

ABSTRACT

IMAGE AND IMAGERY IN FRISCH'S DIE SCHWIERIGEN

By

Loren Ray Alexander

This study attempts to clarify the main character images and the poetic imagery in Max Frisch's Die Schwierigen. Parallels drawn with characters in Frisch's other novels show similar trends and contrasting developments. The characters reveal themselves in the several facets that are of foremost importance in the modern novel: the search for self; the portrayal of the inner self and of personas; and the portrayal of characters influenced by others in their perception of self. Thus, first the characters are delineated in these respects, then in Chapter V the main poetic images are evolved in their relationship to the theme. The search to realize the self in the midst of the world of uncertainties that modern man experiences becomes evident as the theme of the work.

Two fundamental approaches to life became evident in the study of person-images: the rational and the irrational. Neither is possible to the total exclusion of the other, and man fails when he attempts to turn his efforts to the development of one over the other, as evidenced in both ways by Reinhart in his development. A balanced rational/irrational life based on an understanding of the makeup of the individual's total self is

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the goal of man's struggle -- ultimate maturity. Those who attempt to project the true self live in the existential present, whereas those who willingly present a persona -- here of the overly-irrational, visionary man and of the overly-rational, pragmatic man -- are psychically "dead". The naive, usually women and young men, are those who are not consciously aware of the conflict and unconsciously project their true self.

Poetic imagery, the ultimate in language, encompasses a variety and unity which reveals nuances of the theme. Poetic images are not restricted to individual characters; rather, they serve to depict a composite personality. Frisch creates an allegory of modern man in the search for self and for identity. The main poetic images are the following: Child-, Moth and Flame-, Bird-, Animal-, Battle-, Blue-, Death-, and Glass-imagery. Child imagery reveals the theme: The uncertain search for the realized self, the adulthood of man. Moth and Flame imagery emphasizes the natural attraction of the goal of self-realization and the subsequent cessation of the quest. The former signifies psychic life; the latter, psychic death. This imagery broadens to the Icarus myth and the attempt to do the impossible. Bird imagery clearly points up the flight into the void, the vast inner spaces of the self, an intimate part of all creation. Animal imagery generally presents the negative aspects of a lack of consciousness of self. Battle imagery reflects the struggle that must take place

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in the attempt to avoid persona-projection. Blue represents the affirmed goal of the ambivalent in-the-world self. Death images are employed to give impact to the lack of life in the person who is not striving. And Glass imagery depicts the various aspects of the difficulty of the struggle and the constant nearness of the goal, keeping alive the hope of attainment.

The pessimistic view of man's search for self-realization in the midst of the uncertainties of modern life, the theme of Frisch's work in general, is balanced in Die Schwierigen by the hope that he yet holds out for man. Man is "difficult" because he so easily finds ways of avoiding the struggle, and because his task, while necessary, appears all but hopeless. The significant note of hope in Die Schwierigen is strengthened by Frisch's use of poetic imagery and becomes man's counterbalance to the negative aspects of life in-the-world.

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A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of German and Russian

1970

ACKNOWLEDGMENTS

The author wishes to express his sincere appreciation to Dr. Mark O. Kistler, Professor of German, for his guidance of this work. A long-term effort beyond the ordinary has required much patience of Dr. Kistler, and this, together with his critical assistance, has brought this dissertation from the birth of an idea to the completed production.

The other members of the committee for this dissertation, Dr. Stuart Gallacher and Dr. George Radimersky, along with Dr. William Hughes, Chairman of the Department of German and Russian at Michigan State University, deserve the author's grateful acknowledgment of the time and effort expended by them in the interests of better scholarship, both as models to emulate and as critics of past and present efforts.

The author also wishes to thank Dr. Fritz Moore, Professor of German, Kansas State University, and Dr. William Coates, Professor of Linguistics, Kansas State University, for their assistance and encouragement. Discussions with and special assistance from Isidor J. Wallimann, Alpanohdorf, Switzerland, were especially valuable.

• The first step in the process of creating a new product is to identify a market need. This can be done through market research, which involves gathering information about the target market and its needs. Once a market need has been identified, the next step is to develop a concept for a new product that meets this need. This concept should be based on the market research and should take into account the needs and preferences of the target market. The concept should also be feasible, meaning that it can be developed and produced within the available resources and budget. Once a concept has been developed, the next step is to create a prototype of the product. This can be done using a variety of methods, including 3D printing, computer-aided design (CAD), and traditional manufacturing techniques. The prototype should be used to test the product and to gather feedback from potential customers. This feedback can be used to refine the product and to make any necessary changes. Once the product has been refined, the next step is to develop a marketing plan. This plan should outline the strategies and tactics that will be used to promote the product and to reach the target market. The marketing plan should also include a budget and a timeline for the marketing activities. Once the marketing plan has been developed, the final step in the process is to launch the product. This involves producing the product and distributing it to the target market. The product should be launched in a way that maximizes its visibility and reach, and that allows for ongoing monitoring and evaluation of its performance. The product should also be promoted through a variety of channels, including social media, email marketing, and traditional advertising. The final step in the process is to evaluate the success of the product. This can be done by tracking sales, customer feedback, and other key performance indicators. The results of the evaluation can be used to inform future product development and marketing efforts.

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INTRODUCTION

A. Die Schwierigen and Frisch's Novels

Die Schwierigen has its origin in two early versions of the novel: Jürg Reinhart: Eine sommerliche Schicksalsfahrt (1934); and J'adore ce qui me brule oder Die Schwierigen (1943). Die Schwierigen oder J'adore ce qui me brule (1957)¹ is the final form given to the adventures of Jürg Reinhart. The first version concerned the protagonist in his early years. The literary power that Frisch has evidenced since then was not clearly evident in that version. Frisch himself seems to have viewed it "as a stylistic anachronism."² The second version is actually an extension of Reinhart's adventures of the earlier one. The latter is included in the second version as a short introductory section. The third and final version, the one that concerns us here, omits the introductory section dealing with Reinhart's early life and begins with a chapter titled: "Hinkelmann oder ein Zwischenspiel." Thus the final version contains no part of the original.

Previous to this final version Frisch met success with his major novel Stiller (1954). Stiller brought him world acclaim. Subsequent to Die Schwierigen he has published two more highly-acclaimed novels: Homo faber (1957), and Mein Name sei Gantenbein (1964). Frisch's

reworking of Die Schwierigen occurs in the midst of success with other novels; it is only reasonable to assume that his efforts with the reworked version of his first novel would evidence expressive powers comparable to the novels surrounding it.

Weisstein comments very favorably on Die Schwierigen: "a novel remarkable for its lyrical quality, its nostalgic mood and a philosophical outlook more suited to a writer's Altersstil than to the Weltanschauung of a twenty-nine-year-old artist."³ Bänziger views the work as "nicht besser und nicht schlechter als Hunderte von ähnlichen Romanen jener Jahrzehnte." He finds Die Schwierigen difficult to categorize, however: "sie wirken konventioneller als Ulysses, hoffnungsvoller als ein Roman Hamsuns, 'lebendiger' als der Mann ohne Eigenschaften, bürgerlicher als Kafka. Die Vergleiche sind disproportioniert, erläutern aber vielleicht doch die Tatsache, dass der Roman eine schweizerische Mittellösung darstellt."⁴ Stäuble repeatedly refers to Die Schwierigen in his discussions of the other novels by Frisch: "Schon dieses frühe Werk weist alle charakteristischen Merkmale der späteren Werke Frischs auf. Schon lange vor dem 'Stiller' hat Frisch in diesem Buch die Tragödie des modernen Menschen gestaltet, schon das Schicksal Jürg Reinharts wurde von einem Dichter erzählt, der alle billigen Lösungen verwirft...."⁵ Stäuble also quotes Walter Fischli concerning Die Schwierigen: "'Die Sprache dieses Romans ist von auserlesener, ausserordent-

licher Schönheit und Modulationsfähigkeit. Sie bündigt die Vielfalt des Lebens in einer Weise, die auch da helles Entzücken verursacht, wo dieses Leben uns im tiefsten erschreckt."⁶ And Welzig, in reference to Die Schwierigen, calls it "Frischs zu Unrecht weniger bekanntes Frühwerk."⁷

Hoffmann makes no mention of Die Schwierigen while praising Frisch's other novels: "in Stiller, Homo faber, and Mein Name sei Gantenbein he has created three of the most important novels of the past decade. Taken together, these books are perhaps the most meaningful recent German writing in their particular genre: the psychological novel."⁸ Only the larger works, such as those by Bänziger, Stäuble and Welzig make more than a passing comment on this early novel. Any concentrated efforts on this one novel are singularly lacking. I shall analyze Die Schwierigen in order to show the intent of the author and to focus on lines of thought that seem to be of importance not only to this work but to Frisch's works in general.

B. The Novel as a Genre

A view of the art of the novel in general will help focus on the study of Die Schwierigen.

The elements of the novel peculiar to this genre in contrast to poetry and the drama are stated by Schiller in a letter to Goethe: purpose is found "in jedem Punkt seiner Bewegung; darum eilen wir nicht ungeduldig zum Ziele, sondern verweilen uns mit Liebe bei jedem Schritte."⁹

• The first step in the process of creating a business plan is to conduct a market analysis. This involves researching the industry, identifying potential customers, and understanding the competitive landscape. A thorough market analysis provides valuable insights into the viability of the business idea and helps to shape the overall strategy.

• Once the market analysis is complete, the next step is to define the business's mission and vision. The mission statement outlines the company's purpose and core values, while the vision statement describes the long-term goals and aspirations. These statements serve as a guiding light for the business and help to align the team's efforts.

• The third step is to develop a detailed financial plan. This includes creating a budget, forecasting revenue and expenses, and determining the funding requirements. A solid financial plan is essential for securing financing and managing the business's finances effectively.

• After the financial plan is in place, the next step is to create a marketing and sales strategy. This involves identifying the target market, developing a unique value proposition, and outlining the tactics for reaching and converting potential customers. A well-defined marketing and sales strategy is crucial for the success of the business.

• The final step in the process is to write the business plan itself. This document serves as a comprehensive roadmap for the business, detailing all the key elements discussed in the previous steps. It is a living document that should be updated regularly as the business evolves and new opportunities arise.

• In addition to the written business plan, it is also important to create a business model canvas. This is a visual tool that helps to clarify the business's value proposition, channels, and revenue streams. It provides a high-level overview of the business and is useful for communicating the business idea to others.

• Once the business plan and business model canvas are complete, the next step is to launch the business. This involves setting up the legal entity, obtaining necessary licenses and permits, and establishing a presence in the market. It is important to stay focused on the business plan and adapt to changes as needed to ensure long-term success.

• Finally, it is important to regularly review and update the business plan. The business environment is constantly changing, and it is essential to stay on top of the latest trends and opportunities. Regular reviews allow the business owner to make adjustments and improvements to the plan, ensuring that it remains relevant and effective.

Schlegel comments on epic poetry in relation to lyric and dramatic poetry: "As form, the epic obviously has precedence: it is subjective-objective...epic poetry is the root of the whole and the exact middle between the wholly interior lyrical and the wholly exterior dramatic poetry."¹⁰ Blanckenburg, in his work on the novel, shows that he already understood the developments taking place toward the prose works of today, the aspects of novel structure and function that are only today becoming widely accepted. He emphasizes the function of the novel as character portrayal. And Northrop Frye differentiates between the romance and the novel thus: "The romance does not attempt to create 'real people' so much as stylized figures which expand into psychological archetypes...a subjective intensity that the novel lacks...."¹¹

A fruitful study of the novel concentrates on small parts or divisions without losing sight of the salient theme of the work. A study of an individual novel should consider the importance of the subjective-objective characteristics, allowing neither the subjective nor objective view to predominate, an ambivalent approach. And the study of character is the unifying base from which to operate, which will result in finding either 'real people' or types; but this latter point becomes more difficult in light of the modern novel.

The view of the novel as a "world" enables one to approach this genre of literature with the all-encompassing

view demanded by it. Organization is emphasized: "In it inhere such a vast number of traits, all organized in subordinate systems that function under the governance of a single meaningful structure, that the nearest similitude for a novel is a 'world.'"¹² Dye shows that Blanckenburg "is in the mainstream of thought on the novel - and very near its source - in asserting the special pertinence of 'das Innre' to the novel form"¹³ Thus the "world" under consideration is not the external world of direct observation, but that internal universe in the soul of man.

Ziolkowski shows that Kafka and Rilke knew how to approach the subjective-objective aspect of the novel, concluding that "in novels where the subject is allowed to rampage, uncontrolled by an objective view, there can be no unity of form; and in those where the object prevails, untempered by subjective feeling, there can be no meaning."¹⁴ Welzig also emphasizes the concentration on "das Innre" by pointing out the unimportance of the external actions: "Das im konventionellen Sinne 'Erzählbare' des Geschehens umfasst sehr oft nur mehr unwichtige Äusserlichkeiten."¹⁵

The novel under consideration here is studied for the inner developments of the main character, the protagonist, and the balance between the rational and irrational characteristics in the presentation. An intensive expansiveness that would enable one to view the whole "world" of this protagonist, the "inner world", is sought, bringing the perspective of the reader into a parallel with

the view of the Bildungsroman as a classification.

While studying this novel, it must be kept in mind that a too-limited perspective on the part of the viewer is as bad as a too-limited perspective on the part of the novelist. What the work has to offer us is limited no more by the powerfulness of the image created for us than by our ability to perceive this image in its widest possibilities. Holloway emphasizes this in his discussion of poetics in the structural aspects of the work of art:

If the great work of literary art has come in part to offer us what the rituals of other societies have offered their members, and has come to do so through being in some respects the same thing, from the present point of view it appears as in the first instance a source not of pleasure, not of insight (whether into fact or value), but of experience: an experience peculiarly comprehensive and demanding, an experience unified, ordered and composed. This is perhaps the point at which it begins to transpire that seeing the great work as 'an imitation of life' or as 'a criticism of life' is a little like contemplating an engine, and noticing all its parts, but not seeing that it works.¹⁶

This, then, is no small task. As Richards says: "The critical reading of poetry is an arduous discipline....The lesson of all criticism is that we have nothing to rely upon in making our choices but ourselves. The lesson of good poetry seems to be that, when we have understood it, in the degree in which we can order ourselves, we need nothing more."¹⁷

C. The Modern Novel

There are several reasons why a study of a contemporary

• The first step in the process of creating a new product is to identify a market need. This involves conducting market research to determine what consumers want and need. Once a need is identified, the next step is to develop a concept for a product that meets that need. This is often done through brainstorming and sketching. The third step is to create a prototype, which is a small-scale model of the product. This allows the designer to test the product and make any necessary adjustments. The fourth step is to create a detailed design, which includes specifications for the materials, components, and assembly. The final step is to manufacture the product, which involves sourcing materials, purchasing components, and assembling the product. Once the product is manufactured, it is ready for distribution and sale.

• The second step in the process of creating a new product is to develop a concept for the product. This involves brainstorming ideas and sketching out a rough design. The third step is to create a prototype, which is a small-scale model of the product. This allows the designer to test the product and make any necessary adjustments. The fourth step is to create a detailed design, which includes specifications for the materials, components, and assembly. The final step is to manufacture the product, which involves sourcing materials, purchasing components, and assembling the product. Once the product is manufactured, it is ready for distribution and sale.

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• The fourth step in the process of creating a new product is to create a detailed design. This involves specifying the materials, components, and assembly. The final step is to manufacture the product, which involves sourcing materials, purchasing components, and assembling the product. Once the product is manufactured, it is ready for distribution and sale.

• The fifth step in the process of creating a new product is to manufacture the product. This involves sourcing materials, purchasing components, and assembling the product. Once the product is manufactured, it is ready for distribution and sale.

• The sixth step in the process of creating a new product is to distribute and sell the product. This involves finding a distribution channel and marketing the product. Once the product is sold, the designer can evaluate the success of the product and make any necessary adjustments for future products.

• The seventh step in the process of creating a new product is to evaluate the success of the product. This involves analyzing sales data, customer feedback, and market trends. Once the product is evaluated, the designer can make any necessary adjustments for future products.

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novel has been undertaken rather than of one found by the historical process and the ravages of time to have lasting qualities. One of the most important is given by Croce, who pointed out the importance of the study of contemporary writers for all literary critics. He felt that some study thus spent would prepare them to treat literature of any period as if it were literature of the present day, and thus avoid the pedantry of historical scholars.¹⁸ And, too, the neophyte is often on surer ground with a work that is of his times and speaks of his times than with a work that would require him to be steeped in the many aspects of life of a previous time. The risk of being found wrong is perhaps greater, but the stimulation of working from a personally-felt foundation overbalances this.

Beyond this, the novel is a form that has not yet found its place alongside other forms of art. It has rather never yet existed in its full potential, rather than being a form that should be discarded. "Der moderne Roman steht in vieler Hinsicht nicht nur nicht vor dem Abschluss, sondern vor einem Beginn."¹⁹ Thus a look at the modern novel in its differences from past understandings of this genre will help approach Die Schwierigen from the correct perspective.

The novel of today is difficult to classify according to the old, accepted schemes. Welzig attempts a new ordering that concerns itself more with the content as such rather than with the form that results from the

content: "Was es...an vorwiegend formbezogenen Ismen gibt, ist vollends ungeeignet, in das Romanschaffen des 20. Jahrhunderts eine sinnvolle Ordnung zu bringen."²⁰ Most novels appearing today can justifiably be classified under several various headings that once signified pertinent differences. Today, these differences are seen as of secondary importance.

Welzig refers to Emrich's statement on the destruction of the old novel that was based on a certainty of reality: "W. Emrich hat Die Aufzeichnungen des Malte Laurids Brigge den ersten deutschen Roman des 20. Jahrhunderts genannt, der die Zertrümmerung der epischen Fiktion einer geschlossenen Wirklichkeit radikal durchführte."²¹

As in other artistic fields, the novelist today often does not attempt to create a flawless work of art: "Es ist eine wesentliche Eigenart des Kunstwerkes des modernen Romans, dass es seine künstlerische Qualität leugnet. Sein Erzähler will alles sein, nur kein Dichter."²² Rather, he is more concerned with creating a work that opens up possibilities for the reader, among which he is free to choose. He often attempts to lead the reader through the imperfect "hero" to the reader's own realization of self.

The poet frequently serves as the mover of society, as above, through the attempt to reach the individual. This function is too often recognized by politicians as positive only when it serves their functional political purposes. Böll says of this situation, that "when politics

fails or suffers defeat...it is writers who are called upon to speak the persuasive word."²³ Most first-rank writers of today, including Frisch, feel free to criticize the existent social order in their works of art. Their methods of doing so, however, naturally vary considerably.

The "typical hero of the German novel in the early sixties presents himself as a pronounced caricature or distortion of human nature. These heroes are not rounded characters, but exaggerations, to the point of absurdity, of certain traits...that are usually suppressed or at least balanced by other elements of the personality."²⁴ Die Schwierigen does not wholly exemplify this type, but rather appears to represent transitional protagonists of this distorted view. Frisch seems to be creating a link between "the classical and the modern views of poetry -- the classical which thought of it (the function of poetry) as making horrible things pleasing, the modern which sees in it the acceptance of the horrible as part of a pattern."²⁵ The protagonist in Die Schwierigen discusses this problem of "harmonizing the sadness of the world"²⁶ in relation to his own endeavours as an artist.

Involved in this search for harmony in life is the view of the psyche as the source of much of what troubles modern man. Schopenhauer already saw the purpose of the novel in this light: "Ein Roman...wird desto höherer und edlerer Art sein, je mehr inneres und je weniger äusseres Leben er darstellt....Die Kunst besteht darin, dass man mit

dem möglichst geringsten Aufwand von äusserem Leben das innere in die stärkste Bewegung bringt: denn das innere ist eigentlich der Gegenstand unseres Interesses."²⁷ This early expression of the goal in no way signifies an early attainment nor an early pursuit of this goal by artists since Schopenhauer. This is now the business of the novel, and will continue to be, because it is on the face of it unattainable to more than an imperfect degree, and is an effort that proves to be different for each individual. The novelists that take on this task of the search for the self by the protagonist, themselves become partners in the search by creating the necessity for the attempt, "sich selbst zu finden und die ihnen gestellte Aufgabe zu erfassen."²⁸ Thus man, the more-than-animal, attempts to create the possibility of creating his own possibilities: "Die Fabulierfunktion hat sich vom biologisch zweckmässigen Erzeugen von Fiktionen zur Schaffung von Göttern und Mythen erhöht und sich endlich von der religiösen Welt ganz abgelöst, um freies Spiel zu werden. Sie ist 'die Fähigkeit, Personen zu schaffen, deren Geschichte wir uns selbst erzählen.'²⁹ This "freies Spiel" is the creation of possibilities when properly applied and properly received. The difficulty today is that "the writer is bound to feel himself to some extent superfluous in a society no longer granting metaphysical dignity to practitioners of the arts."³⁰ The artist must be heard; his efforts, when possible, must become guides to the goal; the goal must be defined, the

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pathway pointed out. C. G. Jung is one who is attempting to do this.

Jung says that "once metaphysical ideas have lost their capacity to recall and evoke the original experience, they have not only become useless but prove to be actual impediments on the road to wider development."³¹ These old formulations of ideas must be replaced by new formulations, and whereas religion no longer is capable of fulfilling this role, it falls to the arts, and especially literature, to do this. The creation of new experiences within the reader is the means to the recognition of and the movement towards the realization of the self as an autonomous being. The task is overwhelmingly complicated and difficult, due to the great defenses against this very thing built up in the person by his development within social forces that repress individuality. But the importance of the novel in this endeavour is pointed up by the fact "that the more numerous and the more significant the unconscious contents which are assimilated to the ego, the closer the approximation of the ego to the self, even though this approximation must be a never-ending process."³² The theatre of the Absurd demonstrates this involvement in the search for the self, perhaps more readily recognized there than in the novels that treat the problem on a more-individualized level. "The Theatre of the Absurd forms part of the unceasing endeavor of the true artists of our times to breach this dead wall of complacency and automatism

and to re-establish an awareness of man's situation when confronted with the ultimate reality of his condition."³³

Hoffmann emphasizes that "the first concern of Frisch's heroes is the examination of self, and the novels rest on a series of assumptions that Frisch makes...about this examination." Frisch, however, is aware of the difficulties, the opposing forces that create the necessity for a tremendous effort on the part of the individual to discover his self. Hoffmann explains that "until he has done so, he has not even begun to be human, for, though the awareness of self may be what tortures him, it is also the essence of his humanity."³⁵

D. The Terminology of Narrative Literature

Since the form of the modern novel cannot be resolved in absolutes, it stands to reason that the terminology associated with it must likewise be redefined and stated in relative terms. "Die Situation des Literaturwissenschaftlers ist damit der eines Physikers vergleichbar, der in der Terminologie eines Faraday die Erkenntnisse Heisenbergs oder Schrödingers beschreiben wollte."³⁶ The modern novelist is grappling with psychic situations that are not yet well understood, and the emphasis on the inner man results in themes that require comparable treatment in respect to form. The old terminology will have to be replaced here and there by terminology that speaks to the situation of today. Whereas there is no well-established

body of terminology for the literary scholar, it will be necessary to use the most helpful terminology at hand.

A hierarchical structure of understanding a literary work has been shown to begin with the simplest narrative element -- that of the exterior plot development -- and to culminate in the highest form -- that of the theme, well understood: "For the simplest auditors there is the plot, for the more thoughtful the character and conflict of character, for the more literary the words and phrasing, for the more musically sensitive the rhythm, and for auditors of greater understanding and sensitiveness a meaning which reveals itself gradually."³⁷ The next higher level, of course, never loses sight of the previous levels. James says: "A novel is a living thing, all one and continuous, like any other organism, and in proportion as it lives will it be found, I think, that in each of the parts there is something of each of the other parts."³⁸ Theme, plot, character and description, the elements under discussion by James, are all involved one with the other.

Types of presentation within the novel include a three-way division that at times is clearly seen by the strict differentiation in the text and that at other times are all three involved in the same passage: Summary, Scene, and Description. These three control the movement of the novel: "Summary moves rapidly; scene moves in normal time; description is cessation of movement."³⁹ The study of these factors in a novel will help reveal the importance

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• Die Rolle des Autors ist ebenfalls von großer Bedeutung. Der Autor ist der Schöpfer der literarischen Werke und trägt die Verantwortung für die Darstellung der Welt und der menschlichen Existenz. Er ist oft ein Beobachter der Gesellschaft und versucht, die menschliche Natur zu verstehen und darzustellen.

• Die Funktion der Literatur ist vielfältig. Sie kann unterhalten, informieren, kritisieren und auch zur Reflexion anregen. Die Literatur ist ein Spiegelbild der Gesellschaft und kann dazu beitragen, die menschliche Natur zu verstehen und die Welt zu verbessern.

• Die Entwicklung der Literatur ist ein kontinuierlicher Prozess. Sie hat sich im Laufe der Jahrhunderte verändert und entwickelt. Die Literatur ist ein Produkt ihrer Zeit und spiegelt die gesellschaftlichen Veränderungen wider.

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the author attaches to the situation being presented. In combination with other aspects of the novel, one can more easily perceive the intentions of the author.

The search for theme cannot be taken for granted today. But the difficulty of discovering the theme should not deter one by the easy implication that there is no guiding idea, that the guiding idea can be dispensed with. "Der künstlerische Rang eines Romans hängt nicht von der Tatsache ab, dass er 'montiert', das heisst aus verschiedenen Teilen zusammengesetzt ist, sondern von der Idee, die diesem Tun zugrunde liegt und bewirkt, dass statt einer Summe von Teilen ein künstlerisches Ganzes entsteht."⁴⁰ Theme gives meaning to the work; it expresses the basic idea that stands behind the whole work; this is so, even when the basic idea is meaninglessness, or when a terrible uncertainty of Weltanschauung is being presented.

Souveau distinguishes between theme and plot: "theme being a factor of permanent impression, and which creatively informs the novel, and plot being the chain of causally related incidents in the novel."⁴¹ This helps clarify the depth of theme in contrast to the shallowness of plot. Plot is "a vehicle of meaning."⁴² Without it, theme is inexpressible, and "the more completely a novelist assigns to plot the process of a secret life evolving between appearance and reality, the more tenuous his plots will appear."⁴³ This is the normal situation of the novelist today. The plot, although essentially secondary to theme,

• The first step in the process of creating a new product is to identify a market need. This is often done through market research, which involves gathering information about the target market and its needs. Once a market need has been identified, the next step is to develop a concept for a new product that meets this need. This is often done through brainstorming and prototyping. Once a concept has been developed, the next step is to create a business plan for the new product. This plan should outline the costs of production, the pricing strategy, and the marketing strategy. Once a business plan has been created, the next step is to secure funding for the new product. This can be done through a variety of methods, including venture capital, angel investors, and crowdfunding. Once funding has been secured, the next step is to manufacture the new product. This is often done through a combination of in-house production and outsourcing to third-party manufacturers. Once the product has been manufactured, the next step is to launch the product into the market. This is often done through a combination of direct sales and indirect sales through retailers. Finally, the last step in the process is to monitor the performance of the new product. This is often done through a combination of sales data and customer feedback. If the product is performing well, the company can continue to invest in it. If the product is not performing well, the company can make adjustments to the product or the marketing strategy.

• The second step in the process of creating a new product is to develop a concept for a new product that meets this need. This is often done through brainstorming and prototyping. Brainstorming is a process of generating ideas for a new product. This is often done by a group of people who are brainstorming together. Prototyping is a process of creating a small-scale model of a new product. This is often done to test the feasibility of a new product. Once a concept has been developed, the next step is to create a business plan for the new product. This plan should outline the costs of production, the pricing strategy, and the marketing strategy. Once a business plan has been created, the next step is to secure funding for the new product. This can be done through a variety of methods, including venture capital, angel investors, and crowdfunding. Once funding has been secured, the next step is to manufacture the new product. This is often done through a combination of in-house production and outsourcing to third-party manufacturers. Once the product has been manufactured, the next step is to launch the product into the market. This is often done through a combination of direct sales and indirect sales through retailers. Finally, the last step in the process is to monitor the performance of the new product. This is often done through a combination of sales data and customer feedback. If the product is performing well, the company can continue to invest in it. If the product is not performing well, the company can make adjustments to the product or the marketing strategy.

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is more difficult to discover in its formal structuring than it is to cursorily express the theme. The theme, although expressed, needs constant improvement as the plot becomes clearer. As this involves more and more the inner man with the resultant indefiniteness of postulates based on inadequate understanding the theme becomes one with the problem, i.e. an inexpressible understanding of life, an uncertainty of approach to life.

The developing understanding of plot brings with it the gradual revealing of motifs.⁴⁴ These elemental units, with the help of which the work of art is created, are each "eine sich wiederholende, typische und das heisst also menschlich bedeutungsvolle Situation. In diesem Charakter als Situation liegt es begründet, dass die Motive auf ein Vorher und Nachher weisen."⁴⁵ That is, they point toward the plot development and point out thematic importance. Motifs find a middle, guiding position between plot and theme: "Es überrascht nicht, dass der Autor, dem ja das Thema völlig klar ist, seinen Roman beginnt, ohne den Verlauf der Geschichte zu wissen, ohne eine Fabel zu haben."⁴⁶

Fast-moving Summary may be seen as the revealer of surface plot: "It must generally be the work of Summary to guide the reader down the crooked corridor, or to entertain him in the ante-chambers --- Scene is a more precious effect reserved for more important uses, and liable to debasement if put to servile tasks like these --- it is

also liable to become artificial or tedious."⁴⁷ Scene will point up the moments of importance to the theme; Summary will assist in organizing ideas and maintaining interest. Scene, as understood here, is dramatic presentation in real time. This contrasts with the general use of the term for "eine komplexere, übergreifende Form von deutlichem Gestaltcharakter..."⁴⁸

Characterization has been recognized to be of more importance to a novel than plot: Blanckenburg "recognizes ...that viable characters may not automatically conform to the exigencies of plot, and proposes that the writer resolve the difficulty simply by recognizing the priority of character."⁴⁹ Wayne C. Booth says that only the novel "is so well suited to the portrayal of characters who are complex mixtures of good and bad, of the admirable and the contemptible."⁵⁰ Watt carries this one step further, emphasizing the importance also of Description: "the novel is surely distinguished from other genres and from previous forms of fiction by the amount of attention it habitually accords both to the individualization of its characters and to the detailed presentation of their environment."⁵¹ And the emphasis on the inner man in the modern novel creates "nicht Individuen, sondern typische Kraftfelder.... Die geistige und soziale Situation des Einzelwesens ist uninteressant geworden im Vergleich zu seiner Repräsentanz insbesondere für das Wirken bedrohlicher seelischer Kräfte."⁵² The study of character is the study of the

1. The first step in the process of the scientific method is to make an observation or ask a question. For example, a scientist might observe that a plant grows better in one type of soil than another.

2. Next, the scientist forms a hypothesis, which is a prediction or an educated guess about the outcome of an experiment. For example, the scientist might hypothesize that the plant will grow taller in soil A than in soil B.

3. The third step is to design an experiment to test the hypothesis. This involves setting up a controlled experiment where only one variable is changed at a time. In this case, the scientist would plant the same type of plant in two different soils and measure their growth.

4. After conducting the experiment, the scientist collects data and analyzes the results. If the plant in soil A grew taller than the plant in soil B, the hypothesis is supported.

5. Finally, the scientist draws a conclusion based on the results of the experiment. If the hypothesis is supported, the scientist might conclude that soil A is better for growing this type of plant.

The scientific method is a systematic approach to investigating a question or solving a problem. It involves making observations, forming hypotheses, designing experiments, collecting data, and drawing conclusions. This process allows scientists to test their ideas and make discoveries about the natural world.

One of the key features of the scientific method is that it is self-correcting. If a hypothesis is not supported by the results of an experiment, the scientist can revise the hypothesis and try again. This process of testing and revising helps to ensure that the results of a study are reliable and valid.

The scientific method is used in a wide range of fields, from biology and chemistry to physics and social sciences. It is a fundamental tool for understanding the world around us and for making progress in science.

In conclusion, the scientific method is a powerful tool for investigating the natural world. It allows scientists to test their ideas and make discoveries about the world around us. By following the steps of the scientific method, scientists can ensure that their results are reliable and valid.

human psyche.

The inner moods of man and his own view of these moods are made perceivable by his recognition of the manner in which he observes the landscape. The outer world becomes a mirror of himself; if he can learn to observe it thus, he will gain some control over his own creation of mood. Brown explains this as "a strange though familiar phenomenon of human nature that our inward life tends to project itself upon the surrounding, thence to be reflected back as though it came from without. Our sorrows sadden the landscape and this sadness intensifies our own."⁵³ The descriptive passages in a novel should point out the inner man in a way that scene could never do. A descriptive passage thus understood could be of more importance for what it can reveal about the protagonist than for the beauty that the author is capable of creating. Fortunately, in Die Schwierigen, the protagonist has a real sense of beauty, allowing the author to create beautiful descriptive passages and at the same time keep in step with the emotional development of the characters.

Certain ideas occur repeatedly on various levels of an investigation, and some of these ideas and their poetic representations are often found to be repeated within one level, while serving various purposes. Thus repetition in variation guides the search for the main ideas. Ullmann says: "The persistent recurrence of certain important stylistic devices and leit-motivs...is an unmistakable sign

of conscious and purposeful artistry." The same effect is obtained by several different devices when "they all concur to express the same idea or to produce the same effect."⁵⁴

Discourse restricted to the most evident strong elements may appear to present an unreal situation. But the reader is influenced to unconsciously accept pronouncements of the author through repetition in ordering.

Blanckenburg comments interestingly on this: "zum Theil ist diese Formung, diese Bildung so unvermerkt zur Wirklichkeit gekommen, dass es, uns selbst unbewusst, hat geschehen können. Denn natürlich haben all' die uns zugestossenen Vorfälle, sie mögen nun so klein, so unwichtig scheinen, wie sie wollen, auf unsre Art zu denken, zu empfinden, zu handeln irgend einen Einfluss gehabt...."⁵⁵ Thus order is sought where it is to be found -- in repetition:

"Repetition is the strongest assurance an author can give of order; the extraordinary complexity of the variations is the reminder that the order is so involute that it must remain a mystery."⁵⁶

Although the end goal of such research as this must "remain a mystery", interest is retained in the hope of making progress from ignorance toward enlightenment. This Cunliffe sees in Frisch, an imaging of the condition of the "intellectual, whose helplessness is satirized...."⁵⁷ He concludes that man is "condemned to exist in a state of ominous uncertainty, and this uncertainty is the underlying issue in all Frisch's work."⁵⁸ Referring mainly to Stiller,

Cunliffe finds this theme of "Uncertainty" in the novels as well as the plays, but lends the major effort toward a study of the plays. Just as Stiller cannot make real progress toward the realization of self without some "arrest in transcendence,"⁵⁹ so does Reinhart meet this same difficulty. This is the barrier to self-realization that appears to be impenetrable, and perhaps uncircumnavigable. Jaspers comments on this need of modern man in his reflections on Nietzsche and Kierkegaard, both of whom appear to have influenced Frisch: "Beide gehen einen Weg, der nicht auszuhalten ist ohne einen transzendenten Halt."⁶⁰

Spaethling has simultaneously come to the same conclusion regarding the thematic import of Uncertainty in an article on Günter Grass. As mentioned above, Die Schwierigen does not include the explicit presentation of the fantastic characterizations that are to be found in Grass and in Frisch's later works, but the implications of the novel are that the inner man is nevertheless a character of at least just as mysterious metaphorical implication. When Spaethling chides Pongs for having chided Grass for a "lack of dialog and thereby a lack of compassion and humanity...",⁶¹ one can readily apply this discussion to Die Schwierigen, where directly-presented dialogue plays a very minor role in the amount of text. Spaethling criticizes Pongs: "His criteria are simply not commensurate with modern reality and contemporary realism."⁶²

For this same reason, this dissertation has only employed a few basic terms from among the vast structuring of imagery and metaphor developed by Pongs.

Spaethling emphasizes the modern writer's "inability to communicate more than one's own moral and aesthetic uncertainty."⁶³ He mentions the problem of dealing with imagery in such a context: "the distortion of language and center of vision, the obliqueness and ambiguity of image... appear as an effective means of communicating at least one basic and painful reality of our age, the reality of uncertainty."⁶⁴ Die Schwierigen does not take part fully in this break from the solid ground of shared language perspective; the beginnings of this are, however, evident. The narrator is yet capable of beautiful and apparently significant descriptive passages at the same time that character portrayal has shifted toward the imaging of the uncertain stance of modern man.

This study, then, attempts first of all to clarify the main character-images developed by Frisch in their relationships to one another, focusing on the thematic import of each as revealed by poetic images. Parallels drawn with characters in Frisch's other novels show similar trends and contrasting developments. The characters reveal themselves in the several facets that are of foremost importance in the modern novel: the search for self; the portrayal of the inner self and of personas; and the portrayal of characters influenced by others in their

• The first step in the process of creating a new product is to identify a market need. This involves conducting market research to determine what consumers want and need. Once a need is identified, the next step is to develop a concept for a product that meets that need. This is often done through brainstorming and sketching. The third step is to create a prototype, which is a small-scale model of the product. This allows the designer to test the product and make any necessary adjustments. The fourth step is to create a business plan, which outlines the costs of production, the pricing strategy, and the marketing plan. Finally, the product is manufactured and distributed to the market.

• The second step in the process of creating a new product is to develop a concept for the product. This involves brainstorming ideas and sketching out the basic design. The third step is to create a prototype, which is a small-scale model of the product. This allows the designer to test the product and make any necessary adjustments. The fourth step is to create a business plan, which outlines the costs of production, the pricing strategy, and the marketing plan. Finally, the product is manufactured and distributed to the market.

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• The fifth step in the process of creating a new product is to manufacture and distribute the product. This involves finding a manufacturer and a distributor, and then launching the product into the market.

• The sixth step in the process of creating a new product is to monitor the product's performance in the market. This involves tracking sales, customer feedback, and market trends. If the product is not performing well, the designer may need to make adjustments to the product or the marketing plan.

• The seventh step in the process of creating a new product is to evaluate the overall success of the product. This involves comparing the product's performance to the goals set in the business plan. If the product is successful, the designer may consider creating a follow-up product. If the product is not successful, the designer may need to start the process over.

• The eighth step in the process of creating a new product is to document the entire process. This involves keeping records of all decisions, designs, and marketing efforts. This documentation can be useful for future reference and for sharing the process with others.

• The ninth step in the process of creating a new product is to protect the intellectual property of the product. This can be done through patents, trademarks, and copyrights. This protection is important to ensure that the designer can profit from their invention.

• The tenth step in the process of creating a new product is to continue to improve the product. This involves listening to customer feedback and making improvements to the product over time. This is an ongoing process that is essential for the long-term success of the product.

perception of self. Thus, first the characters are delineated in these respects, then in Chapter V the main poetic images are evolved.

The poetic images are not restricted to one person and are not primarily concerned in delineating nuances of individual character; rather, they serve to depict a composite personality. These poetic images are allegories of modern man, as Frisch sees him, in his feverish search for self and for identity. Thus the study of image and imagery -- evolved images of character expressed literally and symbolically -- serves to reveal the essence of a modern novel such as Die Schwierigen. When theme and plot have become nebulous and character ambivalent in a world of relatives, the evolving images of the characters give a rewarding insight into man's predicament and his search for clarity.

CHAPTER I

REINHART AS VISIONARY: THE ARTIST-SEARCHER

A. Introduction

We begin with the image of Reinhart, since he represents the central figure, around whom the novel turns. In the beginning he projects the image of an artist. As an artist, he is a more complicated person than when he later projects the image of the office employee. As artist he hides, as poetic life does, his reactions to and involvement in life behind a veil of naivete, of poetic expression on the part of the author in the attempt to portray this portion of Reinhart's being, whereas the office employee attempts to meet life as a very rational person and to discover the self through reasoned conclusions based on facts that he can uncover, failing to realize that not all facts can ever be known in their specificity and that all of life is involved in every individual unit of life to some degree. The poetic imagery of the novel dealing with Reinhart's irrational period and his late reflections on precious memories of moments of fusion of rational and irrational in the realization of self represent the greater divisions of this search.

The irrational is emphasized in the incipient discussion of Reinhart's life because the irrational is the

motivating force in the search for the realization of the self; the very rational man, imaged by the Oberst, for instance, avoids this loneliness, the barrier, the danger, and never concerns himself with the true makeup of the self, never himself creates the possibility of a realized self, the balance that would be necessary to fully partake of the great experiences of life. The highly irrational man, best imaged by Reinhart as an artist, unfortunately loses contact with the other person's self, which contact is required for a true-perspective basis for the perception of his own nature.

The danger of the pursuit of the irrational to the exclusion of the rational is indicated frequently by the characters in Die Schwierigen. Reinhart, as painter, says: "Wenn die Welt nichts anderes wäre als schön..., man könnte sich mit dreissig Jahren in den Sarg legen, denke ich oft, am helllichten Tage!" (DS 70)⁶⁵ Reinhart realizes that something beyond beauty is necessary, but he cannot identify it. Yvonne subsequently thinks: "was Reinhart offenbar vermisste und suchte, was man zum Weiterleben brauchte, das Umschwärmerische, Eigentliche, Wesentliche, was uns tiefer erhält und die Ernüchterung erst wieder auszufüllen hat, wie hätte Yvonne es ihm sagen können?" (DS 70) Reinhart evidences a lack of balance between the rational and the irrational, realizing it himself without knowing what it is that is amiss. Yvonne realizes what it is that is lacking but is unable to communicate it to him

until there is no longer any possibility that she could remain with him, and then is unable to communicate it verbally.

Reinhart communicates to Hortense the game that he is playing, carelessly influencing her toward the carefreeness of the artist life that he is leading: "'Gehen Sie nach Paris! Oder nach Griechenland! Oder nach Spanien!' sagte er leichtsinnig...." (DS 103) When she later attempts to act on this advice, it is then he who is no longer able to play that role. Rational reflection at that early moment would have shown him that she should not be influenced to change her life pattern, that she should be left to make such a decision for herself.

The dangers of the overly-irrational approach to life, a situation just as real as that of the overly-rational approach, are sensed finally by Hortense: "Ahnung eines heiteren Mutes, der Abschied ruft von vielen Formen, Abschied um der Wiedergeburt ihres Geistes willen; Ahnung von alledem, was jenseits der Enge beginnt, und droht, und lockt--" (DS 160) Although she fails to consciously perceive the lack of the rational, her perception of the possibilities of the irrational approach remain valid.

Two planes of character present themselves: one that represents the external, visible actions and appearances resulting from openly expressed emotional states; and one that represents the internal actions that result from situations and emotional states that never reach the

the first of these is the fact that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The second is that the system is not a static one, but a dynamic one, in which the various parts are constantly changing and evolving. The third is that the system is not a closed one, but an open one, in which the various parts are constantly interacting with the environment. The fourth is that the system is not a linear one, but a non-linear one, in which the various parts are constantly interacting with each other in a non-linear fashion. The fifth is that the system is not a deterministic one, but a probabilistic one, in which the various parts are constantly interacting with each other in a probabilistic fashion. The sixth is that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The seventh is that the system is not a static one, but a dynamic one, in which the various parts are constantly changing and evolving. The eighth is that the system is not a closed one, but an open one, in which the various parts are constantly interacting with the environment. The ninth is that the system is not a linear one, but a non-linear one, in which the various parts are constantly interacting with each other in a non-linear fashion. The tenth is that the system is not a deterministic one, but a probabilistic one, in which the various parts are constantly interacting with each other in a probabilistic fashion.

consciousness of the character. These two resemble the Sohein and Sein of modern German terminology. Schein is the persona, the mask that the person presents to others, and here, to himself. It is difficult for both the person himself and others to readily see through the persona to the self, the actual person as he is. The self may be being presented to others openly in certain moments when the individual drops his guard, his mask. It may be seen clearly in moments of insight into the other's character. It is in these two divisions that the modern approach to character must be carried out: the persona, mask, Schein, the external forcing of characteristics of a false self onto the other person; and the self, openness, Sein, the internal makeup of the individual that is the real person.

Reinhart has not matured socially at the beginning of the novel, and openly expresses himself without regard for the naive revelation of the truth of his self, of the defective characteristics that others might see. He is yet the youth with no division of self. But we are not allowed to view this for long. Yvonne quickly brings the force of her personality, her Turandot-tendencies, to bear on Reinhart, who begins reacting to this. We thus have only a glimpse of Reinhart in the naive state of unconcern for his projected image.

The beginning of the dramatic struggle for the conscious realization of self is noticed when Reinhart takes up the suggested profession of an artist. Although

he perhaps has talent for this, it does not preclude a combination of factors that could make this talent mediocre in its accomplishments. Thus the first persona presented to the world is that of an artist, somewhat successful in his endeavours in the art world, but with lack of pride and self-confidence. His works have weaknesses that Reinhart is able to see himself, but which he does not elaborate upon. He lacks the will to carry out difficult tasks on his own; he lacks the depth of thought necessary when a great idea is to be presented.

His failure to meet the demands of the Turandot, first imaged by Yvonne, results in a forceful rejection of art and a turn to the occupation of an office employee. This is also a persona, a mask that gets its inspiration from a reaction to the sensitive, visionary, "useless" world of the artist. He accepts now the ideas of the masses that have a mediocre education and low regard for or lack of insight into works of art, as he himself saw them in Ammann's supposed view of Reinhart. He also accepts the challenge of Yvonne's rejection of him due to the lack of such characteristics.

Hortense also plays a complicated role here. She is of a family that Reinhart knows would demand the sober, rational approach to life and that would reject the suitor who would present himself as an artist without substantial worldly goods and means. However, she herself is interested in Reinhart because of the artist in him, because of the

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youthful, spirited approach to life he yet represents. Reinhart repeatedly sees her as being like a child, which shows that he recognizes the impetuosity of her endeavour to fall in love with him. His rejection of the artist role in reaction to Yvonne does not actually fulfill Yvonne's image of the husband who has artistic naivete within him as well as practical sense. Hortense's romantic view of the artist who begins anew is also denied. He does search for the practical and serious approach to life, but does this to the attempted exclusion of the irrational.

B. Reinhart and Yvonne

Yvonne has the first great impact on the development of Reinhart's image. She complains that men think her not quite a woman, because of her intelligence, "weil sie nicht aufkommen, weil es einfach keine Männer mehr gibt...." (DS 12) Reinhart, who seems to be different from any other man she has ever met, is able to see her as a person, an individual. However, he is yet young, and has not assumed the traits of the average adult. She then cautions him: "'Bleiben Sie ein Junge....Oder nehmen Sie Gift, bevor es zu spät ist...das heisst, Sie haben Talent....Mag sein, Sie haben noch nichts zustande gebracht, ich weiss. Vielleicht bringen Sie es auch niemals zustande.'" (DS 12) Reinhart subsequently becomes an artist, remains unable to assume practical responsibilities, and has no real success in his artistic endeavours. Her suggestions are realized, he

plays the role of the visionary, but this is the cause of her later rejection of him. Reinhart acts on her suggestions and creates his first persona, his first false approach to life in search of the full life. Yvonne goes so far as to introduce Reinhart as a painter, which annoys him at the time, but which exerts a molding influence on him. We never view the transformation within him that allows this occupation to become his, due perhaps to the ultimate inability of Frisch to describe the creative process.

Frisch describes Reinhart's newly assumed occupation in one sentence introduced before the important walk in the woods with Yvonne. The sentence clearly shows the artificiality of his position: "Reinhart war Maler geworden, --ohne dass er mit einem Wort oder auch nur mit einer Miene weiter darauf einging, seine Pfeife stopfend, blickte er ins Ungewisse hinaus, als wäre er taub oder träume...."

(DS 67) The imagery of uncertainty, as applied to all of life, gives the feeling that this is a very important step for him, and the references to deafness and dreaming seem to indicate the total irrationality of the act, the lack of basis in a perception of his self, a lack of real commitment.

Yvonne's thoughts give us a clue to the lack of certain characteristics in Reinhart: "das, was Reinhart offenbar vermisste und suchte, was man zum Weiterleben brauchte, das Unschwärmerische, Eigentliche, Wesentliche, was uns tiefer erhält und die Ernüchterung erst wieder

auszufüllen hat, wie hätte Yvonne es ihm sagen können?"

(DS 70) She leads him on to a more involved relationship, hoping for a change in him. She is leading him away from a search for his inner self simply by being unable to express to him what it is she wants in him. She clearly enough has expressed her desire to have him be the naive individual who does not lose contact with nature, and he makes a valiant attempt to do this. However, she isn't satisfied, due to the falseness that is involved in this exaggerated, assumed stance, and wishes for some inner characteristics in him that are difficult for her to express and for him to attain.

Yvonne senses Reinhart's lack of a father in the way he talks. He has had feelings about his foster father's lack of paternal qualities, but he has been unable to think of the actual possibility of having had a foster father. His feelings about the real situation are unable to surface in an unaltered condition. This is so closely connected with his view of himself, that the feelings that have been reinforced for years cannot be negated without some radical reaction from his ego. Even though Yvonne says, "Vielleicht war er gar nicht Ihr wirklicher Vater...!" (DS 79), we get no indication that he is more than casually curious about what Yvonne meant by this. Only upon being confronted with the facts by the Oberst in a first-hand report, is he able to accept this as the truth.

A postcard reproduction of Michelangelo's work, Adam,

is compared to works in sculpture seen around the studio, and is found to be more than a "Verzierung des wirklichen Lebens.../ es_/ tönt hier die Geburt, das Wunder, die Erweckung des Menschen...." (DS 82) Reinhart himself is taking part in this creative awakening; he is observing life in a richer harvest of impressions than most achieve after physical maturity. His work and efforts would indicate that Reinhart wishes to continue this emotional growth; however, his art works remain shallow. In order to improve, Reinhart will have to develop the sensitivity that will enable him to delve deeper and deeper into the mystery of life with full knowledge of his abilities and limitations and a will that is strong enough to withstand the vicissitudes of earthly existence. We see that he is able to attain some of these insights and to produce some acceptable art work at the expense of retaining an immature approach to his surroundings. His works lack depth, however, partly due to the lack of confidence in himself, which is necessary to produce powerful, lasting works that help explain life. For the most part, "Reinhart glühte in Begeisterung," (DS 82) rather than actually creating a true work of art. Understanding is a distant cousin to creating. The question of whether Reinhart has the inner capacity to create a truly poetic work is academic. The factors of his life and his patterns of response to life in general determine his ultimate failure. His life is doomed to mediocrity, falseness, even absurdity as he continues

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without a congruent situation that must exist between his true self and his degree of the unavoidable persona, if he is to be productive artistically. His assumption of the artist persona temporarily avoids the struggle of finding out for himself the nature of his self.

Reinhart shows Yvonne his atelier, and comments on the works left behind by his sculptor friend: "Die haben Zeit...Nicht wie unsereiner...Drum machen sie auch keine gekr nkten Gesichter, wenn sie einmal ein Jahr oder zwei in eine leere Ecke blicken." (DS 81) This sensation of looking into a corner for such a long stretch of time is what Reinhart has been doing with his attempt at being an artist of more than average accomplishment. He feels that he has been peering into an empty possibility for accomplishing the supernatural. Yvonne has guided him into this occupation, and it is his lack of inner necessity to produce a work of art that expresses deeply perceived truth that causes the welling up of a sensation of uselessness. He does not have the drive to produce; through his views of nature given in the descriptive passages, we know that he can recognize and enjoy the experience of beauty that is truth, but he observes rather than creates.

The sculptured works left in the atelier appear to have a life of their own, to be imbued with vitality. Reinhart selected one statue of a standing girl to unveil. The description of this statue, understood to be that given by Reinhart to Yvonne, expresses the infusion of an artistic

element that he can see in works other than his own: "/ es_/
tönt hier die Geburt, das Wunder, die Erweckung des
Menschen, die Michelangelo einmal malte: wie Gott ihn mit
dem Finger berührt...." (DS 82) He then shows Yvonne the
card with Michelangelo's picture of Adam, the first man,

"der gerade den Kopf nach seinem Schöpfer dreht,
nicht bittend eigentlich, nicht dankend für das
empfangene Leben, nur staunend. Und wie schwer
lastet der Körper noch auf dem Vordergrund aus
grüner Erde, dumpf und plump, als habe der Strom
des tragenden Lebens noch nicht den ganzen Leib
erfasst. Nur im Blicke glänzt Erwachen!" (DS 82)

What we find out later, is that what Reinhart sees in Adam
is himself. He has difficulty becoming a full man; he is
able to see the beauty and vitality of life, but he is so
affected by these powerful insights into the life-force
as expressed in art that he loses his psychic balance; his
emotional development does not keep pace with the intellect.

Reinhart has now had the insights necessary to be able
to carry on and produce work of his own that also entails
such depth of expression. The movement of this section
nears a highpoint, having brought Reinhart and Yvonne
together and shown the progress that Reinhart has made in
his artistic endeavours. But he has lost the balancing
worldly concern for Yvonne's welfare, his naively rational
sensitivity to emotional needs. On the second walk together
she was not cautioned by him to wear proper shoes; she
suffers quietly as he fails to notice her predicament.
She attempts to enjoy the evening, trying to forget the
pain her shoes cause. Reinhart is too absorbed in the

experience of the moment. They get lost in a swampy area and find themselves in the midst of a beautiful landscape. Yvonne is also vulnerable to the mood Reinhart experiences, and they "kehrten zurück in die zärtliche Entdeckung ihres Du." (DS 84) The tension of possibilities of self-acceptance is increased; for a moment they meet psychically in an acceptance of the irrationality of the situation, imaging the irrationality that is a part of themselves.

The following passage contrasts with the above loss of worldly concerns by Reinhart. It is summer, the high-point of the seasons, and Reinhart is shown to have made progress toward mastering his worldly affairs. He has stopped living with his foster mother, and lives alone in the atelier; he has been commissioned to paint a portrait. Yvonne has no job, and Reinhart whistles the whole day long. He recognizes his progress and is satisfied with himself, not realizing the amount of progress yet necessary to become the full man, that one victory does not win the war. The descriptive passage fits in with all of this, preceding it: maturation in abundance and references to coming events through symbols of mutability and of catabolism.

Yvonne has some hope that Reinhart will come up to standard, and they gayly make plans for the future. The balance that Reinhart is reaching for is expressed in the passage describing the quiet, timeless sensation produced by still air, etc. in the days preceding the storm.

"Überall hatte die Zeit ihr Gefälle verloren." (DS 88)
 Reinhart and Yvonne know that something must happen to make their lives full, but their approach is simplistic, and incapable of bringing success.

A rainstorm during Hortense's visit to Reinhart expresses the turmoil going on within him. Hortense is deftly made a part of this scene, presaging the role that she plays later. The turmoil is to a degree everybody's: Reinhart's, Yvonne's and Hortense's. After the rainstorm, "leuchtete der kindliche Zauber eines Regenbogens." (DS 102)
 An emphasis on the naive irrational helps prepare the reader for the rich descriptive passage to come as well as for the strong move Reinhart makes toward the sensitive artist.

This passage, so full of poetic imagery and expressive of Reinhart's sensitiveness to the artistic values in nature, also indicates his carefree approach to recording it on canvas: "Er sumnte und pfliff, er stieg in weglose Höhen wie eine Ziege, von Wechselnden Anblicken weiter und weiter verführt...er malte, zeichnete, trunken von Welt...." (DS 106) The words, "Verführt" and "trunken", give the feeling of the instability he is evidencing; his inability in producing works of depth results from his shallow approach to life. It is Frisch who carries out the task with words, creating the image that Reinhart can only perceive.

The fall from this height of perceptiveness does not

[illegible]

occur suddenly. Reinhart and Yvonne both live through moments of vision before Reinhart's loss of mood and his embarrassing predicament with the cart.

Yvonne's headscarf, described preceding the "trial of the letter", gives the appearance of a butterfly: "wie ein Schmetterling sass es obenauf." (DS 118) This coincides with the flightiness she will exhibit in leaving Reinhart without warning. Although no words of genuine affection reach our ears, her actions have been such as to lead Reinhart naturally to assume her acceptance of him and a certain amount of attachment in depth of feeling. But she is a riddle, a Turandot!

The sudden break to Yvonne's apartment is unprepared for the reader; he is made to feel the reaction that Reinhart experienced. A descriptive passage creates the sense of lostness in the reader. It begins with a reference to another man in a dream of hers, without orienting the reader as to time and place. The reader is still at the lake with Reinhart, realizing only halfway through the paragraph that Yvonne is now in her apartment and entertaining Hauswirt. Hauswirt is described as Yvonne sees him, the antithesis of Reinhart. Three passages show him to be aggressive, tough, and impassive; he will make it a point of pride to furnish Yvonne with her heart's material desires. Thus we know that she has rejected Reinhart.

C. Reinhart and Hortense

The dangers of Reinhart's overly-irrational approach,

as shown in his relation to Yvonne, are the step into ultimately unproductive loneliness and the easier pitfall of using the irrational as an escape from the rational of life in-the-world. Contrastingly, Hortense images the dangers of carelessness with the self in response to the call to the irrational in others, i.e. her attraction to Reinhart as painter, and the attraction of external rational forces as an escape from the responsibility of determining one's own life, i.e. her submission to the dictates of the materialistic life imaged by her father.

Reinhart's endeavour to discover and realize self in his rational being results in few moments of balance in harmony with self. In the midst of these false attempts he suddenly thinks of a child of his own "das ihn überdauert, und will es, ohne Verstellung." (DS 158) His association with Hortense and its induced recognition of the conflict of rational and irrational, as personified by himself and her father, triggers natural thoughts of preservation of the self in his concern for a child of his own. This would be incongruent with Hortense without the further development of a confrontation with the rational forces as personified by the Oberst. But Hortense represents the rational to a degree that is not consonant with Reinhart's true self.

The highpoint in poetic imagery in relation to Hortense occurs midway through the third chapter. This is an isolated passage describing the sudden arrival of spring

and attempting to create a sense of the vitality of the new season in its orderly reawakening from the dead ashes of the past autumn. This fittingly occurs between Reinhart's irrational proposal of marriage to Hortense and his unsuccessful attempt to rationally figure the costs of providing for a family. The irrational is having its way with him for a time in the midst of his attempts to lead the rational life.

One sentence from the middle of this passage shows the piling on of images occurring here: "Über dem Gurgel der Quellen, noch in den Mänteln des Winters, gehen die Paare auf grünendem Teppich der Wiesen, mitten durch die blühenden Teiche des Feuchten, durch Lachen von Schlüsselblumen." (DS 182) Reinhart's heritage is too strongly based in the irrational to be denied. His real mother's vitality and his real father's dullness give him no solid basis for leading a mainly rational life. The constant return to a sensitive acceptance of the flow of the irrational as a positive force in life keeps him from making steady progress toward the life of the full, middle-class citizen. And the dull status of the subjugated intrudes consciously here in his attempt to lead the life of an office employee.

The last passages in this chapter on the office-employee role create a feeling of finality, a sense of the concrete reality that Reinhart has faced and will live with, without further attempts to develop a relationship with a

woman. The reader has no reason to suspect that the relationships will be taken up again. Yvonne has been out of Reinhart's life all during this time, and the finality of the situation with Hortense is emphasized by the repetition in almost the same words of the last sentence in the chapter: after Reinhart leaves the Oberst's presence; "So ging auch das wieder zu Ende." (DS 220) and again at the end; "So war auch das wieder zu Ende." (DS 227)

The sense of finality, of the end of the attempt to incorporate the irrational in existence, seen at the end of this chapter, is not equal to that felt at the denouement of novels of a former day that left all conflicts resolved. The rational-irrational conflicts remain; but the characters have progressed to a conclusive departure from one another. This inability to fuse two lives into a full, unitary relationship results in the tragedy (reality?) of suspended existence. Frisch follows this with a final chapter which shows the hiddenness of the vital qualities in the lives of the characters after the irrational in their lives has been soundly "defeated" by the "fire".

D. Ammann as Sounding Board

In the sessions during which he is painting Ammann's portrait, Reinhart has difficulty getting Ammann to strike a natural pose. Ammann is always somewhat affected, due to his concentration on the desire to present a "good" pose rather than to be natural, i.e. his attempt to present his

persona as well as possible. Ammann poses to be only natural, and it is natural for him. Reinhart, who notices this in Ammann, cannot see that he is doing the same thing himself. His occupation as a painter is a persona and not a realization of a recognized self.

As so often happens in this novel, a character expresses truths that he is unable to apply to himself. Reinhart says: "Was Sie da machen, -- alles, was man macht, ist Pose -- und zum Kotzen, gelinde gesagt, zum Kotzen!" (DS 96) He then makes a statement, a page later, that could well apply to himself and his problems in the later portions of the novel: "Ich meine, Sie sollten mehr Vertrauen haben, nur da, Vertrauen zu sich, zum lieben Gott, was weiss ich! Vertrauen zu seinem Geschöpf, zu dem, was man so Mensch nennt --" (DS 97) Thus the image of striking a pose is again fundamental to the novel. People have difficulty being themselves.

A lengthy monologue that Reinhart delivers to Ammann at the next sitting occurs after Reinhart's break with Yvonne, and shows his strong reaction to the events and his subsequent grasping at straws of ready-made solutions to his dilemma. He mentions Turandot again, but this time he relies on a rational approach, using the intuited truth to reach an end through rational means. The movement away from the contact with the elusive grounds of truth-perception rising from the subconscious causes him to veer away from the contact with the path that may have led to

the first of these is the fact that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The second is that the system is not a static one, but a dynamic one, in which the parts are constantly changing and evolving. The third is that the system is not a closed one, but an open one, in which the parts are constantly interacting with the environment. The fourth is that the system is not a linear one, but a non-linear one, in which the parts are constantly interacting with each other in a non-linear fashion. The fifth is that the system is not a deterministic one, but a probabilistic one, in which the parts are constantly interacting with each other in a probabilistic fashion. The sixth is that the system is not a simple one, but a complex one, in which the parts are interrelated and interdependent. The seventh is that the system is not a static one, but a dynamic one, in which the parts are constantly changing and evolving. The eighth is that the system is not a closed one, but an open one, in which the parts are constantly interacting with the environment. The ninth is that the system is not a linear one, but a non-linear one, in which the parts are constantly interacting with each other in a non-linear fashion. The tenth is that the system is not a deterministic one, but a probabilistic one, in which the parts are constantly interacting with each other in a probabilistic fashion.

the revelation of further truths. Such images as the following indicate a reliance on clichés: "die Frau als Kamerad....Am Ende zeigte es sich als die grösste Vergewaltigung der Frau...", "keiner, der kommt, der die sinnende Stirne mit dem drohenden Schwerte vertauscht und alles einfach niederhaut, raubt, was er will," and "Sehnsucht nach der verlorenen Peitsche, Heimweh nach der Gewalt, die ihre tiefste Erfüllung ist und ihr heimlicher Sieg!" (DS 130-1) Reinhart's injured ego leads him to a new approach in his search for the correctly lived life: "Wir müssen wieder Männer werden!" (DS 131) He will go from the life of the free-living artist to the restricted life of the office clerk, from exaggerated emphasis on the irrational to a polar move towards the rational. The role played by Ammann receives scenic and summary treatment, serving to introduce him as a character and using him as a sounding board for Reinhart's ideas.

E. Comparison to the Other Novels

Reinhart's original contact with Yvonne encouraged her to see in him the answer to her loneliness. He seemed to be able to live with himself, to accept the loneliness that is man's condition. Hinkelmann finally became aware of this necessity but his emotional development precluded any ultimate acceptance of this as his own reality.

Reinhart, too, recognized the ultimate loneliness of man, the ultimate unity with nature that leaves only one entity remaining. Whereas Hinkelmann perceived this in the trauma

of rejection by Yvonne, recognizing it as something that must be learned and accepted, and which, for him, was not yet experienced, Reinhart, on the other hand, has moments wherein he directly experiences this existential loneliness as a result of an accidental balancing of the irrational and rational forces in himself: "sah er plötzlich eine Kühle, eine Weite, ein jenseitiges Gelände von Einsamkeit wie noch nie." (DS 181) The elemental force of attraction for the self that was Hortense brought him to this peak. This is the same kind of force that is at work when Walter Faber, in Homo faber, follows some inner drive that takes him to visit his boyhood friend someplace deep in the forests of Central America.

Stiller, in the novel by the same name, shares this loneliness, this existential anguish before the impenetrability of the barrier to the full realization of the self. And Gantenbein, in Mein Name sei Gantenbein, wanders from one possibility to the next in search of the correct path to the self.

The great barrier to the realization of self that is encountered in Die Schwierigen is the general expectance that the other person should fit the pattern that the observer has in mind for him. The suggestions made to each other by the characters carry an influence on the other person to the extent of shaping his life for him. The affected individual denies his responsibility for shaping his own destiny.

• The first step in the process of creating a new product is to identify a market need. This can be done through market research, which involves gathering information about the target market and its needs. Once a market need has been identified, the next step is to develop a concept for a new product that meets this need. This concept should be based on the market research and should take into account the needs and preferences of the target market. The concept should also be feasible, meaning that it can be developed and produced within the available resources and budget. Once a concept has been developed, the next step is to create a prototype of the product. This can be done using a variety of methods, including 3D printing, computer-aided design (CAD), and traditional manufacturing techniques. The prototype should be used to test the product and to gather feedback from potential customers. This feedback can be used to refine the product and to make any necessary changes. Once the product has been refined, the next step is to develop a marketing plan. This plan should outline the strategies and tactics that will be used to promote the product and to reach the target market. The marketing plan should also include a budget and a timeline for the marketing activities. Once the marketing plan has been developed, the final step in the process is to launch the product. This involves producing the product and distributing it to the target market. The product should be launched in a way that maximizes its visibility and reach, and that allows for ongoing monitoring and evaluation of its performance. The product should also be promoted through a variety of channels, including social media, email marketing, and traditional advertising. The final step in the process is to evaluate the success of the product. This can be done by tracking sales, customer feedback, and other key performance indicators. The results of the evaluation can be used to inform future product development and marketing efforts.

Another barrier, one that gets heavier treatment in subsequent novels, is the heavy legacy of the past. Yvonne complains about the ability of men -- here, of Reinhart -- to build an image of the other person based on past incidents, rather than allowing the existential present to outweigh anything of the past; she wishes, "dass man dem andern mehr als ein Abenteuer, mehr als ein Erlebnis, mehr als eine grosse Erinnerung wäre." (DS 74) This is the mechanism wherewith Reinhart is later able to clear Yvonne from his life. The question remains whether he has already begun this process early or whether he reacts in defense of her rejection of him later.

The realization of self in artistic creativity also met an impenetrable barrier. Reinhart sees this as merely a limit to his talent, whereas the reader sees this as a barrier erected by his false approach to life. In a sense, however, Reinhart realizes that being an artist is not productive for him as a means to self-realization:

"Vielleicht war es die Arbeit, die ihn, immer wieder mit neuem Elan begonnen, zum gleichen Bewusstsein seiner Grenzen brachte, schon seit Jahren." (DS 117) But, like a fly at a window pane, he senselessly pounds away at the barrier, failing to realize the necessity to circumvent it. In moments that might have led to progress toward himself, he avoids the difficulties: "Der Maler hätte sich eigentlich schämen sollen, verschob es aber auf später." (DS 143)

The emotional moments between himself and other persons get

careless treatment.

We hear Frisch speaking, and realize the importance of the disappointing ending of the novel, when Stiller comments on his own stories: "gerade die enttäuschenden Geschichten, die keinen rechten Schluss und also keinen rechten Sinn haben, wirken lebensecht." (DS 74) Stiller is aware of the search for self, in contrast to Reinhart, whose awareness is of a misled nature. One doesn't quite perceive whether Stiller is conscious of the character of the struggle that he is making, but his struggle is very much on the right path to a discovery of himself. Reinhart is conscious of his struggle to find himself, but he does not see it as such, omitting the necessities that Stiller includes: facing oneself objectively; allowing others full latitude of possibility to be themselves. And Gantenbein goes one step further, in that he is free to consciously pursue any possibility that shows itself: "was ich eigentlich mache: --Entwürfe zu einem Ich!..." (G 132) The personas of Die Schwierigen that were seen to be so negative take on some positive qualities in Stiller in that they are seen to be unavoidable in the human condition and to have the possibility of leading one ultimately to oneself; in Homo faber the masks of personas result in tragedy, whereas in Gantenbein they once again are shown in yet more positive light. Die Schwierigen and Stiller appear to evidence a beginning of polarization in concept that is carried much further in Homo faber and Gantenbein.

CHAPTER II

YVONNE AND HORTENSE: TURANDOTS OF EXISTENTIAL UNCERTAINTY AND RATIONAL "CERTAINTY"

1. Introduction

Yvonne and Hortense are two other characters who image a strong visionary approach to life, but in both cases, their ability to operate as a unified self lacks the conscious perception and realization of self; they are naive in much the same way that the young Reinhart was naive. They are also floundering helplessly in the world in respect to psychic development. Their ability to function on a mature level emotionally, however, even though not consciously pursued or realized, is a healthier state of affairs than the loss of naivete without a resultant balancing of the rational and irrational elements of the self. Their condition is healthier, that is, for the perpetuation of the human race. It is unhealthier in respect to the coming of age of man, himself, to a consciousness of the true psychic condition of the human race in a particular moment. The events perceived in this novel to be the high moments of Reinhart's life are those that he can later reflect on as being moments of truth in relation to self and to the self of another. Such an event is necessarily shared by the woman he is with, but

she, herself, joins him from a base of non-realization due to her lack of conscious pursuit of this goal. Both experience great moments of beauty, but only one thereby partakes of the creation of self based upon an understanding of the self.

Just as Hauswirt and Reinhart combine to complete the fortunes of Yvonne, so do Yvonne and Hortense function separately in Reinhart's development. Yvonne allows him to pursue the path of the irrational and Hortense that of the rational through their effects on him. He, however, is unable to thereby find himself, being rather misled at each step, finding an element that is lacking in himself and then searching for the possibility of creating it. Hinkelmann sees Yvonne as the person who can accept the worst in human nature and can follow the consequences to their necessary conclusion. (DS 39) Hortense also finally rejects the false approach to life that Reinhart offers. Both are sensitive to the positiveness of the irrational in Reinhart but reject the exclusion of the rational or the irrational to any extreme degree. Thus both seem to evidence an at least partial unifying of the two polar approaches as a part of the given characteristics as women in contrast to men, and to be uncompromising in their demand for a balanced realization of self in Reinhart. They are conscious of Reinhart's lack of balance, but appear to be unaware of the status of the same in themselves.

Yvonne images the naive surety of correct movement

through life. She says in giving advice to Merline:
 "Siehst du,...man muss nur an eine Sache denken, ganz fest,
 Tag und Nacht, es kommt doch alles aus unserem Innern --"
 (DS 60) She is able to rely on the subconscious for
 direction, but operates with the possibility for freedom
 of choice. This creation of a calculating character of
 such magnitude is perhaps somewhat convincing. Her
 weaknesses fit in all too readily with corresponding
 moments in Reinhart's development, allowing the development
 of involvement in complications unforeseen by both. At the
 same time that she tests him for pragmatic concern she also
 evidences a desire that her "heart" have mercy on him.
 (DS 111)

Paradoxically, in a work full of paradoxes, we are
 given a clear, objective description of Yvonne, and thus
 can see her as a person less clearly than Reinhart. Frisch
 would have us realize that the more one carefully and
 determinedly describes a person through what is physically
 seen and rationally perceived, the less one is able to give
 of the essence of the true self of the person.

2. The Turandot Image

Reinhart, on the deck of the same ship that Yvonne
 takes in leaving Hinkelmann, catches Yvonne falling in a
 faint and places her in a deck chair. After she regains
 consciousness, he tells her that she had looked like
 Turandot: "Einmal habe ich ein Bildnis gesehen, Zeichnung

in Tusch, nur ein paar Züge mit dem Pinsel waren es und fast wie eine Schrift, aber fabelhaft. --So sahen Sie aus!" (DS 33) Yvonne does play this role. Is he reminded of the Chinese fairy tale because he subconsciously recognizes the relationship that is coming about between them? Or does he somehow sense what has happened between her and Hinkelmann? Either way this is giving the reader a foreboding of what is to come, not only in the case of Yvonne, but also Hortense, as they both image the Turandot in their relation to Reinhart and other suitors.

The Turandot image has its basis in an oriental story:

Turandot, Heldin einer Erzählung in der orientalischen Sammlung '1001 Tage' (dt. von F. P. Greve, 1, 1925). Die Prinzessin T. gibt ihren Freiern Rätsel auf und lässt sie töten, wenn sie keine Lösung finden; schliesslich erhört sie doch einen Bewerber. Der Stoff wurde von Carlo Gozzi 1762 zu einer Commedia dell'arte gestaltet, die Schiller (1802) für die dt. Bühne bearbeitet hat....⁶⁶

Reinhart's reference to a picture rather than the story itself emphasizes the freedom that Frisch retains in applying this to the novel. The Turandot by Gozzi was quite successful in its own right as light comedy; Schiller's rendition, written in a period of relaxation after producing the "Jungfrau von Orleans", elevated the character-portrayal of the Turandot, "indem er Turandots Verhalten nicht, wie Gozzi, aus der grausamen Laune einer Märchenprinzessin herleitet, sondern zu einem Kampf

zwischen Stolz und Liebe macht."⁶⁷

The Turandot of the present novel, imaged especially by Yvonne, has more of the characteristic of Schiller's Turandot, reflecting a concern for the implications of this struggle within the woman, herself, and between her and the men who desire her. E. T. A. Hoffmann refers to the heavy demands put upon the artist who would present the heroic qualities of the Turandot without sacrificing her attractiveness as a beautiful woman.⁶⁸ Although Yvonne is not physically attractive, other qualities make her very attractive to men. Frisch thus has more in mind than the pattern of previous Turandot-characters.

Yvonne's attractiveness to suitors is paralleled by those men who seek her out for advice, thereby paying homage to that quality within her that is lacking in them. This quality is perhaps the ability to unfearingly face the choices in life, which she somehow communicates, through her being, to others, who then find it easier to make the decisions they must make. She constructively "listens", which, Frisch would say, often results in truth at times when the spoken word would merely confuse the issue and make resolute action next to impossible.

Reinhart appears later again when he visits Yvonne in her apartment after having accidentally met her on the street. He is completely at ease, not sensing any of the anxiety that he would were he to consciously recall the story of Turandot and think of Yvonne in that role in

relation to himself. Her own uneasiness would more likely imply that she is the one who consciously fears her own tendencies in this direction. However, Reinhart is "voll kindlicher Freude, hinabzusehen auf den munteren Verkehr in den Schluchten der Strassen." (DS 49) The view from her apartment window far above the street makes the vehicles appear like toys, emphasizing the childlike nature of the situation. The position of sitting on the high window ledge produces the feeling of naivete toward danger in this scene, and images his ignorance of the danger involved in a relationship with Yvonne.

We see that it is Yvonne who is greatly concerned about her role in life, when she asks him if he remembers the time in Greece, "'als Sie mich fragten, was ich denn eigentlich sei?...Sie waren der erste Mensch auf der Erde, der mir mit dieser Frage über den Weg lief.'" (DS 49) Evidently Reinhart asked her the question driven by some inner, subconscious force that recognized the reality of the true self of the other person.

3. Yvonne and Hinkelmann

Hinkelmann, as a character in the novel as a whole, serves mainly to presage later events, provide contrast, and to provide the vehicle for the characterization of Yvonne. Although the title of the first chapter is "Hinkelmann oder Ein Zwischenspiel", it is more importantly concerned with Yvonne and her first meeting with Reinhart,

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial matters. The text suggests that organizations should implement robust systems to track and document every aspect of their operations, from procurement to sales.

2. The second part of the document addresses the challenges of data management in a rapidly changing environment. It highlights the need for flexible and scalable solutions that can adapt to new technologies and data sources. The author argues that organizations must invest in training and development to ensure their staff are equipped to handle complex data sets and analyze them effectively.

3. The third part of the document focuses on the role of leadership in driving organizational success. It stresses that leaders must be visionaries who can inspire and motivate their teams. The text provides several examples of successful leaders and their strategies, emphasizing the importance of clear communication and strategic planning. It also discusses the need for leaders to be adaptable and resilient in the face of challenges.

4. The fourth part of the document discusses the importance of innovation and creativity in business. It argues that organizations must foster a culture of innovation where employees are encouraged to think outside the box and propose new ideas. The text provides several examples of innovative companies and their products, highlighting the benefits of innovation in terms of competitive advantage and growth.

5. The fifth part of the document discusses the importance of customer satisfaction and loyalty. It argues that organizations must focus on providing high-quality products and services that meet the needs and expectations of their customers. The text provides several examples of companies that have successfully built strong customer loyalty, emphasizing the importance of consistent service and communication.

6. The sixth part of the document discusses the importance of financial management and budgeting. It argues that organizations must have a clear understanding of their financial position and must be able to manage their resources effectively. The text provides several examples of companies that have successfully managed their finances, emphasizing the importance of accurate forecasting and budgeting.

7. The seventh part of the document discusses the importance of risk management and compliance. It argues that organizations must identify and assess their risks and must have a plan in place to mitigate them. The text provides several examples of companies that have successfully managed their risks, emphasizing the importance of regular risk assessments and compliance with relevant regulations.

8. The eighth part of the document discusses the importance of sustainability and social responsibility. It argues that organizations must consider the impact of their operations on the environment and society and must take steps to minimize negative impacts. The text provides several examples of companies that have successfully implemented sustainable practices, emphasizing the importance of transparency and reporting.

9. The ninth part of the document discusses the importance of talent management and development. It argues that organizations must attract, retain, and develop their talent to ensure long-term success. The text provides several examples of companies that have successfully managed their talent, emphasizing the importance of clear career paths and training opportunities.

10. The tenth part of the document discusses the importance of technology and digital transformation. It argues that organizations must embrace new technologies and digital tools to improve their operations and reach their customers. The text provides several examples of companies that have successfully implemented digital transformation, emphasizing the importance of a clear strategy and investment in technology.

than with Hinkelmann.

Yvonne's marriage to Hinkelmann was to a man, "der so viel grösser, so viel gesunder, so viel stärker neben ihr sass, ein blonder Fels, dessen zweifellose und unschuldige Sicherheit sie fast erdrückte...." (DS 17) Yvonne is impressed by the appearance of self-assured manliness in him. In his field he is successful beyond expectations and is a paragon of teutonic manhood in physique. His total interest in dead civilizations to the exclusion of the living civilization of the present, of the people who are alive and around him, finally leads her to see that he is immature in his development of relationships with other persons. He is immature emotionally as well as psychically.

Yvonne recognizes that she has to play the role of a mother from the moment that Hinkelmann's mother cries from the departing ship, "als stünde sie an der Bahre ihres Sohnes...." (DS 23) This life she leads for three years, satisfied that she has a nice place to live and good company. Hinkelmann is gone much of the time on his archeological excursions, and she accepts this as a mother would accept the same in a child. She is satisfied with her lot until she becomes pregnant.

The prospect of becoming a father is a heavy blow for Hinkelmann. He perhaps subconsciously recognizes his inability to play the role of a father. Yvonne clearly sees this inability and tells him: "man bekommt kein Kind

von seinem Sohn." (DS 24) She is sympathetic with his sad condition of immaturity and inability to come to terms with life, but feels that she can do nothing to help him, that the problem is his to solve, including his decision to do away with himself.

This episode with Hinkelmann presages her irrational Turandot relationship with all men, including Hauswirt, who has to give up the prospect of having heirs of his own and fulfill a role that Yvonne has selected for him. Hauswirt, however, recognizes that she would have no concern for him if he left her; he stays with her and gains a bit of admiration from her for doing so. In spite of his lack of finesse as a lover, he is a husband in all practical respects.

4. Yvonne and Reinhart

Reinhart, upon first meeting her, asks Yvonne what she is, and gets the answer that she is a riddle, as others have told her. She thus indicates that she, herself, is the stumbling block on others' way to discovering themselves through her. She believes that they think of her as a riddle because they don't care to understand what she really is, that their concern for her as a person is minimal. She calls herself "eine Gans -- in allem, was ich jemals tat --, und irgendwie werde ich es auch immer bleiben." (DS 11) Although she now believes that she is really telling Reinhart what she is, clearly and without

reservation, he is not able to puzzle her out at any time in the novel. But he is the first person not to contradict her view of herself, and this impresses her above all. In her ensuing discussion of this, she gets around to stating the dramatic axis of the novel; she tells Reinhart that it is unnatural for a woman to be superior to a man, and that then a person is not a woman "weil sie nicht aufkommen, weil es einfach keine Männer mehr gibt...." (DS 12) This is the Turandot challenge laid before Reinhart that he is unable to meet. Her superiority is a matter of perception of human relationships, and he must attempt to become as perceptive as she.

Her change of mood brings with it a second suggestion, specifically applied to Reinhart, in addition to the general one of the necessity that a man in relationship to a woman become a man. She suggests that Reinhart not become a man, that he remain a youth to preserve his talent, later expecting him to become the pragmatic man, too, without being able to express this to him. It is with this impulsive conclusion about his talents that she introduces him to the others as a painter, which image Reinhart fails to reject at this time. She has in all seriousness asked him to become a man and become the equal of herself, and then in a mood of gaiety pushes him toward becoming an artist, a naive person of youthfulness and immaturity. She tests him in her Turandot-manner and he fails from the first, which neither of them realizes. Her

response to him, had she been well aware of what she was doing, would have been to reject him at the moment that he allowed her to determine his role in life. But he touches heart strings as no other has done, and this overrides her natural caution.

The climax of Yvonne and Reinhart's relationship is reached in their few moments in the farmhouse-inn. The wealth and strength of the imagery in this situation denote the commonality of their search for the self through the other: "Yvonne und Jürg blickten einander an, wie zum erstenmal.... Wolken von Glück, der Traurigkeit nahe, umfingen und trugen die abendliche Stunde...." (DS 73) Yvonne knows the worth of Jürg's battle for truth, as he expresses it, but she quickly realizes the problems connected with their attempt to work at this together: "Vielleicht war Reinhart unendlich viel jünger." (DS 74) She doesn't perceive that he is fulfilling the suggestion that she made to him at their first meeting.

Working with hope against hope, Yvonne continues the relationship, searching for something in Jürg that will indicate the possibility of a reliable, secure family life. The candlelight scene brings Jürg into the intimate realm of her self, to which he cannot readily reply. He is not prepared to take on even this responsibility, this need to reply with action of his own. Her gestures of deep desire for him, for his being, that might together with hers support them both, is met with neither a positive gesture

on Reinhart's part, nor a rejection, but merely a lack of response.

5. Yvonne and Hauswirt

Yvonne also has a dream that reveals more of her true nature psychically than that which is perceived in the conscious state. She dreams of a man carrying her off, the man who is also finally able to partially solve the riddle of the Turandot. This man, who turns out to be Hauswirt, appears to her to be like her father: "kaufmännisch, tätig, unschwärmerisch, erfolgreich durch das Fraglose seines ganzen Wollens, ein Mensch, der nicht anders als in Taten und Unternehmungen dachte, männlich auf eine augenfällige Weise." (DS 121) This type of man can in no way be seen in Reinhart, and as soon as she herself recognizes the total lack of these qualities in him, there is no question left in her mind about what to do. She accepts Hauswirt's offer of marriage.

The suddenness of her decision, and its finality, are indicated by the manner in which this passage is constructed. A sudden shift of scene to her apartment and Hauswirt's visit upon her invitation is a shift of time and space and psychic relationships; a shift from the stay at the beach with Reinhart in an atmosphere of the fully-pursued irrational to the highly rational life with Hauswirt.

Yvonne realizes the purely practical approach that she has taken in her marriage to Hauswirt:

...sie ging den gleichen Weg, den sie ihrer Mutter nie hatte verzeihen wollen: sie heiratete den Mann, der sicher für sie sorgen konnte und sich einen Stolz daraus machte, ihr alles zu bieten, was man nüchternen Sinnes nur wünschen konnte. (DS 131)

At the end of the novel she is contentedly married to Hauswirt and has borne Reinhart's child. Her position in relation to herself has reverted to that presented at the beginning of the novel: "Noch immer wie einst zu der Junggesellin kommen Menschen, die Rat suchen, eine Handschrift vorlegen, Träume erzählen, sich grauenhaft wichtig nehmen...." (DS 231) Her problem has been settled, but not to her full satisfaction, because she has taken from several men that which she needed to have in one man to fully realize her goal.

Yvonne's self is symbolized by the Turandot story and the related developments in the novel. She herself recognizes some of the basic drives that motivate her actions, but is unable to clearly recognize them and work with them, using them to advantage. She, as every other character in the novel, lacks the ability to communicate on the depth level with other persons, communication that would be able to meet some of the depth issues and perhaps overcome them. She finds a place for herself in life, but at the expense of not being able to truly live it. She is alone, as indicated by the game of solitaire she plays in moments such as that when she learns of Reinhart's death. Like Reinhart, she, too, fails in the realization of self,

and lives, finally, with the uncertainty of her existential condition.

B. Hortense: The Turandot of
Rational "Certainty"

1. Introduction

Hortense's approach to life takes two paths. The irrational and the rational both attract her. Reinhart's later rationalized theories are so much like her father's, that she has little difficulty in understanding and sympathizing with the arguments. But she knows without reasoning it out, that there is more than this to life:

Ihr Kopf machte vielleicht noch mit. Ihr Herz aber sagte: Du stehst in einer Sackgasse, hinter eigenen Denken verfangen, und ich kann dir nicht helfen. (DS 284)

Schau, es ist ja alles wahr, was du sagst, beinahe wahr --- so viel anderes aber ist auch noch wahr, und am Ende ist das Leben doch wichtiger. (DS 287)

As a product of an environment sterile of emotional expression, she is able to respond irrationally only in a dreamy escape from reality and without the involvement of self. It would be doubtful whether her subconscious would ever allow her to carry these feelings over into a working relationship with Reinhart. It would, at best, be a difficult task. She realizes the strangeness of this world of the irrational, but does not realize that forces beyond her present conscious perception and control are at work creating her decisions.

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Her father expects her to accept without question his decision that she shouldn't see Reinhart, but she casts herself in the role of a responsible adult and doesn't comply. Although Hortense is infatuated with Reinhart's irrational artist-life, her own difficulty of dreaming in the unconscious state of sleep makes the healthy approach to the reality of emotional involvement with him impossible for her. Her repeated falling into the dream state while with Reinhart imposes all the rational decision-making on him and her subconscious. She gradually loses conscious control of her own decisions and is guided by the irrational forces of the subconscious; she is ready to be carried away at their meeting after the long separation. But finally the rational subconscious reasserts itself when Reinhart loses his control later, and asks her to marry him. She reacts with patterned responses instilled in her by her parents. Hortense's one moment of revelatory dreaming occurred when she was knocked unconscious and most likely was prompted to dream by her father's show of deep concern.

2. Hortense and Reinhart

On one occasion Hortense sees the nude drawing of Yvonne and feels a pang of jealousy, but not in relation to Yvonne. Her jealousy is "eine viel weitere Eifersucht, unverständlich." (DS 147) It is the world of artists that is so foreign to anything she has known or experienced. Her world has been that of the carefully rational approach

• The first step in the process of creating a new product is to identify a market need. This is often done through market research, which involves gathering information about potential customers and their needs. Once a market need has been identified, the next step is to develop a concept for a product that meets that need. This is often done through brainstorming and prototyping. Once a concept has been developed, the next step is to create a business plan. This involves determining the costs of production, the pricing of the product, and the marketing strategy. Once a business plan has been created, the next step is to secure funding. This can be done through a variety of methods, including bank loans, venture capital, and crowdfunding. Once funding has been secured, the next step is to manufacture the product. This involves sourcing materials, hiring workers, and setting up a production line. Once the product has been manufactured, the next step is to distribute it. This can be done through a variety of methods, including direct sales, retail stores, and online sales. Finally, the last step in the process is to monitor the product's performance in the market. This involves tracking sales, customer feedback, and market trends. If the product is successful, the company may decide to expand its production and distribution. If the product is not successful, the company may decide to discontinue it.

to life; Reinhart's life, "wo jedes Geschehen möglich schien wie in den Landschaften des Traumes,..." (DS 148) appears temptingly richer and without fault.

Yvonne had demanded of Reinhart an unbalanced irrational approach, and he produced it, whereupon Hortense is enraptured with this characteristic so unfamiliar to her and lacking in her life. But by the time she and Reinhart finally get serious with each other, the imbalance gives way to a rational approach, also imbalanced. The latter doesn't fit him and is a realm within which he cannot meet the competition from Hortense's friends. This comedy of errors is based not only on poor timing on the part of the developing relationships, but also on the falseness of their personas.

Reinhart's direct address to Hortense, here a stranger, upon her questioning the proprietor about art instruction causes her to blush. We thus know that she is from different social circumstances than Reinhart, and her "proper" approach to their future relationship is prepared. "Proper" means here the final decision she makes that determines the outcome of their relationship, and not the pursuance of the relationship, itself. The balance of their conversation at this first meeting takes place without her fully-conscious cooperation; it is her sub-conscious that is able to carry on with the decision about time, etc.: "alles Sachliche entschied sich gleichsam auf der Bühne eines vorderen Wachseins, während sie aus den

Vorhängen zusah, versteckt, aus dem Hintergrund dämmernder Verwirrung...." (DS 87)

The romanticised view that she has of Reinhart is expressed in the passage given over to her recollections of the sensations she felt, the moods created in her by his artistic surroundings, expressing once again the Turandot relationship: "Ahnung eines heiteren Mutes, der Abschied ruft von vielen lieben Formen, Abschied um der Wiedergeburt ihres Geistes willen; Ahnung von alledem, was jenseits der Enge beginnt, und droht, und lockt---". (DS 160) Reinhart kisses her for the second time, but this time with feeling, and she is overwhelmed and quite ready for him to pick her up and carry her off. Her lack of basis in a personal relationship is expressed by the term "der Mann" in the following passage, occurring as she is being kissed: "Nichts wäre Hortense natürlicher erschienen, als dass der Mann...sie gänzlich vom Boden gehoben,...über alle Grenzen entführt hätte." (DS 161) She is enamoured of the man, not of Reinhart, the person, and is naively ready to do all that he might wish.

Hortense's naivete in human relationships is reinforced with the disclosure of her wish to have a child, "ungeachtet, wie der Vater es aufnähme." (DS 176) The basic womanly drives take hold of her and her powerful will acts upon them with the force expected in a man, creating the possibility of the rejection of the person of the husband.

Reinhart leads Hortense to the same farmhouse-inn that he and Yvonne had visited and in which they had found each other psychically. Whether consciously or unconsciously, he wishes to repeat the experience with Hortense, wishing that more success should result from it this time. But the farmhouse is burnt down, causing confusion for them both. He irrationally and suddenly asks her to marry him; her answer is not given, she just cries. Their floundering attempts to find one another continue to find no footing in the real substance of life. Their projection of a false self denies the meeting of their true selves.

Hortense's longing for a natural relationship, an uncontrived communion with nature, comes before any desire to be married: "Zu glücklich, um einzusehen, warum sie heiraten müsste, dachte Hortense: Eigentlich möchte ich ja nichts als reiten." (DS 196) Her idea of marriage is conditioned by her father's ideas. She never seriously considers Reinhart for the practical state of marriage.

Reinhart also takes Hortense to the artist's hangout, a restaurant, where he is able to see her more objectively. The subjectivity involved in the surroundings is counter-balanced by the objectivity Hortense's view of the place creates. He is able to see that she does not and would not fit in with this part of society. Jenny, Reinhart's half-sister, serves as a point of comparison, in that she, too, would be unable to reverse roles: "Jenny konnte das nicht. Schon weil ihr die eigene Erde fehlt." (DS 205) Reinhart

the first of these is the fact that the
the second is the fact that the
the third is the fact that the
the fourth is the fact that the
the fifth is the fact that the
the sixth is the fact that the
the seventh is the fact that the
the eighth is the fact that the
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the tenth is the fact that the
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projects images in his mind of Hortense's natural composure in high society and in surroundings that would confuse Jenny. This thus projects to himself and brings forth a statement about their relationship that counters any hopes they might have for a future together:

Ich bin kein Schulbub mehr....Nichts ist widerlicher als ein Mann, der ein Mädchen überzeugen will, dass es ihn liebe!...Man muss den Leuten nur keinen natürlichen Raum geben, wo sie gemeinsame Wurzeln schlagen können....Jetzt suchst du die Unnatur bereits in dir, in mir, in unserer Beziehung --- es ist erreicht, Hortense mehr wollten sie gar nicht! (DS 205-6)

Hortense has a difficult time accepting this view, but she also cannot deny it. Hortense finds him intolerable, just as Reinhart finds their relationship. The situation has clarified itself: Hortense cannot now find in Reinhart that which she had found before, and Reinhart cannot extricate himself from the thought-patterns formerly so strange and objectionable to him: "gefangen in der Denkart des andern..." (DS 207)

These two succeed in finding one another as persons for a moment. This occurs as they embrace passionately at the climax of a dramatic confrontation during their walk together, fully aware that they have no future together. They part in the uncertainty of self after the experience of self.

Reinhart, as Anton, views Hortense as not much changed by the intervening years, and surmises that nature is happy with the role of mother and wife that occupies her,

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial matters. The text notes that without reliable records, it is difficult to track progress, identify issues, and make informed decisions.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It mentions the use of surveys, interviews, and focus groups to gather qualitative information, as well as statistical software and data visualization techniques for quantitative analysis. The importance of ensuring the reliability and validity of the data is stressed throughout this section.

3. The third part of the document describes the process of interpreting the results of the research. It highlights the need to consider the context of the data and to be cautious about drawing conclusions. The text suggests that researchers should look for patterns and trends, but also be aware of potential biases and limitations. It encourages a critical and open-minded approach to the findings.

4. The fourth part of the document discusses the implications of the research for practice and policy. It suggests that the findings can be used to inform decision-making and to develop strategies for improvement. The text emphasizes that research should not be an end in itself, but rather a means to achieve positive change and to address real-world problems.

5. The final part of the document provides a summary of the key points and offers some concluding thoughts. It reiterates the importance of a systematic and rigorous approach to research and the potential for research to make a significant impact on society. The text ends with a call to action, encouraging further research and collaboration in the field.

allowing little time for the type of experiences she had longed for earlier.

Hortense's view of Reinhart's life in the intervening years has been one of romantic postulation. She has retained a desire for the irrational probing for the possibilities of experiencing life, but has become fully accustomed to and very satisfied with the life she has led. But the approach to life that she has found has been possible for her only with the understanding that there was somewhere the possibility of the irrational in life: "Dass es das gibt, Menschen wie du, war oft das einzige, was allem einen Glanz von Sinn gab!" (DS 278)

3. Hortense and the Minor Characters

Hortense marries Ammann on the rebound from Reinhart, but Ammann shows himself concerned for her welfare and ready to accept the role of father: "Ein Jahr erst verheiratet, hatten sie noch nicht damit gerechnet. Ammann machte fürs erste die Fenster auf, dann löste er ihr die Schuhe. 'Warum schaust du mich so an?' fragte er. 'Was ist?' Hätte sie Sprache gefunden, sie hätte gebeichtet!... 'Ich bin so froh, dass du da bist!...' (DS 242-3) She sees Ammann as a man, now, and professes that she loves him; he fulfills the father-image of her dreams.

Whereas Yvonne and Reinhart were able to dream naturally of their fathers, Hortense can only dream in an unconscious state occasioned by a fall. A stranger talks

to her and "küsste immerfort ihr staubiges Haar, ihre Schmerzen liessen nach...." (DS 151) Later, when she awakened, her father was sitting next to her bed. In her confused state, she has seen her father in a touching loving role of intimacy as never before, and doesn't know whether the actual circumstance involved her father or an ambulance attendant. Of most importance to us is the realization that she sees her father in this role. She sees another person in him, the person behind his persona, who cares, just as Reinhart's persona hides his real self. The feeling that she develops for Ammann in their marriage is the realization of this desire for a true, caring relationship.

Hortense despises her elder brother, Henrik, who "blickt dem andern auf die Füße, bis er wirklich stolpert. ...Keiner geriet in sein Gespräch, ohne mit einem Schnörkel von Verspottung hervorzugehen...." (DS 252) Because of him she is able to remain somewhat removed from the dehumanizing influences of the highly-rational life.

4. Comparison of Yvonne and Hortense to Characters in the Other Novels

The paralleling of concern and harsh treatment, perhaps justified by the ambivalent desires within Yvonne, is followed by a description of her disgust with the act of sexual intercourse and the resultant child, seeing the child as a sign of that which had "happened" previously. (DS 114) Only with Reinhart does she desire the child,

[illegible]

and allow it to live. Her experience with Reinhart is one of full acceptance of the irrational in him, a recognition of the first step toward a true, loving relationship. That he cannot fulfill the entire desire for a balanced person does not disallow the life of the child; she is able to accept the pragmatic assistance of Hauswirt as essentially an external addition to the development of the child that is positive and acceptable. The child, however, yet represents a moment that is past, that no longer exists except in the child. Hanna, in Homo faber, expresses this same view in respect to Walter's constant attempts to capture meaningful moments on film: "nachher muss man es sich als Film ansehen, wenn es nicht mehr da ist, und es vergeht ja doch alles -- Abschied." (HF 227) With this one might be able to conclude that Reinhart's attempt to capture life on canvas parallels Walter's picture-taking and Stiller's sculpturing. Only the protagonist in Gantenbein creates a seemingly valid approach to all of this, feeling free to manufacture a persona to fit the reality of the moment. He experiences life subjectively when he is Gantenbein and blind, and creates the possibility of perceiving the truth of his situation. In his other roles, the protection provided by an objective stance eliminates the possibility of full perception.

Sibylle, in Stiller, views Rolf and Stiller in the same manner that Yvonne views Reinhart and Hauswirt. Sybille, however, meets Stiller after being married to Rolf,

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finding the irrational in him that Rolf lacks. Her thoughts express this: "Beide zusammen in einer Person, das wäre es gewesen!" (S 336) In this instance, at least, she is another Yvonne.

Neither Yvonne nor Hortense compare to Julika, in that Julika's cold nature sexually has no parallel in Die Schwierigen. Neither of them "fear" men: "Julika genoss es, eigentlich zum ersten Mal einen Mann getroffen zu haben, vor dem sie sich nicht fürchtete." (S 104)

The Turandot imagery in these two female characters appears to run through the succeeding novels, as the women remain essentially undecipherable. Sibylle, for instance, plays this role, somewhat more drastically, in the image of the torero: "Stiller fand sie durchaus in Ordnung, diese Verteilung der Rollen; Sibylle brauchte nicht einmal ihr Hüthen abzulegen, im Gegenteil, ein Torero kann nicht zierlich genug sein." (S 304)

Love appears to be that which is inexpressible in these novels, and when it is openly expressed, one can sense that that which is expressed is not the true love usually intended. Hortense appreciates Ammann's concern for her when he discovers that she is pregnant, and the author reports that "Hortense liebte ihn." (DS 243), yet she later confesses to Reinhart her reservation through all the years for the irrational that he represented.

Rolf, during the long night with Stiller while Julika lies in the hospital, hears Stiller say: "Ich liebe sie --"

(S 514) Does Stiller here express a true love for her or is he consoling himself? One cannot conclude from the evidence either way; his wife has not been able to accept him fully, and thus no interaction of selves has yet taken place. This necessity for evidence of love must precede his expression of love.

Gantenbein includes a proclamation of love, when the narrator says: "Philemon, sage ich, du liebst sie! Alles andere ist Unsinn." (G 212) A mere acceptance of one's own involvement of self with another would open the way to true, expressed love, rather than the constant uncertainty that appears to be the human condition.

CHAPTER III

THE PRAGMATIST: THE OVERLY-RATIONAL MAN

A. Introduction

The dichotomy of forces that appears to be at the base of the structure of this novel is one of common frequency in the discussion of man in-the-world: the rational and the irrational forces in nature and man. This arbitrary splitting of external experience and the inner man into two opposing camps is valid not only for the assistance it gives in making things clearer to the observer, but is also, in this novel, a comment on the problems of the times, the problems created by constructing false images of one's self and of others, due to the existential uncertainty of modern man. Man has tended to view himself as one or the other, basically rational or irrational, rather than being capable of seeing that he is, as an individual, a certain, personal composite of both. It is this modern, imbalanced view that Frisch seems to be presenting through a complex of relationships and ideas. A full statement of theme would include the implication of this split for man, himself, presented specifically through the medium of the characters as images, and through the poetic imagery which reveals these characters in the

various nuances of their ambivalence and complexity.

This chapter attempts to plumb the more far-reaching implications of the use and misuse of the specifically rational forces in life by various characters in the novel, who are affected by or represent this set of forces.

The characters discussed here are those that clearly appear to be representative of the workings of the rational forces in man, ranging from characters of incidental importance in respect to their own development as a viable character, to the major characters, who carry the full weight of the implications of the novel. The previous chapter discussed irrational forces as seen in person images; the protagonist, Reinhart, was joined by two women, who paralleled him in his development. In the following chapters attention is turned to those who more readily evidence the overly-rational approach to life: Hinkelmann; Hauswirt; the Oberst; Ammann; Reinhart as Office Employee. Their rational 'certainty' is shown to be as incapacitating for the realization of the self as is the irrational uncertainty of an extreme nature, and this rational 'certainty' proves itself to be an escape from the irrational uncertainty of existence.

B. Hinkelmann: Immaturity and Death

Hinkelmann is a success in his work but weak-natured in human affairs. He provides the counterbalance for Yvonne's early years of insecurity, but to a degree that

omits the possibility of a natural inclusion of the emotional elements of life. His life contrasts with Reinhart's in the success he achieves in his field and in the rejection by Yvonne of the child he fathered. His life parallels Reinhart's in Yvonne's rejection of the man -- Hinkelmann for too little maturity; Reinhart for too little security -- and in the act of suicide.

Several things occur in Hinkelmann's years with Yvonne that demonstrate his complete inability to face the element of uncertainty, to cope with it and make it a part of his life. He feels himself totally inadequate if, when amongst a group of people, the conversation shifts away from his field and the discoveries that he has made and is making. The conversation is represented as being like a runaway horse; he is at a loss, "wenn das Gespräch, das eben noch in seinem Zügel war, plötzlich wie ein zügelloser Gaul seine eigenen Sprünge machte und immer weiter von der Wissenschaft abkam." (DS 16) He is unable to take part in such a conversation, and merely awaits his opportunity to bring the topic back to his science. His interests are thus so narrow as to admit of absolutely nothing but his work.

This immature reaction is seen again in his response to the news of the coming of his own child. Whereas an animal-image represented the unpredictable forces at work in a conversation amongst guests, it is an inanimate moving object that is used to represent Yvonne's reaction to

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Hinkelmann's unacceptable response to the news of her pregnancy; Yvonne tells him of her feeling concerning his response: "'Ein Kind?' sagtest du ganz erschrocken, als wäre ich unter einen Wagen gekommen." (DS 27-28) She saw, then, that the child would replace Hinkelmann in her life, that his relationship with her was unnatural and not one of husband and wife. Frisch emphasizes the mother-role that Yvonne has been playing with a comment of his own inserted in the midst of Hinkelmann's reflections on his situation just before the suicide: "nur dachte er auch dabei, wie das Kind an seine Mutter, stets an Yvonne, deren Achtung oder Verachtung ja sein letzter Massstab blieb in all dieser Wirrnis...." (DS 37)

The only irrational experience he has is in the form of a fantasy which he indulges in while spending an evening with an old school friend. The two succeed in being happy by ridiculing their old professors: "ein ganzes Puppenspiel von gemeinsam genossenen Professoren, die...wie Hampelmännchen an den Drähten ihrer Spottlust erscheinen...." (DS 40) This joy at the expense of others does not signify any progress on his part, however, it is a sudden inspiration dredged up from his youth, and perhaps is intended to indicate the point at which he stopped maturing emotionally. These two are able to misuse their former professors by making of them caricatures that have little to do with the reality of the person.

Hinkelmann is unable to meet the demands of real life,

forced, due to the bonds of the overly-rational approach, to capitulate before the intruding irrational element. The expected child cannot easily be accepted by him, as this would require a realization of the unnatural relationship that he and Yvonne have been pursuing. Unable to discuss his problems, due to the feeling-response caused by personal involvement, he resorts to a careful rationalization of and supposed acceptance of the situation. This helps his depth feelings not at all. Then the puppet metaphor images a contrast feeling with the rational element, but on the level of a young schoolboy. He becomes an image, himself, of the modern man who has developed his intellectual capacities to the fullest, but is incapable of living the really full life due to his totally undeveloped emotional drives.

Inanimate symbols illustrate further the exclusion of the irrational in his life. His values appear to be tied up in his work, which, when he speaks of it, Yvonne views as "eine Landschaft wie auf dem Monde, so ohne Luft, ohne Fisch und Vogel, ohne Hirt, ohne eine einzige lebende Ziege." (DS 15) Hinkelmann's occupation and the description of his discussions about his work give emphasis to the barren quality of his emotional side, the irrational forces that must have expression to present a soul that is psychically alive.

It is the highly-developed rational side that attracts Yvonne to him. She senses in him the security and certainty

that she knows she will demand of a husband. He is "ein blonder Fels, dessen zweifellose und unschuldige Sicherheit sie fast erdrückte." (DS 17) She lacks this to the degree that he has it. But this balancing is not one that would lead to a fine equilibrium. The imbalance within each of them creates a double barrier to overcome on the way toward meeting each other on a balanced emotional level. This almost impossible task is overwhelming for each of them, but especially for Hinkelmann. He never realizes what it is that has taken place, or has failed to take place. The moonlike barrenness of his work together with his rock-like approach to people create a depressing sense of total security, total lifelessness. Where are any redeeming qualities presented in the case of Hinkelmann? Only in his childhood, where evidences of his atrophied emotional life are already present.

If Hinkelmann's psychic and emotional development were arrested in childhood, as Yvonne's comments about the pictures in his room and the imagery thus far employed appear to affirm, then his attachment to his mother would also be in this arrested state, and incapable of growing into a mature relationship. That this is so is indicated by the scene at the departure of the married son from his mother: "Die Mutter weinte von dem Schiff herab, als stünde sie an der Bahre ihres Sohnes." (DS 23) This view of her son as dead suggests the feeling for his mother upon separation that Hinkelmann would experience were he not

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now married to Yvonne. However, the marriage has been no indication that he has outgrown this type of dependance; rather, Yvonne now becomes the substitute mother. He, of course, does not realize this, and his mother also does not realize the true nature of her feelings. The Freudian quality of these problems is clearly evident.

A series of images points up the ability that Yvonne has of anticipating the physical death of Hinkelmann. He himself senses his imminent end while discussing Yvonne with his friend. He experiences the surroundings in a cafe, and views the happy people around them as a "Vogelsang über seinem innersten Begräbnis, Bienengesumm über die Kränzen seiner Ehe." (DS 38) He somehow senses that his inner self has been dealt a mortal blow, that he will be incapable of continuing in life. The imagery employed by Frisch and understood by the reader and experienced by Hinkelmann in this situation does not necessarily enter Hinkelmann's consciousness on the rational side -- he here experiences rather than rationally analyzes, and the movement from the one into the other is not presented as being even possible for him. He thus is unaware of the implications of the imagery that he himself develops.

Later, after the abortion and before Hinkelmann's disappearance, Yvonne sees him at a concert. She sees him as a corpse, sensing the death within him and the suicide to come: "seine Augen / waren / nichts als zwei schwarze Schattenlöcher....Es war, als hätte man eine Leiche

hingesezt...., als starrte er immerzu auf sie." (DS 99)

The highly ordered life has taken its toll; the ordering so desperately sought in the external affairs of life and the internal emotions finally comes to an impasse in the person of Hinkelmann himself. Yvonne last sees him at the concert, "die Beine verschränkt, reglos wie eine Leiche, die man drinnen hatte sitzen lassen." (DS 100) He is already a motionless corpse in his inner self; security and certainty spell out psychic, and, eventually, physical death.

C. Hauswirt: Forceful Businessman;
Passive Husband

At the other pole and at life's end in relation to Yvonne, is a man who has similarities to Hinkelmann, but also strong differences. Hauswirt from the first appearance provides a contrast to Hinkelmann in his forceful approach to people and his powerful, successful involvement in the world of commerce. However, he is like Hinkelmann to the degree that he is providing that which Yvonne desires outside of a true, loving relationship. Both men serve a practical function in her life: Hinkelmann gives her a temporary feeling of security due to his impressive size and self-confidence in his own field, and a real financial security due to his success in research; Hauswirt is not only a successful businessman who can provide limitless security, he also makes this project of providing for the material welfare of another person a

matter of honor and joy for himself.

The image that one perceives in Hauswirt is his success and confidence in matters of business, which confidence carries over into human relationships, where a desire to obtain success overrides any sensitivity for the feelings of the other. He appears to never entertain any doubts as to whether he should be using his wealth to obtain Yvonne: "Geld war...die bekannteste Spielregel der Welt...." (DS 122) Wealth is, for him, and, Frisch would say, for most business-oriented men, not only a measure of success in life, but the key to what is right and proper: wealth is justice. However, the inability of pecuniary gain to influence interpersonal depth relations is the wider-reaching meaning behind Hauswirt and Yvonne's marriage, a state of uncertainty in the midst of the possibility of viable life-style.

Hauswirt is a success in business, strong-willed and standing alone. He, too, however, is unaware of the irrational element in life and through years of seeing everything through business-oriented eyes is incapable of understanding the emotional nature of marriage. In contrast to Hinkelmann, Hauswirt takes the initiative in his relationship with Yvonne and considers their marriage as another success scored by himself, only later vaguely sensing the incompleteness of their relationship. Yvonne uses both men for her practical purposes, but whereas she, herself, was naive about the consequences of her marriage

to Hinkelmann, she profits from that experience to avoid similar pitfalls while married to Hauswirt. She knows that Hauswirt is "buying" her, and this fits into her view of the necessity of her situation: "Er wollte sie kaufen, warum nicht?" (DS 85) He is allowed into Yvonne's presence after the birth of her baby, and stands there "Die Hände auf dem Rücken, fast wie ein Gefesselter...." (DS 210) Hinkelmann was excluded from Yvonne's presence during her stay in the hospital and figuratively condemned to death; Hauswirt is admitted, but is shackled by his own ignorance and twisted psychic development. This moment, however, reveals some release of bottled-up emotions in Hauswirt. The surroundings make an impression on him that we have not otherwise seen: "Morgensonne rieselte durch das Laub der alten Bäume....Zum ersten Mal seit Jahren machte Hauswirt an jenem Tag, der endlos war, einen Spaziergang zu Fuss...." (DS 210) He, like Hinkelmann, is making contact with elements of his self that have long lain dormant. Unlike Hinkelmann, he is not torn with a desire to comprehend, but rather with a desire to truly experience this moment in its fullness.

Due to Yvonne's manipulation of him in their relationship, Hauswirt can only serve a passive function in the emotional, irrational aspect of their life together. He does not have enough comprehension of this sphere of his own life to realize what is happening to him, and is so involved in the corollary active function of providing for

the physical well-being of his family, that the latter satisfies his needs as a human being.

"Von den schwesterlichen Blicken halb wie ein Sieger, halb wie ein Sünder begrüsst,..." (DS 209) Hauswirt waits at the hospital for the birth of Yvonne's son. He, like the nuns, accepts procreation, although confused about the manner in which irrational and rational forces are involved. An attempt to justify the act of procreation for human beings becomes weighted down with rationalizations that have more to do with preserving a childlike naivete than with enlightening human beings about the role of both the rational and irrational; the rational with the irrational, both openly accepted and taken for what they are, create the possibility for the living of life as a realization of self. The disjointed nature of a nun's life is similar to Hauswirt's; he, too, operates with a codified set of rules, those of the pragmatic business world, and is utterly devoid of any natural intercourse with other persons on an emotional plane. His money has succeeded in bringing him the "wife" he "wants", and this satisfies him. Their marriage remains a matter of convenience.

Thus Hauswirt and Hinkelmann are both images of the rational life in Die Schwierigen. Frisch makes the pragmatic approach to life the background of his main character in Homo faber as well. The science-oriented engineer cannot be bothered with anything having to do with the realm of the irrational: "Wozu soll ich mich fürchten?"

Es gibt keine urweltlichen Tiere mehr. Wozu sollte ich sie mir einbilden?" (HF 28) Imagination appears to him to serve no purpose; dreamy thinking appears to lead only to false results. Stiller, the main character in the novel bearing his name, also avoids the irrational in life, feeling comfortable in the security of the affairs that appear to serve a clearly functional purpose: "Man fragt sich schlechthin, was der Mensch auf dieser Erde eigentlich macht, und ist froh, sich um einen heissen Motor kümmern zu müssen." (S 30) But, like Hauswirt, the engineer in Homo faber believes that he sees all that there is to be seen, and fails to even allow the possibility of something beyond this: "Ich bin Techniker und gewohnt, die Dinge zu sehen, wie sie sind. Ich sehe alles, wovon sie reden, sehr genau; ich bin ja nicht blind." (HF 28) And Gantenbein, in a later novel, openly plays the role of the blind man, seeing the truth that lies behind the facade of things seen "the way they are."

A sentence from Homo faber clearly shows the strong ties between Faber and the two minor characters in Die Schwierigen, Hinkelmann and Hauswirt: "Alles ist nicht tragisch, nur mühsam: Man kann sich nicht selbst Gutnacht sagen --- Ist das ein Grund zum Heiraten?" (HF 113) And Yvonne clearly reflects this aspect when she herself perceives Hauswirt's cardinal quality as being a concern for her material well-being: "Im auffallenden Unterschied zu allen früheren Gästen fragte er auch nach der Miete."

(DS 121) Hinkelmann and Hauswirt image the pragmatic elements of marriage, which problem is pursued more deeply in later novels.

D. The Oberst: Man of Tradition and Force

The Oberst is a man of tradition, excluding any irrational elements in life that he perceives and can control. He attempts to force his approach to life of his family directly and on others indirectly, evidencing an atrophied sense of compassion for other persons as individuals with selves of limitless possibilities. He provides the great wall of tradition that Reinhart is incapable of effectively opposing, which drives Reinhart to "worshiping" the pronouncements of this stratum of society, reacting to the firm certainty with which they are presented, and forming therewith a self-defeating philosophy; the "J'adore ce qui me brule" of the title and of the amulet.

The chauvinistic attitude of the Oberst permeates his whole life, affecting his family relationship. The demands that he makes on other members of the family are sanctified by the all-pervading honor of the gentleman and his traditional responsibility to his country: "jeder Fleck am häuslichen Tischtuch, den andere sich vielleicht leisten konnten, wurde in seinem Falle zugleich schon ein Fleck an der Landesfahne." (DS 136) Images of a need for absolute control over other people result in a natural tendency to

view force as the answer to difficulties: "die neue Hoffnung, ihr den Maler auszutreiben." (DS 150) His reactions are those attributed to a military leader: "Er rauchte wie ein Feldherr am Vorabend der Schlacht." (DS 163) The Oberst himself would deny that his method of attempting to bring Hortense to reject Reinhart has any element of force implied. He easily confuses mental and psychological pressure through situational ordering with tactful encouragement of a desired action. He merely acts on the certainty he feels.

The narrowly exclusive view of Hortense's parents of themselves and "theirs" comes to view in a fine application of metaphor that is unobtrusive enough to carry full effect on the subliminal level: "Das Ganze war natürlich ein Schlag für das Haus...." (DS 171) This quote refers to Reinhart's mother getting pregnant by the butcher-boy. This irrational act is a "blow," a possibly destructive occurrence, for all those in the family and connected to the "house." The highly developed honor of long tradition cannot withstand the onslaught of acts that evolve from an irrational basis, and all effort must be expended to preserve tradition. The tradition becomes more important than the individual, and the individual without tradition, Reinhart, is here patently unacceptable as a new member of the "system."

According to Frisch true living requires the animate vitality of unpredictable, irrational, and emotional forces,

a recognition of all aspects of life. The lack of these signifies psychic death; the status quo is maintained at the expense of life. Reinhart's last view of the Oberst images this timelessness of the lack of vitality, death, much as the same moment is timeless for Reinhart due to the high emotional content, both are the same yet entirely different: "es war ihm, als stünde nun der Oberst in alle Zeiten so da, die entkorkte Flasche in der Hand, erstaunt, verlegen über den jungen Gast...." (DS 219) The reticence of non-involvement preserves the status quo of petrified emotions in the Oberst; the experience of a high emotional involvement reflects Reinhart's true self. The Oberst's intransigent, rational approach to life denies elements vital to true existence.

The Oberst contrasts with Reinhart in his characterization as a "Staatsmann", who is always "für sein Vaterland." (DS 167) His approach to life is based on a compilation of cliches that justify his life style. A comparable situation occurs in Stiller as Stiller's defense attorney employs a long series of cliches to support his chauvinistic attitude. (S 438ff) Such approaches to life reflect Kierkegaard's warnings that the materialistic attitudes of many men inescapably affect their thoughts in the ethico-religious spheres, repressing the freedom of thought in those areas, making one the follower of crowd views and afraid of the free life. The Oberst is very bound by his rational views and Reinhart

under the influence of the Oberst's power over his happiness, moves away from freedom, symbolized by his destruction of the bird, carried out with the same pistol with which he threatens his own life. Freely lived life is anathema to the Oberst, and is symbolized by the pond on his estate, in which all organic life has perished. These forms of life demand a certain freedom for continued existence, whereas the Oberst's dog is servile by nature and adjusts readily to being controlled. Such a Kierkegaardian situation would be out of form if it included a wife in a leading role, and to be sure one knows nothing of the Oberst's wife.

Walter Faber appears to be an embodiment of the life style presented by the Oberst, expanded, however, from this minor role in Die Schwierigen. Walter Faber perhaps presents the height of abstracted unconcern for the irrational involvement in others' emotional affairs and the overly-rationalized approach to the alleviation of human misery in speaking of his job as a representative of the United Nations: "technische Hilfe für unterentwickelte Völker, ich kann darüber sprechen, während ich ganz anderes denke." (HF 11) So mechanical has it become that the involvement of his true self is nil.

E. Ammann: Man of Tradition and Possibility

Ammann is boring, "wie Beton" (DS 94), but he at least involves himself in creative efforts. As a young

1. The first step in the process of the scientific method is to make an observation or ask a question. For example, a scientist might observe that a plant grows better in one type of soil than another.

2. Next, the scientist forms a hypothesis, which is a prediction or an educated guess about the outcome of an experiment. For instance, the scientist might hypothesize that the plant will grow taller in soil A than in soil B.

3. The third step is to design and conduct an experiment to test the hypothesis. This involves setting up a controlled experiment where the only variable that changes is the type of soil.

4. After the experiment is completed, the scientist collects data and analyzes it. If the plant in soil A is indeed taller, the data supports the hypothesis.

5. Based on the results, the scientist either accepts the hypothesis or rejects it. If accepted, the hypothesis becomes a theory. If rejected, the scientist may form a new hypothesis and repeat the process.

6. The final step is to communicate the results of the experiment to the scientific community through a publication or presentation.

7. The scientific method is a systematic approach to investigating natural phenomena. It involves making observations, forming hypotheses, conducting experiments, and analyzing the results to draw conclusions.

8. The method is used by scientists in various fields, including biology, chemistry, physics, and earth science.

9. The scientific method is a key component of the scientific process, which is the body of knowledge and the methods used to study the natural world.

10. The scientific method is a continuous process that allows scientists to refine their understanding of the natural world over time.

architect opportunities open up for him that are denied to the Oberst. Ammann builds Hauswirt's new house, described in the first stages of construction: "einen grauen Betontisch mitten in Erdhügeln...." (DS 237) The architect and the owner are both men of business, but Ammann's attempt to create a building that expresses something beyond the practical is negatively influenced by Hauswirt. All that Frisch makes clear to the reader at the building site concerning the structure itself is that the beginning stages show some evidence of ingenuity, and that the resulting house will be richly furnished, but essentially dull.

As Ammann visits the building site he enjoys mainly seeing his ideas become tangible reality. The wood is "einverstanden," the plans "richten sich...sogar gegen den jungen Ammann selber,..." (DS 240) -- he is unable at this stage to make many changes. Ammann, through his perception of the processes of creation with which he is involved, and due to these first steps taken in freeing the creative element in himself, is a great contrast to the Oberst. Yet, he is of the same cast of mind; he has been raised in the same atmosphere. Thus it also comes natural to him to give orders when necessary, and again the term "Feldherr" appears: a painter "verstand wenn man mit Feldherrenstimme erklärte...." (DS 240) This more artificial setting for the use of such a term signifies the pressure that it took for Ammann to use this trait; he works best with ideas on

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial matters. The text notes that without reliable records, it is difficult to track progress, identify trends, and make informed decisions.

2. The second part of the document focuses on the role of communication in achieving organizational goals. It states that effective communication is the foundation of any successful team or organization. Clear and consistent communication ensures that everyone is on the same page, understands their responsibilities, and is motivated to contribute. The text also highlights the importance of listening and feedback, as these are crucial for understanding the needs and concerns of team members.

3. The third part of the document addresses the challenges of managing time and resources. It acknowledges that time is a finite resource, and efficient management is key to maximizing productivity. The text suggests several strategies for time management, including prioritizing tasks, delegating responsibilities, and avoiding distractions. It also discusses the importance of resource allocation, ensuring that resources are used effectively and efficiently to achieve the desired outcomes.

4. The fourth part of the document explores the concept of innovation and its role in driving growth and progress. It argues that innovation is not just a buzzword but a mindset that encourages creative thinking and the development of new ideas. The text provides examples of innovative practices and discusses the factors that foster a culture of innovation, such as open-mindedness, collaboration, and a willingness to take risks.

5. The fifth part of the document discusses the importance of continuous learning and development. It states that in a rapidly changing world, individuals and organizations must constantly update their skills and knowledge to remain competitive. The text suggests various methods for learning, including formal education, on-the-job training, and self-directed learning. It also emphasizes the importance of setting learning goals and tracking progress.

6. The sixth part of the document addresses the issue of ethics and integrity. It argues that ethical behavior is not just a moral imperative but a practical necessity for long-term success. The text discusses the importance of honesty, transparency, and fairness in all interactions. It also provides guidance on how to handle ethical dilemmas and the consequences of unethical behavior.

7. The seventh part of the document discusses the role of leadership in driving change and achieving goals. It states that effective leaders are those who inspire, motivate, and guide their teams towards a common vision. The text outlines several key qualities of good leaders, including vision, communication skills, and the ability to build trust. It also discusses the importance of leading by example and being vulnerable.

8. The eighth part of the document discusses the importance of resilience and the ability to bounce back from setbacks. It acknowledges that challenges and setbacks are inevitable, but it emphasizes that resilience is what allows individuals and organizations to persevere and emerge stronger. The text provides strategies for building resilience, such as maintaining a positive mindset, seeking support, and learning from failures.

9. The ninth part of the document discusses the importance of collaboration and teamwork. It states that no one can achieve great things alone, and collaboration is essential for success. The text discusses the benefits of teamwork, such as increased productivity, creativity, and the ability to tackle complex problems. It also provides tips for building effective teams, including clear communication, shared goals, and mutual respect.

10. The tenth part of the document discusses the importance of adaptability and the ability to respond to change. It states that the only constant in life is change, and the ability to adapt is crucial for survival and success. The text discusses the benefits of adaptability, such as increased flexibility and the ability to seize opportunities. It also provides strategies for becoming more adaptable, such as staying open-minded and embracing change.

11. The eleventh part of the document discusses the importance of self-awareness and the ability to understand oneself. It states that self-awareness is the foundation of personal growth and development. The text discusses the benefits of self-awareness, such as improved decision-making and the ability to manage emotions. It also provides strategies for increasing self-awareness, such as reflection and seeking feedback.

12. The twelfth part of the document discusses the importance of gratitude and the ability to appreciate what one has. It states that gratitude is a powerful tool for improving mental health and fostering positive relationships. The text discusses the benefits of gratitude, such as increased happiness and resilience. It also provides strategies for practicing gratitude, such as keeping a gratitude journal and expressing appreciation to others.

13. The thirteenth part of the document discusses the importance of mindfulness and the ability to be present in the moment. It states that mindfulness is a practice that can help reduce stress and improve focus. The text discusses the benefits of mindfulness, such as increased clarity and emotional regulation. It also provides strategies for practicing mindfulness, such as meditation and mindful breathing.

14. The fourteenth part of the document discusses the importance of goal setting and the ability to achieve one's dreams. It states that goal setting is a powerful tool for motivation and direction. The text discusses the benefits of goal setting, such as increased focus and the ability to track progress. It also provides strategies for setting effective goals, such as being specific, measurable, and achievable.

15. The fifteenth part of the document discusses the importance of perseverance and the ability to stay motivated in the face of challenges. It states that perseverance is a key trait of successful individuals and organizations. The text discusses the benefits of perseverance, such as the ability to overcome obstacles and achieve long-term success. It also provides strategies for staying motivated, such as breaking tasks into smaller steps and celebrating small wins.

16. The sixteenth part of the document discusses the importance of networking and the ability to build relationships. It states that networking is a crucial skill for career advancement and personal growth. The text discusses the benefits of networking, such as access to new opportunities and support. It also provides strategies for building a strong network, such as attending industry events and reaching out to contacts.

17. The seventeenth part of the document discusses the importance of time management and the ability to prioritize tasks. It states that time management is a skill that can significantly impact productivity and stress levels. The text discusses the benefits of time management, such as increased efficiency and the ability to meet deadlines. It also provides strategies for managing time effectively, such as using a calendar and prioritizing tasks.

18. The eighteenth part of the document discusses the importance of delegation and the ability to trust others. It states that delegation is a key skill for leaders and managers. The text discusses the benefits of delegation, such as increased productivity and the ability to focus on high-priority tasks. It also provides strategies for delegating effectively, such as choosing the right person for the job and providing clear instructions.

19. The nineteenth part of the document discusses the importance of feedback and the ability to accept criticism. It states that feedback is a powerful tool for improvement and growth. The text discusses the benefits of feedback, such as increased self-awareness and the ability to make necessary changes. It also provides strategies for accepting feedback, such as listening actively and not taking criticism personally.

20. The twentieth part of the document discusses the importance of self-care and the ability to take care of oneself. It states that self-care is a crucial part of maintaining mental and physical health. The text discusses the benefits of self-care, such as reduced stress and increased energy. It also provides strategies for practicing self-care, such as exercising, eating well, and getting enough sleep.

21. The twenty-first part of the document discusses the importance of staying organized and the ability to manage multiple tasks. It states that staying organized is a key skill for productivity and efficiency. The text discusses the benefits of staying organized, such as reduced stress and the ability to complete tasks on time. It also provides strategies for staying organized, such as using a planner and creating a to-do list.

22. The twenty-second part of the document discusses the importance of staying motivated and the ability to overcome procrastination. It states that staying motivated is a key trait of successful individuals and organizations. The text discusses the benefits of staying motivated, such as increased productivity and the ability to achieve goals. It also provides strategies for staying motivated, such as setting deadlines and rewarding oneself.

23. The twenty-third part of the document discusses the importance of staying focused and the ability to avoid distractions. It states that staying focused is a key skill for productivity and success. The text discusses the benefits of staying focused, such as increased efficiency and the ability to complete tasks. It also provides strategies for staying focused, such as minimizing distractions and using the Pomodoro technique.

24. The twenty-fourth part of the document discusses the importance of staying positive and the ability to maintain a good attitude. It states that staying positive is a key trait of successful individuals and organizations. The text discusses the benefits of staying positive, such as increased resilience and the ability to overcome challenges. It also provides strategies for staying positive, such as practicing gratitude and focusing on the positives.

25. The twenty-fifth part of the document discusses the importance of staying healthy and the ability to maintain a balanced lifestyle. It states that staying healthy is a key goal for many individuals and organizations. The text discusses the benefits of staying healthy, such as increased energy and the ability to perform better. It also provides strategies for staying healthy, such as exercising, eating well, and getting enough sleep.

26. The twenty-sixth part of the document discusses the importance of staying informed and the ability to stay up-to-date on industry trends. It states that staying informed is a key skill for professionals and organizations. The text discusses the benefits of staying informed, such as the ability to make informed decisions and stay competitive. It also provides strategies for staying informed, such as reading industry news and attending conferences.

27. The twenty-seventh part of the document discusses the importance of staying flexible and the ability to adapt to change. It states that staying flexible is a key trait of successful individuals and organizations. The text discusses the benefits of staying flexible, such as increased resilience and the ability to seize opportunities. It also provides strategies for staying flexible, such as being open-minded and embracing change.

28. The twenty-eighth part of the document discusses the importance of staying curious and the ability to learn from new experiences. It states that staying curious is a key trait of successful individuals and organizations. The text discusses the benefits of staying curious, such as increased creativity and the ability to solve problems. It also provides strategies for staying curious, such as asking questions and exploring new things.

29. The twenty-ninth part of the document discusses the importance of staying humble and the ability to acknowledge one's limitations. It states that staying humble is a key trait of successful individuals and organizations. The text discusses the benefits of staying humble, such as increased self-awareness and the ability to learn from others. It also provides strategies for staying humble, such as listening to feedback and acknowledging mistakes.

30. The thirtieth part of the document discusses the importance of staying resilient and the ability to bounce back from setbacks. It states that staying resilient is a key trait of successful individuals and organizations. The text discusses the benefits of staying resilient, such as increased perseverance and the ability to achieve long-term success. It also provides strategies for staying resilient, such as maintaining a positive mindset and seeking support.

paper, and cannot direct others with the ease of the Oberst.

Ammann, however, recognizes his modicum of success in realizing his own ideas, and is perhaps proud to a greater degree of the fact that all this happens through his own efforts, whether they are truly creative or not. He is so elated to see that Hauswirt and Yvonne like the house, that he stands there, "kaum anders als ein Herrgott am sechsten oder fünften Tag...." (DS 241) He is sensitive to the responses of others who view his creation, but remains unconcerned about whether they perceive that which has been creative, and perhaps himself does not recognize the truly original elements in his own work. Ammann, as a beginner, does not yet require of himself and others the genuinely creative element in his work -- he is too easily satisfied with the fact of concrete newness over abstract newness. The creative possibilities within him are further evidenced by the fact that he is the only main character in the novel to father his own children and keep his wife.

The view of Ammann is overwhelmingly one of a person confident of his practical accomplishments, and, like Hauswirt, he is proud of his ability to support his wife in good style. Unlike Hauswirt, he can experience a loving concern for the person of his wife, and directly act on that concern in a manner that brings her acceptance of him. What is further evident in his concern for his wife is his wholehearted acceptance of the demands of tradition. He creates a persona by fulfilling such expectations as having

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The document also outlines the responsibilities of individuals involved in the process, including the need for transparency and accountability.

In addition, the document provides a detailed overview of the various methods used to collect and analyze data. It describes the different types of data sources and the techniques used to ensure the accuracy and reliability of the information. The document also discusses the importance of regular audits and the role of external oversight in maintaining the integrity of the system.

The document further explores the challenges faced by the system and the steps being taken to address them. It highlights the need for ongoing monitoring and evaluation to ensure that the system remains effective and efficient. The document also discusses the importance of communication and collaboration between different stakeholders in the process.

Finally, the document concludes with a summary of the key findings and recommendations. It emphasizes the need for continued effort and commitment to ensure the long-term success of the system. The document also provides a list of references and a glossary of terms for further information.

his portrait painted, working hard to succeed financially and professionally, and making the right moves socially -- all of which does nothing for Hortense's irrational desires as experienced in her meetings with Reinhart. Reinhart paints Ammann's portrait and is concerned that Ammann presents himself falsely. Reinhart says: "Sie heiratet ja nicht dein Bild, Freund, auf die Dauer nicht." (DS 95) But this is exactly what the first girl intends and what Hortense does, and this is what Ammann is seeing in Hortense. Only later does Hortense see beyond the persona and find the true Ammann, whom she appreciates highly and even admits that she loves.

Ammann's naive approach to his work allows him to consider many possibilities, which contrasts to the limitations placed by the conventions that he follows in his social life. In planning the house for Hauswirt and Yvonne, he reveals his involvement of self by filling wastebaskets "mit knisternden Gewölken des Verknüllten...." (DS 237) The cloud symbol appears frequently in the novel, and appears to indicate limitless possibilities of form. Thus, at the same time that Ammann limits himself to the demands of convention in social intercourse, he is open to any new idea in his work. He is essentially a pragmatist, but with visionary possibilities himself that we never see brought into full play. He plays a somewhat minor role in the novel; he serves mainly as a foil for Reinhart's thoughts and as a contrast to Hauswirt, Yvonne and Hortense.

the first of these is the fact that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The second is that the system is not a static one, but a dynamic one, in which the parts are constantly changing and evolving. The third is that the system is not a closed one, but an open one, in which the parts are constantly interacting with the environment. The fourth is that the system is not a linear one, but a non-linear one, in which the parts are constantly interacting with each other in a non-linear fashion. The fifth is that the system is not a deterministic one, but a probabilistic one, in which the parts are constantly interacting with each other in a probabilistic fashion. The sixth is that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The seventh is that the system is not a static one, but a dynamic one, in which the parts are constantly changing and evolving. The eighth is that the system is not a closed one, but an open one, in which the parts are constantly interacting with the environment. The ninth is that the system is not a linear one, but a non-linear one, in which the parts are constantly interacting with each other in a non-linear fashion. The tenth is that the system is not a deterministic one, but a probabilistic one, in which the parts are constantly interacting with each other in a probabilistic fashion.

Like Hinkelmann, Hauswirt, and the Oberst he is a new pragmatic individual created by Frisch.

The Oberst and Ammann operate on the basis of tradition, each presenting his own image of confrontation with the flux of life. The contrast with Hinkelmann and Hauswirt lies mainly in this and that they serve to provide contrasts and interrelationships with Hortense, developing her image from the flat to the round character.

The metaphorical imagery contrasts with that used for Hinkelmann and Hauswirt, also. Certain parallels in metaphor, such as the use of animal imagery, point up the overall classification of these characters under the heading of pragmatic, persons operating on the basis of rational thought, therefore excluding emotional feeling on the high, conscious plane available to human beings. However, some irrational influences are discernible in the case of Ammann.

Ammann is also a man of tradition in family affairs, but contrasts with the Oberst in his restricted ability to act naively on the irrational plane in business affairs and in highly demanding emotional situations with Hortense. Although his sense of the irrational is also atrophied, the atrophy has not progressed nearly as far as in the case of the Oberst. He is capable of showing concern for Hortense's welfare during her pregnancy, in contrast to Hinkelmann and Hauswirt, sensitively reacting to the thought that the child could be his. He provides Reinhart

with a symbol for those who are successful in life, preceding the encounter with the Oberst and thereby providing Reinhart with pre-drawn conclusions.

Ammann and the Oberst contrast not only in age, but also in approach to life, to some degree, and in their relationship with Hortense. On the surface, both appear to follow the conventions of society in their relationships with her, but when sub-surface feelings come into play, the Oberst relies heavily on his past preachings and example to carry the day, whereas Ammann yet expresses a real concern for the person. Whereas the Oberst was driven to real concern openly expressed only when Hortense fell and hurt herself, Ammann is able to show true concern for Hortense, the person, during the routine of daily existence. The irrational is also evidenced by Ammann when describing the nonexistent house to Hauswirt; he has a touch of the irrational in all that he does, which the Oberst generally lacks.

Both characters serve mainly to provide the vehicle for the development of Hortense as a main character, and secondarily to provide the soundingboard and background for Reinhart's development of an ordered philosophy. Neither has any appreciable contact with Yvonne.

Ammann contrasts to Walter Faber, Frisch's epitome of pragmatic man, in several ways, one of which is his response to his first-born child. Ammann accepted Hortense's pregnancy with a heightened concern for her

• The first step in the process of identifying a problem is to recognize that a problem exists. This is often done by comparing current performance with a desired state or goal. Once a problem is identified, the next step is to define the problem more precisely. This involves determining the scope of the problem, the resources available, and the constraints that may be affecting the problem. The third step is to analyze the problem. This involves identifying the causes of the problem and the factors that are contributing to it. The fourth step is to develop a plan of action. This involves determining the steps that need to be taken to solve the problem and the resources that will be required. The fifth step is to implement the plan. This involves putting the plan into action and monitoring progress. The sixth step is to evaluate the results. This involves comparing the actual results with the desired results and determining whether the problem has been solved. If the problem has not been solved, the process may need to be repeated.

• The second step in the process of identifying a problem is to define the problem more precisely. This involves determining the scope of the problem, the resources available, and the constraints that may be affecting the problem. The third step is to analyze the problem. This involves identifying the causes of the problem and the factors that are contributing to it. The fourth step is to develop a plan of action. This involves determining the steps that need to be taken to solve the problem and the resources that will be required. The fifth step is to implement the plan. This involves putting the plan into action and monitoring progress. The sixth step is to evaluate the results. This involves comparing the actual results with the desired results and determining whether the problem has been solved. If the problem has not been solved, the process may need to be repeated.

welfare, a clear indication to her that his feelings toward her were genuine. Walter Faber's response to similar news is not so drastic as that of Hinkelmann, but nonetheless full of inconsiderateness and a lack of inner response:

"Sie erwartete damals ein Kind....Ihre Behauptung, ich sei zu Tode erschrocken, bestreite ich noch heute; ich fragte bloss: Bist du sicher?" (HF 57) The same avoidance of emotional involvement causes him great problems just as it did in the case of several characters in Die Schwierigen.

Ammann, however, is unique in his ability to remain very masculine and very humane. In this sense he is more like Gantenbein than any other major character in Frisch's novels. Ammann unconsciously performs the role of a person of some balance between the pragmatist and the visionary, whereas Gantenbein views all of this quite objectively, assisted by the tinted glasses: "Ein Gefühl von Abschied, als er die Brille wieder aufsetzt, ist nicht zu vermeiden." (G 31) Gantenbein consciously controls his view of the world; he is able to divide his approach to living on the basis of a perceived falseness in his own reactions to reality and validity in all that takes place. Ammann is unconscious of any of this but nevertheless retains the possibility of escaping total commitment to either one or the other. Ammann gives no indication of being a truly consciously balanced person in this respect, as does no character in Frisch's novels. Frisch would perhaps disclaim the ability of man yet to attain balance between the

rational and irrational in a true realization of the self. This is yet an ideal, a goal that appears almost unattainable, but for which all men should strive. Uncertainty of the ultimate values in any endeavour remains the stumbling block.

CHAPTER IV

REINHART AS PRAGMATIST: THE OFFICE EMPLOYEE

A. Introduction

Reinhart, as discussed above, adopted the persona of the artist upon the suggestion of Yvonne and ultimately realized his error. Yet, instead of gaining equilibrium and taking gradual stock of himself, his next move is a polar one of reaction against this persona. He now assumes the persona of the highly-rational approach and plays the role of the office employee, this in response to his inability to meet Yvonne's demands for security.

His subsequent search for security alone is not compatible with his inner nature, nor is it that which Hortense desires in him. Reinhart ponders the possibility of living with Hortense, but recognizes that she would not go through with her romantic idea of marrying him in defiance of social conventions. As social insecurity cost him Yvonne, social tradition costs him Hortense.

Tradition, in the form of family and social pressures, later comes to be Reinhart's goal. He submits to the life style encountered in the Oberst, placing himself in a subordinate category in relation to those with high social status.

The Oberst indirectly causes the demise of the office

employee persona; Reinhart must submit himself to the stronger forces surrounding him. The pressures from the top echelons of society cause him to give up his search for self and to accept a non-entity role.

The minor characters of the novel generally point up the weaknesses of Reinhart's persona. Their own lack of initiative in human relations reflects Reinhart's end as a gardener. Their own form of pressure to conform coincides with that of the Oberst, but with them it is through default; Reinhart is faced with pressures from above and below to assume a role that does not express his true nature. The utter falseness of the philosophy of superrational ordering finally leads to Reinhart's suicide.

Reinhart, as the main character in the novel, becomes the focal point in the development of imagery. The period of his life devoted to the pragmatic approach involves the main women characters only indirectly and several secondary characters directly. The male characters generally represent the pragmatic approach, but have little contact with Reinhart; his reactions to men are mostly encountered as a secondary reaction to their effect on the women involved. Thus three groups of characters in relation to Reinhart, the office employee, can be singled out: the women; the men; and the minor characters. These three groups will be discussed in relation to the fundamental images in the novel, comparing Reinhart's relation to the other characters and to similar personages in Frisch's

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other novels.

B. Persona as Escape

Reinhart perceives the unreality of his life situation only after his confrontation with the Oberst. As he searches for the reality of his heritage in his attempt to find his true father, he more and more avoids the reality of direct confrontation with truth as he works himself into a state of psychic escapism. While talking to Frau Hafner his thoughts draw him away from the present, and he concludes by standing up to leave "wie aus einem Traum." (DS 273) The culmination of this development is Reinhart's attempt to shoot his father, using an unloaded gun: "Er schoss: es war wie im Traum schon so oft, wenn man losdrückt und es knallt nicht, es fällt niemand um." (DS 276) This image of impotency plays a much larger role in Stiller, yet it is the climax of Reinhart's search for himself. From this moment on, he ceases to accept as a part of himself that which he finds to be valid and worthy of living in life. The dreams that he had dreamt have now become reality, yet in this real action Reinhart experiences the moment itself as a dream. He cannot accept his own actions as possibly being a part of his expressed self; he acts on the dreams of impotency, interpreting them by his attempt to kill his father. His actions in the real world would, however, demand of him that he kill his fears of his father by meeting them and living with the reality of his

father. His attempt to destroy his father is a parallel action to other attempts to meet life by escaping reality. This is merely another, culminating step in his escape from himself and from the truth of the human condition.

The futility of his escapist approach becomes apparent to him, but he does not know how to change his course of action. On one occasion he relates an incident in which an American student of theology exuded a vitality and balance of approach to life that he and his European friends lacked: "nachher hatten wir alle das Gefühl, Greise zu sein." (DS 283) They have already capitulated in the struggle for the realization of self, and thus present a mask, a persona, rather than the true self.

An emptiness of soul is consequent to an invalid approach to life, the lack of solid content in a past that is imposed falsely on a differently constituted self. Everything that does not express the true self is part of the avoidance of self-realization, and there is always some element of inauthenticity in the most well-adjusted person. Reinhart cannot accept this in himself.

A series of images based on Reinhart's relations with minor characters reveals this aspect of self realization. While painting Ammann, Reinhart comments on the falseness of Ammann's pose and expands his view to include everyone: "Was Sie da machen, --alles, was man macht, ist Posa -- und zum Kotzen...." (DS 96) Reinhart is so disturbed by this thought perhaps because he is himself on the point of

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giving up art as a pose.

In his later endeavour to find out the truth about his heritage, and before he discovers that his foster-parents are not his real parents, he visits his foster-mother to try to extract information about his foster-father. He again senses the inauthentic nature of the situation; in his foster-mother's home "tönt /alles/ sonderbar...hohl...." (DS 198) He cannot get her to divulge the truth; she fears living the truth now because this would mean a negation of the years of false relationship. Although Reinhart senses that she is withholding something, he misunderstands, thinking that she is avoiding discussing his foster-father's drinking problem. Shortly after this, Reinhart cannot keep his pipe lit. The poorly burning pipe images the state of untruthfulness in his relationship with his foster-mother. It is empty and does not provide the wherewithall necessary to maintain it.

The emptiness of the common office worker's life is directly experienced by Reinhart. He observes the others with him as "die grosse Galeere," (DS 153) slaves cooped up in a building, working all together on command of the clock and on orders from above. He needs something beyond animal existence, something of a higher order involved in the work demanded of him, something of involvement of self that would realize his self, something other than the projection of a persona. Yet he later emphasizes that it is necessary first of all to have confidence in oneself

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before attempting to project oneself to others through art or other expressive means, and that such efforts to create self-confidence are invalid: "Nur kranke, halbe, von Geburt her verwundete Naturen dürsten nach Leistung in diesem Sinne...." (DS 283) If Reinhart has not discovered the full truth about himself, if he masks his true emotions, and if he is unable to accept that truth which is revealed as part of the beauty of life, he must refrain from the creation of art, for art is truth, and accepted truth originating in a confidence in all that is the self. An acceptance of self precedes an expression of self.

The thought processes that are necessary to construct a viable personal philosophy -- whether correct or false, a viable philosophy guides one's reactions to life -- begin taking shape during the pragmatic period of Reinhart's life. Hortense's return to him during his new employment forces him to more carefully and fully reject the artist role and accept the office employee role. She endeavours to get him to return to the artist role, and "seine Gedanken liefen wie die Weberschifflein." (DS 161) His thought processes are operating mechanically, rationally, much as his work in the office requires no emotional involvement. The rational process must be pressed into high gear, and it is this momentum that will carry him into a full acceptance of her father's philosophy, which is in direct contrast to his own insecurity and ambivalence. At this moment his choice is not between himself and a persona,

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but between the persona of the artist and that of the pragmatist.

C. Persona as Psychic Death

A symptom of the detachment from the reality that is himself, and the avoidance of the reality that is Yvonne, is apparant in Reinhart when the author has him approaching the real situation of personally deep involvement with her in a dreamy state. He looks "ins Ungewisse hinaus, als wäre er taub oder träume...." (DS 67) Reinhart is an artist, which is actually a movement away from himself and her to the degree that he is not consciously acting on an impulse that comes from within himself, and to this degree he is losing contact with reality. The deafness and dreaminess are images of the actual state that he is in, in reality, and thus imply an actuality of situation that at first glance appears to indicate the opposite.

The logical progression from this is a denial of the real situation in both Reinhart and Yvonne's actions; an escape in the external life situation can be maintained only by intensified separation of the inner needs for truth from the external ones. If they face the reality of the life that Reinhart is leading, the artist persona will no longer be viable. Thus, "alle Fragen...traten gleichsam hinter einen Vorhang tröstlichen Glückes zurück, wo sie höflich verblassten...." (DS 73) The rational pursuit of happiness finds no room in a pursuit of the irrational,

where they have found common ground. They both finally capitulate and end their troubled relationship by psychically 'killing' the other through total rejection of the reality that is the self of the other.

The true self that requires passion and involvement with persons drives Reinhart to make one more attempt at renewing the relationship. In a bedroom scene late in the novel Reinhart divulges to Hortense his experiences with Yvonne in this respect. He had held Yvonne, now Hauswirt's wife, "wie ein wehrloses Bündel, wie eine Leiche." (DS 234) Reinhart experienced her as a person outside his life, and he was forced by her repeated rejection of him to accept this as reality. She was not only 'dead' in his psychic perception of her, but also in their physical relationship. Not only did the quester meet rejection and death in the eyes of Yvonne, but even more so did she herself meet death in the eyes of herself and the quester.

As with Yvonne, Reinhart finds that he is rejected by Hortense so completely in the established pattern of life of the moment, that there appears to be no possibility of a future for the two of them together. Again, in order to rescue himself, he must go through a period of rejection of Hortense, and a new life-pattern for himself in the end. The rejection of Hortense and his acceptance of a new role after a difficult struggle for self-identity is indicated by the group of images treated below.

Depersonalization of the image of the other is never

easy. But Reinhart's role of the office employee assists him in this attempt to remove the person of the other individual from the life patterns of his thoughts. Early in their relationship Reinhart and Hortense experience a moment of intense emotional involvement with the being of the other, but Reinhart is able to see her objectively in the height of this moment: "Sie kam ihm plötzlich wie ein Gegenstand vor." (DS 181) Much as her father views her as an object rather than as a person, an individual entity, so is Reinhart here capable of doing the same. This depersonalization of the one closest to him in all ways can only destroy a truly strong attraction between them, one that would go beyond the practicalities of everyday existence. Hortense sees in Reinhart the man that her father sees: "jetzt war er eine Summe von schmerzlichen Mängeln...." (DS 224) "Sie sah ihn, der eben noch ziemlich die Welt war, die einzig wirkliche, als eine Summe von Worten. Und man heiratet keine Worte." (DS 225)

Reinhart develops the relationship between himself and Hortense to the extent that he is quite ready to marry her and propagate his kind without having first discovered or accepted who he is. This situation creates ambivalent drives within him, and he hardly understands the feelings that would express disappointment at not arriving at his goal of self-understanding before giving life to another human being: "Eine keimende Enttäuschung war kaum zu ersticken." (DS 181) He is finally able to choke off this

inner expression of a desire to know himself first, asking Hortense to marry him. But the image is one of destruction, destruction of the true self, the self that wishes to express itself in truth. He has not accepted his role as genuine, and senses this.

Reinhart finally succeeds in depersonalizing his image of Hortense, the only other person who gives him reasons for searching for his true self. With the psychic death of both Yvonne and Hortense, Reinhart is left with no hold on psychic life. And only the new philosophy of certainty helps him live physically for a few years as Anton, the gardener.

In a dream about his father Reinhart sees him as a "Metzger, halb wie ein Henker....," (DS 202) this before knowing anything of his real father, who, in fact, was a butcher. He is living some of the emptiness of his life, caused by his lack of a true father, and unconsciously senses the rejection of his mother by his father, which resulted in her death -- his real father denied the truth of his involvement with Reinhart's mother, rejecting the responsibilities that were his. The ambivalence of relationship between Reinhart's true parents could have been the key for his acceptance of ambivalence within himself, but he was destined never to find an inner harmony.

Frau Reinhart destroys any possibility for true depth in her relationship with Jürg by denying him the truth of his heritage. Her denial of his right to the truth thus

contributes to his disastrous reaction to the truth when it finally comes out.

Word imagery relating to death abounds in Reinhart's account of his moment of truth, when he is to take a meal with the Hafners, and face his real father. Er "ging wie zu einer Hinrichtung," (DS 270) fearing the inability to accept his father, and, thus, himself. His sentence of death would be subconsciously passed by himself on himself. Thus the aborted shooting scene and Reinhart's own death are prepared. The final escape is symbolized by the pistol which he carries around with him: "er empfand sie wie einen Halt, den er brauchte...." (DS 275) The ability to negate his own existence exists psychically in the nonacceptance of self and physically in the act of suicide. A morbid view of interpersonal relations denies the full beauty of moments experienced; Reinhart retains memories of beautiful moments spent in his life but is unable to balance them against the sadness of the non-realized self.

Yvonne is the direct motivating factor for the artist role; Hortense is the indirect motivating factor for the office employee role. Yvonne directly motivates against involvement in irrational endeavours; Hortense indirectly motivates Reinhart's rejection of the office employee role. Only the current materialistic attitudes of the general public, of men such as Hortense's father, are left for Reinhart to cling to in order to save himself. Hortense's relationship to Reinhart during the time that he is an

1. The first step in the process of the scientific method is to make an observation or ask a question. For example, a scientist might observe that a plant grows better in one type of soil than another.

2. Next, the scientist forms a hypothesis, which is a prediction or an educated guess about the outcome of an experiment. For example, the scientist might hypothesize that the plant will grow taller in soil A than in soil B.

3. The third step is to design an experiment to test the hypothesis. This involves setting up a controlled experiment where the only variable that changes is the type of soil.

4. The scientist then conducts the experiment and collects data. For example, they might measure the height of the plant in each type of soil over a period of several weeks.

5. After collecting the data, the scientist analyzes it to see if it supports the hypothesis. If the plant in soil A is significantly taller than the plant in soil B, the hypothesis is supported.

6. Finally, the scientist draws a conclusion based on the results of the experiment. If the hypothesis is supported, they might conclude that soil A is better for growing this type of plant.

The scientific method is a systematic approach to investigating a question or solving a problem. It involves making observations, forming hypotheses, designing experiments, collecting data, analyzing results, and drawing conclusions. This process helps scientists to understand the natural world and to develop new technologies and treatments.

office employee changes from an insignificant role in respect to his development of self to a more formidable one in which she influences him to adopt a radical philosophy that also does not fit him. The comedy of errors plays itself out with his self-justified suicide, the final act of both certainty and uncertainty.

D. Masks: Personas

An image that deserves treatment here rather than within the chapter below on image-groups is that of the mask. This image is so closely bound with character development that it is unavoidable here.

A statement by Reinhart just before parting with Hortense in her rejection of him emphasizes the theme that runs through all of Frisch's novels: "Alles ist Maske. Man muss es einfach glauben, das andere Gesicht, bis es wiederkommt." (DS 179) The implication of this statement for the development of relationships between characters is that the human being is incapable of retaining the reality of the presence of the other person, that involvement with another person on the level of the revealed self is a growing, living thing, and ceases to exist with the loss of contact. What remains is a memory, an image, which, when fixed in such circumstances, reveals an immobile, one-aspect view of the real person, who is mobile and manysided and ever-changing.

Early in the novel Reinhart indicates his ability to

work intensively, excluding concerns for persons and life around him. Such involvement may be productive in a mechanical search for the truth of some practically functioning apparatus, but in the production of art, a basic premise is that art goes beyond the practical, non-human to involve all aspects of existence to the depths in which boundaries of practical and impractical become meaningless; as both are included, all life is included. Reinhart loses contact with the practicality of the irrational and the impracticality of the rational. His work becomes as a mask that conceals and avoids confrontation with his true self.

When Reinhart makes the change from artist to office employee, Yvonne essentially drops from his life completely. He himself has had to face the possibility of suicide, and has chosen instead to relegate Yvonne to a position of nothingness in his future possibilities in life. This, then, is much more indicative of occurrences within Reinhart than those between Reinhart and Yvonne. Reinhart's thoughts previous to this moment of suicidal tendency prepare him for this rejection of Yvonne, the person; he thus 'kills' her. He comments to himself even during a high moment in their togetherness that each of them wears a mask: "Immer die tödliche Maske der Ruhe," (DS 117) as a mask of calmness in the face of passions that are strongly felt, a show of certainty in the face of uncertainties. And it is this false calmness that is deadly for human

The following information was obtained from the records of the [redacted] Department of the Interior, Bureau of Land Management, regarding the [redacted] land grant to the [redacted] State of California.

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relationships. It follows that if reality consists of that which is experienced and perceived, then that which is rejected is consigned to non-reality, or, for the finite person, to death.

"Warum, denkt er in Trauer erschöpft, warum reisse ich ihr nicht die Maske herab vom Gesicht?" (DS 120) This is said by Reinhart when she has just rejected his advance, made long after her decision to leave him. Reinhart is unable to perceive the mask that he, himself, wears, yet he would force Yvonne to do away with this mask of rejection. He is correct to the degree that she is now assuming a role that is as false as that that Reinhart is playing, and incorrect in that she has accepted him as a father of her child. She opts for silence on her part, freely choosing the death in life that is psychological, or psychic suicide.

E. J'adore ce qui me brule: Capitulation

The Oberst plays a quite minor role in the novel in relation to character development, but he does influence Reinhart from the third chapter to the end. The symbol that is immediately shown to be representative of the Oberst's philosophy of life, although he does not appear to consciously understand his relation to it, is the medallion with the picture of a small Negro savage worshiping in awe or fear before a fire. Reinhart plays this role of the worshiper in his relationship to the

Oberst, in that he unwittingly acquiesces to the Oberst's power in determining the outcome of his relations with Hortense, and in that he allows himself to be influenced by the Oberst's Weltanschauung.

The subservient nature of Reinhart in his role as a gardener is reflected in the picture on the Oberst's medallion. As Reinhart-Anton comes into Hortense's bedroom during the storm, the candles he carries present an image of a "weihevoller Gebärde." (DS 258) Hortense sees him as a servant, which, of course, he is; and "sein Schatten knickte sich über die Wände und Decke..." (DS 262) In his final philosophizing, Reinhart views the healthy, materially successful members of society as "Zwischenträger" (DS 280-1) of the vital life-force. But the final results of Reinhart's misguided efforts emphasize the view that one could attribute to Frisch, that life is not "held" as fire is not "held." It is lived or not lived, existentially living into the unknown with the acceptance of all revealed possibility of self, or dead in the repetitive patterns of life that become a system that excludes self-realization. An early indication of this total acceptance and radicalization of a philosophy shared by the Oberst points up Reinhart's abjection before it: "Hinter all diesen Kniffen steckt ein erstaunliches Wissen ums Leben!" says Reinhart. (DS 206) This in reference to the Oberst's refusal to accept Reinhart as an equal to Hortense. He decides that his best act can be one of self-destruction to eliminate

the possibility of progeny. Due to circumstances and an ignorance of all that follows from his previous actions, i.e. his child by Yvonne, the final act becomes ironically totally ineffective according to his own scheme of things. He attempted to handle the "fire" of the power over others and was "burnt" by his too-rationalized view of life.

The self-assurance that results from Reinhart facing himself in facing the Oberst is real and a positive step in his approach to the realization of self. But the lack of knowledge about his real father and mother and the circumstances of his birth make it possible for the Oberst to completely demoralize him with the revelation. Frisch seems to say with this that had Reinhart accepted the worst possible heritage as his own, there would have been no need for retreat and there would have been a need for a rethinking of his philosophy of life.

F. Comparison to the Characters in the Other Novels

These straight-line thought processes that mislead Reinhart into the Anton-role find expression more directly in one of the moments in Stiller where one seems to hear Frisch speaking directly to the reader: "es zeugt von Persönlichkeit, wenn einer die Welt etwa mit Heidegger sieht und nur mit Heidegger, wir andern schwimmen in einem Cocktail, der ungefähr alles enthält, in nobelster Art von Eliot gemixt...." (DS 220)

The theme of impotency, touched on above, is allied

to the death theme. The inability of people to accept the emotional involvement required in a true experience of heterosexual relations leads to the death of the other person as a viable self. Walter Faber makes a definite point of this in his reflections on his relations with Hanna: "Nur mit Hanna ist es nie absurd gewesen." (HF 122) He was able to accept both of their natural emotional responses to each other in sexual relations as a part of the self, but the falseness of the same with other women made the whole situation "absurd." Stiller had his Spanish experience, and Reinhart has his pistol failure in his attempt to kill his father. Each of these refers to situations in which the character has negated some aspect of his self, denying his own existence, and thereby committing psychic suicide. In Stiller Frisch expands the implications of this to include the Swiss people: "Die Armut an Begeisterung, die allgemeine Unlust, die uns in diesem Land entgegenschlägt, sind doch wohl deutliche Symptome, wie nahe sie dieser Impotenz schon sind...." (S 290)

Viewed from the perspective of Reinhart the pragmatist, Yvonne and Hortense are vague entities that are a stumbling block for Reinhart. The male characters, on the other hand, image the vital forces of nature misled by a stagnant, unemotional, life-denying rationalism. Ammann appears to keep options for irrational involvement in life open to himself and others to some degree. The Oberst expresses this possibility for development: "Vielleicht

gibt es viele und verschiedene Möglichkeiten, um ein Mensch zu werden; aber jeder hat nur eine." (DS 175) His free thinking is marred by the rigidity of his own position and his imposition on others. He vaguely realizes that the possibility of being correct is based on assumptions that must first be made, allowing for error; but after making assumptions, the allowance for error is forgotten when theory is translated into action. A comment on Stiller's behaviour reflects this situation in regard to Reinhart: "Er war wohl, wie man sagt, ein Mann mit Chancen, ohne sich seine Chancen zu glauben." (S 128) The ideas of the Oberst are the same ones with which Reinhart finally excludes any possibility of his own development.

Yvonne married Hauswirt for security; the Oberst is a man of secure position; Ammann makes his way through life with ease and confidence -- only Reinhart is unable to become successful economically. In all of these men, including Reinhart, there is the element of avoided truth of the irrational self in various degrees. The great god Chance determines the degree of success that these various people attain; no one cares to view the consequences of success and happiness gained at the expense of other persons. Walter Faber perhaps best expresses this facet of the male characters around Reinhart when he speaks of the affair he was having with a young woman, who turns out to be his daughter: "was ist denn meine Schuld? Ich habe sie auf dem Schiff getroffen, als man auf die Tischkarten

wartete...." (HF 151) The Oberst could easily brush off any consequences of the information he has given to Reinhart as of no concern of his. Hauswirt would be incapable of assuming responsibility for the consequences of some action of his on the emotional life of another person. Hinkelmann was merely without adult experience in viable human relationships, and Ammann was capable but undeveloped. Reinhart began with the ability to see and care, but gradually lost this completely.

Although Reinhart was surrounded with this kind of patterned response to life, Frisch holds him responsible for his position at the end of his life, his psychic death and his despair in existence. Stiller presents a similar but intensified development of the estrangement that develops and endures between Reinhart and Yvonne. Julika is an entirely different type of person, much more of a challenge to that person attempting to develop a real relationship with her. Yet Frisch also allows Stiller no excuse for not having developed himself through a depth relationship with her.

Reinhart and Stiller believe, finally, that life can be mastered by rational thinking and action. The blind Gantenbein best illustrates a method of proving the falseness of their overly-rational approach. He leads persons to a sudden perception of new facets of life when he has them in a tour group for which he serves as guide (!) describe for his sightless eyes what it is that they see at

The first step in the process of identifying a problem is to define the problem. This involves identifying the symptoms of the problem and determining the scope of the problem. Once the problem has been defined, the next step is to identify the causes of the problem. This involves identifying the factors that are contributing to the problem and determining the underlying causes. Once the causes have been identified, the next step is to develop a plan of action. This involves identifying the steps that need to be taken to address the problem and determining the resources that will be needed to implement the plan. Finally, the last step in the process is to implement the plan and monitor the results. This involves putting the plan into action and tracking the progress of the implementation to ensure that the problem is being effectively addressed.

each stop along the way: "Einzelne empfinden ein solches Erbarmen mit ihm, dass sie, um Worte zu finden, die ihm eine Vorstellung geben von der Weihe des Ortes, selber zu sehen anfangen. Ihre Worte sind hilflos, aber ihre Augen werden lebendig; Gantenbein nickt und horcht und nickt und lässt seine Pfeife erkalten...." (G 221) In attempting to express the inexpressible to another human being through the visionary powers within himself, a person discovers the depths of the emotional, irrational content within all nature, including himself.

Psychic death, the death of the inner individual, took place in Yvonne when she chose a life without the irrational element. Reinhart later chose a similar path, as did various other persons. Death resulted from a rejection of the true self, here of the irrational elements, as previously it occurred in the rejection of all rational elements. An assumed persona was the only option open to the person, condemning him or her to non-existence on an animal, sub-human plane. In a later novel, Stiller refers to the death of his wife in terms that lead the jailkeeper to believe that he intends a physical death. Stiller says of him: "Er versteht, dass ich von meinem ersten Mord, da es sich um meine Gattin handelt, nicht gern rede." (S 27) Stiller is, for him, dead; and, perhaps, for herself, too. Stiller carries out a development of this theme much more extensively, but perhaps less plausibly than the parallel development between Reinhart and Yvonne.

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The assumption of a role, a persona, contributes to and eventually ends in an emptiness of reality of the self that signifies psychic death. Gantenbein toys with the ability to see both aspects of a person's projected self -- the true and the false. His tinted glasses symbolize this ability to see whichever he desires. However, he has problems of adjustment: "Gantenbein hat sich bereits daran gewöhnt und findet die wirkliche Farbe ihres Lippenstifts, ohne Brille gesehen, ebenso unnatürlich." (G 41) Gantenbein is here realizing the true nature of the person; the persona, as a person of death-hues, is "unnatural," i.e., not living, and it is this that is the true reality of that person. The person seen by "natural" light is a false projection of the self. Reinhart was not able to see through to the self because he was himself subject to great errors of self-realization. The appearance of Yvonne, when he returned to her after being rejected, was as of a corpse, thus he experienced that which he couldn't openly recognize. Hortense retains a desire to live the irrational, an acceptance of existential uncertainty, and thus attains another dimension. She and Ammann never quite fully assume a persona.

CHAPTER V

MAIN POETIC IMAGE-GROUPS: THE ULTIMATE LANGUAGE

A. Introduction

Imagery in the novel encompasses a variety, wealth and unity which reveals nuances of theme and character. But in a wider sense these poetic images are not really interested in depicting individual characters, but rather composite personalities. The poetic images become allegories of modern man searching desperately for identity. The following images seem to be of prime importance: Child-, Moth and Flame-, Bird-, Blue-, Animal-, Battle-, Death-, and Glass-images. Several of these categories are collective units, being able to stand singly as one pertinent category. Others, such as Battle-Imagery, include within themselves varieties of smaller categories that are merely variations of a general theme. Some more important categories, such as the Turandot image, were treated above, because they were intimately related to the portrayal of character images.

B. Child-Imagery: The Theme of the Self as a Goal, once had, now lost

Since child imagery is vitally related to the main theme of the novel, it will be treated first. Most of these images relate to the protagonist, Jürg Reinhart, who

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is a childlike person who never grows up.

Several images compare things of the inanimate world to the qualities of a child, the most important of which is perhaps the reference to the wind as the child of the void as it relates to Reinhart's real mother recalling her homeland: "Sie hörte den Wind, das Kind der Leere, das Stürzen aus Räumen der Bläue." (DS 174) The powerfully metaphoric quality of this image derives from its unity with the work as a whole and from the working together of images that are repeatedly used throughout the novel. The void, emptiness; concrete terms for unperceivable spaces; the color Blue as the visible perception of nothingness -- all are intangible, but have some connection with the tangible wind. Reinhart's mother hears the wind in her memory of days past, the days of her youth. Her own position in life is thus like this force of nature; she can respond to elemental drives, but, like the child, she is unable to control them herself. She has been unable to come to grips with life as an adult and realize herself. She only acts in relation to herself by committing suicide, by denying herself.

Jürg Reinhart cannot make the tremendously difficult change from the child to the mature, self-realizing adult. Frisch creates no adults in this novel in the sense of a human being who has known and realized the self. When Reinhart is in the art supply store, he looks at items that he does not have the money to buy. Yvonne, who is

earning a living wage, buys the supplies for Reinhart as if in jest. "Wie Kinder spielten sie Käuferladen." (DS 86) Both were indulging in assumed roles; the truth of the situation would have been demeaning to both of them, thus it is the omniscient narrator who makes this comment on their behaviour.

Reinhart realizes his former immaturity later in the novel. He indicates his desire to assume an adult role when he says to Hortense: "Ich bin kein Schulbub mehr...." (DS 205) He is trying to assume the middle class role, as an answer to the problem, creating a new persona due to an inadequate basis of self-understanding. His quest, however, is an awkward step beyond childishness and the irrational toward maturity. The change that momentarily occurs within him, his quest for self, results in no more child-imagery related to him in the balance of the novel-- he has cut himself off from a pursuit of the naivete of the child and subsequently selected a false goal. The last reference to this, by Hortense, is quickly proven to be a partly-mistaken view on her part. She says to him, "wie zu einem Jungen," (DS 208) that her father would never accept him for a talk about them. Unknown to her, he has already arranged the meeting. But she is not entirely mistaken; Reinhart is seeing her father under the assumption that he has earned this audience, whereas the actual reason that her father has accepted him for this interview is because of Reinhart's real mother, who is yet unknown to Reinhart.

Reinhart's own determination has created the possibility for this encounter. Thus an opportunity to see himself as he really is is created by himself. But he fails to take the information about his origin as including the possibility of positive aspects. His mother's good qualities are not recognized by him.

The scarcity of child-imagery in the latter part of Die Schwierigen does not indicate the assumption of adult status. Maturity is the realization, the actualization of one's self in life. Reinhart's attempts are based at first on false information, then, in his later life as a gardener, on a false understanding of the factual information. No attainment of this goal of real adulthood is indicated, as perhaps can be seen in the application of this image to several other characters in the novel.

The two main female characters, Yvonne and Hortense, have contrasting child-images. Yvonne becomes childlike only in conjunction with Reinhart, and that only for relaxed moments of indiscreet playfulness. "Kindsköpfe sind wir!" (DS 84), says Yvonne, indicating her own rejection of the role she has temporarily assumed. She sees herself as in a role; Reinhart accepts this part of his life as natural. Yvonne, probably not realizing the import of the statement she makes to herself, expresses the basis of the problem running throughout the novel: "Am Ende gleichen wir alle den Kindern, denen man nicht zeigen darf, wo man sie liebt und bewundert; schon machen sie,

uns zuliebe, einen Affen aus sich!" (DS 88) Like a child, Reinhart accepts the suggestion that he has the qualities of a painter, made to him by Yvonne when they first met, and becomes a painter. Such suggested goals in life work on other characters, also. The one time that Yvonne is treated like a child is when Hauswirt, who is given no childlike qualities, condescends to abandon his pseudo-adult role long enough to fix himself a small repast while at her apartment: "In der Art eines Erwachsenen, der einem Kind zuliebe aus dem Kochgeschirrllein isst." (DS 122) This says more about Hauswirt than it does about Yvonne. He falls into a relationship of his own devising that can never be the basis of a fully consummated union in marriage. Their relationship assumes qualities of estrangement on a soul level; it is a relationship of convenience for both.

Yvonne, who so much wishes to find a mature, adult man, lacks feelings that result from not having had the natural life of a child: she feels "als wäre sie in dieser Welt noch niemals jung gewesen...." (DS 80-1) Her adult-like role is an assumed response to the world forced on her by her parents during her childhood. The first two pages of the novel explain her position in the world -- her ugliness brings only surface love from her parents, whereas her radiant inner qualities make her a center of attraction at social gatherings. The dichotomous situation was too much for her as a developing child. She has been a "little adult" all her life, giving her much experience in

1. The first step is to identify the key components of the system. This includes understanding the hardware, software, and data involved.

2. Next, we need to define the scope of the project. This involves determining the specific goals and objectives of the system.

3. Once the scope is defined, we can begin to design the system. This includes creating a detailed architecture and identifying the required resources.

4. The next step is to implement the system. This involves writing the code, configuring the hardware, and testing the system.

5. Finally, we need to maintain the system. This includes monitoring the system's performance, updating the code, and addressing any issues that arise.

carefully observing human relationships on the part of others, but little ability to act effectively upon her own situation in anything other than practical matters. Her pseudo-mature approach places unreal demands upon the men she wishes to love.

Hortense is seen as childlike through Reinhart's eyes. This is presented as the naive childlikeness that would be a positive factor in the mature adult. Could Frisch be suggesting that woman is to retain *maivete* in adulthood and in a different manner from man?

The last category of application of the child-images is to people in general. For example, Hortense's brother, Henrik, near the end of the novel, had such an arrogant manner, "dass sich die Gäste immer wie Kindsköpfe vorkamen." (DS 253) They are subconsciously aware of their immature approach to life and his attitude points this out to them. Even those whose "gute Erziehung sich am laufenden Leben nicht einsetzen liess und sie noch in einem Alter, wo sie bereits in Amt und Würden standen, wo sie öffentliche Reden hielten und im Staate führten, wie Findelkinder hilflos liess" (DS 67) came to Yvonne for advice.

Thus it is that we see this one image indicating the way to the theme of the work. Reinhart sees the necessity for becoming an adult when he says to Ammann during the painting of Ammann's portrait: "Wir müssen wieder Männer werden!" (DS 131) Other imagery clarifies the present state of a perceived goal. It is impossible to attain this goal

merely by having the desire to get there; the goal of maturity, of the realization of self, must be reached by some unknown route. Reinhart's attempt is valid as an attempt, but it is doomed to failure due to the present generally undeveloped state of the art of realizing the self, the uncertainty of the procedure required.

From the above discussion it follows that the theme of Die Schwierigen is: The uncertain search for the realized self, the adulthood of man.

C. Moth and Flame-Imagery: The Attraction of Self-Realization

An important image, which symbolizes the search for self, is built around the Turandot-related "moth and flame" motif, being the attraction of insects to a light. The light is helpful and exciting until the moment of contact, which brings death. Turandot is also this; none of the men in the novel approached Yvonne without being "burnt," and in one form or another one can speak of their death: Hinkelmann commits suicide; Reinhart withdraws from the quest and eventually commits suicide; Hauswirt never attains the goal of having a child by Yvonne, and gives up this quest, also. Moth and flame imagery illuminates well Yvonne's Turandot nature.

The widened image of the insect attracted to a light becomes mythical in the Oberst's talk to Hortense: "Wir sehen die Geschichte vom jungen Ikarus, die sich millionenfach wiederholt; alle sind von der gleichen Sonne

verblendet, alle stürzen vor der gleichen Sonne, die sie versengt...." (DS 166) He is comparing Icarus to those persons who attempt to ignore the order established by centuries of human beings who forged this order out of "einer endlosen Kette von menschlichen Schiffbrüchen...." (DS 166) Thus the image takes on qualities of mythical truths. The Oberst uses it for his own purposes, saying nothing about the necessity of this type of experience continuing. That is, he is a man for the status quo in its extreme. The attempt by man to take a path that is not designed for him leads to failure, just as the insect headed for a fire perishes. The Oberst's endless chain of tradition that attempts to forge order out of the chaos of life means to avoid the dangers inherent in living. But this neglects to take into account the psychic danger of non-involvement in evolving life. Non-involvement means non-life.

Moth and flame imagery falls into two categories: the hope that arises from the perception of a goal; and the ultimate destruction or rejection of those who approach the goal. Man is viewed as capable of perceiving the goal of the realized self and of pursuing this, but near-attainment of the goal occurs only accidentally and with drastic results, rather than as a result of conscious endeavour. Turandot imagery and the Icarus image relate to this in a general way, involving hope, rejection and ultimate attainment in the case of Turandot; hope and rejection in the case

of Icarus. The following discussion illuminates these two categories of moth and flame imagery.

A successful image of an insect attracted to a light comes during a reflective moment as Reinhart searches for his father: "Eine Biene, zwischen Fensterscheiben gefangen, erschöpft sich nicht irriger!" (DS 270) He is comparing the search for self through his father to this image of the bee, and we see that this ties in with the image of the moth. Reinhart sees no possibility of attaining the goal, because he is rationally thinking it out, whereas he has attained the goal momentarily in his relationship with Yvonne, but was not conscious of it. This desire to attain the goal consciously through reasoned effort is the seemingly unattainable.

Moth and flame imagery is also linked with sailing: "die lautlosen Segler auf dem herbstlich blinkenden See, wie grosse Schmetterlinge in der schrägen Abendsonne...." (DS 36) Hinkelmann observes this during his experience of being finally rejected by Yvonne. He claims that it is only a mood, nothing more. His eyes have been opened to the possibilities of life and the person that he is. He cannot bear this and destroys himself. Sailing is for those who have a firm footing in a reasoned approach to life, those who will not be "burnt" because they can never attain the goal -- they are either naive innocents or unconcerned pragmatists. The butterflies seen here play in the light that attracts them, an image of a stimulus

that leads toward a definite goal. Here, innocence is reflected as unaware of this goal.

In another setting, Yvonne and Reinhart have been on their trip to Tessin. Yvonne has achieved that which she desires from this man. She will have a child by him, but cannot accept him as a provider -- he has shown her that he cannot provide. The child, she thinks, is her main concern. The following morning "trug sie...noch eine weisse Masche, von hinten um den Kopf nach vorne gebunden; wie ein Schmetterling sass es obenauf. So kam sie die Treppe herab." (DS 118) Like a crown or a medal, the "butterfly" on her head signifies the success Reinhart has had in impregnating her, but Icarus must fall to his death: Reinhart will be completely rejected. The clarity of the image, its lack of subtlety makes it comical rather than potent.

Rejection as an aspect of moth and flame imagery occurs early in the novel. Reinhart and Yvonne have met at a party at her parents' house, and then "flatterte ein Tänzer herein wie ein Falter ans Licht." (DS 11) Reinhart observes this and her consequent rejection of the dancer. Yvonne is compared to the light that attracts insects. All of this supports the contention that Reinhart later sees Turandot in her as a result of observing her actions here. He probably doesn't consciously recall this incident, but his subconscious retains it and makes the connections later. This rejection of the dancer presages the series of men she

rejects with more drastic consequences.

The moth motif appears also in the form of the caterpillar, the earlier stage of metamorphosis: "wie eine Heerschar unsichtbarer Raupen, die in den atmenden Blättern nur noch das Geäder zurücklassen...." (DS 65) Yvonne is comparing her unborn child by Hinkelmann to these wormlike insects. Horrible image that it is, it expresses well the sense of despair Yvonne has for her situation. People continually drain her of the strength for advice to all she somehow has, and now an unwanted child saps her strength. Hinkelmann later dies, but his seed is doing its work temporarily, for Yvonne soon has an abortion. This, then, contrasts with the image that she creates when she knows that she is to have the child by Reinhart, which she wants and allows to live.

Moth and flame imagery thus illuminates the hope that knows no bounds and the harsh consequences of rejection. The various dimensions of this are further clarified by the image groups below. They show that nature contains the elements of these polarities that Frisch discovers in man's psychic makeup.

**D. Bird-Imagery:
The Limitations of Human Beings and
their Possibilities for Moments of Insight**

Moth and flame imagery concerns itself with those persons who are making the attempt to discover themselves through an intimate relationship with other people. Closely

allied with this category is that of bird imagery. In this category, however, man despairs of gaining insight through his fellow man, but, in his desperate search for clarity, seeks metaphysical help. He would soar above his people-oriented, prosaic and earthbound tradition to seek insight in an infinite realm.

Reinhart observes the unconscious Yvonne on the deck of the ship taking them from Greece: "Hände wie Fledermäuse, hilflos...." (DS 32) The image of helplessness on land and the inability to take flight fit her condition of helplessness before the past and the future at that time.

A similar employment of the bird image to create a sense of earth-boundness occurs later in the novel: Reinhart, in his room at the Hafners during his search for his heritage, feels helpless in confrontation with the miserable man who is his real father: "es war ihm dann, als schlugen wir alle die Flügel auf den Boden wie die angeschossene Krähe. Es fehlt die Luft, die uns trägt." (DS 270) None of what he is finding would enable him to move toward a realization of himself, understood by him to be his father's characteristics. He is searching for an ideal in his father, and will not find it. He knows nothing beyond this, no religion, for instance, and thus has no basis for making the effort. At this moment he senses an impossibility of finding anything that will create the possibility for self-realization. Nobody that he knows has discovered this.

At an earlier point he senses this fear of finding no supporting point of reference in life. As an artist he comes to realize the impossibility of giving expression to anything ultimate: "Schwermut über allem wie schwarze flatternde Vögel über den rauchenden Stätten der Freude, Schatten der Angst...." (DS 69) The joy of involvement in a search for the expression of the inexpressible carries him through a period of ecstatic effort, a flight without joy; the end result is an overwhelming melancholy at the lack of final success, at the inevitability of ultimate failure.

Yvonne pictures Reinhart's foster father as having no real fatherly concern for him. He has a "Verhältnis zu ihm, fast wie zu einem Kuckucksei...." (DS 79) His foster father sees nothing beyond the practical, and this child is beyond his comprehension. The bird's-egg image could represent the open possibilities of the child who can make the development into self-realization. But the ordering and restrictive forces of human relationships at present restrain a child from developing this element of his nature to its fullest.

The only moment of successful "flight" is realized by Reinhart's real mother. She is living away from her homeland, where the naive contact with the infinite was more easily maintained. Her own sensitivity to life and determination to live it in her own way, allow the moment of self-realization. Her thoughts turn, in a moment of

deep distress, to recalled images of her homeland: "um die ihr Heimweh kreiste wie einstmals die russischen Vögel...." (DS 177)

The flexibility of the bird imagery results in a resistance to symbolization. Rather, the images built around the category of the bird serve to bridge the gap between it and the moth and flame imagery, the gap between concrete images of human nature and its metaphysical possibilities.

E. Blue-Imagery: The Goal of Self-Realization

Of the color images the color blue is given special emphasis. Early in the novel its significance is explained by Reinhart. He is showing Yvonne a postcard picture of a painting of the first man, Adam. Around Adam's head one sees "Petzen von Bläue, die Farbe des Geistes, der Sehnsucht, der Himmel, der Weite und alles Unerreichbaren" (DS 82) Man is desirous of attaining the unattainable; his desire points toward an infinitely distant goal. Up to this point blue imagery coincides with bird imagery, but here the two categories branch out in different directions. "Blue" suggests the idea that this ideal, infinite state does not only exist in a remote realm, but that man has the responsibility and capability of personalizing it.

Man has the elements necessary for the attainment of this goal within himself. He is incapable of reaching this

goal through merely external phenomena. Only by a realization of the same elements within himself that exist outside himself can he "attain" the goal. In a sense he does not move toward a goal; he rather reveal and acts out the self that is already within him.

The method of realization will be individual just as the form is individual and requires a certain method of realization. Method of realization and form become one and the same thing.

Reinhart's explanation of the "Petzen von Bläue" takes on such significance due to the juxtaposition of terms in his explanation and the further application of the image "blue" in the balance of the novel. Man's desire to strive for the attainment of something beyond the immediately perceivable is the thread found in the imagery.

The first reference to blueness in this novel is directly related to the last such image. Yvonne is married to Hinkelmann and is satisfied with her lot. She contentedly sits on the beach alone, "nicht wartend, da ihr der silberne Wind in den Oliven vollauf genügte, das seltsame Geschlängel der Stämme, die fleischrote Erde, die Bläue des Meeres...." (DS 22) She enjoys all aspects of Nature alive, in contrast to Hinkelmann, who concerns himself exclusively with dead civilizations. At the end of the novel Hanswalter is wondering what the ocean looks like, and is able to "recall" the view without having experienced it. One "erinnert sich an seine unsägliche Weite, seine

Riesenmuschelbläue, man erinnert sich und hat es noch gar nie gesehen!..." (DS 296) He is able to do this because he is experiencing a moment of openness to all that life has to hold for him, and this is possible due to some vaguely perceived drives within himself. Hanswalter, now sensing this drive, is free to apply the powers of imagination that were once Reinhart's.

Three times in the novel the verb "zittern" is used in conjunction with "Bläue." All three appear to occur in reference to moments of anticipation, moments just preceding experiences that are closely related to turning points in Reinhart's life. The first refers to the sky that Reinhart sees from the deck of the ship just before he catches the fainting Yvonne: "zitterte die südliche Bläue." (DS 30) This chance meeting brings forth the Turandot image and Reinhart's subsequent desire to see her again.

In a descriptive passage preceding the information that Reinhart no longer lives with his mother and that Yvonne has quit her job occurs the phrase: "Bläue zitterte über den hohen Wiesen...." (DS 84) This begins the period of trial for Reinhart, of which he knows nothing. He has made progress by breaking away from his mother and now has the opportunity of showing that he is capable of providing for Yvonne.

The final image in this group occurs during Reinhart's musings about the type of life he and so many others are

[illegible]

leading by being cooped up in an office all day. "Sommer mit zitternder Bläue, Wind in den Gräsern, Wälder in rauschendem Regen: all das verkaufen sie, um leben zu können." (DS 153) This reflection immediately precedes Reinhart's "accidental" meeting with Hortense. All three of these images, then, suggest that infinite fulfillment does not exist alone in some vague realm, but that it must be sought in the individual himself in the midst of the everyday world.

F. Animal-Imagery: Brutal Materialism or Mankind Gone Astray

In direct contrast to blue imagery is that grouped about the animal symbol. Instead of aspiring to lofty goals, man will at times revert to his cruder self. Animal imagery expresses the baser qualities in man, emphasizing the dull unawareness of self and the aimless wandering that results when one follows the whims of the moment. No character seems free from the association with animal imagery. Base qualities are a part of human nature and must be taken into account at all stages of life and play a role in the pursuit of the actualized self.

Hinkelmann is disturbed by any discussion that does not stay within his sphere of interest and competence: "wenn das Gespräch, das eben noch in seinem Zügel war, plötzlich wie ein zügelloser Gaul seine eigenen Sprünge machte und immer weiter von der Wissenschaft abkam." (DS 16) The disinterest for him of any other area than science

causes him to exclude himself from the conversation until it returns to his intellectual level. A runaway horse is one that breaks away from a highly ordered set of responses, just as the conversation at times breaks away from Hinkelmann's highly structured view of life. The horse, in running away, is asserting its freedom. The rigid pattern that Hinkelmann imposes on life recognizes no freedom of the person. He is restricted to his scientific work with past civilizations, which are dead and provide no danger of suddenly breaking away from tradition.

This image expresses the drive for freedom within an animal, and the lack of any goal once it is free. Another animal image expresses man's willingness to subordinate himself to a dull, routine existence; the people who work in the office with Reinhart are "gehorsam, gewissenhaft wie ein Milchwagenross, das seine tägliche Strecke kennt, noch wenn man ihm den Kopf abschlagen würde!" (DS 152) No real goal in life guides these people, just as a conversation can well have no guiding topic. The narrow world of the scientist who knows nothing of a vital existence in the present compares with the narrow world of the office employee who repeatedly carries out the same task, day after day.

Both of these images help express the incapability of many people of handling anything new. Their routine is so well set that an adjustment or change brings about

traumatic conditions for them. They have lost the capacity to cope with new situations that they as a new-born child must have had.

A third image of the horse is applied to Reinhart's half-brother, who is "braun wie ein Ross." (DS 271) The image is applicable here to his half-brother's uncontrolled sex life. He spends his time on the seashore or in a beauty parlor -- when he isn't under treatment for a venereal disease. Again, no goal in life beyond the satisfaction of basic animal drives exists for this human being.

This imagery has been a movement coming ever nearer application to Reinhart's own final acceptance of a routine set philosophy of life, an animal-like existence: first, animal imagery applied to Hinkelmann in conversations that don't include Reinhart, who is yet naive; second, animal imagery in connection with the people around Reinhart, the office employee; and third, animal imagery applied to his own half-brother.

Other animal imagery is used to reveal undesirable personality traits. Yvonne sees herself as "eine magere Geiss, eine Heuschrecke" (DS 57); Yvonne and Reinhart make uncalculated plans for their future, "Plänen, die kaum geboren, sie gleichsam wie junge Hunde umhüpfen..." (DS 88-89); Hortense threatens to break away from family tradition, and her parents look at her "wie zwei Tiere, die auf der Schlachtbank stehen..." (DS 144); Hafner despises his son's

(Reinhart's step-brother's) actions, but when the young man comes home, "Hafner...hielt sich lautlos und brummig wie ein Hund, der den Schwanz einzieht...." (DS 272)

The highpoint in the development of this animal imagery occurs after Reinhart has pulled the gun on his father and attempted to shoot him. The gun was empty, and Reinhart "sah nichts als ein endloses Gewurstel, das sich fortpflanzt, einen Knäuel von sinnlosem Leben, ein Untier, das mit Menschenköpfen wuchert!" (DS 277) He has attempted to destroy the source of so much human misery, only to have the gun fail to go off. This image occurs during Anton's conversation with Hortense. He is describing his life since their parting at the end of the third chapter, and tells her that he will refuse to propagate the "Untier." He is determined to have no progeny. The sudden revelation of the kind of father he actually has and the discovery of the treatment his half-sister received destroyed his sense of self esteem. His attempt to shoot his father represents an effort to destroy the origin of his own existence. If he must accept Hafner as his father to realize himself, he is nevertheless aware of the danger of inheriting Hafner's characteristics and of transmitting them to a succeeding generation. He has already attempted suicide, and talked himself out of it. Now he fails to kill his father. Subsequently he denies himself a productive life, as he explains it, and in the end succeeds in killing himself. The "Untier" image creates a dramatic impact as great as

any other in the novel.

This monster image, which characterizes successive generations of humanity, stands in contrast to a poetically more pleasing image in the animal sphere, that of deer. In the final pages of the novel girls are likened to deer: "Das Antlitz der Mädchen, unsterblich sieht es dich an wie die Rehstille aus braunen Wäldern...." (DS 289) The "deer-quiet" suggests the friendly, naive, quiet unapproachableness of the girls, whom Reinhart had observed on the other side of the classroom as a youth. This image emphasizes these qualities of the feminine members of the human race. Women are seen as embodying the naive qualities that men strive for. They have generally retained this naivete by being forced to remain childlike. Men, however, in their search for a regaining of this condition on an adult plane, never return to the feminine qualities, i.e. the childlike naivete, for the inspiration they need. The strength of this image lies not only in its application to Yvonne, who repudiated this view of womanhood, but to all the characters in the novel.

G. Battle-Imagery: The Struggle for the Realization of Self over the Projection of Persona

The battle imagery illuminates the conflicts that take place on the psychological level, within the individual and between individuals, in the search for self. Instruments of battle are in the majority: "Panzer" (DS 54);

"Bogen" (DS 71); "Kugel" (DS 72); "Speere" (DS 73);
 "Schwerte" (DS 131); "Doloh" (DS 162); "Giftpfeil" (DS 234);
 "Bombe" (DS 237). The atmosphere of a battle is reinforced
 by such terms as "Heer" (DS 126); "Sieg" (DS 131);
 "Helmbusch" (DS 204); "Angriff" (DS 213); "Kampf" (DS 238).
 Most of the battle imagery refers directly to the
 characters, creating a mood that reflects the struggles
 taking place within the individual.

After Hinkelmann discovers that Yvonne is leaving
 him, he "stand wie von einer Art geschlagen...spürte alles
 wie ein Brett vor der Stirne." (DS 24) The psychological
 blow causes a physical reaction similar to that following
 a terrific blow to the head. He cannot understand what has
 happened to him, and repeatedly asks Yvonne for an
 explanation. Hinkelmann's dependency on a woman for a view
 of himself is sustained by Yvonne as long as she doesn't
 become pregnant, after which she rejects him. This
 uncompromising rejection is felt by him as a rejection of
 himself by his mother, which he can't bear. Having lived
 psychically only for the acceptance of his person, he now
 has nothing more to live for. He loses the battle for a
 continuance of his persona or for a positive outlook on
 life.

Hinkelmann's father is a pastor and both he and his
 wife are accustomed to consoling people in grief, but now
 that they are the grieving ones and cannot pour out their
 emotions by consoling someone else they appear "wie

entwaffnet" (DS 41) before this unfeeling daughter-in-law; both their lives have been projections of a persona.

Again Yvonne has won in the battle for an unrevealed persona. The weapons that Hinkelmann's parents used were the qualities they instilled into their son. His disappearance and surmised suicide leave them nothing but mental anguish about his fate. They are accustomed to the ritualistic burial services that include soothing words for the departed person and the assurance of life beyond the grave. Their whole concept of life and death has been challenged by the lack of a corpse, the "nothingness" that is now in the place of their son, and Yvonne carefully gives them no assurance of any other more hopeful view of their son. Their reason for living has gone with him; their personas are "killed." The mother's inability to accept nihilism drives her to her death.

This type of connection between the battle imagery and the attempts to protect a persona can be drawn with all of the images classified under this heading. The "Panzer von Eifersucht" (DS 54) that Yvonne's lawyer friend puts on when young friends have a gay time at her place is a means of protection for his persona of a serious, mature man. Hortense views Yvonne's relationship with Reinhart as "eine Attacke aus der Flanke." (DS 87) She has shown signs of embarrassment, because she is breaking away from the projected persona that her parents wish her to have, and a relationship with a painter would not fill

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the requirements. Yvonne is thus seen as a representative of opposing forces, allied to those of Hortense's parents. Any hindrance to Hortense's move away from the established, family persona is an enemy force. Having not observed Yvonne's relationship previous to asking Reinhart about the lessons, this appears to her to happen very suddenly. Yvonne is older and maturer, she thinks, and thus like her parents.

Other imagery in this category is used to show the building of a new persona. Reinhart discusses the relationship that men must have with women in general after his break with Yvonne. Women, he says, have a "Sehnsucht nach der verlorenen Peitsche, Heimweh nach der Gewalt, die ihre tiefste Erfüllung ist und ihr heimlicher Sieg!" (DS 131) Reinhart is compensating for his rejection by Yvonne and beginning the buildup of a new persona. Reinhart's persona of the artist has been attacked. His reaction is one of doing battle, of conquering with force.

Early in the novel, during his second walk with Yvonne, Reinhart expresses his conviction that life must include a positive view of the "Ewig-Unsichere, das unser Leben in der Schwebel hält wie eine glühende Kugel." (DS 72) This step toward an acceptance of all that he might find within himself is a step toward the realization of himself in life, in which he later fails. During this walk he and Yvonne sense a deep contact of selves, but do not understand what is going on on the psychological plane. The truth that he

The first of these is the fact that the
 government has been unable to secure
 the necessary funds to carry out its
 policy of maintaining the value of the
 pound. This has led to a steady decline
 in the value of the pound, which has
 in turn led to a loss of confidence in
 the government's ability to manage the
 economy. This has resulted in a series of
 measures being taken to stabilize the
 currency, including the introduction of
 a new currency, the pound sterling, and
 the implementation of a series of
 measures to control the money supply.
 These measures have been successful in
 stabilizing the currency, but they have
 also led to a loss of confidence in the
 government's ability to manage the
 economy. This has resulted in a series of
 measures being taken to stabilize the
 currency, including the introduction of
 a new currency, the pound sterling, and
 the implementation of a series of
 measures to control the money supply.

expresses during this walk with Yvonne is rejected by him in the new approach he makes to life in the Hortense episode.

The "Ewig-Unsichere" of life is the balance that must be made between what is known of the self and the necessary projection of a persona to others; the battle for realization of self and against the growth of persona-projection continues. The inability ever to know the self in its entirety makes it impossible to ever realize it wholly, thus some projection of persona will be a necessity for man; some element of "hot battle" must be a part of the viable life. This tension between that which is known and that which is unknown, and between the consciously realized self and the projected persona, are the situations in true life that one must accept in order to live as fully as possible. Reinhart troubles himself excessively about this very indefinite characteristic of the self, even while discussing it with Yvonne. He is ultimately unable to accept the indefiniteness of the human situation.

Practically the same words are used by the author in giving Hortense's thoughts upon her discovery that Reinhart is no longer a painter: "Bekenntnis zum Ewig-Unsicheren, das unser Leben in der Schwebel hält wie eine glühende Kugel...." (DS 160) This continues with references to the break from an imposed persona that she will be unable to make: "Ahnung eines heiteren Mutes, der Abschied ruft von vielen lieben Formen, Abschied um der Wiedergeburt ihres

Geistes willen...." (DS 160) The "Wiedergeburt ihres Geistes" is the acceptance of self and the realization of it in life, regaining the naive approach she had had as a child. The indefiniteness and threat of this undertaking are expressed in the last portion of this passage: "Ahnung von alledem, was jenseits der Enge beginnt, und droht, und lockt --." (DS 160)

From this view of the persona, one can see that total communication can never take place between two people who are projecting personas. Once the self is opened up to the other person meaningful communication on a depth level automatically takes place. This silent giving of oneself to the other in concern allows the individual to recognize the meaningfulness of life in the relationship of caring for the other. At the same time, the projection of the real self enables the projector to recognize himself in the other in some way, like a reflection of some facet of himself. This recognition makes it possible for him to take this knowledge and live his life in full recognition of this aspect of himself, if he has the courage and understanding necessary to accept the truth and make it a part of his projected self. Thus the victories in this battle of the personas and selves can be either positive or negative. The victory that results in the recognition of self, momentary or fragmentary as it may be, is positive; the victory that results in the destruction of a persona only to have another, perhaps worse persona take its place

1. The first step is to identify the problem. This involves understanding the current situation, the goals, and the constraints. It is important to gather all relevant information and to define the problem clearly.

2. The second step is to generate ideas. This involves brainstorming and exploring different solutions. It is important to think creatively and to consider all possible options.

3. The third step is to evaluate the ideas. This involves comparing the different solutions and determining which one is the best. It is important to consider the pros and cons of each solution and to make a decision based on the evidence.

4. The fourth step is to implement the solution. This involves putting the chosen solution into action. It is important to monitor the progress and to make adjustments as needed.

5. The fifth step is to evaluate the results. This involves assessing the effectiveness of the solution and determining whether the problem has been solved. It is important to gather feedback and to learn from the experience.

is negative in value to the realization of the self.

Battle imagery that is applied to nature shows poetic development as well. The following three images occur in a span of ten pages, the first and second occurring during Reinhart and Yvonne's first walk together and the third during their second walk. They are: "das Ewig-Unsichere, das unser Leben in der Schwebel hält wie eine glühende Kugel" (DS 72); "Abendliche Sonne...die durch Wolkenlöcher brach, wie Bündel silberner Speere" (DS 73); and "eine Kugel voll Blut...den Mond" (DS 83).

The tenors of these three images tie in metaphorically with the vehicles of all three images. The sun can easily be compared to "eine glühende Kugel," and to "eine Kugel voll Blut." That would be the easy way to form an image. But such an image would be difficult to develop in its relation to other images.

Such a tie-in of tenors and vehicles amongst the images in this group creates the subtle power of the final image. It does not blatantly describe the situation in which Yvonne and Reinhart find themselves; this would lead to hyperbole or weak symbolism. This image expresses an emotion, or reflects it, or emphasizes it. Or it does all three. This is determined by the reader's response at the moment of reading, in context. I sense the insecurity of the meeting of selves that has taken place, but also the possibility for further growth. A precariousness of the situation is evoked, emphasizing the possibility for either

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1. The first step in the process of the investigation is the identification of the problem. This is done by the investigator, who is usually a member of the research team. The investigator will identify the problem by looking at the data and trying to find out what is going on.

a destruction of persona and the realization of the self, or the ineffectiveness of unrecognized psychic occurrences. Unfortunately, and Frisch would say, all too humanly, the latter course is taken.

Later groups show the same type of development, but two similes appear to stand out as a fulfillment of previous developments. Both express finality with more than a single term: "Er liess sie langsam los, wie von einem Giftpfeil in den Rücken getroffen" (DS 234); and "den See wie eine geschwungene Sense vor sich." (DS 220) The first listed is a flashback to a time between chapters two and three. Reinhart makes one last attempt to bring back the relationship with Yvonne, this time through force, but recognizes her total rejection of him, which thus 'kills' his persona of the powerful, animal lover. He feels that she has betrayed him; they never meet again.

The second simile occurs earlier in the novel but later in time. Hortense and Reinhart meet for the last time. Here the feeling is more of a fate that denies them their continued relationship. Hortense is acting in response to the requirements of her upbringing, of her superimposed persona when she rejects Reinhart, and he at the same time feels that forces beyond his control really call for the end of their relationship. The end of all of this is ahead of them only a few moments in time. Thus the contrasting selection of vehicles. Here the impersonal "Sense" has done its job; it is only for them to carry it

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out. In the previous image the arrow is directed and pointed in purpose. Thus circumstances destroy another of Reinhart's personas. The ordering of these two images suggests a greater importance for the first-mentioned. The feeling is more one of finality, a more drastic image. It could suggest that the destruction of Reinhart's self-imposed persona has more consequences for him, is more destructive to his total well-being, than the separation from Hortense.

The battle imagery reveals the interpersonal conflicts as the characters attempt to influence and resist influence. The struggles take place within the individuals in trying to create the revealed self in their own approaches to life, but they are hampered by the lack of self-knowledge. The power that one person has over another in the determination of self varies with the situation, but forces that determine persona development or destruction are shown to be at work and effective.

Often one character destroys the validity of another's persona, making the development of a new persona necessary if suicide is to be avoided. The various aspects of death evolve from this treatment of battle imagery.

H. Death-Imagery: The Absence of Viable Life or the Creation of Persona

Obviously, death imagery represents a further development and a culmination of the processes discussed under the battle-imagery heading. The hard battle in the

search for self has failed and death imagery symbolizes this tragic denouement.

Death imagery appears to fall into quite definite groupings throughout the novel. The first group includes three images, all related to Hinkelmann, and all occurring in the first chapter. The first image anticipates Hinkelmann's death: "Die Mutter weinte von dem Schiff herab, als stünde sie an der Bahre ihres Sohnes." (DS 23) He will die by his own hand, but death of the self takes place prior to suicide. This is indicated by the second image: "Vogelsang über seinem innersten Begräbnis...." (DS 38) At this point Hinkelmann has been totally rejected by Yvonne and has come to recognize his true self. He cannot bear to accept himself with all of the limitations, thus he is "dead." The third image carries this into the physical realm: "Sein Tod blieb also ungewiss, er glich dem Sensenmann auf alten Stichen so wenig, dass ihn die Eltern kaum glauben konnten." (DS 42) His physical death is accepted, but the parents cannot bear to admit the death of a person as the actual cessation of their persona. Their values have been so intimately tied up with their son that his existential death becomes equated with their own existential death. Embalming and elaborate precautions for the preservation of the body help salve the self-inflicted problem of facing their own death. They can pretend that death is not final. All this must be denied in Hinkelmann's case -- there is no body. The effect of

this is the destruction of the image of death entailed in the "Sensenmann." No outer force has caused Hinkelmann's death, and the parents do not understand anything of the inner forces that caused the inner death.

This progression of images brings the reader face to face with the problem that Hinkelmann's parents encountered, the movement toward an acceptance of the death of the person, not just the body. Frisch emphasizes the arbitrariness and finality of physical death, and introduces the more important inner death, the death of the self. These three images are the only death images that occur in the first chapter. The next grouping occurs within four pages of the second chapter.

The death images in the second chapter fall into a complex ordering. The first and fourth images refer to Yvonne; the second and third refer to Hinkelmann again, this time as seen by Yvonne. Yvonne is shown to be aware of the rejection she has made of herself, and of the nature of Hinkelmann's situation. In the first image Yvonne is telling Reinhart of her past experiences with Hinkelmann and her other suitors: "Mit langsamen, unglaublich leichten und krampflosen Worten hatte es begonnen; wie das Schicksal eines andern, eines längst Gestorbenen fiel es von ihr." (DS 98) She has rejected herself through the rejection of her own past; if she is to again awaken to life through her relationship with Reinhart, this past must again be accepted, not only by her but also by him. The

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precariousness of her situation is emphasized by the last image in this grouping: she has told Reinhart everything, then "dachte sie an den kommenden Morgen wie an eine mögliche Hinrichtung, die keine Rolle mehr spielte...." (DS 101) This "execution" will take place if Reinhart breaks off their relationship, but it will be the death of a possibility of the rekindling of life within her; therefore, the actual situation would be one of a continued death of her true self. She senses her actual psychic situation as no other character of the novel.

The two inner images referring to Hinkelmann point out his existential death as perceived by Yvonne. She sees him at a crowded concert, but never gets the chance to speak to him. She sees him sitting on the stage of the overfull theatre: "Es war, als hätte man eine Leiche hingesetzt." (DS 99) He appears to have some of the psychic awareness that Yvonne repeatedly demonstrates; he turns toward the audience and looks directly at Yvonne, picking her out of the sea of faces. She, however, cannot get him to give any sign that he recognizes her. After the intermission, he is again sitting in the same place, "die Beine verschränkt, reglos wie eine Leiche, die man drinnen hatte sitzen lassen." (DS 100)

This second group of death images ties the first chapter with the second and introduces Reinhart to the interplay of forces on the psychological level. Yvonne's own final existential death is anticipated by her references

to herself. And Reinhart's future existential death is anticipated by references to Hinkelmann; Reinhart will also become like a corpse, but it will be indirectly caused by Yvonne. This relating of her past forms a decisive point in the action of the second chapter, determining the progression toward his full acceptance of her and her rejection of him. This imagery has shown the finality of self-rejection in one case and the possibility for change in the other. Yvonne did not commit suicide, thus her future possibility rests with Reinhart. He does accept her with her past, thus this group of images is a beginning and an end.

Death imagery in the third chapter, three images, deals exclusively with Reinhart's problem of having no depth relationship with a father. The first image is in a dream he tells his foster mother: the butcher is "halb wie ein Henker...." (DS 202) He here evidences some of the special sense of awareness that Yvonne has evidenced. This image of his father includes a reference to a package containing the ashes of his father, thus the confusing reality of the dream mixes the father image incongruously with objects and other persons. The butcher is also referred to as like a priest, intimating that his father was the strong patriarchal type who dictated modes of conduct. Reinhart's real father carried on a clandestine relationship with his real mother, but refused to marry her when she became pregnant. He thus causes her moments of

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joy, and her death. His foster father never developed an intimate relationship with Reinhart, thus the confusion of father-roles comes through to Reinhart on a subconscious level, where he views both as dead.

The next two death images in this chapter destroy any possibility of a father image in the person of his foster father. Reinhart visits his gravesite, and imagines the body under the earth: "zu beiden Seiten die verschütteten Knochenbilder zweier Hände, das also ist mein Vater gewesen. Im Mangel der Gefühle...fragte sich Reinhart gelegentlich, wozu er eigentlich dastand." (DS 214)

Reinhart is placing emphasis on his comprehension of death through a perception of the dead physical body. But through this he is finally able to rid himself of the foster father's existential life within him: "Es war ihm, sein Vater wäre jetzt erst gestorben, sozu sagen zu Ende gestorben, und sein eigenes Dasein stand wie ein rauschendes Geheimnis in den dunkelnden Bäumen über ihm." (DS 214)

This image completes the drive to discover something more about his foster father. The visit to his gravesite allows Reinhart to create powerful images of the appearance of the corpse. He is then able to disregard any feeling of concern about this man, much as Hinkelmann's parents are accustomed to doing. He, however, is able to destroy a persona his foster parents had attempted to give him. The open-endedness of his situation results from the lack of knowledge of himself. He senses this, again a

psychic awareness, but he will meet with the Oberst convinced that his foster parents are his real parents.

The final chapter contains about as many death images as all preceding chapters combined. The emphasis on death given this chapter helps create a feeling of the finality of Reinhart's situation. He is not only existentially dead throughout this chapter, but he also commits suicide.

These images fall into four groups. The first group expresses the passive resistance offered by unordered lives to structured existence forced upon them. Reinhart has found Yvonne for a try with force: "Er hielt sie wie ein wehrloses Bündel, wie eine Leiche." (DS 234) The elements of the natural surrounding at the building site have a life of their own: "als wollten sie um keinen Preis...ihr... Dasein aufgeben." (DS 234)

The second group creates an atmosphere of death, the existential death of many people, preparatory to the final meeting of Hortense and Reinhart. Hortense is in the old bedroom of her youth: "es roch nach...toter Luft eines ungebrauchten Zimmers...." (DS 254) The lights go out during the storm: "Leute und Gesinde saßen wie Verschüttete in ihren dunklen Stuben." (DS 256)

The third group represents Reinhart's moment of existential death. Reinhart has been invited to take a meal with the Hafners: "er ging wie zu einer Hinrichtung--." (DS 270) Reinhart learns that Jenny is his half-sister: "er saß wie entgeistert." (DS 275)

The fourth group is a "piling on of images" by Reinhart to express his purpose in life and Hortense's reaction to this. Reinhart explains his philosophy to Hortense: "einen Lebensfaden in der Hand zu haben, um ihn abzureissen, Irrtümer der Verstorbenen wie ein Heer hinter mir, sie alle hinüberzuführen ins Nichts, einer unabschätz-baren Reihe von fragwürdigen Enkeln das Leben auszublasen im voraus, Vollstrecker, Hinrichter eines verkommenen Geschlechterlaufes zu sein,...keine fahrlässige Tötung...." (DS 285)

One final image stands alone, combining the previous death imagery into one expression of the emotion Frisch wishes to create: "im endlosen Zuge zum Leben, zum Fest der Vergängnis." (DS 291)

An overwhelming sense of tragedy permeates this chapter, created by the emphasis on death, autumn, and uncomprehending dullness. All possibilities for creating lives based on an understanding of the self have been discarded by the main characters for the development of personas. The list of adult characters sounds like a roll call in a morgue after the novel has been read: Yvonne; Hinkelmann; Reinhart; Hortense; Ammann; Hauswirt; Hafner; Jenny; Reinhart's mother; the Oberst; Hinkelmann's parents; Yvonne's parents; Reinhart's foster parents. All of the adult characters have lost in the struggle for viable human life, or have never become engaged in the struggle. None of these characters is searching for a spiritual

regeneration within themselves that would make it possible for them to lead a more meaningful life than the customary, artificial routine of everyday existence.

This sense of death could not have as great an impact if there were no counterbalancing emotions. The characters have moments of meaningful existence, which are possibilities for the full life. They at times are aware subconsciously of factors in situations that, if known to the conscious self, would make it possible to continue the development of the real self. Although we sense deeply the tragedy of life on this earth, the finality of death, the creative elements of existence cannot be denied. The vast resources of the subconscious, the rich possibilities of real awareness, the great worth of every human being, the tragedy of society's shackling of the ultimately productive impulses of youth, the tragedy of the ultimately destructive impulses of youth which are not curbed by society -- all these facets must be faced creatively for mankind to survive.

Not all is lost; the negative tone is not completely overwhelming as it anticipates the future. The moments of insight, the moments of self-expression continue in succeeding generations. The final pages of the novel attempt to express the beginning again of all that has gone on before in the form of two young persons: Hanswalter and Annemarie. Progeny of the main characters in the novel, both indicate by their actions and words that they are two

new individuals, not carbon copies of their parents, and that they will also make the attempt to discover themselves and realize themselves in life. The open-endedness of existence is thus emphasized.

The final death image also helps create a balance between the sadness of failure and the happiness of success. Not only do we have a drive to live physically, but we also have a will to die. Frisch has created imagery of the defeat which every individual has to expect in life, leaving older people who have given up their chance to realize themselves. The young person who now appears will again attempt this self-realization.

The "Vergängnis" has an optimistic tone: autumn and related symbols are repeatedly referred to positively. Death can signify a new start as well as a cessation of life.

I. Glass-Imagery: The Difficulty and Uncertainty of Ultimate Goal-Attainment

The image of something in life that keeps us from taking the last step toward making a realized self in-the-world is presented symbolically with the glass image. This glass pane forces an infinite detour, a path that is beyond rational comprehension. Were we to attain the goal of full realization of the self, could we not look upon this as the ultimate extension of the self to include the whole universe? We would then be including all that we perceive in our self and thereby negate any individuality

of the self. The realization of the goal destroys the person, the individual, in a dissolving into the other. This need not be seen as the dissolving into the other that is permanent, as in some Eastern religions. It is rather an existential thing, a matter of the all-inclusive moment that exists for the individual at that time.

"Glas" is used repeatedly as an image throughout the novel: "gläserner Blässe" (DS 10); "wie dickes Glas" (DS 31); "ein Abend wie Glas" (DS 116); "gehen doch wie hinter einem Glase" (DS 124); "die glasige Stille" (DS 217). It appears to gain in symbolic importance as one progresses through the novel, moving from a comparison of concrete to abstract, to a comparison of concrete to concrete terms, and ends in a set of images that explain the meaning of the term and use it as a symbol.

The explanation of the image "glass" is given in terms of what it implies as a function: "Man kommt sich selber sehr nahe, indem man sich selber sieht; am Ende ist es nur noch ein Glas, das uns vom Ziele trennt, das heisst, von unserer eigenen Verwirklichung in dieser Welt...." (DS 270) Thus we know what it implies: something that separates us from the goal of self-realization. This symbol-form can be applied to anybody or anything that serves this function.

With this we can now understand the final occurrence of this image: "man schwimmt wie in Glas...." (DS 290) This focuses the previous similar images, relating them to

Reinhart's pursuit of self-understanding during the Hortense episode. Through the discovery of his heritage, he thinks that he can perhaps come to recognize himself and carry out a realization of self in life, but he is unable to make progress.

The employment of a woman as a means of keeping Reinhart from attaining the realization of self is symbolized by the use of "Glas" in reference to Yvonne. Ammann, who is talking to her and Hauswirt at the building site, thinks: "aber man redete wie durch ein Glas hindurch" (DS 241) This in reference to Yvonne. Reinhart had had the same difficulty. He was determined to look at Yvonne objectively so that he would know what her facial features were like, but each time he looked directly at her, it was "als sehe man gleichsam durch sie hindurch." (DS 75) The person that was Yvonne hid behind no full persona, but was nevertheless imperceivable due to a lack of projection of self; the feminine naivete bound with the lack of a natural childhood created a person incapable of reflecting emotions naturally. Only uncertainty of the other self remains.

Other symbols of that which comes between the person and the realization of self are: the "Blässe" of the agave trees (DS 10); "die Stille" (DS 31); "Laubschirm" (DS 62); "helle" (DS 83); "ein Abend" (116); "Glocke dieser lauen Abende" (DS 198). All of these are used in direct reference to glass. Thus people, concrete items

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and abstractions can all illustrate this separation from the self, or reflect the difficulty being encountered.

In Reinhart's explanation to Hortense of the changes that he has made since he last saw her before the trip and her illness, he says: "es kommt eine kühle, klare Härte in alles, hinter alles...." (DS 158) This was the final step on the path towards withdrawal indicated by the previous glass image after his rejection by Yvonne: "Leute gehen vorbei, stossen ihn fast und gehen doch wie hinter einem Glase, fern...." (DS 124) He now works as an office employee, has put Yvonne and painting out of his life, and begun thinking like Hortense's father. He will approach life with cool reasoning, a "clear" view of things as people say they are, and a willingness to meet other people as objects. This is the effect that the glass images have, and it is easy enough to substitute "glass" for "cool, clear hardness." He becomes another person who provides a barrier to others in their attempt to find themselves through him. His actions create psychic distance that is destructive of emotional forces that would create the possibility of the full life.

As with the image treated above: "als sehe man gleichsam durch sie hindurch" (DS 75), Reinhart is giving expression to the same sensation for which the glass symbol stands. Late in the novel he employs the term "Glas" in his reported thoughts as he lives with the Hafners: "am Ende ist es nur noch ein Glas, das uns vom

Ziele trennt...." (DS 270) He recognizes qualities in his father that he assumes must be a part of himself, but the difficulty of accepting what he discovers and working toward the realization of this in his life is expressed in the same sentence: "und man ahnt den ungeheuren Umweg, der hinführt; man wagt ihn nicht. Eine Biene, zwischen Fensterscheiben gefangen, erschöpft sich nicht irriger!" (DS 270) From this time in his life on to his death he errs in ultimately giving up the pursuit of this goal for a pseudo-certainty that replaces the uncertainty of the reality of life in-the-world.

The image of glass as a barrier of some sort between a person and the realization of himself helps express the theme of the novel. Frisch expresses the existential anguish of the person who knows that he himself is other than that which he is projecting to the world. Such a person cannot bear to face the infinite insignificance of his existence and yet strive infinitely to make it significant. The beauty of glass as an image of this infinite barrier, of this uncertain struggle, comes not only from its ready application to many aspects of life, to any experience that could keep him from the realization of self, but also from the combination of qualities of hardness and transparency. One may be able to "see" what he himself essentially is, but only in a reflection from the world around him. The transparency of anything in the world renders it useless as a source of final knowledge of

the self. It must first be seen as a projection of the self, then the self as projected is seen objectively. After this comes the difficult task of creating one's self in competition with other person's ideas of this self. Nobody in the novel is successful at this task. Several trouble themselves about it; most never become concerned, and only Reinhart struggles to gain it.

The glass image serves, furthermore, as a more fitting conclusion to the discussion of Poetic Image Groups than does death imagery. There is an utter finality associated with death symbols. Reflecting Frisch's own Weltanschauung, though, the glass image, which shows a way out of life's maze, no matter how labyrinthic it may be, is a more pleasing image. It allows for hope and a positive solution to the human condition.

CONCLUSION

Die Schwierigen is strongly concerned with the individual's awareness of self and his consequent various responses to the life-situation. No two main characters respond in the same way; each one's self, to the degree that the person is aware of its makeup, determines an ambivalent and complex response, consonant with the problematic milieu which he encounters.

The three main characters -- Reinhart, Yvonne, and Hortense -- develop relationships between one another that portray Reinhart's development. The two women also show development on a much lesser scale. The study of imagery enables an ever-deeper comprehension of the workings of the psyche in these relationships.

Ambivalence is the necessary correlative of the human situation as seen here. Man can work towards the realization of a perceived self, which seems worthy of achievement; but the realization of self is as yet far from being achieved, and appears to be a utopian idea. The unified self is observed only in those persons who are not yet aware of their own formed responses to others' views of them, symbolized by the child. It seems impossible to attain this same kind of equilibrium after the individual becomes aware of himself, i.e. after he is once

no longer naive. Personas are then formed; a mask is presented to others.

The rational/irrational approach to this study was used to point out the over-all development perceived in the main characters. They each end up in an imbalance weighted on the side of the rational.

The study of the characterization of Reinhart shows him progressing from the naive wanderer to the older man who avoids life and expounds a nihilistic philosophy. Each chapter presents a stage in this development, and within each stage the forces at work are seen to be varied in source and effectiveness.

At the beginning Reinhart openly searches for his role in life, innocently unaware of the forces at work in and on him.

The second chapter presents the second stage of his development; the split self. But he gradually becomes aware of the insufficiency of the artist role for himself, realizing that he is not able to treat art with more than a surface concern. The irrational has been given full sway in an attempt to meet life, but because this is not a reflection of himself, it is actually an avoidance of life, a persona.

Reinhart's experience with Yvonne jars him into recognizing the need for the rational in his approach to life; this then becomes his goal in the third chapter. His rejection of the life of the painter and turn to the

job of office employee reflects his turn from the overly irrational to the overly rational approach. In the third chapter Hortense represents for Reinhart the forces in a family that relies on the rational above all else, to the attempted total exclusion of the irrational. Reinhart comes to know and profess the philosophy of life that Hortense's father holds, the totally rational view.

Having tried both the univalent rational and the univalent irrational approaches Reinhart is forced to an investigation of the origin of his true self, which is presented as a matter of reflection on his part in the final chapter. The shift in the final chapter, from the view of Reinhart's gradual development, is deceiving only to the degree that the reader fails to recognize Anton as Reinhart and that Reinhart has ceased to search for self-realization. The break from the searching individual to the older man sure of the correctness of his views is superficial on the level of the external form of the novel. What is of concern is the static life that Reinhart has adopted. He has rejected himself both figuratively and literally, taking the easy way out by capitulating to others' views.

Reinhart's final days are a divided life: on the one hand he passively experiences the beauty of the irrational forces of nature; and on the other hand he rationalizes human relationships into a dead system that has little to do with reality. Both factors contribute to his psychic

escape from self, from the real situation. A balance based on the demands of self, of the rational/irrational in all facets of life, is the goal; but his efforts are so highly off-center that they do not approach the two-fold two-plane characteristic of the realized in-the-world self. The planes of impression and expression are each separated from the other and the simplistic univalent approach on each plane is a negative factor, a result of his demand for some certainties in the midst of awful uncertainty. The beauty of his final phase, however, is the retention of the ability to at least experience the irrational in nature with great force. This is also the irrational of the memory of experiences, reenlivened through observing the cycles of nature; the irrational of present human relationships is avoided.

Thus Reinhart brings about his existential death, which is portrayed to be of more importance than the actual physical death. Reinhart's ambivalent life at the end of the novel is not the ambivalence sought by the fully-aware human being. The ambivalence is univalent when viewed on the individual planes of interaction with persons and with nature. Consciousness of self, discovery of the characteristics of the self, and the realization of self are all finally discarded by him -- yet until the final phase he had hope. Frisch emphasizes hope by ending the novel with Reinhart's son evidencing the continuation of the quest.

Yvonne only experiments with the acceptance of irrational forces in her expressive life by becoming involved with Reinhart. She is aware of the necessity of this in a meaningful life, but fears the future that Reinhart presents. Failing to find a balanced representation of the polar rational/irrational forces in any one man, she resolves the problem by finding the ideal in a composite of two men, one irrational and the other rational, which enables her to have the semblance of a full life. In the end she experiences life as a rational situation and expresses herself rationally, which is again a grasping at some security in the midst of insecurity.

Hortense represents the struggle between the rational and irrational forces at work to control all of them. She sees the irrational as giving meaning to life; Yvonne sees the practical problems it creates. Hortense, too, ends by treating human relationships very rationally, and at the end she expresses that which Yvonne couldn't put into words -- that she still sees the necessity for the irrational in life, but not to the exclusion of the rational. Both have finally married the man with more-rational qualities, Hortense the more-balanced man. In the midst of the small certainties of the everyday life of a housewife, Hortense lives with the hope that is made possible by the uncertainties of human existence.

Those minor characters who represent the pragmatic, rational approach to life that is a conscious effort to

bring an ordering into the chaos of life are all men. And of all of the male characters, only Reinhart attempts to gain the goal of self-realization; the other male characters either remain naive to a varied degree, or consciously pursue the goal of excessive rational ordering in existence.

In contrast to the character images above, poetic imagery is not restricted to one person and is not primarily concerned with delineating nuances of individual character; rather, it serves to depict a composite personality. This poetic imagery is an allegory of modern man, as Frisch sees him, in his feverish search for self and for identity.

Several categories of imagery were found to be of the utmost importance to this ambivalent struggle. They are treated individually as they relate to this struggle.

Child imagery reveals the theme of the work: The uncertain search for the realized self, the adulthood of man. Man is yet in a childlike state in relation to his perception of self and the ability to bring about the realized in-the-world self.

Moth and flame imagery emphasizes the natural attraction of the goal of self-realization, driving man ever more strongly as he pursues this toward an ultimate solution or rejects this altogether, the pursuit meaning at least a vital life in-the-world, and the cessation of the attempt being a psychic death. This imagery broadens to the Icarus

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myth and the attempt to do the impossible.

Bird imagery clarifies the infinite character of the search for self, the earth-boundness of man. This imagery supplies the intermediate, flexible role between moth and flame imagery and blue imagery. This bird serves well to bridge the gap between man and the infinite. Man's next step, flight into the vast unknown regions of the inner person, is one that would bring him beyond his innate capacities. The possibility for a flight such as this must first be created by man himself, then realized. Man is seen as unsuccessful in this as yet.

The color "blue" symbolizes the infinite characteristic of the goal that man searches to attain. In relation to Adam, blue is imaged as the naive, unified self, the original condition of man, to which man consciously tries to return. Blue is presented as a necessary and positive ideal; man has the capability of personalizing the ideal, infinite state of the unified self. This possibility for man finds a contrast in animal imagery.

Animal imagery reflects the dull existence of those persons who perceive no goal beyond the routine of everyday life, or who have rejected the pursuit of the goal of self-realization. The characters exuding the rational approach to life live an animal-like existence, a living, psychic death. The status quo is their ideal; the attempt to exclude all inroads of irrational behaviour becomes all-important to them. Frisch categorizes most men under the

animal image.

The mask imagery symbolizes the assumption of a personal stance in life that does not originate from the inner self, but is a role that projects an imposed self-image -- a persona. This false stance is necessary to some degree due to the ignorance of man about his condition in-the-world. It may come about due to the views of other persons, upon which the affected individual acts to create a false projection of self; or, it may come due to the desires of the individual, usually in avoidance of the effort required to work toward the realization of the true self.

Battle imagery shows the struggle that continues as long as man attempts to realize self. The forces that counteract this are the seductive avenue of escape by the individual, himself, into a self-denying persona, and the overwhelming pressures of society on the individual to project its view of the person. The battle continues as long as one works to realize self, because the ultimate goal is eternally an uncertain matter. This important category of imagery receives full treatment throughout the novel, depicting the tragic consequences of interpersonal struggles.

Death imagery becomes a separate category through its importance for the human being in search of self; death is inescapable psychically as well as physically, so far as man has yet been able to determine. This is

1. *Journal of the American Medical Association*, 2000; 284: 2689-2694.

1. *Journal of the American Medical Association*, 1997; 278: 1039-1044.

1. *Journal of the American Medical Association*, 1997; 277: 1033-1038.

not necessarily a negative thing in relation to the human condition. Death is a necessary factor in nature, providing the possibility of new life, which man sees as positive and necessary.

A positive, hopeful role is presented by glass imagery. This most powerful image combines the previous imagery pertaining to the pursuit of the goal of self-realization, and creates a compact view of the struggle in all of its aspects. Glass is viewed as not only a hindrance of some sort on the path to self-realization, but also the factor of hope in the ability of man ever to attain the goal. If it can be perceived, it must, somehow, be attainable.

With glass imagery, the study of the poetic imagery closes on a note of hope for the ongoing maturation of man into psychic adulthood, a positive note in Frisch's Weltanschauung.

Person images and poetic imagery both reflect the ambivalent nature of life and the uncertainty of each man in his search for his own pattern of self-realization. Reinhart's struggle to assert his authenticity in the face of an indifferent universe is a theme which Frisch constantly repeats. Die Schwierigen anticipates many aspects of Frisch's later novels, particularly in regard to theme and character. Although critical acclaim has brought the later novels into more prominence, leaving Die Schwierigen somewhat eclipsed, this study shows that Die Schwierigen prefigures the important images and imagery

of subsequent works. It stands on its own merits as a work of art, in relation to Frisch's other novels, and deserves more recognition.

FOOTNOTES

¹This is the edition referred to in the text of this dissertation. On the same page as the copyright are the notations: "Geschrieben 1942 -- Neuausgabe 1957," emphasizing the changes that were made from the first version.

²Ulrich Weisstein, Max Frisch (New York, 1967), p. 25. Hereafter cited as "Weisstein."

³Weisstein, p. 37.

⁴Hans Bänziger, Frisch und Dürrenmatt (Bern, 1960), p. 47.

⁵Eduard Stäuble, Max Frisch (Amriswil, 1960), p. 144. Hereafter cited as "Stäuble."

⁶Stäuble, p. 145. Stäuble quotes Fischli, which reference could not be located.

⁷Werner Welzig, Der deutsche Roman im 20. Jahrhundert (Stuttgart, 1967), p. 69. Hereafter cited as "Welzig."

⁸Charles W. Hoffmann, "The Search for Self, Inner Freedom, and Relatedness in the Novels of Max Frisch," The Contemporary Novel in German: A Symposium, ed. Robert R. Heitner (Austin, 1967), p. 94. Hereafter cited as "Hoffmann."

⁹Walther Killy, ed., Goethe-Schiller Briefwechsel (Frankfurt am Main and Hamburg, 1961), p. 189.

¹⁰Friedrich Schlegel, Literary Notebooks, 1797-1801, ed. Hans Eichner (Toronto: University of Toronto Press, 1957), pp. 48 and 238.

¹¹Northrop Frye, Anatomy of Criticism (Princeton, 1957), p. 307.

¹²Dorothy van Ghent, The English Novel: Form and Function (New York, 1953), pp. 6-7.

¹³Robert E. Dye, "Friedrich von Blanckenburg's Theory of the Novel," Monatshefte, Vol. 60, 2 (Summer, 1968), p. 121. Hereafter cited as "Dye."

¹⁴Theodore Ziolkowski, Dimensions of the Modern Novel (Princeton, 1969), p. 360. Hereafter cited as "Ziolkowski."

¹⁵Welzig, p. 8.

¹⁶John Holloway, "The Concept of Myth in Literature," Metaphor and Symbol, ed. L. C. Knights and Bail Cottle (London, 1960), p. 132.

¹⁷I. A. Richards, Practical Criticism. A Study of Literary Judgment (New York, 1929), pp. 328-9.

¹⁸Benedetto Croce, Problemi di estetica (Bari, 1923), p. 111. Croce states his position thus: "Ma non si potrebbe fare insieme un'altra raccomandazione, che a me sembra non meno giusta? e cioè che gli studiosi di letterature antiche prestino qualche anno di servizio militare nello studio della letteratura contemporanea per liberarsi degli abiti scolastici, per acquistare il senso del vivo e disporsi a trattare anche le letterature antiche come letterature contemporanee? Contemporanee sono esse, in effeto, per gli animi che le rivivono e intendono." My translation follows: "But couldn't we make another recommendation that doesn't look any less suitable to me? and namely that students of ancient literatures spend some years of military service in the study of contemporary literatures in order to free themselves of their scholastic habits and to acquire a feeling for that which is living, and to prepare themselves to treat ancient literatures just like contemporary literatures? They are contemporary, in fact, for the spirits that understand and experience them as living."

¹⁹Welzig, p. 4.

²⁰Welzig, p. 1.

²¹Welzig, p. 24.

²²Welzig, p. 2.

²³R. Hinton Thomas and Wilfried van der Will, The German Novel and the Affluent Society (Toronto, 1968), p. 138. Hereafter cited as "Thomas."

²⁴Ziolkowski, p. 333.

²⁵C. Day-Lewis, The Poetic Image (London, 1947), p. 33. Hereafter cited as "Day-Lewis."

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²⁶Day-Lewis, p. 33.

²⁷Arthur Schopenhauer, Sämtliche Werke, ed. Julius Frauenstädt (Leipzig, 1891), VI, pp. 473-4.

²⁸Welzig, p. 41.

²⁹E. R. Curtius, Europäische Literatur und lateinisches Mittelalter (Bern, 1948), p. 19. Curtius quotes Max Scheler, Die Wissensformen und die Gesellschaft (---, 1926).

³⁰Thomas, p. 137.

³¹C. G. Jung, Psyche und Symbol, ed. Violet deLaszlo (New York, 1958), p. 34. Hereafter cited as "Jung."

³²Jung, p. 22.

³³Martin Esslin, The Theatre of the Absurd (Garden City, New York, 1961), p. 291.

³⁴Hoffmann, p. 95.

³⁵Hoffmann, p. 95.

³⁶Welzig, p. 5.

³⁷Rene Wellek and Austin Warren, Theory of Literature (New York, 1956), p. 233.

³⁸Henry James, "The Art of Fiction," The House of Fiction. Essays on the Novel, ed. Leon Edel (London, 1957), p. 34.

³⁹Jacques Souvage, An Introduction to the Study of the Novel (Gent, 1965), p. 35. Hereafter cited as "Souvage."

⁴⁰Welzig, p. 7.

⁴¹Souvage, p. 21.

⁴²Souvage, p. 21.

⁴³Albert Cook, The Meaning of Fiction (Detroit, 1960), p. 203.

⁴⁴Wolfgang Kayser, Das sprachliche Kunstwerk (Bern, 1948), p. 78. Hereafter cited as "Kayser."

⁴⁵Kayser, p. 60.

⁴⁶Kayser, p. 80.

⁴⁷Robert Liddell, Some Principles of Fiction (Bloomington, 1954), p. 58.

⁴⁸Kayser, p. 183.

⁴⁹Dye, p. 124.

⁵⁰Wayne C. Booth, The Rhetoric of Fiction (Chicago and London, 1961), p. 188.

⁵¹Ian Watt, The Rise of the Novel. Studies in Defoe, Richardson and Fielding (London, 1957), pp. 17-18.

⁵²Welzig, p. 8.

⁵³Stephen J. Brown, The World of Imagery (London, 1927), p. 133.

⁵⁴Stephen Ullmann, Language and Style (New York, 1964), p. 133.

⁵⁵Friedrich von Blanckenburg, Versuch über den Roman (Stuttgart, 1965), p. 323. This is a facsimile of the original edition of 1774.

⁵⁶Edward Killoran Brown, Rhythm in the Novel (Toronto, 1950), p. 115.

⁵⁷W. G. Cunliffe, "Existential Elements in Frisch's Works," Monatshefte, Vol. 62, 2 (Summer, 1970), p. 116. Hereafter cited as "Cunliffe."

⁵⁸Cunliffe, p. 121.

⁵⁹Cunliffe, p. 121.

⁶⁰Karl Jaspers, Vernunft und Existenz (Bremen, 1949), p. 20.

⁶¹Robert H. Spaethling, "Günter Grass: 'Cat and Mouse'", Monatshefte, Vol. 62, 2 (Summer, 1970), p. 150. Hereafter cited as "Spaethling."

⁶²Spaethling, p. 150.

⁶³Spaethling, p. 141.

⁶⁴Spaethling, p. 142.

⁶⁵The titles of Frisch's novels are abbreviated and inserted in the text as follows: DS - Die Schwierigen; S - Stiller; HF - Homo faber; G - Gantenbein.

1. The first part of the document is a list of names and addresses, which are arranged in a grid-like format. The names are listed in the first column, and the addresses are listed in the second column. The names are: John Doe, Jane Smith, and Bob Johnson. The addresses are: 123 Main St, 456 Elm St, and 789 Oak St.

2. The second part of the document is a list of names and addresses, which are arranged in a grid-like format. The names are listed in the first column, and the addresses are listed in the second column. The names are: John Doe, Jane Smith, and Bob Johnson. The addresses are: 123 Main St, 456 Elm St, and 789 Oak St.

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⁶⁶"Turandot," Der Grosse Brockhaus, 16th ed., Vol. 11.

⁶⁷Reinhard Buchwald, Schiller: Leben und Werk
(Wiesbaden, 1959), p. 740.

⁶⁸Hedwig Hoffmann Rusack, Gozzi in Germany (New York, 1966), p. 148.

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