im Schloß*.

There is a significant development in terms of the self-awareness to be found in *Renate* in the sense that in this Novelle, unlike those which precede it, two equally possible and mutually exclusive identities and meanings are held in tension. Both of these are constructed by the smaller instances of self-awareness in the inner tale. The sense of enigma resolution which exists in *Späte Rosen* and *Im Schloß* where only one context exists to resolve the enigma is absent here. Moreover, there is much less of a sense that Renate's identity and meaning is in any way settled than is the case with those constructed in the other three Novellen. Although she comes to have the identity and meaning of non-witch for both Josias and Jensen, the alternative one of witch which she has for the inhabitants of the area where she lived remains an equally viable possibility. This is emphasised by the fact that certain events in the text - Renate's failure to eat the host, the exodus of the rats from her father's barn and the howling heard on the the moor when Renate calls out for news of her father, remain problematic within the rational context.

The way in which the two identities and meanings for Renate are held in tension serves very explicitly to make the reader aware of contextualisation. In order to endow Renate with an identity and meaning the reader has to privilege one of the contexts within which this is possible whilst at the same time remaining aware that another context and identity and meaning also exist. Although the identities and meanings of the main characters in *Späte Rosen*, *Im Schloß*, and *Viola tricolor* are clearly constructed and relative to materially produced context, that relativity is much more explicit in *Renate* because of the way in which the two opposing identities and meanings for Renate are held in tension in the text.

The larger part of the inner tale in *Renate* is, like the whole of the inner tale in *Späte Rosen*, the context of the male protagonist and the instances of self-awareness in it construct his identity and meaning and also, at the same

time, play a part in the identity and meaning construction of the female protagonist. However, this is much more extended and developed in *Renate* because the characters of Josias and Renate are of far greater complexity than are those of Rudolf and his wife.

Furthermore, in *Renate* there is a sense that there is at least as much, if not more, emphasis on the construction of Renate's identity and meaning as there is on that of Josias. By contrast in *Späte Rosen* the emphasis seems to be more on the construction of Rudolf's than that of his wife who by comparison remains a shadowy figure. Meanwhile, in *Im Schloß* it is Anna's identity and meaning which is the main focus of the process of construction taking place through the instances of self-awareness.

One further refinement regarding the self-awareness in *Renate* as opposed to that of the three preceding Novellen is its implicit engagement with the issue of the nature of truth. According to the narrator in the frame, the inner tale provides the "Antwort" (p. 78) to the enigma of the identity and meaning of the former inhabitant of the derelict farmhouse. The suggestion is that it thus provides the truth about this woman's identity and meaning, a suggestion which is reiterated by the words with which the inner tale ends: "Wir aber, wenn Du alles nun gelesen, Du und ich, wir wissen besser, was sie war, die seinen letzten Hauch ihm von den Lippen nahm." (p. 141) However, the dimension of self-awareness in *Renate*, due to the way in which opposing identities and meanings for the female protagonist remain held in tension, has the effect of highlighting the provisionality, relativity and materially conditioned nature of any truth which is achieved. Truth, far from being an absolute value existing in a metaphysical realm of ideals is by extension exposed as a materially dependent construct which is subject to change as material circumstances change.

Ein Doppelgänger, chronologically the last of the Novellen studied, is indubitably the work in which the self-awareness is at its most developed and

sophisticated. The enigma to be found in the frame focusses, as was the case with *Renate*, directly on the identity and meaning of the protagonist and the contextualised nature of meaning is made very plain by the opposing contexts which are presented in an attempt to resolve the narrator's enigma as to John's identity and meaning. The context dependent nature of meaning is even further highlighted in the frame of this Novelle by the way that Christine herself is prey to a sense of enigma in respect of her father's identity and meaning. As far as enigma resolution is concerned, as was the case with *Renate*, two possible different identities and meanings for John clearly remain held in tension at the end of the Novelle. Although at first sight there seems to be more of a sense of enigma resolution here than in *Renate* where what the frame narrator perceives to be the "Antwort" supplied by the inner tale is never elucidated, that sense of enigma resolution is, in fact, very uneasy. This is also a Novelle where, in contrast to *Renate*, there is more explicit engagement with the issue of the nature of truth. The narrator in this Novelle is, for example, of the opinion that he has privileged knowledge as regards John's disappearance and end and his comment "Und wie denn anders?" (p. 199) when the Oberförster disputes his account of John's life suggests that he feels his is the true account of John. However, the provisionality, relativity and materially conditioned nature of this truth is all too obvious due to the self-awareness in the Novelle. The narrator's account of John is no more than his reading of this character which has its roots in his liberal humanist ideology and is further rendered suspect by the visionary element which also constitutes part of its provenance. The opposing context of Glückstadt which exists for John also highlights the way in which truth, far from being fixed, is relative and shifting.

The reader is implicitly asked to make a judgment on who John was because the Bürgermeister's comment at the end of the inner tale to the effect that John now belongs to another judge extends to encompass the reader as

well as Christine and the Oberförster to whom the inner tale is told. However, the highly developed self-awareness in the text with its opposing contexts for John means that in making such a judgment the reader cannot but be aware of the contextualisation he is involved in and of the fact that no definitive truth may be established with regard to John's identity and meaning. In this Novelle, perhaps more so than is the case in any of the other Novellen analysed, the focus of the self-awareness in the inner tale with respect to identity and meaning construction is firmly fixed on one character, John, and the identity and meaning which are constructed are very detailed and developed.

A final development with regard to the dimension of self-awareness to be found in this Novelle is the way in which the narrator's reading of a unified John is so clearly the product of a liberal humanist ideology. The liberal humanist view that the origins of identity and meaning lie in a given, immutable human nature or essence which means that one is a unity of positive and negative is thematised in this Novelle not only in the narrator's reading of John but also in the frame. There the suggestion is made that the origin of identity and meaning lies in being a "Mensch", an entity specifically defined by the narrator as a unity of good and bad. (p. 198)

This liberal humanist perspective on John, itself part of the self-awareness of the Novelle for it is clearly a constructed context, is undermined by the dimension of self-awareness in the Novelle as a whole for this draws attention to the way in which identity and meaning are not given, fixed or unified but are constructed, provisional and relative to material context.

Whilst the self-awareness in the other Novellen analysed also has the effect of demonstrating the way in which identity and meaning are materially constructed and therefore not given or fixed, the liberal humanist perspective on identity and meaning thereby undermined is not made explicit in them. What is exciting about *Ein Doppelgänger* is that in that particular Novelle this liberal

humanist perspective is explicitly articulated and is simultaneously undermined. It is this kind of issue which, it may be argued, has a fundamental bearing on what may be seen as Storm's contribution to the Realist enterprise.

In a recent study, Swales observes ²⁷ that the classical Realism which is associated with the nineteenth century and in particular with novels by French, English and Russian writers like Stendhal, Balzac, Tolstoy, Turgenev, Eliot and Dickens is an "unmittelbar referentiellen, gegenständlichen Realismus" ²⁸ based on "der mimetischen Referentialität des literarischen Kunstwerkes". ²⁹ These classical Realist works are ones in which the social and political conditions of the time at which they were written are represented in detail; they present a sweeping panorama of newly industrial societies, one which depicts all its social strata, the new industrial working class included. This is "literature which reflects and treats the experience of the new social groupings and which does so in a way which interprets that experience in its relationship to the contemporary world" ³⁰ and these are also works which deal with "das Aufeinanderprallen von Individuum und Gesellschaft im Zeichen eines früh kapitalistischen Konkurrenzkampfes". ³¹ There is in them much stress on the depiction of concrete, objective reality and this is thus literature which "is often deemed to hold up a mirror to the world of its author (mimetic realism) and in that capacity it is seen to assume the role of a form of documentation." ³²

It is by now a commonplace of literary criticism that, measured against the yardstick of this mainstream European Realism, German Realist works have been regarded as inferior. They have, as Swales puts it, played "eine

²⁷ Swales, M. (1997) *Epochenbuch Realismus: Romane und Erzählungen* (Berlin: Erich Schmidt Verlag) p. 24.

²⁸ *ibid.* p. 48.

²⁹ *ibid.* p. 49.

³⁰ Ward, M.G. (1992) *Theodor Storm: "Der Schimmelreiter"* (Glasgow: University of Glasgow French and German Publications) p. 1.

³¹ Swales, M. (1997) *op. cit.* p. 24.

³² Ward, M.G. (1992) *op. cit.* p. 1.

Aschenputtelrolle in der Gesellschaft des europäischen Romans".³³ Ward provides a list of the "now well-entrenched and seemingly immovable charges that can be found in the pages of literary criticism"³⁴, a list comprising "inwardness, introspection, parochialism, sentimentality, provincial moralising"³⁵ and "the absence of adequate historical and cultural specificity".³⁶

It is undoubtedly true that German Realist writing is not mimetic in the sense in which mainstream European Realist writing is. Sagarra points out with regard to German Realist writing that "human experience was now presented in more concrete terms"³⁷ and Reed states that German Realist works "are concrete and precise"³⁸ in terms of their descriptions of setting and the natural world. However, in terms of providing a mimetic representation which realistically depicted and corresponded to the broad sweep of contemporary society, a representation which referred to and engaged with its contemporary socio-political world in terms of the material which it contained, German Realist writing in the received canon may be perceived as inferior to the European Realist tradition for this is lacking.³⁹

³³ Swales, M. (1997) op. cit. p. 8.

³⁴ Ward, M.G. (1990-91) 'Only an Elephant can bear an Elephant's Burden': German realism - The Limits and Limitations of Liberal Reading *New German Studies* 16, p. 71.

³⁵ ibid. p. 71.

³⁶ ibid. p. 71.

³⁷ Sagarra, E. (1971) *Tradition and Revolution: German Literature and Society 1830-1890* (London: Weidenfeld and Nicolson) p. 218.

³⁸ Reed, T.J. The *Goethezeit* and its Aftermath In: Pasley, M. (ed.) (1982) *Germany: A Companion to German Studies* (London: Methuen and Co. Ltd) p. 551.

³⁹ See, for example, David, C. (1966) *Zwischen Romantik und Symbolismus 1820-1885* (Gütersloh: Sigbert Mohn Verlag) p. 49 where he states:

'Wenn man mit Erich Auerbach ("Mimesis", Bern, 1946, 460) Realismus als die "ernste Darstellung der zeitgenössischen, alltäglichen, gesellschaftlichen Wirklichkeit auf dem Grunde der ständigen geschichtlichen Bewegung" versteht, so ist diese Gattung im deutschen 19. Jahrhundert sicher kaum vertreten...Selten wird die Realität gezeigt, wie sie unauswechselbar im Jetzt und Hier waltet.'

Also, Sagarra, E. op. cit. p. 218 where she comments:

"It is true that German Realist writers, among whom Stifter, Keller and Storm, and also Fontane and Raabe...may be included, appeared to avoid the specifically nineteenth-century scene as a subject of literature: realism understood as the objective representation of contemporary life against a background of gradual historical change is not characteristic of German imaginative writing between 1850 and 1885."

Despite being more concrete in terms of description than those works which came before them, German Realist works do, as Martini indicates, bear out the aforementioned charges of inwardness and introspection and thus lack the sort of mimetic Realism to be found in the mainstream European Realist tradition. He states that:

“Es is oft betont worden, dass der englische, russische und zumal der französische Roman die historischen und psychologischen Spannungen im gesellschaftlichen Gesamtleben, in der Breite der dem Menschen als einem Handelnden aufgegebenen ‘äußeren’ Realität viel zeitoffener, radikaler, ‘realistischer’ aufgenommen und wiedergegeben hat. Das deutsche Erzählen hielt hingegen die Perspektive der Innerlichkeit fest. Es zeigte weniger die gesellschaftliche und geschichtliche Welt, wie sie ‘objektiv’ war; es zeigte sie vielmehr, wie sie sich in der Auffassungsweise und Erlebnisweise des einzelnen Menschen darstellte, auf seine Innenerfahrung zurückwirkte und ihn auf sich selbst zurückwies.”⁴⁰

In addition, a feature of these German Realist works which differs from the mimetic drive found in mainstream European Realism is, as Silz puts it, their “poetisation of the world”⁴¹ and Swales mentions “the linguistic richness,...formal sophistication and symbolic density”⁴² which goes along with this and is found in German Realist writing. This is writing which is characterised by a “productive reconciliation of a heightened sense of real things with a conviction of their imaginative, spiritual meaning.”⁴³ Hence the name “Poetic

⁴⁰ Martini, F. (1962) *Deutsche Literatur im bürgerlichen Realismus: 1848-1898* (Stuttgart: J. B. Metzlersche Verlagsbuchhandlung) p. 15.

⁴¹ Silz, W. (1954) *Realism and Reality: Studies in the German Novelle of Poetic Realism* (Chapel Hill: University of North Carolina Press) p. 12.

⁴² Swales, M. (1988) ‘Neglecting the Weight of the Elephant...’: German Prose Fiction and European Realism *Modern Language Review* 83, p. 883.

⁴³ Silz, W. op. cit. p. 13.

Realism” which is often used to describe German Realist writing. In relation to German Realist writing, Jackson mentions the view which still persists that, compared with those countries which produced mainstream European Realist writing, Germany was in the nineteenth century “backward in political, social and economic terms” ⁴⁴ and “could only produce works which reflected this sorry state.” ⁴⁵ The contention is “that literature of the highest order cannot be produced without national unity, representative institutions, a capital city for advanced, metropolitan intellects, a buoyant capitalist economy and the resultant socio-economic movement.” ⁴⁶ and that the provincial and inferior nature of German Realist writing may be ascribed to the dearth of these factors in Germany before unification in 1871. Although it is undoubtedly true that there were differences between Germany and those countries associated with mainstream European Realism, these differences were not so marked as to justify dismissing German Realist writing as inferior on this basis. Germany was, for example, industrialising from the 1850s onwards and it was at this time that capitalism began to replace the old feudal structure which had persisted there until then. The fact that German Realism is not mimetic in the way mainstream European Realist writing is does not necessarily make it inferior. It may be engaging with reality in a different and possibly more meaningful way as is indeed the case with those works by Storm which form the basis for this thesis.

Sagarra has observed that “There is no perception in Storm of the social changes characteristic of his age, no sense of history in the making.” ⁴⁷ and at the level of the type of mimetic Realism to be found in mainstream European Realist writing there is much truth in this observation. There is, of course, a degree of mimesis in the fairly detailed and concrete descriptions of the setting

⁴⁴ Jackson, D.A. The ‘Strengths and ‘Weaknesses’ of German Poetic Realism In: Ward, M.G. (ed.) (1995) *Perspectives on German Realist Writing: Eight Essays* (Lampeter: The Edwin Mellen Press) p. 4.

⁴⁵ *ibid.* p. 4.

⁴⁶ *ibid.* p. 2.

⁴⁷ Sagarra, E. *op. cit.* p. 224.

of the Novellen. Zimorski has, for example, pointed out ⁴⁸ that the setting for the inner tale of *Ein Doppelgänger* is based on Storm's native town of Husum as the Novelle actually mentions the names of streets and institutions which were to be found there. Furthermore, Jackson refers to the actual existence in Husum of "one-storeyed, often thatched dwellings, like those described in...*Ein Doppelgänger*". ⁴⁹ However, despite a certain degree of mimesis in this Novelle, it would be difficult to regard it as a form of documentation. Nor could it, in comparison with what is found in mainstream European Realism in relation to the countries with which it deals, be viewed as a depiction of the central, contemporary socio-political issues and concerns of a Germany which by 1887 was both unified and rapidly industrialising.

Ein Doppelgänger is provincial in its location and the depiction of working class life in it is thus hardly that of the working class of the major industrial centres of the time. Indeed, as Pastor points out, 'Husum war alles andere als eine Stadt, in der er mit der Lage der "...gewerblichen Arbeiterschaft" in intensive Berührung hätte kommen können..'. ⁵⁰ Furthermore, the inner tale in *Ein Doppelgänger* is set in the past, circa thirty-eight to forty years before the events of the frame and Böttger has drawn attention ⁵¹ to the point that the character of John Glückstadt does not accord with the historical period of the 1880s to which the Novelle belongs. In addition, there is in the Novelle that poetic dimension which has already been mentioned as a feature of German Realism. Zimorski observes that the Husum of the Novelle is to be regarded as

⁴⁸ Zimorski, W. (ed.) (1986) *Theodor Storm: Ein Doppelgänger - John Glückstadt* (Heide: Westholsteinische Verlagsanstalt Boyens & Co.) p. 80.

⁴⁹ Jackson, D.A. (1992) *Theodor Storm: The Life and Works of a Democratic Humanitarian* (New York, Oxford: Berg) p. 16.

⁵⁰ Pastor, E. (1988) *Die Sprache der Erinnerung: zu den Novellen von Theodor Storm* (Frankfurt am Main: Athenäum) p. 170.

⁵¹ Böttger, F. (1958) *Theodor Storm in seiner Zeit* (Berlin: Verlag der Nation) p. 345.

Here Böttger states:

"Man braucht nur daran zu erinnern, daß die Erzählung in dem heroischen Jahrzehnt der deutschen Arbeiterklasse, während der Verfolgungen der Sozialdemokratie, niedergeschrieben wurde, um zu erkennen, wie wenig die Figur des Zuchthäuslers John Glückstadt jener Zeit angemessen war."

“poetische Realität” ⁵² adding “Das erzählerisch präsente Husum ist demzufolge keine geographisch-topographische Realität, sondern als Kleinstadt-Symbol ästhetisch bedeutsam.” ⁵³ The element of poeticisation is also present in the frame of the Novelle for it evinces the idyllicism which Reed mentions as a feature of German Realist writing. In addition, Christine’s happy circumstances seem more ideal than socially realistic.

Given the fact that *Ein Doppelgänger*, at first sight seemingly the most socially realistic of the five Novellen studied, is lacking in terms of the type of mimetic Realism to be found in mainstream European Realism, it is hardly surprising to note that the other four Novellen are lacking to an even greater extent.

The debased Romantic tradition and contrived happy ending in *Im Schloß* are at variance with mimetic Realism of the mainstream European variety. An aristocrat marrying a bourgeois would hardly have been the norm at the time when the Novelle was written. Jackson suggests ⁵⁴ that in *Im Schloß* Storm, as well as attacking the institutions of the Church and aristocracy, is also propounding a democratic ideal to be followed and the Novelle’s portrayal of the townspeople at the social event in the town hall does suggest an idealised rather than mimetically realistic view. Only positive qualities are attributed to these people who extend a warm welcome to the visiting aristocrats. The same idealisation is perceptible in the portrayal of Arnold’s farming relations where the emphasis is on cooperation, the productivity of each member of the family and the quiet dignity of the grandmother who is not deferential to her aristocratic visitors, but treats them as equals.

By contrast with the broad picture of their contemporary societies given by

⁵² Zimorksi, W. op. cit. p. 81.

⁵³ ibid. p. 81.

⁵⁴ Jackson, D.A. (1988) Theodor Storm’s Democratic Humanitarianism: The Novella “Im Schloss” in Context *Oxford German Studies* 17, p. 149.

mainstream European Realist works, the focus in Novellen like *Späte Rosen* and *Viola tricolor* is on the portrayal of the private lives of characters from a particular class of society - that of the bourgeoisie. The psychological focus in *Viola tricolor* means that it is a good example of the inwardness and introspection often associated with German Realism. The “interplay of the characters’ inner psychological life and the palpable facts (res) of society”⁵⁵ which Swales mentions as a feature of European Realism is absent from *Späte Rosen* and *Viola tricolor*. *Renate*, meanwhile, is mainly set in the eighteenth century and can thus hardly be described as engaging with the time at which it was written in any mimetically referential sort of way.

In looking at Storm’s work it is useful to bear in mind Brecht’s dictum “Realismus ist nicht wie die wirklichen Dinge sind, sondern wie die Dinge wirklich sind”⁵⁶ where the emphasis, in terms of what constitutes realism, is not on mimesis but on “wie die Dinge wirklich sind”. If mimetic Realism of the mainstream European type is used as a criterion for judging Storm’s works then they must inevitably seem inferior and lacking in historical specificity although a number of his works do deal with social issues. Examples here would be *Von jenseit des Meeres* in which he engages the issue of race, *Im Schloß* which deals with class differences and *Ein Bekenntnis* which addresses the issue of euthanasia. Despite this Storm’s works could hardly be classed as mimetically realistic in the mainstream European sense. However, when the dimension of self-awareness in the five Storm Novellen analysed is considered, what emerges is an awareness which operates at the more complex level of “wie die Dinge wirklich sind” which Brecht defines as constituting Realism. This is because the self-awareness in the texts is involved in an articulation which is concerned precisely with the issue of how things really are, namely that identity and meaning are no more than material constructs, the products of constructed

⁵⁵ Swales, M. (1988) op. cit. p. 884.

⁵⁶ Cited in Swales, M. (1997) op. cit. p. 46.

contexts which ultimately have their basis in material forces and factors. What the self-awareness further emphasises is the relative and provisional nature of identity and meaning for different materially constructed contexts give rise to different identities and meanings. The reality which emerges from the texts is thus neither fixed nor unified, rather it is a subjective reality, subject to change as the material context changes. Particularly in *Renate* and *Ein Doppelgänger* where two mutually exclusive identities and meanings for the protagonists are held in tension, what is articulated is the way in which differing materially determined contexts may give rise to opposing but equally possible realities as regards one person's life. As such, the truth in any absolute sense must remain impossible. Truth like reality is dependent on materially constructed context and can be no more than relative.

Whilst Storm's works might be regarded as rather lacking in any meaningful engagement with the socio-political reality of his day when judged by the criterion of mimetic referentiality, the articulation made by the dimension of self-awareness in the five Novellen analysed is one which is both culturally and historically specific. It can be located in the context of the historical events and culture of Germany in the period from 1848-1886, the period during which the Novellen were written. A central event in this respect is the revolution of 1848-9 in Germany. This revolution marked the failure of an attempt by middle class liberals ⁵⁷ to achieve their political aims, aims centred on national unity, economic and political freedom and participation in politics. By the end of October 1848 the forces of reaction had retaken Vienna and in December Francis Joseph I replaced the feeble-minded Ferdinand as Austrian Emperor. The victory of the forces of reaction in Vienna acted as a stimulus to the counter-revolution in the largest and most powerful German state, Prussia where the

⁵⁷ Although peasants and workers were involved in the revolution, the bourgeoisie was, as Raff states: "the decisive force behind the revolutionary uprising in Germany". (Raff, D. (1988) *A History of Germany: From the Mediaeval Empire to the Present* (Oxford: Berg) p. 72).

King, Frederick William IV, appointed an obviously conservative ministry on 2nd November 1848. The Prussian National Assembly, a political body created by the revolution, was moved to the provinces and this was followed on 14th November by the imposition of martial law in Berlin. As Flenley puts it "...by a mixture of firmness and moderation the Berliners were made to understand that the king (or the king's men) once more ruled in the capital...".⁵⁸ What was left of the Prussian National Assembly was dissolved on 5th December by which time the forces of reaction once more held sway in Prussia.

In March 1849 Frederick William IV refused the crown of the German empire which the national parliament at Frankfurt was attempting to create and with this act also rejected the liberal constitution adopted by that body. At this juncture, moderate members of the Frankfurt Parliament began to return home. Uprisings in the Bavarian Palatinate, the Prussian Rhineland, Saxony and Baden, the so-called "...Reichsverfassungskampagne, die sich die Verteidigung und allgemeine Durchsetzung der Frankfurter Errungenschaften zum Ziel setzte."⁵⁹ were fairly easily put down by military force, particularly that of the Prussian army. On June 18th what was left of the Frankfurt Parliament, which had by then been moved to Stuttgart, was chased away by troops and the German revolution was over.

In political terms, the revolution of 1848-9 was indeed as Taylor has stated a time when "...German history reached its turning-point and failed to turn."⁶⁰ However, although it was not a turning-point in political terms, the revolution of 1848-9 did mark a shift from idealism as the dominant mode of awareness and perception to a position where the prevailing sensibility was materialist. This, of course, is not to say that there were no materialist trends

⁵⁸ Flenley, R. (1968) *Modern German History* (London: J.M. Dent and Sons Ltd) p. 183.

⁵⁹ Wehler, H.-U. (1989) *Deutsche Gesellschaftsgeschichte. Zweiter Band: Von der Reformära bis zur industriellen und politischen "Deutschen Doppelrevolution" 1815-1845/49* (München: Verlag C.H. Beck) p. 754.

⁶⁰ Taylor, A.J.P. 1848: The Year of German Liberalism In: Kranzberg, M. (ed.) (1959) *1848: A Turning Point?* (Lexington: D.C. Heath and Company) p. 24.

around before the revolution of 1848-9. It is possible to chart developments in materialist sensibility before then.

The “Junghegelianer”, such thinkers as David Friedrich Strauß, Ludwig Feuerbach, Arnold Ruge, Bruno Bauer and initially Karl Marx and Friedrich Engels were active in the *Vormärz* period, and in their philosophies attention was focussed on the material realm. For example, as Sagarra points out “Feuerbach inverted Hegel’s idealism and asserted that nature (matter), not spirit, was the true reality.”⁶¹ Feuerbach denied the existence of a transcendental God and postulated that Christianity was “a reflection of social reality...a self-misunderstanding.”⁶² Flenley points out that Feuerbach “...found God in man himself, and so...reduced theology almost to a branch of anthropology...”.⁶³ He goes on to state that “With the materialist Feuerbach we are on the way to the time when natural science...was to assume a leading place in German intellectual activity.”⁶⁴

Indeed, in the eight years before the revolution, there was a number of scientific advances indicating the beginnings of a movement away from “holistic and idealist natural philosophy”⁶⁵ to “empirical and experimental science”⁶⁶ and thus an increasingly materialist tendency. For example, Justus von Liebig’s pioneering work in the field of chemistry dates from this period. His principal work “Anwendung der Chemie auf Agrikultur und Physiologie” appeared in 1840 and was greatly influential in advancing German agriculture.

Although Marx and Engels were of little significance as far as the 1848-9

⁶¹ Sagarra, E. (1971) op. cit. p. 148.

⁶² Mann, G. (1968) *The History of Germany since 1789* (London: Chatto and Windus) p. 78.

⁶³ Flenley, R. (1968) op. cit. p. 162.

⁶⁴ *ibid.* p. 162.

⁶⁵ Raff, D. op. cit. p. 98.

⁶⁶ *ibid.* p. 98.

revolution was concerned ⁶⁷, their ideas as promulgated in “The Communist Manifesto” which was published just shortly before the beginning of the revolution, were formulated in the years beforehand ⁶⁸ and were, as Taylor points out ⁶⁹, generally in the air at that point in time.

Mann mentions an observation made by an acquaintance of the Prussian, Varnhagen von Ense, an observation that von Ense, a diplomat and writer, recorded in his diary just before 1848 and which is as follows:

“In the capital there is as yet little sign of it but in the commercial and provincial towns a generation is growing up which is oblivious of, or even hostile to, all idealistic endeavour, which rushes headlong towards brutal reality and which will soon accept nothing that is not concerned with material needs and pleasures.” ⁷⁰

This remark too is indicative of the presence in the years before 1848 of an undercurrent of materialism at odds with idealism.

The revolution of 1848-9 was the supreme manifestation of the idealism of the period, an attempt to bring about political change by means of the power of words and ideas. As Taylor puts it “Never has there been a revolution so inspired by a limitless faith in the power of ideas; never has a revolution so discredited the power of ideas in its result.” ⁷¹ Nowhere is this idealism more

⁶⁷ See, for example, Fulbrook, M. (1990) *A Concise History of Germany* (Cambridge: Cambridge University Press) p. 112 where she comments that, as far as pre-March Germany was concerned, Marx’s “revolutionary ideas...had little immediate impact on German developments at the time.” See also Sagarra, E. op. cit. p. 148-9 who states with regard to Marx and Engels that “neither they nor the League of Communists for which the *Manifesto* had been written played a significant role in the revolution.”

⁶⁸ Callinicos, A. (1993) *The Revolutionary Ideas of Karl Marx* (London: Bookmarks) p. 20 makes the point that the first part of *The German Ideology* which dates from 1845-6 “contains the first systematic account of historical materialism.”

⁶⁹ See Marx, K. and Engels, F. (1967) *The Communist Manifesto* (Harmondsworth: Penguin) (trans. Moore, S.) p. 47. Here, in his introduction to *The Communist Manifesto*, A.J.P. Taylor comments that it is a work which “reflects, with a sharpness all its own, what many men were thinking in a more confused way during the eighteen forties.”

⁷⁰ Mann, G. op. cit. p. 122.

⁷¹ Taylor, A.J.P. op. cit. p. 24.

apparent than in the composition ⁷² and dealings of the Frankfurt Parliament. The problem was that the Frankfurt Parliament had no power in a material sense for it did not have control of the armed forces, forces which had not been defeated in the course of the initial revolution in March 1848 and which remained under the command of the powers of reaction, primarily the king of Prussia. In addition it did not have any finances to speak of at its disposal. Its ministers were so in name only for as Mann points out "...the minister of war had no army, the minister of justice no courts of law, the ambassadors were recognized only by a few small states..." ⁷³ and Taylor mentions the fact that the German navy for which some money was raised consisted of "a couple of discarded ships bought as a job lot in Hamburg". ⁷⁴

The Frankfurt Parliament was thus in no position to enforce any of its decisions, a telling example of this impotence being that of the Schleswig-Holstein affair. Not only was the Parliament compelled, in the absence of forces of its own, to call on Prussian forces to intervene on its behalf, but when Prussia ceased fighting with Denmark and without consulting Frankfurt signed an armistice in which the provinces were relinquished to the Danes, the Frankfurt Parliament was powerless to enforce its initial decision to reject the armistice. It was therefore forced to declare it valid after all.

The idealism on which the 1848-9 revolution was based is readily apparent from the way in which, as Mann points out ⁷⁵, the liberals had always

⁷² See Mann, G. op. cit. p. 101 who states that:

"There has never been a more highly educated parliament: more than a hundred professors, more than 200 learned jurists, writers, clergy men, doctors, burgomasters, senior civil servants, manufacturers, bankers, landowners, even a few master craftsmen and small tenant farmers - but not a single worker."

See also Flenley, R. op. cit. p. 186 who points out that:

"It could claim to include many of the ablest men Germany could produce, men of the highest ideals, many gifted speakers. But it lacked, inevitably, men of much political experience".

In the same vein, Raff, D. op. cit. p. 77 states: "...it was an assembly of educated and respected citizens with noble aims, filled with high ideals and great expectations."

⁷³ Mann, G. op. cit. p. 102.

⁷⁴ Taylor, A.J.P. op. cit. p. 30.

⁷⁵ Mann, G. op. cit. p. 95.

favoured accommodation with the ruling powers and not a revolution of force and bloodshed involving their complete overthrow. He states that “Reform, compromise, ‘agreement’ were the German liberals’ favourite terms...”⁷⁶ and this of course meant seeking accommodation with rulers who were autocratic and believed they ruled by divine right. The fact that the Frankfurt Parliament lacked power in any practical sense meant that it was unable to compel the armies of the German states to swear an oath of allegiance to the constitution, an oath which it sought from the rulers of those states in return for permitting them to keep their armies.

The Frankfurt Parliament, as Flenley has pointed out, “displayed too little appreciation of politics as the art of the possible in a given time.”⁷⁷ and it spent too much time in discussion and the formulation and setting down of ideas which it was powerless to put into practice. Six months had passed before it had finished formulating the “Grundrechte” of individuals in a united Germany and it was, as Flenley further elucidates⁷⁸, only in October 1848 at its hundredth sitting that the Parliament began to discuss the question of a draft German constitution. It was late March before this matter was settled and as Fulbrook states “...while the Parliament had been debating, the conservatives had been regrouping and regaining power in different states; there was thus no longer any need to make concessions or capitulate to intellectuals.”⁷⁹

The failure of the revolution of 1848-9 would seem to prove that reality remained resistant to and could not be shaped by ideas alone⁸⁰ and the period

⁷⁶ Mann, G. op. cit. p. 95.

⁷⁷ Flenley, R. op. cit. p. 186.

⁷⁸ *ibid.* p. 190.

⁷⁹ Fulbrook, M. op. cit. p. 121.

⁸⁰ See Martini, F. op. cit. p. 25 where, with regard to the revolution of 148-9 he states: “Nach dieser Revolution setzte sich die Erkenntnis durch, daß die Kraft der Idee nicht ausreichte, die historischen Realitäten zu verändern und sich gegen die Mächte der realhistorischen Gegebenheit durchzusetzen.”

which followed it was one of disillusionment ⁸¹ and, so Mann, “general disenchantment”. ⁸² Speaking of this period Raff states that “In the new order of political and social life which now began in Germany, the idealism which had inspired the men in Paulskirche would be forsaken, and there would be a move towards a ‘strong realism and materialism’.” ⁸³

This shift from idealism to materialism as the dominant mode of awareness was concomitant with the disillusionment of the period as the German bourgeoisie, having failed to realise their political aims, now concentrated their attention on practical business matters thus setting in motion

⁸¹ The following quote from Rudolf Haym’s *Vorlesungen über Hegel* which dates from 1857 and is cited by Martini, F. op. cit. p. 25 is testimony not only to the idealism underpinning the 1848-9 revolution, but also to the impotence of that idealism and to the disillusionment which followed in the wake of the failure of the revolution:

‘ “Noch voll des Glaubens an eine ideelle Gestaltung der Dinge, an eine Welt construirter Möglichkeiten, so ergriff uns vor nunmehr neun Jahren eine verhängnisvolle politische Bewegung. Ihre Fluten verliefen, und wie die Leidenschaft sank, so erblickten wir uns von einer namenlosen Oede und Ratlosigkeit umgeben. Hinweggespült war jene üppige und naive Zuversicht, womit wir uns in die Weltbewegung hineingestürzt hatten. Der allmächtig geglaubte Idealismus hatte sich ohnmächtig erwiesen. Wir standen und wir stehen mitten in dem Gefühle einer großen Enttäuschung.” ’

⁸² Mann, G. op. cit. p. 121.

⁸³ Raff, D. op. cit. p. 83. Also indicative of this move towards realism and materialism is the following statement by Theodor Fontane which dates from 1853, comes from *Unsere lyrische und epische Poesie seit 1848* and is cited at p. 40 in Bucher, M., Hahl, W., Jäger, G. and Wittmann, R. (eds.) (1975) *Realismus und Gründerzeit: Manifeste und Dokumente zur deutschen Literatur 1848-1880. Band 2: Manifeste und Dokumente* (Stuttgart: J.B. Metzlersche Verlagsbuchhandlung):

‘ “Was unsere Zeit nach allen Seiten hin charakterisirt, das ist ihr Realismus. Die Ärzte verwerfen alle Schlüsse und Combinationen, sie wollen Erfahrungen; die Politiker (aller Parteien) richten ihr Auge auf das wirkliche Bedürfniß and verschließen ihre Vortrefflichkeitsschablonen ins Pult; Militärs zucken die Achsel über unsere preußische Wehrverfassung und fodern [!] ‘alte Grenadiere’ statt ‘junger Rekruten’; vor allem aber sind es die materiellen Fragen, nebst jenen tausend Versuchen zur Lösung des socialen Räthsels, welche so entschieden in den Vordergrund treten, daß kein Zweifel bleibt: die Welt ist des Speculirens müde und verlangt nach jener ‘frischen grünen Weide’, die so nah lag und doch so fern.” ’

the process of industrialisation in Germany.⁸⁴ The failure of the revolution of 1848-9 led not only to a focus on the material world and on material things but also to an awareness of the determining nature of the material sphere. Raff suggests⁸⁵ this type of awareness on the part of the liberal bourgeoisie implying that in the wake of the revolution of 1848-9 they realised that only with economic power would they have any chance of achieving political independence.

Martini mentions the fact that post 1848-9 there was a turn:

“...zum Empiricismus und Positivismus der konkreten, auf das Sachliche und Stoffliche gerichteten Erfahrung, die an die Stelle der Spekulation die exakten Wissenschaften setzte, mit ihnen eine Reduktion des Erkenntnisvermögens auf die kausale, sinnliche und subjektive Anschauung...”.⁸⁶

Natural sciences flourished with the 1850s and 1860s giving rise to a number of scientific discoveries. Furthermore, as Flenley points out “Büchner’s *Force and Matter* and Karl Vogt’s *Science and Superstition* showed the trend of scientists in the fifties towards a materialistic interpretation of life.”⁸⁷ In addition, at least one work⁸⁸ by Hippolyte Taine, the materialist and determinist French philosopher and critic was available in translation in Germany during this period.

⁸⁴ So, for example Raff, D. op. cit. p. 86 where he states that:

“Largely excluded from active participation in politics after 1849, the German middle classes focused the bulk of their abundant energies on the burgeoning sphere of commerce and industry which would soon revolutionise German society, culture and standards of living.”

Also, Krohn, C.D. Epoche - sozialgeschichtlicher Abriss In: Glaser, H.A. (ed.) (1982) *Deutsche Literatur: eine Sozialgeschichte. Band 7: Vom Nachmärz zur Gründerzeit: Realismus 1848-1880* (Reinbek: Rowohlt Taschenbuch Verlag GmbH) p. 19. Here Krohn notes the following:

‘Als Sprachrohr für den ‘rechten’ besitzbürgerlichen Flügel begründete etwa die liberale *Nationalzeitung* auf dem Höhepunkt der politischen Reaktion in den fünfziger Jahren die Wendung vom “Idealismus” zum “Realismus” der neuen Zeit: Im “Gefühl der Unbefriedigung über verfehlt ideale Zwecke” habe sich “die intelligente und materielle Kraft des Volkes auf das Gebiet des Erwerbs konzentriert”...’

⁸⁵ Raff, D. op. cit. p. 98.

⁸⁶ Martini, F. op. cit. p. 25.

⁸⁷ Flenley, R. op. cit. p. 256.

⁸⁸ See Schmuck, H. and Gorzny, W. (eds.) (1981) *Gesamtverzeichnis des deutschsprachigen Schrifttums. Band 46* (München, New York, London, Paris: K.G. Saur Verlag) p. 251 where an 1866 German translation of Taine’s *Philosophie de l’art* is mentioned.

Mosse comments that Taine:

‘substituted “scientific” literary criticism for a subjective criticism based upon individual intuition. Literary problems became mathematical problems as Taine sought to weigh the author’s race, milieu, and moment of composition in order to arrive at a definition of his talent.’ ⁸⁹

The reception of Taine’s work in Germany at this time is a further indicator of the general turn towards materialism following the failure of the 1848-9 revolution.

Darwin’s theory of evolution, a theory rooted in materialist conceptions of nature and historical developments, found, as Scheuer elucidates, “einen vorbereiteten Boden” ⁹⁰ in Germany due to the already present trend towards materialism in the natural sciences. He mentions the zoologist Ernst Haeckel who drew heavily on Darwin and whose writings, for example, *Die natürliche Schöpfungsgeschichte* (1868) led to “eine weite Verbreitung einer vulgär-materialistischen Naturwissenschaftslehre.” ⁹¹ Scheuer also points out ⁹² that Haeckel applied Darwin’s theories to human beings and states that “Psychische und sittliche Eigenschaften des Menschen wurden aus der Entwicklungsgeschichte gedeutet und so die empiristische Psychologie ausgebaut.” ⁹³

The awareness of material determination with regard to human beings is what is suggested by Haeckel’s work and it is also to be found in the works of Marx whose theories imply the social construction of the human personality. Such an awareness was part of the new climate post 1848-9. Martini highlights this when he writes that “An die Stelle der idealistischen Überzeugung von der

⁸⁹ Mosse, G.L. (1963) *The Culture of Western Europe: The Nineteenth and Twentieth Centuries, an Introduction* (London: John Murray) p. 205.

⁹⁰ Scheuer, H. Historismus - Positivismus - Realismus In: Glaser, H.A. op. cit. p. 33.

⁹¹ *ibid.* p. 34.

⁹² *ibid.* p. 34.

⁹³ *ibid.* p. 34.

Entwicklungsfreiheit des Menschen trat das Bild des durch die Umstände und sich selbst fixierten, durch Umwelt, Erbe und Charakter zu seinem Geschick determinierten Menschen.”⁹⁴

Also feeding into the awareness of the determining and compelling nature of material reality was the advent of the Industrial Revolution in Germany during this period. This led to great social change for as Raff states “An industrial and technological life-style increasingly displaced the old order as the foundation of daily life, as Germany gathered strength for a revolutionary ‘leap into modernity’ ”.⁹⁵ The old feudal structure disintegrated as capitalism became dominant and the 1850s were, as Mann points out, regarded as “a chaotic period of transition”⁹⁶ by contemporaries such as Gustav Droysen who, in 1854, wrote:

“So ist die Gegenwart: Alles im Wanken, in unermeßlicher Zerrüttung, Gärung, Verwilderung. Alles Alte verbraucht, gefälscht, wurmstichig, rettungslos. Und das Neue noch formlos, ziellos, chaotisch, nur zerstörend...wir stehen in einer jener grossen Krisen, welche von einer Weltepoche zu einer anderen hinüberleiten.”⁹⁷

His comment is indicative of a feeling of instability, disunity and alienation which was part of the general climate of the period. Such feelings of alienation would probably have led to a rising awareness on the part of people of the forces which were impinging on them. Furthermore, as Raff elucidates⁹⁸, the Industrial Revolution led to increasing misery and poverty for those who were part of the proletariat and who must have felt very much at the mercy of the material sphere. That this was so is suggested by the increasing strength of the

⁹⁴ Martini, F. op. cit. p. 77.

⁹⁵ Raff, D. op. cit. p. 86.

⁹⁶ Mann, G. op. cit. p. 125.

⁹⁷ Cited in Martini, F. op. cit. p. 4.

⁹⁸ Raff, D. op. cit. p. 100-101.

organised labour movement from the mid 1850s onwards ⁹⁹ as the German proletariat became progressively more class-conscious and realised, with regard to their situation, that “...eine selbständige, effektive Gegenmacht des Proletariats nur auf lange Sicht in mühseliger Kärnerarbeit organisiert werden konnte.” ¹⁰⁰

A comment ¹⁰¹ dating from 1864 suggests an even greater feeling of disunity and crisis than that of 1854 and indeed Martini identifies “die Auflösung einer festen, gesicherten Ganzheitserfahrung in den realen Lebenszuständen, im Weltanschaulichen, in der ästhetischen Gestaltungssphäre und im Bewusstsein des Einzelnen” ¹⁰² as a characteristic of the period from 1850-1880. This comment by Martini also suggests that the multi-perspectivism ¹⁰³ found in *Im Schloß*, *Viola tricolor*, *Renate* and *Ein Doppelgänger* may be located in the general historical climate in which Storm was writing. The fragmentation identified by Martini is hardly surprising considering that industrialisation with its attendant changes and upheavals continued and, despite an economic crash in the mid 1870s, became particularly marked after German unification in 1871. ¹⁰⁴

It is the contention of this thesis that, in the case of the five Novellen with which it deals, what is articulated through the self-awareness which they all

⁹⁹ See Raff, D. op. cit. p. 103-104.

¹⁰⁰ Wehler, H.-U. op. cit. p. 781.

¹⁰¹ This comment is by J. Honegger and is cited in Martini, F. op. cit. p. 4. It is as follows:

‘ “Immense Receptivität und Vielseitigkeit, ein ungeheurer, fast erschreckender Reichthum des Inhalts; aber nirgends Übersehbarkeit, Ganzheit, Aufklärung; eine Rechnung ins Unendliche, ein progressiver Prozeß ohne noch irgend erkennbare Harmonie oder fixierte Ziele. Der erste Grundzug ist die Zersetztheit, die einheitslose aufgelöstheit. Es geht eine geisterschütternde Unruhe durch alle Schichten; es ist ein drückend geängstigtes Überstürzen und Tasten. Wir experimentieren; wir suchen in aller Welt die Hülfsmittel für die Übel, die in uns liegen.” ’

¹⁰² *ibid.* p. 3.

¹⁰³ See also Brinkmann, R. (1957)] *Wirklichkeit und Illusion: Studien über Gehalt und Grenzen des Begriffs Realismus für die erzählende Dichtung des neunzehnten Jahrhunderts* (Tübingen: Max Niemeyer Verlag) pp. 316 and 327 where he highlights the subjectivity, multi-perspectivism and relativity which he feels are characteristic of the German Realists' view of reality.

¹⁰⁴ See Flenley, R. op. cit. pp. 244 and 288.

Thee ohne Zucker mit trocknen Semmeln genossen.”¹⁰⁹

Furthermore, Storm was also very cognisant of the determining nature of material reality in the form of the Danish authorities who following the defeat of the Schleswig-Holstein forces at Idestadt in July 1850 continued to hold power in Schleswig until 1864. In a letter to Mörike of 12 July 1853, he writes of his impending move to Prussia as he has had his “Bestallung cassirt”¹¹⁰ in Schleswig-Holstein due to his lack of cooperation with the Danish authorities. Furthermore, in a letter to Fontane of 25 July 1853, Storm, referring to the festivities organised by the Danish authorities in commemoration of the Battle of Idestadt, comments:

“So dankbar man im Grunde der dänischen Regierung sein sollte, daß sie durch diese Brutalität das Gedächtniß unserer historischen Unglückstage so unauslöschlich den Herzen der besseren deutschen Bevölkerung einätzt, so ist es doch ein Gefühl zum Ersticken, ohnmächtig und stumm diess gegen die Bevölkerung angewandte Demoralisationssystem mit ansehen zu müssen.”¹¹¹

A statement from a letter of early 1865 to Pietsch further reveals this awareness of the overwhelming and determining force of material circumstances, this time in the form of the Prussian authorities which now held

¹⁰⁹ Stahl, A. (ed.) (1986) *Theodor Storm - Hartmuth und Laura Brinkmann: Briefwechsel. Kritische Ausgabe* (Berlin: Erich Schmidt Verlag) p. 116.

In a similar vein Storm, in a letter to Esmarch of 13 September 1859 in which he asks for an extension of a loan Esmarch has made him, writes: “Es ist eine verteuflte Sache, wenn es immer um den letzten Groschen geht; diess ist nicht die geringste Unbequemlichkeit der Verbannung.” (Alt, A.T. (ed.) (1979) *Theodor Storm - Ernst Esmarch: Briefwechsel. Kritische Ausgabe* (Berlin: Erich Schmidt Verlag) p. 72) Further examples are his letter to Esmarch of 16 October 1871 in which, with regard to his sons, he comments: “Wie gern säh ich den alten Jungen zu Weihnachten, ihn und die beiden andern; aber der Geldbeutel ist Herr und der verbietet das.” (Alt, A.T. (ed.) *ibid.* p.130) and a letter of 20 March 1875 to Heyse in which he writes: ‘Ich schreibe jetzt eine “Psyche”,...und möchte sie nicht umsonst hingeben; denn es handelt sich bei mir darum, die Jungens durchzubringen und für die Töchter etwas zu behalten.’ (Bernd, C.A. (ed.) (1969) *Theodor Storm - Paul Heyse: Briefwechsel. Kritische Ausgabe. Erster Band:1853-1875* (Berlin: Erich Schmidt Verlag) p. 87).

¹¹⁰ Kohlschmidt, H. and Kohlschmidt, W. (eds.) (1978) *Theodor Storm - Eduard Mörike, Theodor Storm - Margarethe Mörike: Briefwechsel mit Storms “Mein Erinnerungen an Eduard Mörike.” Kritische Ausgabe* (Berlin: Erich Schmidt Verlag) p. 29.

¹¹¹ Steiner, J. (ed.) (1981) *Theodor Storm - Theodor Fontane: Briefwechsel. Kritische Ausgabe* (Berlin: Erich Schmidt Verlag) p. 39.

sway in Schleswig:

“Ich lebe übrigens eigentlich wie in einem fortwährenden moralischen Katzenjammer; diese politische Situation ruiniert einen innerlichst; in der eignen Heimat von der Willkür Fremder abzuhängen, ein vollständig wehrloses Objekt, das ist noch schlimmer, als simpelweg hinausgeschmissen zu werden, was ja denn auch jeden Augenblick geschehen kann.” ¹¹²

Storm's sense of transience, something he mentions ¹¹³ in a number of letters, is suggestive, in its recognition that everything decays and ends, of materialist awareness and certain comments which he made in relation to writing and his work also indicate a materialist sensibility. For instance, in his diary on 1 October 1881, Storm wrote the following in relation to his understanding of what is tragic:

“Der vergebliche Kampf gegen das, was durch die Schuld oder auch nur die Begrenzung, die Unzulänglichkeit des Ganzen, der Menschheit, von der der (wie man sich ausdrückt) ‘Held’ ein Teil ist, der sich nicht abzulösen vermag, diesem entgegensteht, und sein oder seines eigentlichen Lebens herbeigeführter Untergang scheint mir das Allertragischste.” ¹¹⁴

This statement suggests that the individual is inextricably embedded

¹¹² Pauls, V. (ed.) (1943) *Blätter der Freundschaft: aus dem Briefwechsel zwischen Theodor Storm und Ludwig Pietsch* (Heide: Westholsteinische Verlagsanstalt Boyens & Co.) p. 155.

¹¹³ In a letter of 28 August 1868 to Pietsch (Pauls, V. (ed.) op. cit. pp. 198-9), for example, Storm writes:

“Ich selbst aber lebe in dem mich nicht mehr loslassenden Gefühl der unaufhaltsamen, alles fortwehenden Vergänglichkeit. Es ist ja freilich nichts anders, als daß ich jetzt mit offenen Augen in das nackte Leben hineinsehe.”

Similarly, Storm makes the following observation in a letter to Schmidt of 24 January 1886 (Laage, K.E. (ed.) (1976) *Theodor Storm - Erich Schmidt: Briefwechsel. Kritische Ausgabe. Zweiter Band: 1880-1888* (Berlin: Erich Schmidt Verlag) p. 118):

“Ich habe jetzt oftmals eine starke Empfindung von der Furchtbarkeit, daß wir so aus dem Staube auftauchen, theilweis bis zur Verehrung gut und groß, oder zum Entzücken schön werden und dann welken, faulen und am Ende der letzten Spur nach in dem Staube wieder verschwinden.”

¹¹⁴ Laage, K.E. and Lohmeier, D. (eds.) (1988) *Theodor Storm: sämtliche Werke in vier Bänden. Band 4: Märchen, kleine Prosa* (Frankfurt am Main: Deutscher Klassiker Verlag) p. 511.

within humanity and that this may have a determining effect on his life in the sense of bringing about his destruction. Furthermore, as Ward has pointed out “die Unzulänglichkeit des Ganzen, der Menschheit” which Storm mentions “is interpreted by him not in absolute metaphysical terms, but rather as a generality which is both historically and socially specific” and he cites the following comment by Storm in support of this: “wir büßen im Leben viel öfter für die Schuld des Allgemeinen, wovon wir ein Teil sind, für die der Menschheit, des Zeitalters, worin wir leben, des Standes, in dem wir oder mit dem wir leben...” ¹¹⁵ The implication is not only, as Ward has further elucidated ¹¹⁶, that guilt is socially and therefore materially determined and is not a metaphysical category, but also that, as such, it is a relative category dependent on the particular material circumstances pertaining at a given point in time. Moreover, an additional implication is once again that a particular person’s life may be constrained, constructed and ultimately determined by the historically specific social forcefield of which he is a part.

The question of guilt in relation to tragedy appears again in a letter from Storm to Schmidt of September 1881 in which Storm comments on Schmidt’s essay *Theodor Storm* which appeared in the *Deutsche Rundschau* of July 1880. Here Storm writes:

“Ich muß nun auch nach meinem Sinn die Schuldfrage für das Tragische viel weiter fassen: der Held (lassen wir diesen Ausdruck) fällt eigentlich nie durch eigne Schuld, sondern durch die *Schuld* oder *Unzulänglichkeit* des Menschenthums, sei dieß Feindliche in ihm selbst gelegen oder in einem außer ihm bestehenden Bruchteil der Menschheit, möge er gegen diese oder gegen sich selbst zu kämpfen haben und dadurch selbst oder mit seinem

¹¹⁵ Ward, M.G. (1985) op. cit. p. 464.

¹¹⁶ *ibid.* p. 464.

Glück zu Trümmern gehen.”¹¹⁷

Ward has correctly stated that “That ‘dieß Feindliche’ can be located either in a section of society or in an individual represents a recognition on Storm’s part of the way in which social norms become internalised as constitutive elements of the individual personality.”¹¹⁸ Again Storm’s comment implies a materialist sensibility, the suggestion being that this personality is itself constituted by the social and therefore material constellation of which the individual is part.

An observation which Storm made in a letter to his son Ernst of 3 August 1870 is reminiscent of Darwinism with its suggestions of natural selection and of human beings as creatures having certain biological drives. It is thus indicative of a degree of materialist awareness. The observation is as follows:

“Was mich überhaupt beherrscht - und das verschlingt alles andere - das ist der Ekel, einer Gesellschaft von Kreaturen anzugehören, die außer den übrigen ihnen von der Natur auferlegten Funktionen des Futtersuchens, der Fortpflanzung usw. auch die mit elementarischer Stumpfheit befolgt, sich von Zeit zu Zeit gegenseitig zu vertilgen. Das Bestehen der Welt beruht darauf, daß alles sich gegenseitig frißt oder vielmehr das Mächtigere immer das Schwächere; den Menschen als den Mächtigsten vermag keins zu fressen; also frißt er sich selbst, und zwar im Urzustande buchstäblich. Dies ist die eigentliche Ursache der Kriege, die andern so genannten Ursachen sind nur die Veranlassungen. Keine Zivilisation wird, ja darf das je überwinden. Aber niederdrückend ist der Gedanke; es ist so einer,

¹¹⁷ Laage, K.E. (ed.) (1976) op. cit. p. 49.

¹¹⁸ Ward, M.G. (1985) op. cit. p. 465.

über den man verrückt werden könnte.”¹¹⁹

Interesting is the fact that, as Katann points out¹²⁰, this observation is very similar to an incomplete passage¹²¹ which may be found in Storm's letter to Ada Christen of 1870, the reiteration having the effect of reinforcing the statement. Furthermore, an indication of an interest in Darwinism is evidenced by the following which Storm wrote to Schmidt in a letter of 8 November 1878: "Grüßen Sie Ihren trefflichen Vater; von seinem 'Darwinismus und Sozialdemokratie' hat mich bisher noch die unglückliche Novelle abgehalten. Aber nun will ich einmal sehen, was ich davon verstehe." ¹²²

Although there is no evidence that Storm consciously intended the self-awareness in *Späte Rosen*, *Im Schloß*, *Viola tricolor*, *Renate* and *Ein Doppelgänger* to express the materially constructed and context dependent nature of identity and meaning, this is not unduly problematic for Rogers has provided ample proof¹²³ to support his contention that Storm was basically "...not really a 'conscious writer'." ¹²⁴ This does not, however, as Rogers points out¹²⁵, prevent a writer from acting as an unconscious filter for ideas which were part of the general background of the times in which he was living. In Storm's case materialist ideas and a materialist sensibility formed not only part of that general background, but also appeared in his correspondence and diary. It was, moreover, not a background from which Storm was isolated.

¹¹⁹ Quoted in Katann, O. (ed.) (1948) *Storm als Erzieher: seine Briefe an Ada Christen* (Wien: Verlag Brüder Hollinek) pp. 37-38.

¹²⁰ *ibid.* p. 37.

¹²¹ The passage in question is as follows (*ibid.* p. 37):

"Mein Hauptgefühl aber bei diesen ewigen Kriegen ist - Ekel. Es ekelt mich an - zu einer Gesellschaft Kreaturen zu gehören, die außer den Funktionen des Futtersuchens und der Fortpflanzung oder was sonst die Natur ihnen auflegt, auch den in blindem elementarischen Ge...(abgerissen) über sich, das frißt er sich selbst, und zwar im Urzustande buchstäblich. Das ist der eigentliche Grund aller Kriege; das übrige ist nur die beiläufige Veranlassung. Das ist eigentlich ein Gedanke zum Verrücktwerden, wozu ich freilich wenig Anlage habe."

¹²² Laage, K.E. (ed.) (1972) *Theodor Storm - Erich Schmidt: Briefwechsel. Kritische Ausgabe. Erster Band: 1877-1880* (Berlin: Erich Schmidt Verlag) p. 103.

¹²³ Rogers, T.J. *op. cit.* p. 116.

¹²⁴ *ibid.* p. 116.

¹²⁵ *ibid.* p. 155.

Both Rogers ¹²⁶ and Ward ¹²⁷ refute the idea that Storm was “a sort of primitive, a man ensconced in his little provincial backwater and letting the world pass him by...” ¹²⁸ on account of the fact that he lived in Schleswig-Holstein which became a focal point of political tension in the 1850s and 60s. Ward puts it thus:

“...he could hardly have been, and indeed was not, immune from the major events being played out in nineteenth-century European history. The seemingly endless wrangling involving amongst others Denmark, Prussia and Austria about the status of Schleswig-Holstein was not a provincial territorial battle concerned with local issues and sympathies, but on the contrary it came to represent in the 1850s and 1860s a pivotal point in the rivalry between Austria and Prussia for superiority and with that superiority a dominant role and position in the creation of the Second Empire, the unified Germany.” ¹²⁹

In addition both Artiss and Jackson reject the view of Storm as apolitical, Artiss mentioning Storm’s “...acute awareness of the implications of contemporary political events.” ¹³⁰ and Jackson making the point that “...in no sense was he ever a political innocent.” ¹³¹

As Thomas Mann has stated with regard to an author and his work:

“...ein abgetanes, zurückliegendes Werk wird mehr und mehr zu etwas von ihm Abgelöstem, Fremdem, worin und worüber andere mit der Zeit viel besser Bescheid wissen als er, so daß sie ihn an

¹²⁶ Rogers, T.J. op. cit. p. 154.

¹²⁷ Ward, M.G. (1992) op. cit. p. 2.

¹²⁸ Rogers, T.J. op. cit. p. 154.

¹²⁹ Ward, M.G. (1992) op. cit. p. 2.

¹³⁰ Artiss, D.A. (1984-85) Theodor Storm: Politics, Society, and his Image of Himself as an “Homme Engagé” *German Life and Letters* 38, p. 18.

¹³¹ Jackson, D.A. (1984-85) Theodor Storm - The Provincial *Publications of the English Goethe Society* 55, p. 27.

vieles erinnern können, was er vergessen hat oder vielleicht sogar nie klar gewußt hat. Man hat überhaupt nötig, an sich erinnert zu werden. Man ist keineswegs immer im Besitz seiner selbst, unser Selbstbewußtsein ist insofern schwach, als wir das Unsere durchaus nicht immer gegenwärtig beisammen haben.”¹³²

It is thus perfectly possible for a critic to become aware of a facet of an author's work of which that author himself remained unaware. Storm's articulation, through the self-awareness in the Novellen analysed, of the way in which identity and meaning are dependent on and the product of materially based context, an articulation which has its roots in the general climate in Germany following the failed revolution of 1848-9, is just such a facet for it is not an articulation of which Storm himself was conscious.

¹³² Mann, T. Einführung in den Zauberberg: für Studenten der Universität Princeton In: Bürgin, H. (ed.) (1968) *Thomas Mann: Werke. Das essayistische Werk: Taschenbuchausgabe in acht Bänden. Zweiter Band: Schriften und Reden zur Literatur, Kunst und Philosophie* (Frankfurt am Main, Hamburg: Fischer Bücherei) p. 336.

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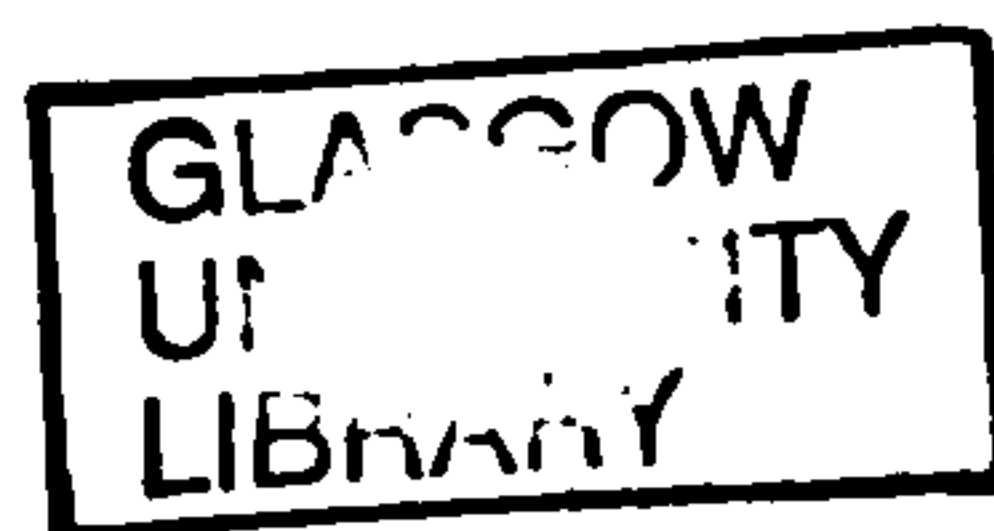
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