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THE INFLUENCE OF TURGENEV ON THE NARRATIVE TECHNIQUE
OF FONTANE

By

Willi H. Schwoebel

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ABSTRACT

THE INFLUENCE OF TURGENEV ON THE
NARRATIVE TECHNIQUE OF THEODOR FONTANE

by
Willi H. Schwoebel

This thesis seeks to show that Theodor Fontane's narrative technique was strongly influenced by Turgenev. In the earlier writings of Fontane, such as in Vor dem Sturm, the narrator occupied an important role in telling the story, but as the Turgenev influence made itself felt, dialogue figured more prominently in the narrative method. The new style, which was more dramatic and more vibrant, reflected a technique strikingly similar to that employed by Turgenev. Both novelists used a series of dialogues to develop the hero from many points of view. To create a natural setting for these dialogues, both authors have their characters meet at social affairs where the principals converse with each other and then disperse into different groups. In the versatility of dialogue which ensues, the plot and characters unfold clearly yet effortlessly.

A close look at the major characters in Fontane's works revealed a polarity of weak men and strong women, that again reminded of Turgenev's polarity of the Hamlet and Don Quixote types. The use of narrative devices such as nature and the arts in Fontane's works was likewise found to be quite

similar to their function in Turgenev. For instance, beginning a novel with a short nature description of the locality and then shifting over to the introduction of the people, showed itself to be typical of both authors.

The last chapter of the dissertation uses Turgenev's Rudin and Fontane's Schach von Wuthenow as cases in point to show how surprisingly similar the two works are in respect to all the narrative techniques previously compared. From the standpoint of form, Fontane's novels owe much to Turgenev, but at the same time they offer a brilliant and loving insight into a life and culture which is distinctively the poet's own.

To my wife, Gail, for her support and encouragement. Without it this would not have been possible.

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INTRODUCTION

In his correspondence with family and friends, Fontane showed a constant preoccupation with literature. He continually commented on the works of European writers and often compared his work with their work. In his pursuit of literary excellence, he was exposed early to several Russian writers, in particular to Turgenev.¹ Even though Fontane's opinion of Turgenev was often clouded by misunderstandings, he claimed in a letter to Ludwig Pietsch that Turgenev had been his master.²

Fontane, however, had considerable exposure to Turgenev before he reached the opinion expressed in this letter. His first contact with Russian literature was in 1841-42 in the Herwegh-Klub in Leipzig. The noted Russian-German writer and critic Wilhelm Wolfsohn gave lectures on Russian literature and found Fontane a willing listener. Fontane had decided that he would imbibe as much knowledge as was feasible of Russia and Russian literature for the opportunity might not present itself again. At one point, he even attempted to learn Russian, but soon relinquished the idea.³ Christa Schultze refers to Fontane as one of the first renowned writers who was so early acquainted with Russian literature.⁴ While a member of the literary club "Tunnel über der Spree", Fontane was once more afforded an opportunity to study Russian literature, and Turgenev in particular. This literary circle

invited different speakers to lecture on Russian literature, among them August Viedert who read part of his translation of Gogol's *Revizor*. Since Fontane was the secretary of the club, he formally introduced Viedert as a lecturer on April 23, 1954.⁵ Viedert later lived with Fontane, so the assumption can be made that they exchanged ideas. Schultze speculated that Fontane might have helped Viedert in smoothing out the rough spots in his translation. At that time, Viedert not only worked on Gogol's *Revizor*, but also on Turgenev's *Zapiski-oxotnika*--of which the first eleven stories were published by the Schindler Publishing House in Berlin October, 1954.⁶ Storm met Viedert the same day Fontane did, and consequently Storm was instrumental in getting the Aufzeichnungen eines Jägers published.⁷

Although Fontane got acquainted with Turgenev's writings early, he did not make a thorough study of them until 1880. By that time, he had published his Vor dem Sturm (1878), and was working on Schach von Wuthenow. All of his better known works were still to be written. This might account for the fact that Fontane never met Turgenev even though he was his ardent admirer. However, many of his friends and contemporaries had close ties with Turgenev.

Turgenev was well acquainted with German philosophy and literature not only from the time he lived in Germany and France, but from his early youth. Since his early education

was administered by a German tutor, it is not surprising that he studied and admired Goethe and Schiller. Tatjana Dehn maintained that their influence is evident in all of Turgenev's works, for Turgenev not only alluded to them continually but adopted their philosophy of life in their works.⁸ In the largely biographical work Jakov Pasyнков, for instance, the narrator (Turgenev) got excited when Pasyнков was reading Schiller. After Pasyнков read Schiller's Resignation to the narrator, they became friends. The spirit of Schiller had brought them together.⁹ In Pervaja Lubov', young Vladimir Petrovič claimed that he was not impressed by the title of nobility of the people who were moving in next door to his parents. After all, he had just read Die Räuber.¹⁰ Pavel Aleksandrovič, in an attempt to introduce his friend Vera Nikolaevna to literature, decided to read Faust to her in Turgenev's novel Faust. Pavel was not sure that Goethe's Faust was the right work one should read before anything else. Possibly, one of Schiller's works would be more suitable for such an undertaking.¹¹

Although Turgenev was impressed with Schiller we have the feeling that Goethe's works rank just a trifle higher in Turgenev's opinion.¹² In his Wilhelm Tell, Turgenev refers to Goethe's "Man fühlt die Absicht, und man ist verstimmt" to criticize Schiller.¹³ In this essay and in the essay Faust¹⁴, Turgenev compares Goethe's and Schiller's works. He insists that Goethe was the better artist, but that Schiller was the

better citizen. When Turgenev went to Berlin in May, 1838, he studied philosophy, particularly Hegelian philosophy, under Karl Werder, and also immersed himself in the study of Goethe. It was at this point that Goethe won the upper hand over Schiller.

While Turgenev's entire work reflects the influence of Hegel and Feuerbach, it is the influence of Goethe that is most prevalent. For instance, the line from Goethe's Faust, "Entbehren sollst du, sollst entbehren," according to Gersenzon, is one that could stand as a main theme in Turgenev's work.¹⁵

While Turgenev's works amply testify to his preoccupation with Schiller and Goethe, this attachment is also mirrored in his letters. In a letter to Pauline Viardot on December 2, 1848, Turgenev advised and informed her that he is well acquainted with this particular audience and wrote "Ich kenne meine Pappenheimer."¹⁶

Although Turgenev quoted Schiller to make a point here and there, his letters convey the presence of ambivalence toward him. For instance, in a letter to Druzhinin on November 11, 1856,¹⁷ Turgenev criticized Schiller; whereas, in a letter to Fet dated March 29, 1872, he eulogized him.¹⁸

But Goethe's place in Turgenev's esteem seemed to be secure. Whenever he gave advice to some budding author, he usually sent him on his way with this quote from Goethe: Greift nur hinein ins volle Menschenleben, Ein jeder lebt's nicht

vielen ist's bekannt. Und wo ihr's packt, da ist's interessant.¹⁹

I have only attempted to demonstrate that Turgenev was familiar with Germany's great writers at a very early age; Elias Rosenkranz mentions that Turgenev was also familiar with many other lesser figures of the literary scene of 18th century Germany--such as Lenz, Klinger, Böttcher, among others.²⁰ We mentioned earlier that Storm had met Viedert and aided him in the publication of the *Zapiski-oxotnika*. Thanks to Pietsch's efforts Storm met Turgenev and resided with him for a period of time in Baden Baden. Thereafter they continued to correspond and exchange ideas. Karl Ernst Laage wrote about the period in Turgenev's life in which he intensely studied the works of Storm. This period terminated about 1875. Laage even claimed that there are indications that Turgenev has been influenced consciously or subconsciously, by Storm.²¹ Thomas Mann, also an admirer of Turgenev, saw so many similarities between Storm and Turgenev that he called them children of the same father borne by different parents.²²

Paul Heyse, a good friend of Storm, also became acquainted with Turgenev. He published several of Turgenev's short stories in the Novellenschatz des Auslandes. He, like Turgenev, wanted to make the Russian literature more accessible to the German reading public. One of his collection of short stories is dedicated to Turgenev, with cordial greetings.²³ Heyse and Turgenev met only twice in Munich. On one of these

occasions, Turgenev was present for the dedication of the Goethedenkmal on August 28, 1869.

Through Viardot, Turgenev met Pietsch, who later became Turgenev's most ardent admirer. A volume of 133 letters, covering the period between May, 1863 to February, 1883, and several of Pietsch's essays on Turgenev attest to the close relationship between them.²⁴ Pietsch assisted Turgenev in many ways. It was Pietsch who initiated the relationship between Turgenev and Storm. He also introduced Turgenev to Menzel's work and then Menzel himself. When Turgenev was accused of being anti-German as a result of a letter which had appeared in a French newspaper, he authorized Pietsch and Julius Schmidt to write an article denouncing the allegations in the letter. Turgenev was willing to sign anything written by these two men.²⁵ Schmidt wrote two articles to defend Turgenev as a friend of the German people. The extent of the trust and friendship that Turgenev exhibited toward his German friends is evident in a letter to Pietsch, in which he asked him to write a review about Otcy i deti and gave him explicit instructions as to what he wanted written:

Sie schreiben mir, Sie müssen Rezensionen über Väter und Söhne machen. Gut!--- Machen Sie die eine kühl und streng, drücken Sie aber darin Ihre Befremdung und Verwunderung darüber aus, dass Basarows Figur von der jungen Generation Russlands als eine beleidigende Karikatur, als ein verleumderisches Pamphlet aufgefasst wurde. Zeigen Sie vielmehr, dass ich den ganzen Kerl viel zu heldenhaft-idealistisch aufgefasst habe--(was auch wahr ist)--und dass die russische Jugend eine viel zu sensible Epidermis besitzt.--Ich wurde

nämlich--(und werde es noch)--für den Basarov mit so viel Kot und Dreck beworfen, so viel Schmähungen, Schimpfnamen sind auf mein allen Höllengeistern geweihtes Haupt gehäuft worden (Vidoco, für Geld gekaufter Judas, Dummkopf, Esel, Giftkröte, Spucknapf--war das wenigste, was man von mir sagte), dass es mir eine Befriedigung wäre, zu zeigen, anderen Nationen käme die Sache gar nicht so vor.²⁶

In addition to serving his own ends, we again have the exchange of ideas. Turgenev's desire to further the exchange of ideas was later instrumental in his decision to assist Auerbach in having his Das Landhaus am Rhein published in Vestnik Evropy, and to write an introduction for that purpose.²⁷ Turgenev attempted to place Auerbach's Schwarzwälder Dorfgeschichten, but was unsuccessful. Auerbach visited Turgenev in Baden-Baden and was later invited by him to come to Russia and attend the dedication of the Puškin memorial. In a letter to his friend Jakob Auerbach, Berthold Auerbach praised Turgenev, "the Russian author, as one of the most important contemporary writers."²⁸

Whenever Turgenev wrote to Pietsch, he sent greetings to his many friends in Berlin, among whom Freytag usually was mentioned. The extent of the relationship between Turgenev and Freytag has never been established, and we have found no other material than mentionings in Turgenev's letters.

In reading Turgenev's correspondence, we come across many names of well known Germans, who were acquainted with Turgenev and maintained correspondence with him. One cannot help but be impressed with the circle of German friends that

surrounded Turgenev at that time; and his influence has continued to disseminate to more recent times. For instance, Thomas Mann admitted to be an admirer of Turgenev and called him "the master of one of the most perfect works of world literature; namely, Fathers and Sons."²⁹ He admitted to having Turgenev's picture on his desk for cultural reasons.³⁰

When we reflect on the many people who have recognized Turgenev's genius and have drawn close to him, we tend to accept Freeborn's claim that "no sensitive European . . . could afford to overlook the importance of Turgenev, once that importance had been recognized and established."³¹ There is no doubt that this importance has been established. Erich Theodor Hock indicated that in the 1870's and 1880's, Raabe's and Keller's works were not published as extensively in Germany as Turgenev's. While Turgenev was highly praised in the eleventh edition of the Brockhaus of 1868-69, the names of Raabe and Keller were omitted.³²

In his dissertation, "Turgenev und die Deutsche Literatur, Ein Beitrag zur Geistesgeschichte des 19 ten Jahrhunderts," Hock outlined ways in which Turgenev has been influenced by German writers or how he later influenced them. This is only an outline and is not complete, as is indicated by Josef Körner's statement that a comprehensive work showing Turgenev's position in Germany is still lacking.³³ Hock maintained that Fontane was the German epic writer closest to Turgenev in his work. He treated very briefly the similarities in the

works of the two authors but did not expound on these points of similarity. Twelve years later, Hock published the essay, "Fontanes Verhältnis zur Erzählkunst Turgenyevs,"³⁴ in which he elaborated on the attitude which Fontane had toward Turgenyev's work and delineated the change that Fontane's attitude had undergone. Through the use of Fontane's letters, Hock showed that in the beginning, Fontane considered Turgenyev too pessimistic, too melancholic, and thought that he should have softened these prevalent feelings by means of some poetic device. But in his later life, Fontane realized that pessimism is part of life and that it needs to be shown. His later works have less of that Verklärung for which Fontane is so well known. Verklärung, in Fontane's opinion, is an idea of mediating between the world as it really is and the world as it should be. In his earlier works, he completely omitted the unpleasantness of life; he did include it in his later works and attempted to achieve a balance so that the work in its entirety would be agreeable to the reader.³⁵ While Fontane missed this Verklärung in Turgenyev's work, he had, nevertheless, a high regard for Turgenyev's art-- i.e., the form of his work.

Intrigued by the sociological aspects in the works of Fontane and Turgenyev which deal with the generation gap, Russell Eliason wrote a dissertation on "The Problem of the Generations in the Fiction of Turgenyev and Theodor Fontane."³⁶ He indicated that as far as the problem of the generations is concerned, Turgenyev's and Fontane's views are similar, which

is partly due to their having both written about life in the same time span. Even though one wrote about Russia and the other about the Berlin area, the problems seem similar.

It appears that interest in Fontane has been on the rise. Critics are especially interested in his relationship to other authors, in particular to Turgenev. But much work still needs to be done. In a discussion which Fontane had with Rudolf Lindau in 1883, the two talked about character portrayal in the novel. Lindau indicated, at that time, that he strictly handled character portrayal in the same manner that Turgenev does, with whom he had discussed this at length about twenty-five years earlier. His reverence for Turgenev would not allow him any other way.³⁷ This is the only indication that Landau was acquainted with Turgenev and that Fontane discussed Turgenev's literary style with other authors. This exchange of ideas must have occurred more frequently, for the same people who were friends of and corresponded with Turgenev were also acquaintances of and communicated with Fontane. Up to the present time there is very little evidence to indicate in what way Turgenev influenced Fontane. This influence is not found in the subject matter, because both authors have repeatedly stated that they depicted life as they saw it around them. Turgenev usually wrote about the landed gentry in Russia with which he was most familiar; while Fontane wrote about the nobility in and around Berlin. Fontane often condemned the content of Turgenev's work because it was too

pessimistic; he, nevertheless, praised the author for being a first class writer. Fontane viewed Turgenev's presentation as being clear and precise, without any unnecessary interference.

It is the aim of this dissertation to shed some light on the influence of Turgenev on the structure of Fontane's works. In the first chapter I will investigate the use of the narrator in their works and show the change that is evident in the works of Fontane between his first and later novels. The role of the portrait, as it is given by the author to introduce some of the characters, will be the topic of the second chapter. In the third chapter the role of the dialogue will be considered and in this chapter we will show to what extent the dialogue has taken over much of the function of the narrator. As one studies the works of Fontane one can not help to notice the polarity that exists between the main figures. It usually consists of a strong woman and a weak and ineffective man. The fourth chapter will consider this polarity and show that this polarity is an important aspect of Turgenev's narrative technique as well. Often both authors use nature descriptions to set the stage for a future activity or to forecast future events, in this way they function as epic predictions. But both authors usually use nature descriptions to reflect the mood of the hero. In the works of Turgenev and Fontane we find a myriad of such narrative devices which help to either reflect the mood of the person without involving the narrator

or to set the stage for coming events. We will look at some of these indirect devices to see how they contribute to the work of art as a whole and investigate the influence Turgenev exerted on Fontane in the fifth chapter.

In the final chapter of the dissertation, I will analyze one work of each author to show how these different elements are utilized by each author to create a unified entity. For this purpose I have chosen Fontane's Schach von Wuthenow and Turgenev's Rudin, for these two works are similar.

Although my investigation will show many similarities between Turgenev and Fontane, we have to realize that no plagiarism exists. Reading the works of both authors we realize that these similarities prevail but that at the same time each author has a very distinct style of his own. We have a case here of an author recognizing greatness in another author while adopting his poetics to his own style.

CHAPTER I

THE FUNCTION OF THE NARRATOR

"Greif nur hinein ins volle Menschenleben
Wo du es packst, da ist's interessant."
Goethe³⁸

In the Introduction, we have seen that Turgenev frequently included a quotation from Goethe when giving advice to budding authors. Fontane employed similar quotations in discussing the literature of his time in the essay "Unsere lyrische und epische Poesie seit 1848." The use of this quote and the many comments concerning Goethe and his work which are found in their literary and theoretical writings attest to the veneration the two authors shared.

As one probes into the literary development of Turgenev and Fontane one quickly finds that they have many other things in common. Both had as their earliest literary efforts the writing of poetry. Turgenev later renounced his poetry, and even wrote in a letter to Venorov that he felt almost a physical repugnance toward his poetry and he not only did not have a single copy of his poems, but would pay a good deal to know that none of them were in existence.³⁹ Even though in later life he did not acknowledge his poetry, his poetry has contributed to the style of his later works. According to Yarmolinsky the lyric touch came naturally to Turgenev.⁴⁰

Another important stepping stone in Turgenev's development was his work with the drama. He wrote a number of

excellent plays that were not successfully staged and soon discontinued writing for the stage. His comedy Mesjoc v derevne (1850), was by many considered his best play.

Turgenev, however, considered it a failure, for play writing was not his business.⁴¹ Although Turgenev considered his endeavor with the stage a failure, one readily agrees with David Magarshack "that this period of play writing for the development of Turgenev's genius as a novelist can't be underestimated. While his exercise, as he called it, as a poet, had made him into one of the greatest prose stylists in Russian literature, his work in the plays had taught him to write the highly polished dialogue of his novels. Indeed, the dialogue in his novels is of a brilliance such as he never attained in his plays."⁴²

While Turgenev rejected his poetry, Fontane enjoyed a measure of success with his poetry, especially with his ballads, which are studied even today. In the ballads some of Fontane's ideas on literature are already apparent. He, too, proceeded to work with the theater and became a theater critic. This fact is very important, for it seems that exactly this experience with writing dialogues and structuring a literary work is solely lacking in Fontane's early work. This lack became very evidence in his next literary attempt, Wanderungen durch die Mark Brandenburg, and even more so in his first novel, Vor dem Sturm.

Fontane's Wandergungen durch die Mark Brandenburg is similar to Turgenev's Zapiski oxotnika, inasmuch as a narrator, who travels through the country-side, tells us about these experiences. In Turgenev's work the narrator was a hunter who told us about the hunt, the country-side, and especially the people he met. The hunt was only a pretense, for we not once have an actual hunting description. What was important in all the stories were the people, their relationships, their environment and their difficulties. "Turgenev's stories are not stories of incidents, but stories of characters. The extraordinary interest they arouse is confined almost entirely to our interest in his men and women; the plot, the narrative, the events are always secondary."⁴³ The titles of the works reflect this interest in people. Conrad Wandrey pointed out that many of Fontane's works have the name of the heroine or the hero for the title of the work and some of the works that do not had been originally intended to have the hero's or the heroine's name as the title. This was the case with L'Adultera, which Fontane first had called "Melanie van der Straaten."⁴⁴ Vor dem Sturm he had called "Lewin von Vitzewitz."⁴⁵ A statement made by Fontane in a letter applies to both authors equally well. "Allem voraus der Mensch."⁴⁶

But just how is the "Mensch" introduced and developed in the early works of the two authors? The narrator plays an all important role in this introduction and development.

Turgenev preferred the first person narrator. Twenty-six of his stories were written utilizing this kind of narrator. This fictive narrator went hunting, quite often in the company of the hunter Ermolaj. Whenever they arrived at a place, the narrator took the opportunity to quickly give a description of the physical surroundings. These descriptions were usually short, for the narrator's main interest lay in the people he met, rather than in the nature around him. For that reason the narrative turned to the people as soon as it was feasible. A good example of this is found in the story Der Himbeerquell. The narrator was out hunting, and came to a small spring, which was called "Der Himbeerquell", and described it in detail:

Dieser Quell sprudelt aus einer Erdspalte des Ufers, die sich mit der Zeit zu einer kleinen, aber tiefen Schlucht erweitert hat, und mündet zwanzig Schritt weiter in einem munteren, geschwätzigen Plätschern in den Fluss. Die Hänge der Schlucht sind mit Eichengebüsch bewachsen... An der Bucht, die sich durch die Mündung des Quellwassers in den Fluss gebildet hatte und deren Oberfläche aus diesem Grunde immer leicht gekräuselt war, sassen-mit dem Rücken zu mir - zwei alte Männer. Der eine, der ziemlich kräftigebaut und gross war und einen sauberen dunkelgrünen Rock sowie eine weiche Schirmmütze trug, angelte; der andere...⁴⁷

The narrator continues with his extensive description of the men he met there with particular emphasis on one of them, Stepuška. This description will then go over into a discussion with the man described earlier. The impetus is something the narrator saw or heard. Many other reasons can trigger in the narrator the need to digress. Often the cause of this digression is something he himself has said, as is

the case in the story Jermolaj und die Müllerin. The story starts out with the narrator's introduction:

Gegen Abend begab ich mich mit dem Jäger Jermolaj auf den Schnepfenstrich. . . . Aber vielleicht wissen nicht alle meine Leser, was das ist. So hören Sie denn, meine Herrschaften.
Sie gehen im Frühjahr, eine Viertelstunde (T. I, 19).

Using the excuse that the reader might not know, what a "Schnepfenstrich" is, the narrator gives us an extensive description. After this lengthy description he continues:

Das nennt man also auf den Schnepfenstrich gehen.
Wir gingen also mit Jermolaj auf den Schnepfenstrich; aber entschuldigen Sie, meine Herrschaften, ich muss Sie zuerst mit Jermolaj bekanntmachen. (T. I, 20).

Just as the word "Schnepfenstrich" had served as a key word for the narrator's digression, so Ermolaj's name serves as a key word to cause the narrator to describe Ermolaj in great detail. Included in this description is Ermolaj's life style and even a discussion of the merits of Ermolaj's dog. In this discussion the narrator seems to disappear almost completely. He fades into the background and only comes forward again at the end of the portrayal of Ermolaj with the words " "Diesen Menschen hatte ich also als Jäger zu mir genommen" (T. I, 23) and then continues with narrating the experience of this particular hunting expedition. As the narrative continues we again see the change-over to the subject of people from that of nature, for as the two continue they come to the Müllerin, Arina. The narrator then relates a discussion between Ermolaj and the Müllerin, in which the

narrator eventually joins in. In the course of the conversation the narrator is reminded of a conversation he had at one time with the former owner of Arina. At this point the narrator again turns to the reader with the words "Ich muss dem Leser sagen, warum ich mit so reger Anteilnahme auf Arina blickte." He continues by retelling his experience with the former owner and closes his remarks: "Der Leser begreift nun wahrscheinlich, weshalb ich Arina mit warmer Anteilnahme betrachtete." A few more words are exchanged and the two hunters go to sleep, signifying the end of the story.

In this particular story we find some of the basic patterns of Zapiski oxotnika. The "Ich Erzähler" reminds us in many ways of Turgenev himself. He came from the same social strata, lived in the same geographical area and had similar habits and experiences. In the figure of Ermolaj, who usually accompanies the narrator, we recognize the tall, lean figure of Turgenev's favorite game keeper, Alfansij Ivanov, who usually went hunting with Turgenev.⁴⁸ But it would be a mistake to totally identify the narrator with the author, because we only have a partial portrait of the author. As Gisela Jonas pointed out, the narrator is a fictive character, created by the author.⁴⁹ This fictive "Ich Erzähler," who relates to the reader his experiences, helps to make the stories more immediate and gives them the appearance of reality, because he tells us what he himself observes or has observed earlier.

In so doing he makes us believe that he is there and can be trusted. As we have seen in the story Jermolaj und die Müllerin, the narrator continually turned to the reader with such phrases as: "meine Leser, meine Herrschaften, der Leser versteht nun wahrscheinlich und ich muss dem Leser sagen." In his other Zapiski these comments to the reader were ubiquitous. Only in the later stories, for instance in Zivye mosa, they, became fewer. These comments served to give the reader the feeling of closeness with the narrator, and attempted to make him think that he participated in a discussion.

While the narrator's comments had basically the same function as the "wir," Gisela Jonas believes that there is an added dimension to those comments. She saw in these comments an attempt on the part of the narrator to assure himself of the good graces of his readers for introducing to his aristocratic readers characters, which would normally offend him.⁵⁰ Thus, in the story Der Himbeerquell, the narrator asked for permission of the reader to be allowed to introduce Stephuska (T. I, 32). In the story Mein Nachbar Radilow permission to introduce Ovsjanikov a little later is being sought (T. I, 57). As it turned out, this character was only introduced in the next chapter, giving us an example of Turgenev's later method of connecting different chapters by mentioning a name in one and then developing it in the next. Although the narration abounds with the narrator's

comments, the narrator usually stuck to the material he observed or had observed in the past. Only in the later stories and especially in the novels he became omniscient.⁵¹ His comments all but disappeared when he described a nature scene or a person, and with the disappearance of his comments directed to the reader, the narrator seemed to step back, thus becoming less noticeable. However, he never completely disappeared. As in the case of the narrator's description of Ermolaj (in the story Jermolaj und die Müllerin) we still have his asides, though they are not prefaced with "lieber Leser." He commented, for instance, when he described Ermolaj's dog: "Handelte es sich nicht um einen Hund, würde ich das Wort Enttäuschtheit gebrauchen (T. I, 21). And a little later: "Es ist bekannt, dass Hunde lächeln können, und sogar sehr lieb lächeln können." These comments do not distract as much from the story as do the comments prefaced with the "Liebe Leser," for they go along with the narrative and are comments of things observed.

We also experienced a certain withdrawing from the narrative on the part of the narrator as soon as a discussion was started between two or more other persons. However, here too, he was not completely out of the picture, though he restrained himself considerably. It seemed as if he had abdicated his role as a narrator completely in the frame-stories, which he only introduced to give the narration over to another person, as was the case in the story Peotr Petrovič

Karataev. He coaxed Peotr into telling his story, but he did not want the reader to forget all about him, so he threw in some comments and questions: "Hier verhielt der Erzähler plötzlich, und sah mich an," or asked "und fuhren mit ihr fort", or "was wurde denn daraus" (T.I. 236). Questions were the narrator's favorite device to get dialogues started and to keep them going, extracting from the persons involved the information we wanted to get.

In his effort to illuminate characters the narrator's favorite device was the contrasting of different individuals. He allowed, or sometimes coaxed, each person to speak and tell his story. He himself was careful not to comment on anything others had said, but let the reader draw his conclusions.

When we consider Zapiski in their entirety, we can already recognize many traits of Turgenev, the novelist. The narrator introduces the works, gives a description of the locality and the milieu and then sets up the situations for conversations. The characters are then developed in the discussions and monologues. To aid the characterization the characters are contrasted one with another. Several Zapiski are connected by mentioning a name in one story and then making that person the topic of the next story.

How different is Fontane's method in Wanderungen durch die Mark Brandenburg? His interest in the people was already apparent here. Speaking about Feldmarschall von dem Knesebeck,

the narrator indicated that he would be the focal point of this section:

Dieser ausgezeichnete Mann wird überhaupt den Mittelpunkt alles dessen bilden, was ich in weiterem zu erzählen habe, da er, wie der Hauptträger des Ruhmes der Familie, so auch zugleich derjenige ist, der am segensreichsten an dieser Stelle gewirkt und den toten Dingen entweder den Stempel seines Geistes aufgedrückt oder ihnen durch irgend eine Beziehung zu seiner Person zu einem poetischen Leben verholfen hat.⁵²

Just as the hunter in Zapiski oxotnika used the hunt only as a vehicle to eventually talk about the people, so the narrator here only talked about the places he saw in connection to the people, and used them mostly as a starting point for giving the history of the people.

We find in Fontane a familiar pattern, one that we recognize from Turgenev. Because Fontane's narrator, just like Turgenev's, starts out by giving the reader first a description of the locality and then turns to the people as soon as possible, this pattern can be seen in the first page of the work:

Der Ruppiner See, der fast die Form eines halben Mondes hat, scheidet sich seinen Ufern nach in zwei verschiedene Hälften. Die nördliche Hälfte ist sandig und unfruchtbar, und die freundlich gelegenen Städte Alt-und Neu-Ruppin abgerechnet, ohne allen malerischen Reiz, die Südhälfte ist aber teils angebaut, teils bewaldet und seit alten Zeiten her von vier hübschen Dörfern eingefasst. Das eine dieser Dörfer Treskow, war bis vor kurzem ein altes Kammerei-Gut der Stadt Ruppin; die drei anderen; Genwikow, Karwe und Wustrau sind Rittergüter. Das erstere tritt aus dem Schilf-und Wald-Ufer am deutlichsten hervor und ist mit seinem Kirchturm und seinen Bauernhäusern eine besondere Zierde des Sees. Es gehörte seit Jahrhunderten der Familie von Woldeck; jetzt ist es in andere Hände

übergegangen. Der letzte von Woldeck, der dies Erbe seiner Väter inne hatte, war ein Lebemann und passionierter Tourist. Seine Exzentritäten hatten ihn in der Umgebung zu einer volkstümlichen Figur gemacht; er hiess kurzweg der "Seebaron". Das Wort war gut gewählt. Er hatte mit den alten "Seekönigen" den Wanderzug und die Abenteuerlust gemein (W. I, 3).

This pattern is repeated again and again not only at the beginning of a chapter but often also within it whenever the narrator comes to a new locality or is speaking about a new item -- a church, a castle or alike.

In considering the above paragraph once more, we notice, that the narrator does not appear here at all. It is a straight forward description of the area seen and of its history. The narrator does not appear until page six, when he makes the statement: "Wir kommen in einem Boot über den See gefahren (W. II, 6). As was the case when Turgenev used the "wir" in his narrative, so here also the narrator is taking the reader along with him to view with him that, what he is describing. But he uses even this "wir" rather sparingly. He often uses the indefinite "MAN" in his descriptions in an effort to leave out any reference to himself.

While in the bulk of Fontane's narration the narrator uses the "wir" to include the reader in the proceedings, from time to time the narrator uses the first person "Ich." He seems to use it consistently when he talks about the act of narrating. When the time comes to go and see a place or thing, however, he quickly goes back to using the "wir" and included the reader in his undertaking. We find a good

example of this switch from "ich" to "wir" at the beginning of the chapter on Radensleben:

Garz, Vichel, Rohrlack, sind alt-Quastche Güter,
von denen ich in einem späteren Abschnitt erzählen
werde, aber über das am Ostufer des Sees gelegene
Radensleben sei schon an dieser Stelle berichtet. . .
Radensleben das wir schon in wenig mehr als viertel-
stündiger Fahrt von Karwe aus erreichen. . . .
(W. I, 31).

In a later passage the narrator makes perfectly clear who is included: "Der Zug rasselt inzwischen weiter, nur der Leser und ich sind ausgestiegen" (W.I. 416). Only the narrator and the reader, always make up the "wir". This particular method of narration seems to be well suited to leave the narrator in the background but he nevertheless is always there. Some of his comments are part of the narrative, for they blend in with the same almost completely: "Es bedarf wohl keiner besonderen Hervorhebung, dass mit diesem allen kein Tadel gegen den Schadowschen Zieten ausgesprochen sein soll, der - nach der Seite des geistvollen hin - ganz unzweifelhafte Vorzüge hat" (W. I, 7). Another comment is found on a subsequent page: "Das Schöne fehlt noch, aber das Charakteristische ist da" (W. I, 10). In other comments the narrator comes more out of his reserve and reveals himself more fully, as in the comment in the form of a footnote: "Wenn ich mich nicht irre" (W. I, 8). He once in a while questions the veracity of certain statements or the genuineness of certain objects, as is the case with the picture of Zieten: "Ob das Bild echt ist, stehe dahin.

Von der Ähnlichkeit mit dem alten Zieten natürlich keine Spur" (W. I, 10).

Sometimes he just does not seem to be able to contain himself and he stands back and exclaims in admiration: "Wie schön." (W. I, 33) or comments: "Wo Madonna weilt, da weilt auch die Schönheit" (W. I, 34).

In this respect Fontane is much like Turgenev, who is always present with his comments. But in other respects the early work of Fontane shows a style much different from Turgenev's. There is one major aspect in the early Fontane that is radically different from the early Turgenev. In Turgenev's work the narrator sets the stage by giving a short description of the locality and then setting up conversations in which the characters themselves would characterize themselves and each other. In Fontane's Wanderungen there is almost a total void of all dialogue. The narrator saw it as his duty to tell almost everything. There were occasions when the narrator mentioned that he had a conversation with someone but then he gave the gist of the conversation without bothering to relate it in its entirety. In the few exceptions the conversations given to us were taken out of the memoirs of some person who might have heard a conversation which had taken place in some point in time.

This lack of dialogue points to a basic difference between the early Fontane and Turgenev. Fontane's narrator thought that he had to narrate everything, whereas in

Turgenev's early works the characters already took over much of what Fontane's narrator still considers his domain. To be sure Wanderungen durch die Mark Brandenburg is, in reality, a historical literary-travel account rather than a novel. We will see, however, that this manner of narration held true for Fontane's Vor dem Sturm, but changed drastically in the later works, after his study of Turgenev. While Fontane did not use much dialogue in his Wanderungen, he attempted to break up the narration by using personal letters, personal reports from people and official historical reports. In his discussion about Oberst Knesebeck, for instance, the narrator referred to the memoirs of the same by introducing them with the words: "Hören wir, was er selber darüber schreibt" (W. I, 23). Much of this and the whole of the next chapter was taken from the memoirs. The fact that the narrator found memoirs such a fertile ground for his material showed the stress that he put on the historical aspect of the narration and also underlines the continued effort of putting people into the foregoing. Another favorite tool of the narrator was the letter. He quoted extensively from the letters of people about whom he was writing. When Prinz Friedrich of Homburg was on the eve of an important battle, he wrote a letter which Fontane included with a short introduction: "Von hier aus schrieb unser Prinz, dem für den nächsten Tag eine so bedeutende Rolle vorbehalten war, an seine Gemahlin den folgenden

Brief." The letter gave details of the battle to come and the mood of the Prince. The battle went well and the next day another letter was sent to his wife, elucidating on the feeling of the accomplishment (W. I, 420-421). These letters are dispersed throughout the narrative and give us a more intimate feeling for the people described.

Although the letters add much to the understanding of the people, the introduction to the letters served to illuminate the role of the narrator a little more clearly. Even though he seemed very objective and reported what happened through the use of letters and memoirs, he informed us of his presence and his sympathy when he introduced the Prince not simply as the Prince, but rather as "unser Prinz" (W. I, 420) indicating the narrator's loyalty to be with the Prince and in a way all he stood for. It also is indicative of the casual attitude the narrator has concerning his narration.

Another narrative device used to authenticate and break up the narrative, are the many stories and anecdotes that are connected to people or things. These tales were lovingly retold by the narrator. One of these concerned the Ruppiner Klosterkirche. The church, as the name implies, used to be a catholic church belonging to a monastery, but during a war it became protestant. This change led to the story that is related by the narrator, who introduced it with the words:

"Die Tradition selbst ist aber folgende." He then told this anecdote:

Wenige Tage, nachdem die Kirche, 1564, dem lutherischen Gottesdienst übergeben worden war, schritten zwei befreundete Geistliche, von denen einer noch zum Kloster hielt, durch das Mittelschiff und disputierten über die Frage des Tages. Eher wird eine Maus hier über die Wölbung jagen, rief der Dominikaner, als dass diese Kirche lutherisch bleibt. Dem Lutheraner wurde jede Antwort hierauf erspart; er zeigte nur an die Decke, wo sich das Wunder eben vollzog (W. I, 45).

The narrator did not need much encouragement to tell one of these stories. He simply introduced them with: "Es verhielt sich damit so," or "Die Sache war die" (W. I, 55).

Many of these stories add nothing to the material presented, for they are used as asides for suspension. He gave us their justification that "Unser Sandboden hat nicht allzuviel von solchen Legenden gezeitigt und so müssen wir das Wenige wert halten, was überhaupt da ist." These asides have the same effect in Fontane's narrative as the conversations do in Turgenev's. They give the narrator an opportunity to step back, to indirectly give the word over to the characters themselves so that they can be presented in part by means of their own words rather than those of the narrator.

Though one might consider these narrative devices similar to those used by Turgenev, they were used sparingly by Fontane so that his narrator still had to do the majority of the work.

It is not correct to compare Fontane's style in Wanderungen durch die Mark Brandenburg with Turgenev's Zapiski

because Wanderungen, though similar to the sketches, is more of a historical work. To have a better feeling for Fontane's early style we will look at Fontane's first attempt at the novel, Vor dem Sturm (1878). This first novel still stands in the tradition of the Wanderungen and is a stark contrast to the later works. In a letter Fontane wrote about the method used in Vor dem Sturm:

Ich habe mir nie die Frage vorgelegt: soll dies ein Roman werden? Und wenn es ein Roman werden soll, welche Regeln und Gesetze sind einzuhalten? Ich habe mir vielmehr vorgenommen die Arbeit ganz nach mir selbst, nach meiner Neigung und Individualität zu machen, ohne jedes Vorbild Ohne Mord und Brand und grosse Leidenschaftsgeschichten, habe ich mir einfach forgesetzt, eine grosse Anzahl markischer Figuren aus dem Winter 1812-auf 1813 vorzuführen, Figuren, wie sie sich damals fanden und im wesentlichen auch jetzt noch finden. Es war mir nicht um Konflikte zu tun, sondern um Schilderung.⁵³

We gather from this letter that Fontane did not want to think about the form at all. We will see how much this is in contrast with his thinking in later novels, when the form and the structure were more important than what he said. He also indicated in his letters that he wanted to parade a number of characters before the reader. In this endeavor the stress is on the last word of the letter, i.e., Schilderung. The narrator will take his characters and parade them, they will not be given the opportunity to show themselves.

We mentioned that Vor dem Sturm is in the tradition of Wanderungen durch die Mark Brandenburg; this is best shown by a quote from the beginning of the second chapter. After

a short description of the locality and the mood of the setting, we meet Lewis von Vitzewitz, the main character of the work. We have seen this kind of description of the locality before and we will come to realize that almost all of Fontane's works begin in this fashion. The introduction of Lewis von Vitzewitz is interesting, for it will strike in us a familiar chord. The narrator introduced him as "der Held unserer Geschichte" and a little later called him "unser Held" (p. 6). This sympathetic introduction takes us back to the Wanderungen durch die Mark Brandenburg, and the introduction of the Prinz von Hessen-Homburg, whom the narrator had called "unser Held." As we have seen earlier, this endearing "unser Held" did not only show the sympathy of the narrator to the hero, but also the narrator's deep involvement with his character. The narrator tried to get the reader's sympathy for his character immediately.

At the end of the first chapter Lewis arrived home and he started the second chapter with the following quote:

In der Halle schwelen noch einige Brände; schütten wir Tannäpfel auf und plaudern wir, ein paar Sessel an den Kamin rückend, von Hohen Vietz. Hohen Vietz war ursprünglich ein altes, aus den Tagen der letzten Askanier stammendes Schloss mit Wall und Graben und freiem Blick ostwärts auf die Oder. Es lag auf demselben Höhenzuge wie die Kirche, deren schattenhaftes Bild uns am Schluss des vorigen Kapitels entgegentrat, und beherrschte den breiten Strom wie nicht minder die am linken Flussufer von Frankfurt nach Küstrin führende Strasse. Es galt für sehr fest, und Jahrhundertlang hatten sie einen Reim im Lebusischen, der lautete:

De sitt so fest up sinen Sitz,
As de Vitzewitz up Hohen-Vietz.54

As we read the quote we realize that there is no connection between the first and second chapter. Lewin went upstairs but the narrator and the reader stayed downstairs. The narrator then starts to narrate the story of Hohen Vietz, Lewin's family place. This disjointedness of one chapter from another is a result of Fontane's attempt to parade a few personae before the reader, without concerns over results. It reminds us of the loose manner in which chapters were thrown together in the Wanderungen. The critics took Fontane to task for this problem and Wandrey pointed out that "even though in the nineteenth century the writers were not that much concerned about structure, Fontane outdid them all, for his work seems to have no real center, which holds the work together and that the different parts are just the stringing together of descriptions of places, persons and things. In Vor dem Sturm Fontane brought together more people than in any other work and showed less connection between them.⁵⁵

Such a similarity can be found in the narration itself. The narrator employed the "wir" of the Wanderungen to include the reader in his narration. The reader is invited to pull up a chair and put a little more wood into the fire, so that there will be a cozy atmosphere and the narrator can in a casual style tell the story of Hohen-Vietz, the home of Lewin von Vietzewitz and his family.

We are familiar with the narrator's method of relating incidents or describing places. As he had indicated in the Wanderungen, he is only interested in places and occurrences as they reflect the influence of people who owned and shaped them. While he sits down and promises that he will tell us about Hohen-Vietz, he quickly tells us after a few preliminary remarks about the family that owned Hohen-Vietz and relates their whole history. This takes all of the second chapter. As we come to the end of the second chapter and the beginning of the third, we notice again that no effort has been made to bring the two together. Chapter three seems to continue exactly where chapter one left off. Chapter two is simply put into the middle without any attempt to connect it at all. This phenomenon makes us think of the discussion between Lewin, Renate and Tante Schorlemann, in which some comments were made on the art of narrating events. These comments could be applied to Fontane. While Lewin gave us a report about the retreat of Napoleon from Russia, the narrator made the comment: "Es gab Altes und Neues, bei einzelnen Punkten länger verweilend, als vielleicht nötig gewesen wäre" Commented Renate later:

Vorzüglich und wie belehrend! Ein wahrer Generalbericht über russisch-deutsche Poststationen. Oh, ihr grossstädtischen Herren, wie seid ihr doch so schlechte Erzähler, und je schlechter, je klüger ihr seid. Immer Vortrag, nie Geplauder. Sei's drum, Renate; ich will nicht widersprechen. Aber wenn wir schlechte Sprecher sind, so seid ihr Frauen noch schlechtere Hörer. Ihr habt keine Geduld, und die Wahrnehmung davon verwirrt uns, lässt uns den Faden

verlieren und führt uns, links und rechts tappend, in die Breite. Ihr wollt Guckkastenbilder. . . . Ich weiss wohl, wo die Wurzel des Übels steckt: der Zusammenhang ist euch gleichgültig; ihr seid Springer. (F. II, 42)

In the discussion two shortcomings in narrative technique are mentioned. The first one is that there is too much narration and not enough dialogue and the second grievous sin is that his narration is like the "Guckkastenbilder" mentioned above. We only need to look at the titles of the chapters to get a feeling for the method of giving small scenes. (Guckkastenbilder) The first five chapters are entitled: "Heiligenabend," "Hohen-Vietz," "Weihnachtsmorgen," "Berndt von Vitzewitz," und "In der Kapelle." Each chapter presents a complete picture in itself with little connection to other chapters. Fontane's later works still have that quality of the Guckkastenbild, but he was able to connect them better. As we shall see, Turgenev himself was also a writer of episodes.

Another comment made by Renate is the accusation that Fontane prefers: "Immer Vortrag, nie Geplauder." In the Wanderungen the bulk of the material was narrated, broken up only by some rare dialogues and some quotations from letters, memoirs, and historical writings. In Vor dem Sturm we find a little more dialogue, but the largest part of the work is still narrated. The existing dialogues are still cumbersome, do not flow smoothly as the small talk, for which Fontane later became so well known. In the later works the

characters are often introduced and developed in the dialogues. This task is completely the burden of the narrator in the novel under discussion, and it is often accomplished in a rather clumsy fashion. While Turgenev's narrator apologized for the persons he was introducing, Fontane's narrator had to apologize for the manner in which he introduced and developed characters. An example of this is the introduction of six characters in the beginning of chapter twenty entitled "Allerlei Freunde":

Es wird unsere nächste Aufgabe sein, der blossen Vorstellung dieser Herren, die, mit Ausnahme Doktor Faulstichs, alle das sechzigste Jahr erreicht oder überschritten hatten, eine kurze Charakterisierung folgen zu lassen. Wenn dies ein Verstoss gegen die Gesetze guter Erzählung ist, so möge der Leser Nachsicht üben und um so mehr, als der zu begehende Fehler vielleicht mehr scheinbar als wirklich ist. (F. II, 127).

It takes the narrator a whole chapter to characterize these six characters and he devotes another chapter for a seventh person. Tante Schorlemmer's introduction is another example of the narrator's skill in performing this task: Her name had been mentioned on page 31 without any introduction or comment. A little later, in the middle of the description of the activity around the open fire, the narrator stops the narration to introduce Tante Schorlemmer with the words:

Da wir nun im langen Verlauf unserer Erzählung nirgends einen Punkt entdecken können, der Raum böte für eine biographische Skizze unter dem Titel "Tante Schorlemmer", so halten wir hier den Augenblick für gekommen, uns unsrer Pflicht gegen diese treffliche Dame zu entledigen. Denn Tante Schorlemmer ist keine Nebenfigur in diesem Buche, und da wir ihr,

nach flüchtiger Bekanntschaft in Flur und Kirche, an dieser Stelle bereits zum dritten Male begegnen, so hat der Leser ein gutes Recht, Aufschluss darüber zu verlangen, wer Tante Schorlemmer denn eigentlich ist. (F. II, 39-40).

The ineptness of the narrator to introduce and develop his characters properly is another weakness of the author which is shown quite clearly in the quotes above. In his discussion of Irrungen and Wirrungen Marianne Zerner joined Conrad Wandrey in criticizing Vor dem Sturm for its disjointedness, but then went on and pointed out that Fontane handled the characterization of his characters just as he had done in Wanderungen durch die Mark Brandenburg, for he still lets the narrator talk about the characters, instead of developing them and bringing them to life in the dialogue, as he did in the later novels.⁵⁶ The narrator does not only insist on talking about his personae, but stops arbitrarily at any spot he feels like to talk about them. This might be in the middle of the narration, as is the case in the two quotes above. Once he finishes with the task, he returns to the narration and continues until some other interruption comes along. Nobody seems much disturbed except the reader, who is trying to keep up with the narrator. The disjointedness from chapter to chapter is perpetrated by the narrator even within the chapter.

Fontane's break with his early technique seems to have come right after his first novel, which had been published in 1878. His next work, Grete Minde, published in 1880, already showed a greater commitment to the use of dialogue, and

as a consequence the stepping back of the narrator. While Grete Minde showed a new emphasis on narrative technique and style, it was only a new beginning that was to continue until it came to fruition in Fontane's later works. Mary Gilbert noticed these changes in Fontane's development and pointed to three periods of development in his work. 1878-1882 she called the early time of clumsy searching; 1883-1895 the time of loosening of the language, where language and conversation became suddenly more natural; while the time from 1895-1898 was designated as the time of the "fontanesierende" characters.⁵⁷

We have mentioned that Fontane studied Turgenev intensely around 1880. He gave us an indication of his preoccupation with Turgenev in the latter part of what Mary Gilbert called the early period. On May 5, 1883, in a letter to Martha Fontane, he maintained that if he were younger, he could certainly become a better writer than either Zola or Turgenev.⁵⁸ He succeeded at least partially, for Ernst Reuter claims, in his discussion of Irrungen und Wirrungen, that in that novel one is greeted by the same atmosphere found in Turgenev; Reuter also claims in Die Poggenpuhls Fontane came close to the level of art for which Turgenev is known.⁵⁹

Writing about the narrative technique of both authors we should make several points. Both authors started out without idea or plot, but rather with a real person.

Turgenev emphasized this about his novel Otcy i deti:

Wie oft hörte ich und las in kritischen Aufsätzen, ich hätte mich bei meinen Erzeugnissen "von der Idee" entfernt oder "eine Idee durchgeführt". Die einen haben mich deshalb gelobt, die anderen dagegen getadelt. Was mich angeht, so muss ich gestehen, dass ich niemals versucht habe, "ein Gemälde zu schaffen", wenn ich nicht als Ausgangspunkt hatte- nicht etwa eine Idee, sondern eine leibhaftige Person, an welche nach und nach geeigneten Elemente sich anlehnten, mit welcher dieselben verschmelzen konnten. Da mir eine bedeutende Erfindungsgabe nicht zuteil geworden, bedurfte ich stets eines bestimmten Bodens, auf dem ich mich frei und sicher bewegen konnte. Just ebenso verhält es sich mit dem Roman Väter und Söhne. Was die Hauptgestalt desselben, den Bazarov anbelangt, so lieferte mir die Grundzüge ein junger, in der Provinz lebender Arzt, der einen tiefen Eindruck auf mich gemacht hatte. In diesem Manne verkörperte sich-wenigstens in meinen Augen- jenes kaum geborene Prinzip, das später den Namen Nihilismus erhielt (T. I, 282).

Turgenev usually was attracted by some person in whom he realized some quality that attracted him, as was the case with the young doctor in whom Turgenev saw the principles of his nihilism theory. Even if he did not start with a person, he needed some kind of impetus and inspiration from life itself. The conception of Pervaja ljubov' gives us a clue to Turgenev's method. In a letter to Countess Lambert, dated February 16, 1861, he claimed that life itself gave him that story, that he did not think it up.⁶⁰ Magarshack then reported on his method of outlining the story:

He wrote the story in 1860 and by that time had perfected his method of drawing up preliminary lists of characters and a detailed history of each of them. The list is headed by the following characters:
I, a boy of 15 (13 years)
my father, 38 years
my mother, 36 (40 years)⁶¹

It is evident that Turgenev was not only concerned with the main character, but also with the minor characters. But it was the main character that was chosen for that one particular trait that impressed him. Once Turgenev had made up the list of characters and a history for each of them he concerned himself with the plot, which by that time suggested itself to him. From Kurt Wölfel we found out that Fontane worked in a similar fashion in conceiving his works:

Wenn ihm nicht ein in Wirklichkeit geschehener Vorfall die eigene Erfindung einer Fabel überhaupt abnimmt, dann sind es die Figuren, nicht eine Fabel, was sich seine Phantasie zuerst vorstellt. Die Figur aber entsteht in Fontane's Phantasie aus oder doch zusammen mit einem "Sprechbild". Mag bei anderen Erzählern eine sinnliche Gestalt, eine Gebärde oder Lage, ein Problem oder Schicksal am Anfang der schaffenden Tätigkeit der Einbildungskraft stehen, bei Fontane ist es eine Redeweise, die sich, durch das Hinzutreten einer Person als deren Träger zur Figur entfaltet.⁶²

This similarity consisted in the fact that both authors started with a character but yet they were different inasmuch as Turgenev and connected it with some principle that intrigued him. Fontane, on the other hand, saw a character and connected it to a manner of speaking. For him the mode of speech attracted him.

In the case of Effi Briest Fontane is supposed to have seen a young lady exactly as he described her in the book, and have heard the exact same words he used in the book. "Effi komm". From this picture and the words came the inspiration for Effi Briest.

Another important aspect of their early development is the intent of their work. Both authors intended to give a portrait of their characters, to show them not in the developmental stage, but as finished. They wanted to expose the characters to many different situations in life to show how they reacted to each other.

Since this seemed to be best accomplished in the love story, both writers used this as their main vehicle to show the interaction of the characters.

These similarities explain why Fontane saw in Turgenev a kindred spirit and was willing to learn from him. In Vor dem Sturm Fontane had some basic ideas and he was willing to learn, for he was being criticized for lack of cohesiveness, and conversation and for the casualness with which his narrator handled his subject. In Turgenev's works Fontane recognized that Turgenev also used an episodic style to expose his characters to each other in order to develop them, that his works were tightly constructed, and that Turgenev made extensive use of the dialogue to relieve the narrator.

While Turgenev used an "Ich Erzähler" in his early works, in his later works he used a third person narrator. We always know that the narrator is present, but in the novels he usually does not show himself overtly in the first few pages. In his Dvorjanskoe gnezdo, the narrator stepped forward on the seventh page at the beginning of

the fourth chapter or episode, with the words: "Der junge Mann, mit dem wir den Leser soeben bekanntgemacht haben" (T. II, 145). We have discussed how both Turgenev's and Fontane's narrators have used this "wir," but we quickly realize that it is used differently. In Fontane's earliest works the first person narrator indicated that the narrator included the reader in whatever he was undertaking. In this particular instance, however, the reader is not included in the narrative, for in the same breath in which he used the "wir" the narrator talks about the reader, giving a clear indication that we now have a third person narrator. The narrator uses now the editorial "wir" of the third person narrator and only indirectly makes the reader aware of his actions, without turning to him directly. This practice seems to make the narrator much more objective, and Ralph Matlau expressed this idea when he discussed the use of the third person omniscient narrator, by saying that:

it may therefore also be said, that the novels
are apparently the most impersonal and objective
of Turgenev's works.⁶³

We need to remember that word "apparently," for even though we now have a third person narrator instead of the first person narrator of the early works, who was obviously more out front and seemingly more subjectively involved, we soon realize that while this third person narrator seems to be more objective, in reality he is not. The first person narrator only told us what he actually observed first hand;

he was limited in his view. The third person narrator is omniscient. He knows everything about the people concerned as well as about the situations. When we read the work carefully, we realize that he is deeply involved and that he is continuously commenting on the action. One example is the aside given by the narrator in the first paragraph of Dvorjanskoe gnezdo. Here the narrator casually comments: "Das Ereignis spielte im Jahre 1824" (T. II, 139). While this comment does not interrupt the flow of the narrative to any great extent, it nevertheless signals to the reader the presence of the narrator and reminds him that this narrator is all knowing. This narrator is not limited to things he had observed. Also he is not reticent to express his own feelings or pronounce judgment. This becomes obvious in his discussion of Panscin's language ability:

Für anständige Menschen schickt es sich nicht,
gut deutsch zu sprechen; doch da und dort ein
germanisches Wörtchen bei einzelnen, grösstenteils
heiteren Gelegenheiten fallen zu lassen, das geht an
(T. II, 146).

Despite the fact that the narrator is still intruding into the narrative here, he is much more reserved in his comments and they still go along with the story. Turgenev's narrator in the later works has left behind him the habits of the first person narrator of the earlier works who continuously turned to the reader with explanations and comments. Spanger was right, however, when he claimed that even though the narrator does not turn to the reader with an

overt comment, he nevertheless always has him in mind and always will attempt to influence him as much as possible.⁶⁴

There is a good example of Turgenev's use of the narrator in the first paragraph of Dvorjanskoe gnezdo:

Ein heller Frühlingstag neigte sich dem Abend zu, kleine rosige Wölkchen standen hoch am klaren Himmel und zogen scheinbar nicht vorüber, sondern verschwanden in der Tiefe des Firmaments.
Vor dem offenen Fenster eines schönen Hauses in einer Aussenstrasse der Gouvernementsstadt O . . . (das Ereignis spielte im Jahre 1842) sassen zwei Frauen: die eine so um die Fünfzig, die andere schon eine Greisin an die Siebzig.
Die erste hiess Marja Dmitrijevna Kalitina. Ihr Mann, der ehemalige Staatsanwalt des Gourvernements, seinerzeit eine bekannte Persönlichkeit. . . (T.II, 139).

It is the function of the narrator to give a short description of the locality and the milieu. From this he turns quickly to the introduction of the two minor characters. He gives us some background information on the characters and then relates a conversation between them. The conversation itself soon turns to the topic of the next character to be introduced, Sergej Petrovitč Gedeonskij. Before we ever meet Gedeonskij we are acquainted with him through the information obtained from the ladies conversation. He is introduced at the end of the chapter in a rather unobtrusive manner.

As we read the next five chapters we realize that this pattern is repeated in the subsequent chapters with minor variations. The narrator sets up the situation, which eventually will lead to conversations between the people already introduced. In the process of the conversation the next

character is previewed for the reader and the character then appears in the next chapter. We have witnessed the introduction and exposure of Gedeonskij in the first chapter. He was announced at the end of the chapter and the narrator then gave a short portrayal of him the next chapter. Again we saw that a conversation was set in progress and in the course of the conversation the next person arrived and we learn something about him. But in the meantime the hero has been announced and his situation mentioned. He is to appear later. This is a departure from the established system, for we now expected to meet the hero and to know him better. But instead of the hero, Panščin arrives. In the third chapter we only find out that he makes a dashing figure on a horse and that the family is quite taken with him. But the interesting part of chapter three is the last phrase: "Im gleichen Augenblick erschien auf der Schwelle der anderen Tür ein schlankes grosses Mädchen von etwa neunzehn Jahren--die Ältere Tochter Marja Dmitrjewnas--Liza." We have the feeling that the whole chapter is there just for this announcement. The placement of the announcement as well as its manner make us aware that Liza is to play an important part in the story. Just as was the case when the hero was introduced, here, too, we do not have the expected extended description by the narrator in the next chapter, but rather, the fourth chapter gives us a description of Panscin and his grand entrance. Subsequently, the less

dramatized entrance of Lemm is given and Lemm himself is featured in the fifth chapter.

As we read this chapter we realize that each chapter is a complete episode. In the first the narrator shows a picture of two ladies talking to each other. A lady and a gentleman are talking in the next chapter with the same backdrop. The arrival of Panščin on horseback makes a very striking picture as well as his performance in the family circle. The fifth episode is the life of Lemm. In each chapter a new personality is introduced either by the narrator himself or in the course of the conversation by one of the characters already introduced. Each chapter is almost a unit by itself, but each is connected nicely to the other by the mentioning of a name in one chapter and the introduction of that character in the other chapter.

Each character we have seen so far has been extensively introduced and described by the narrator except Liza and Lavreckij. Turgenev left the development of his major characters to a great extent to minor characters. They mirrored themselves in those around them and some have a greater influence on this development than others. Liza is a case in point. Matlaw pointed out that she is developed gradually, trait by trait, with intervening matter designed to delay such disclosure still further. Liza appeared at the end of the third chapter and then did not appear until the sixth chapter. Chapter four and five

were devoted to the histories of Panscin and Lemm, so that in the following scenes we may judge her by the remarks of those we already know. Particularly important in this respect is Lemm, that remarkable man who valued Liza so highly.⁶⁵

Similar patterns are found in all of Turgenev's novels. In the case of Dvorjanskoe gnezdo the location is obviously the estate of the nobility. These estates furnished the background for almost all novels. Here people met, conversed and showed themselves. Usually a stranger came into the established circle, was contrasted and at the end found wanting. Social gatherings were set up by the narrator to bring about the conversations. These social gatherings could be small intimate affairs of two or three, as we have seen them at the beginning of Dvorjanskoe gnezdo or large elaborate parties and dinners.

An excellent example of this exposing of the hero and the heroine to different social situations can be found in the hero of Octy i deti, Bazarov. After Bazarov and Arkadij arrived at the station, father and son travelled together on their way home and in their conversation gave some information about Bazarov. Shortly after arriving at the estate of the Kirsanovs, all sat down to dinner. During the dinner and the subsequent meetings Bazarov's character was shown. He was continually contrasted with the Kirsanovs. From the estate of the Kirsanovs the narrator took the hero to the

city, where he and Arkadij were exposed in conversations with various people. The ball given by the governor was the highlight of their stay in the city. There they met Odincova, who invited them to her estate. After an extended stay with her Bazarov went home and we saw him in the family circle where he died.

The narrator presented Bazarov in four major episodes, each one consisting of several minor episodes. Once he had set up the situation he withdrew somewhat and only related the conversations of the characters. This was the main function of the narrator, to connect the different episodes smoothly, so that there is an appearance of real life instead of the appearance of having only separate disconnected episodes, as we have seen them in Fontane's first work. In his discussion of the duty of the narrator Ebelhard Lämmert pointed to this when he claimed that:

Die Verkleidung seiner künstlerischen Absichten in eine Ereignisfolge, in die Blumenkette der Zeit, wie Jean Paul sie nannte, ist die Leistung des Erzählers. Die andere, ebenso entscheidende ist die Bewältigung und Gestaltung dieser Ereignisfolge im Zuge des Erzählens.⁶⁶

When we now investigate Fontane's novels in light of what we have found in Turgenev's works, we can fully appreciate the change in narrative technique and we realize that his novels have gained much from his study of Turgenev's technique. The change already is evident in his Grete Minde, published in 1880, two years after Vor dem Sturm.

It started out with a few lines of conversation, after which the third person omniscient narrator took over to give a little bit of background material and describe the location. His narration was straightforward, without much interference into the narration.

It is interesting to compare the novel Grete Minde with Irrungen Wirungen which was published two years later. In Grete Minde the narrator was there, we noticed his presence but he did his best to conceal it. He did not use the usual "wir" or "unser" or gave any other direct indication of his presence. When we look at the later work, however, we notice some of that loosening of the language, which Mary Gilbert thought to be indicative of the middle period in Fontane's development. This loosening of the language referred to the conversations, but we find that it applies to the narrator equally as well. In the later works the narrator still attempted to be in the background, but he was not afraid to talk on the first page about "unsere Erzählung" or "unsere Frau Nimptsch." After the difficulties Fontane had in Vor dem Sturm he went to an extreme in Grete Minde but realized that he had gone too far the other way. This realization might have come to him as a result of his study of Turgenev's works.

The "unsere," that the narrator used above, reminded us of the "unser" used in the Wanderungen, when the narrator talked about "Unser Held." We realize, however, that here the reader is not included.

Another difference became apparent when comparing the two works. The first work was bare of the narrator's comments, whereas the latter has them in abundance. On the first page, in the description of Dörr's Schloss, the narrator mentioned that on the tower was the face of a clock, and commented: "von Uhr selbst keine Rede." This is the type of comment found in Turgenev's works, and they just seemed to be there to remind us of the narrator's presence. This is his way of letting us know that this was not merely a description of something he observed, but that it was something created and told to us by a narrator. Just as Turgenev's narrator was all knowing, so was this narrator.

The narrator we meet in Fontane's later works is more polished and less casual and we find that he has learned not to interfere and interrupt the flow of the story. But the biggest change that we learn is that this later narrator has learned that not everything has to be narrated by him, but that many things can and should be presented in dialogues and casual conversations. Another important change is in the narrator's handling of the introduction and the development of the characters.

Fontane's narrator starts out to give us a description of the locality, in which the works take place. This introduction reminds us of Turgenev's habit of introducing his work with a description of the locality. Fontane's descriptions, however, usually run a little longer. While

Turgenev used the country estate as a background for his works, Vincenz pointed out that Fontane's works play in "dem norddeutschen, aristokratischen oder städtischen Milieu neuerer Zeit und die schwächeren Romane sind durchwegs jene, die diese Zone verlassen."⁶⁷

Once the locality is outlined with a few strokes, Fontane's narrator moves quickly to the introduction of the people, just as he had observed it by Turgenev. We remember how awkward the characters were often introduced in Vor dem Sturm. The main character was the first to be introduced in a lengthy description by the narrator.

In her discussion of Irrungen Wirrungen, Zerner indicated that Fontane's narrative technique changed notably in two aspects:

Als besonders auffällige Beispiele techniker Entwicklung seien nur noch die verfeinerte Art der Einführung einer Person, die Vorbereitung einer Szene durch eine Andeutung oder die Kapitelübergänge seit Vor dem Sturm erwähnt.⁶⁸

The introduction of the characters in Irrungen Wirrungen is the most obvious change. Fontane changes from the description of the locality to the introduction of Frau Nimptsch, a minor character. These minor characters are lovingly drawn and overshadow the major figures, as is evident in the character of the widow Pittelkow in Stine. After the introduction of Mrs. Nimptsch she receives a visitor in the person of Frau Dörr. In their ensuing conversation they mention Mr. Dörr, whom we meet later, and

also mention the major character of the work. The two ladies characterize themselves partly in their conversation and we receive some information about them from the narrator. In the last sentence of the chapter the heroine is presented, much in the fashion of Liza in Drorjanskoe gnezdo. It is interesting that the narrator in Irrungen Wirungen employs the same device of prolonging the wait before he introduces the heroine as the narrator in Drorjanskoe gnezdo did. Where we had expected to hear about Lene in the next chapter, we find out all about Dörr's nursery. Only later do we find out more about Lene and her meeting with the baron. Schillemeit saw in this a very successful device, for it gave the reader time to let the things he has read so far take hold of him. Not only did the reader become familiar with the surroundings, but he has met the major characters, the most important minor characters and received some information concerning the major characters and their relationships to each other.⁶⁹

Comparing Drorjanskoe gnezdo to Irrungen Wirungen we find the same patterns of introducing the major and minor characters. First the minor characters are introduced by the narrator and situations are set up for them to converse about. In their conversation the major characters are then introduced and developed step by step. Wandrey saw in this later technique in Fontane's works a complete break from the earlier style, for there the narrator thought that almost

everything had to be narrated. However, now we get instead of the finished portrait from the narrator the light conversation of the figures, in which the characters are characterizing themselves and are slowly developed.⁷⁰ When we read Poggenpuhl, one of Fontane's last novels, we quickly realize that the narrated portion of the work is minimal. Almost everything is happening in the dialogue; if anything happens at all. But the author has repeatedly indicated that he is not interested in what is happening, but rather in the "how" it is happening.⁷¹ Turgenev expressed the same thought in the preface to his novels published in 1880, where he wrote: "I am mainly interested not in the what, but in the how and the who."⁷²

Since the description of the characters was to take place now in the dialogues, the narrator was delegated a different role. Dialogues are something we more commonly associated with the stage. In order to provide ample opportunity for conversation, ways and means had to be found to give these characters a stage where they could meet and converse. It was now the main function of the narrator to set up the stage, where these conversations could take place. Turgenev used social functions of every kind (dinners, balls, excursions) to give his characters this opportunity. The same elements are found in Fontane's works. Demetz indicated that Fontane wove these elements (social gatherings)

which he had found in Turgenev in similar fashion, into an order, which started to be successful in his new novel L'Adultera.⁷³ To show the extent, to which Fontane utilized social events as a vehicle to expose his characters, we will look at the novel mentioned above. In the first three chapters van der Straaten and his wife Melanie are introduced. At the beginning of the fourth chapter the narrator indicates that the family is to move to the summer residence:

vorher sollte aber noch ein kleines Abschiedsdiner stattfinden, und zwar unter ausschliesslicher Heranziehung des dem Hause zunächst stehenden Kreise (F. VI, 20).

The dinner is not only announced by the narrator, but he also proceeds to set the stage and introduce the close circle of friends that is to participate in the dinner. This introduction comprises the fourth chapter and the actual dinner makes up the fifth chapter. At the beginning the narrator still carries the action, but he is repeating the words of van der Straaten. It is later that the conversation takes its own course, with very little interference from the narrator. The fact that the chapter, in which the dinner is related to us, is almost as long as the introduction that went before, is an indication of the importance of these events.

While the dinner itself serves as a stage for the conversation of the characters, we see the narrator's hand hard at work once more when the people leave the dinner. He pairs up the different characters so that they are able to discuss the other characters who had been present at the dinner.

The work has three main characters, two of which are introduced and exposed before the reader in the course of the dinner. Rubehn, the other main character, is yet to be properly presented. His chance comes in the eighth chapter. In the second paragraph of that chapter the narrator again has the duty to set the stage:

Und so war Hochsommer gekommen und fast schon vorüber,
als an einem wundervollen Augustnachmittage van der
Straaten den Vorschlag einer Land-und Wasserpartie
machte (F. II, 45).

Once the outing is announced preparations are made for it. These take up the rest of the chapter and the whole of the next chapter. A small party then is described in the latter part of the eleventh chapter. This party becomes a party for two, namely Melanie and Rubehn, in the twelfth chapter, bringing about the catastrophe a little later. A dinner party finds the well known group of family friends together for Christmas dinner, with the exception of Rubehn. This is one of the last social functions, for the separation comes soon afterward and in Fontane's works social functions are a sign of well being of the individual. With a different party almost every chapter, one would expect that everything would become get a little hectic and possibly mixed-up. This is not the case, for the narrator takes us skillfully from one event to the next, making sure everything is smooth and believable. This weaving of the different parts into an entertaining whole becomes the main function of the narrator.

He sets up various situations and then disappears, but yet he never lets us forget his presence for a moment.

The narrator retreats at times but his presence is not only felt in the words that are spoken, but in the action that is occurring. For instance, in the case of the land party we realize that the physical arrangement is important. The narrator informs us that the ladies go together in a coach while van der Straaten and Rubehn follow in another. But on the way home, after the van der Straatens have a stormy time, Melanie and Rubehn end up together in a boat all alone. The boat trip leads to some very pointed remarks and almost to commitments. This type of arrangement can be detected in many of Fontane's works and shows the importance of the narrator as the prime mover behind all characters.

The social gatherings and conversations are an indication of the well being of the people involved. Just as the many gatherings give an indication of social well being, so the total absence of the same indicates that things are not going well with the person or persons involved. We have seen that the gatherings are there to provide an opportunity for the characters to participate in the conversations and by so doing make a statement about him- or herself and the surroundings. Mittenzwei sees in the lines: "Du sollst reden mit mir. Reden ist Menschheit."⁷⁴ from Hoffmannsthal's work Der Turm⁷⁵ the essence of Fontane's philosophy. When speaking is "Menschheit" then the lack of speaking is an

indication of a lack of "Menschheit." Many of Fontane's characters feel this lack and attempt to rectify the situation. When Melanie returns from her trip she attempts feverishly to get back into the social circles she knew. But she is rejected even by her own sister and her own children. This rejection is not the result of some religious or moral judgement, but rather it is a condemnation by society for breaking accepted social norms. Melanie, however, is one of the few who seemed to have had the strength to endure this condemnation and at the end is given hope to overcome and be accepted back. That forgiveness is granted is indicated by van der Straaten's present. But an even stronger indication is the fact, that she is planning a Christmas dinner, to which even some of her old friends are invited. Just as the lack of social gatherings signal that things are not going well socially, so the resumption of the social gatherings signals forgiveness and a state of well being. The narrator makes sure we know about this change and about her excitement, for he tells us that she "war ganz Aufregung." While Melanie is able to overcome this state of condemnation, many other of Fontane's heroes and heroines are unable to overcome it. Effi Briest, for instance, is unable to cope with it and eventually succumbs.

After the narrator has woven his pattern of social gatherings by smoothly setting the stage and providing carry over from one act to the next, we have seen in Turgenev's works that he then had to round out the work by giving us details about some

of our heroes and heroines so that we know at the end what they all are doing and how they are doing. Fontane's narrator also has the last word and rounds out the work. The title of the last chapter already indicates that there will be a reconciliation. In the last couple of pages a package arrives. The package contains a present for Melanie, which consists of a miniature of the painting *L'Adultera* by Tintoretto, the very painting that supplies the name for the work. We remember that the painting has as the caption Christ's saying: "He, who among you is without sin," indicating that this moment that van der Straaten does not consider himself to be without sin and has forgiven her. He is not the judge. This present with its symbolism rounds out the work, for the transgression is forgiven and at the end we find a happy couple, looking forward to a life of bliss.

In our investigation of the role of the narrator we have found that despite extended use of the dialogue in the introduction and the development of characters the narrator still has an important function. Both authors have the narrator introduce us to the work, and the narrator sets the stage by giving the background material and takes us skillfully from scene to scene to the finish by rounding out the work in the closing chapter. In the case of Fontane, after the study of Turgenev's works the once slow moving and sluggish narrative has changed to a well paced, well rounded and smoothly polished narrative.

CHAPTER II

THE FUNCTION OF THE PORTRAIT

In the development of his characters Fontane left an important function to the narrator, inasmuch as he left it to him to give the reader the first impression of his characters. Only after that initial view were the characters developed by minor characters in the dialogues. Gottfried Krickler stresses that this twofold method of development is found in Fontane's works and he indicated that in the first of the two steps the narrator is prominent whereas in the dialogue he steps into the background.⁷⁵ He also saw this very same method of character development in Turgenev.

While some authors and critics considered this initial portrait of the characters to be a weakness, Fontane apparently accepted this practice for he used it extensively. Paul Heyse, on the other hand, criticized him severely for this device, for he thought that before the reader has developed an interest for the characters and their motivation, there exists no need to give an extensive portrait of them.⁷⁶ But William Lyon Phelps was of a different opinion. He thought that Turgenev introduced his characters and accompanied each portrait with extensive biographical remarks to stir the curiosity of the reader, to know the characters more intimately.⁷⁷ Although Phelps might be right in his claim, Ernst Laage's explanation seems to be the most correct one. He saw in the portraits simply an

extension of Turgenev's method of conceiving a work. Since he first perceived a character and then a plot Turgenev wanted to give the reader the first impression he himself had received in his mind of the different characters.⁷⁸

These portraits are not just physical descriptions of persons involved, for often little is told the reader of the person's appearance, but, rather short histories combined with a composite picture of the character described. Included in this description are the persons' idiosyncrasies, especially those that might be important to the story later. A good example of such a portrait is the one of Nikolaj Kirsanov, the first major character in Otcy i deti.

Wir werden den Leser mit ihm bekanntmachen, solanger mit untergeschlagenen Beinen so dasitzt und nachdenklich in die Runde blickt. Er heisst Nikolaj Petrowitsch Kirsanow. Er besitzt fünfzehn Werst vom Rasthaus ein schönes Anwesen mit zweihundert Seelen oder- wie er sich ausdrückt, seitdem er sein und seiner Bauern Land vermessen und eine Farm eingerichtet hat- mit zweitausend Desjatinen Land. Sein Vater, Frontgeneral des Jahres 1812, ein grober, aber nicht böser russischer Mann, der kaum lesen und schreiben konnte, plagte sich sein ganzes Leben lang, kommandierte zuerst eine Brigade, dann eine Division und lebte ständig in der Provinz, wo er kraft seines Ranges eine ziemlich bedeutende Rolle spielte. Nikolaj Petrowitsch kam im Süden Russlands zur Welt, ebenso wie sein Älterer Bruder Pawel, von dem weiter unten die Rede sein wird, und wurde bis zu seinem vierzehnten Lebensjahr zu Hause erzogen, umgeben von billigen Gouvernanten, dreisten, doch diensteifrigen Adjutanten und anderen Persönlichkeiten aus Regimentern und Stäben (T. II, 302-301).

The portrait quoted gives us a good insight into the type of portrait in Turgenev's works. Many other portraits have more of the physical description, but for the most part they

concentrate on the background of the individual, give the individual's educational background, and, especially his position in life. Marine Ledkovsky saw in Turgenev's penchant for exhaustive background information a belief that the background information explains the present personality of the character and make it easier for the reader to understand the character's action later in the work.⁷⁹ One also believes that by giving the background of the secondary characters Turgenev felt that he was bringing them to life so that they could later illuminate the major characters. This was indirectly stated by Ralph Matlaw in his discussion of Bazarov. Matlaw mentioned that we find little about Bazarov's past. It is almost, as if Turgenev, knowing that he had finally created a character who had life of its own, grasped that his present actuality is more important, and that a recapitulation of his past is not only unnecessary but undesirable.⁸⁰ There is almost no portrait of Bazarov at all. We quickly realize that there is a distinct difference in the length of the portrait for the various characters. This difference in the length of the portraits can be observed in most of Turgenev's novels. While the portrait of the supporting characters is often extensive, those of the major characters are much shorter and sometimes almost nonexistent. Their introduction and development is often left to the dialogue. This development of the major characters in the dialogues is made easier by giving the reader the extensive

background of the secondary characters, for the reader now has the feeling that he knows them and that he can evaluate their comments on the major figures on the basis of that knowledge. This instills in the reader a certain trust and confidence.

To show the great similarity between Fontane's and Turgenev's portrait as given by the narrator, we now want to consider the portrait of van der Straaten in L'Adultera. While Fontane occasionally used the casual introduction of the portrait as Turgenev, he preferred, in his later works, to give the portrait without any introductory remarks, as in the portrait of van der Straaten:

Der Kommerzienrat van der Straaten, Grosse Petristrasse 4, war einer der vollgültigsten Finanziers der Hauptstadt, eine Tatsache, die dadurch wenig alteriert wurde, dass er mehr eines geschäftlichen als eines persönlichen Ansehens genoss. An der Börse galt er bedingungslos, in der Gesellschaft nur bedingungsweise. Es hatte dies, wenn man herumhorchte, seinen Grund zu sehr wesentlichem Teile darin, dass er zu wenig draussen gewesen war und die Gelegenheit versäumt hatte, sich einen allgemein gültigen Weltschliff oder auch nur die seiner Lebensstellung entsprechenden Allüren anzueignen. Einige neuerdings erst unternommene Reisen nach Paris und Italien, die übrigens niemals über ein paar Wochen hinaus ausgedehnt worden waren, hatten an diesem Tatbestande nichts Erhebliches ändern können und ihm jedenfalls ebenso seinen spezifisch lokalen Stempel wie seine Vorliebe für drastische Sprichwörter und heimische geflügelte Worte von der derberen Observanz gelassen. Er pflegte, um ihn selber mit einer seiner Lieblingsswendungen einzuführen, "aus seinem Herzen keine Mördergrube zu machen", und hatte sich, als reicher Leute Kind, von Jugend auf daran gewöhnt, alles zu tun und zu sagen, was zu tun und zu sagen er lustig fand (F. VI, 7).

As in the portrait of Kirsanov, the portrait of van der Straaten gives us very little information about the outward

appearance of the character. Neither one of the authors thought this lack of information of major concern. When some information about the physical appearance is given, it is rather sketchy. We have seen that Turgenev's portraits concern themselves with the family history and the educational background of the individual, but we realize that Fontane did not worry as much about it. In his portraits Fontane usually stressed the individual character traits as they later influence the work. Nuance of the language or the mode of expression is an important aspect of van der Straaten and is brought out in the narrator's comment that "van der Straaten pflegte aus seinem Herzen keine Mördergrube zu machen." The description also pointed out that van der Straaten enjoyed this particular aspect of his character. That is to speak just as he felt, and saw no need to change it. In the first few pages, Fontane already outlined the conflict that is to come later. In putting this much importance in the character's attitude about language we can detect the author's feeling concerning this topic. To understand the difference in the stress on the portrait of the two authors we need to consider each writer's regard for his craft. While Turgenev was interested in delineating finished characters, Fontane was concerned in the peculiarity of their speech patterns. It is the subtlety of language reflected in the portraits that attracted him in many instances. Haiko Strech writes that Fontane does not give us "Ausseres, sondern Ausserungen."⁸¹

Although we have a lengthy portrait of van der Straaten, we do not have a lengthy sketch of Melanie van der Straaten, the heroine of L'Adultera. We recall that Fontane wanted to name the work "Melanie van der Straaten" but changed his mind. Her portrait is much shorter and we get only a few sketchy remarks. In this, Fontane's method is in line with Turgenev's, for Turgenev gives brief portraits of his heroes or heroines or no portrait at all.

Another example is Effi Briest written about ten years after L'Adultera. The heroine of Effi Briest was only sketched in a few lines and then developed in dialogues. In the period in which this work was written Fontane wanted to have everything developed in dialogues and consequently avoided lengthy introductions by the narrator. Haiko Storch indicated, however, that Fontane went right back to the portrait by the narrator in his later works.⁸² The extensive portraits of the three sisters in Die Poggenpuhl and the even longer one of Dubslav von Stechlin in Der Stechlin give ample evidence of Fontane's return to the portrait.

This change falls into the three different periods outlined by Mary Gilbert. L'Adultera fell into the period when Fontane was preoccupied with the study of Turgenev. Because of Turgenev's influence Fontane gave more weight to the dialogue while diminishing the role of the narrator. In the third period, which Mary Gilbert called the time of the "fontanisierende" characters, Fontane came back and attempted

to combine the lengthy portrait with the extensive use of dialogues. The mature Fontane, after he realized that he had to opt between the use of the narrator in portraits or having the characters develop naturally in dialogues, ended up combining both of these methods as he found it in Turgenev.

CHAPTER III

THE FUNCTION OF THE DIALOGUE

If we were to answer the question of Fontane being considered the foremost German writer of the nineteenth century we would respond that he is recognized as such for his masterful use of the dialogue. This claim would surprise anyone who had read Fontane's first novel, Vor dem Sturm, because the novel lacks any meaningful dialogue. Its narrator describes the action and he alone is responsible for the development of the characters. How much different are Fontane's later novels? They are with almost no static description. Everything that does happen happens in the dialogue; the same is often said of Turgenev's novels. Ralph Matlaw, for instance, insists that in Otcy i deti the narrative interest is almost nil, for the novel is devoted to discussions of ideas, particularly those current at the time of writing.⁸³ At about the same time that Fontane studied Turgenev another German, Eugen Zabel, praised him for his dialogue:

Dasselbe gilt von seinem Dialog, dieser Achillesferse der modernen deutschen Erzähler. Es hat vielleicht niemals einen Dichter gegeben, der seine sämtlichen Figuren mit der vollendeten Natürlichkeit reden lässt, wie es bei Turgenev der Fall ist. Man muss sich einzelne Seiten laut vorlesen und die dabei entstehenden Bilder mit den eigenen Beobachtungen vergleichen, um zu verstehen, wie plastisch, individuell und natürlich sein Dialog gebildet ist. Während es bei vielen neueren Poeten so unangenehm nach Tinte schmeckt und literarisch abgeblasst erscheint, trägt derselbe bei unserem Dichter alle Farben der Wirklichkeit.⁸⁴

A short dialogue, from Turgenev's Dvorjanskoe gnezdo, gives us an idea of the nature of Turgenev's dialogues and shows some of his methods. The dialogue is between Panschin and Liza. Panschin has just arrived and the narrator has given us an extensive portrait of him. After he has spoken with Lemm, whom he has upset, Liza is upset with him and chastised him:

Was ist Ihnen?, fragte er.
Weshalb haben Sie nicht Wort gehalten? fragte sie. Ich habe Ihnen Christof Fjodorowitschs Kantate unter der Bedingung gezeigt, dass Sie mit ihm darüber nicht sprechen sollen.
Meine Schuld, Lisaweta Michailowna- es ist mir herausge-rutscht.
Sie haben ihn gekränkt- und mich auch. Jetzt wird er auch mir nicht mehr trauen.
Was befehlen Sie zu tun, Lisaweta Michailowna! Von klein auf kann ich einen Deutschen nicht gleichgültig sehen:, es treibt mich geradezu, ihn zu necken.
Was sagen Sie da, Wladimir Nikolajewitsch! Dieser Deutsche, ein armer, einsamer, g schlagener Mann- und er tut Ihnen nicht leid? Sie wollten ihn necken?
Panschin wurde verlegen.
Sie haben recht, Lisaweta Michailowna, sagte er. An allem ist meine Unüberlegtheit schuld. Nein, widersprechen Sie mir nicht; ich kenne mich gut. Meine Unüberlegtheit hat mir schon viel Böses zugefügt.
Durch sie bin ich in den Ruf eines Egoisten gekommen.
Panschin schwieg ein Weilchen. Womit er auch ein Gespräch anfang, gewöhnlich endete es doch damit, dass er über sich selber sprach, und zu allem klang es noch angenehm und weich, herzlich, gleichsam unwillkürlich (T. II, 153).

Liza up to now had been introduced with a few simple words without any reference to her looks, personality or background. This dialogue shows her to the reader as a young lady who is sympathetic and compassionate with the unfortunate Lemm. This is brought out in her language as well as in the contrast to Panschin, who here is shown as somewhat

cruel and thoughtless. Neither impression, however, is created solely by the words of the individual but in the interaction between the two speakers.

The narrator starts out the dialogue by quoting the first remarks but after Liza's reply the narrator withdraws from the conversation that is now moving forward of its own volition, almost effortlessly, very naturally. At the end of this segment the narrator comes back, however, and comments on the dialogue. His comments are partly about the dialogue; but they also enlighten the reader about another aspect of Panšćin's character, his contradiction about his own statement. This last statement by the narrator serves to add another dimension to the dialogue. While all other dimensions help to complete Panscin's character we are left at the end with an ambivalent feeling to ask ourselves if Panscin is selfish or thoughtless.

We have seen that in the dialogue people characterize themselves by what they say, by the manner of their speech, and in their comments about others. At the same time they also characterize the people around them. Although many other facets can be found in each dialogue, each one contributes to the development of the portrait of the hero/heroine, for we have seen that the hero/ heroine is the only one that had not been described in detail in an initial portrait by the narrator. The relationship of the characters to each other is also developed. For example, Liza, Panšćin

and Lemm are involved in dialogues. We learn about the feelings Liza and Panščin have for Lemm and in what kind of relationship they stand to each other. The dialogue also outlines Liza's feelings and relationship to the former. This dialogue, together with subsequent dialogues, makes it possible for Turgenev to have Lemm later tell of the love between Liza and Lavreckij--which he does so well through his music.

After a dialogue we experience the regrouping of characters and the situation is once more discussed, now from a different point of view, and with different participants. So we have a meeting between Lemm and Liza in which they talk about the situation that led to the dialogue between Liza and Panščin. The method in this dialogue reminds us of the one above.

Christofor Fjodorowitsch, hören Sie, sagte sie zu ihm auf deutsch und begleitete ihn über den kurzen grünen Rasen des Hofes ans Tor. Ich habe Ihnen Unrecht getan, verzeihen Sie.

Lemm antwortete nicht.

Ich habe Wladimir Nikolajawitsch Ihre Kantate gezeigt; ich war überzeugt, dass er sie würdigen wird - und sie hat ihm tatsächlich gefallen.

Lemm blieb stehen.

Das macht nichts, sagte er auf russisch, um dann in seiner Muttersprache fortzufahren: Aber er kann doch nichts verstehen; sehen Sie es denn nicht? Er ist ein Dilletant und weiter nichts.

Sie sind nicht gerecht zu ihm, erwiderte Lisa. Er versteht alles und kann nahezu alles selber tun.

Ja, alles zweite Sorte, leichte Ware, hastige Arbeit. Das gefällt, und er gefällt und ist damit zufrieden - nun, also bravo. Ich ärgere mich nicht; diese Kantate und ich - wir sind beide alte Narren; ich schäme mich ein wenig, aber das macht nichts.

Verzeihen Sie mir, Christofor Fjodorowitsch, sagte Lisa von neuem.
Macht nichts, macht nichts, erwiderte er auf russisch. Sie sind ein gutes Mädchen . . . aber da kommt jemand zu euch. Leben Sie wohl. Sie sind ein sehr gutes Mädchen (T. II, 155-156).

We can see how Turgenev strings together several dialogues. In the dialogue Panšćin is exposed as a dilettant by Lemm while Lemm's contempt for Panscin is made obvious. Liza is shown as a good person in the earlier dialogue for she does not think anything bad about her friends. In a few lines a great deal is accomplished, with a minimum of interference by the narrator.

One does well to follow this succession of dialogues in Otcy i deti. The first short introduction to the protagonist comes in the dialogue between father and son on their way home. There is not much conversation at the dinner table but afterward Bazarov and Arkadij have a discussion about Pavel Kirsanov. In the morning, at tea, the three Kirsanovs are sitting together talking about Bazarov and his nihilism. He later joins them and the discussion continues. After the group breaks up Bazarov and Arkadij again talk about Pavel Kirsanov. In the dialogues the following patterns emerge:

1. Father and son--talking about Bazarov;
2. Bazarov and Arkadij--talking about Pavel Kirsanov;
3. Arkadij, Pavel, and Nikolaj Kirsanow-- talking about Bazarov;

4. Bazarov and the Kirsanovs-- talking about nihilism, indirectly about Bazarov;
5. Bazarov and Arkadij--talking about Pavel Kirsanov.

In between short conversations by different people, always about a person not included in the conversation at hand, come forth. This someone is often the hero. Similar patterns are repeated in the work. When Arkadij and Bazarov go to a small town, they first talk about Odinzova, then meet her at the governor's ball. Later, they talk again about her and subsequently visit her at the country estate. Here a series of conversations takes place with the participants in the conversation groups continually changing. More conversations follow when they leave the estate. A similar chain of dialogues repeats itself when Bazarov arrives home. The continual regrouping, with everyone talking about everyone else, gives the author the opportunity to expose all the characters to each other--and in the process to the reader. In their conversations the participants divulge not only their own feelings about the other characters but they comment continually on their feelings about the world around them. A major part of this world concerns Bazarov and his position in the world.

In this fashion, proceeding from dialogue to dialogue, we develop a picture of the location, the milieu and the characters themselves without any extensive assistance from the narrator whose primary function is to lead us from one

dialogue to the next. The setting is usually the country estate and many of the conversations occur during the meal, a casual gathering or festive occasions. Invariably, the groups will split up and regroup after the main conversation and continue to discuss, including people who had been present earlier.

Another dimension of Turgenev's dialogues, retrospect and epic prediction, should be mentioned. Characters bring us up to date with information that is needed to understand the present and give us information that will influence the future or at least prepare the reader for the things to come. These structural devices help to bring the different parts together and cause each individual dialogue to become part of the whole. While this is a help to the reader, the many facets of the dialogue make it necessary for him to pay close attention so to recognize all intricate, inner relationships.

Turgenev's fascination for dialogue is very much evident in Fontane's novels as well. The above discussion of the portrait of van der Straaten already pointed to nuance of speech as emphasized by Fontane. Herman Meyer stresses this fact:

Diese Menschen sind fast ausnahmslos sprachbewusst, sie horchen auf den Ausdruckswert ihrer Worte und kommentieren dessen Nuancen in Nebensätzen und Parathesen, die sich auf die Richtigkeit, aber mehr noch auf den Stilwert, die kulturelle Atmosphäre des Wortes und besonders auch auf ihre eigene subjektive Einstellung zu bestimmten Worten beziehen.⁸⁵

This preoccupation with the right word can be seen well in Der Stechlin, where the different characters continually talk about words and question if they used the right word under the circumstances. When at one point Woldemar is asked by Melusine how she and her sister appeal to him, he replied: "Unendlich nett," whereupon she answered: "Nett? Verzeihen Sie, Stechlin, nett ist kein Wort. Wenigstens kein nettes Wort. Oder wenigstens ungenügend" (F. XIII, 116). The reader notices that in the very act of questioning the validity of Woldemar's word she questions her own word. When she at first considers "Nett" to be not a nice word, she thought about that and decided that this was not quite the right way to put it and changed it to "ungenügend," it is simply not up to par. With this change she indicates that she is not only aware and critical of the words of others, but she is critical of her own words as well. A few pages later the princess claimed that "alle Hilfe fließt aus dem Wort," only to continue later, "aber das richtige Wort wird nicht überall gesprochen" (F. XIII, 340). Her concern is also about the word, and, to be exact, it is about the right word. Many more instances, in which Fontane's characters are concerned with language, are found in Der Stechlin. These instances give ample testimony not only that the characters were concerned with their language but that the author was also concerned about it.

Even though many differences can be found in the manner in which the two authors approach the dialogue, one can readily discern similarities between them. Mary Enole Gilbert considers briefly a similarity in the dialogue and sees Turgenev's influence on Fontane's dialogue in two areas. Firstly, she sees Turgenev's influence on Fontane in his turning more and more to the dialogue as a means of character portrayal and development, and, secondly, in giving Fontane's dialogue that "easy grace" for which Fontane's dialogue is best known, as opposed to his early cumbersome and almost non existent dialogues.⁸⁶

Although we agree with Gilbert's assessment, we believe that it is not extensive and needs to be elaborated on. That Fontane's dialogues in earlier novels were cumbersome and almost non existent has been pointed out. His later works, however, are known for their dialogues and it is necessary to investigate what Fontane saw in Turgenev's dialogues that helped him improve his dialogues.

We want to consider a dialogue found in the beginning of one of Fontane's later works, Der Stechlin. Just before the start of the conversation Woldemar von Stechlin and his two friends have been welcomed by Dubslav von Stechlin at the Stechlin castle. The friends were introduced as Assessor von Rex and Hauptmann von Czako. While the two are upstairs to get ready for dinner, Woldemar von Stechlin is talking with his father; their conversation is introduced by the narrator:

Während Rex und Czako Toilette machten und abwechselnd über den jungen und den alten Stechlin verhandelten, schritten die, die den Gegenstand dieser Unterhaltung bildeten, Vater und Sohn, im Garten auf und ab und hatten auch ihrerseits ihr Gespräch. "Ich bin dir dankbar, dass du mir deine Freunde mitgebracht hast. . . Sind sie denn ausgiebig und plauderhaft?" "O sehr, Papa, vielleicht zu sehr. Wenigstens der eine." "Das ist gewiss der Czako. Sonderbar, die von Alexander reden alle gern. Aber ich bin sehr dafür; Schweigen kleid't nicht jeden. Und dann sollen wir uns ja auch durch die Sprache vom Tier unterscheiden. Also wer am meisten red't, ist der reinste Mensch. Und diesem Czako, dem hab ich es gleich angesehen. Aber der Rex. Du sagst Ministerialassessor. Ist er denn von der frommen Familie?" "Nein, Papa, du machst dieselbe Verwechslung, die beinahe alle machen. Die fromme Familie, das sind die Reckes, gräflich und sehr vornehm. Die Rex natürlich auch, aber doch nicht so hoch hinaus und auch nicht so fromm. Allerdings nimmt mein Freund, der Ministerialassessor, einen Anlauf dazu, die Reckes womöglich einzuholen. Dann habe ich also doch recht. . . Und muss man ihn denn vorsichtig anfassen, wenn das Gespräch auf kirchliche Dinge kommt? . . . Wie steht es denn da mit ihm? Muss ich mich in acht nehmen? Oder macht er bloss so mit? Das will ich nicht gerade behaupten. Ich denke mir, er steht so wie die meisten stehen; das heisst, er weiss es nicht recht. Ja, ja, den Zustand kenne ich. Und weil er es nicht recht weiss, hat er sozusagen die Auswahl und wählt das, was gerade gilt und nach oben hin empfiehlt. Ich kann das auch so schlimm nicht finden (F. XIII, 23-24).

We have noticed that in the middle period Fontane shunned this kind of introduction but came back to it later on. This introduction is interesting because it points early to one aspect of Fontane's dialogue we have established in Turgenev's dialogue. Although the dialogues, as their main purpose, have the expansion of the portrait of the main character, all characters converse about all other characters. While Dubslav von Stechlin speaks with his son Woldemar

about the two guests, they speak about the two Stechlins.

Just as we have found in Turgenev's works, in Fontane's works the narrator now fades out of the picture once he completed the introduction and he only ventures forward from time to time with comments such as: "sagte er" or "erwiederte er."⁸⁷ Otherwise, the conversation moves forward of its own volition.

When we turn our attention to the dialogue itself we observe its many levels. From the very beginning the conversation turns to discussing the men who have just been introduced to the Stechlin circle. As soon as a few comments have been made, the speaker, Dubslav von Stechlin, changes the conversation and is prompted to speak about himself, giving the reader new information. After a few sentences about himself the conversation again returns to the guests and deals with one in particular. But this change is only to offer Dubslav von Stechlin another opportunity to digress and talk about the importance of conversation and to state his own views on the subject: "Wir unterscheiden uns ja auch durch die Sprache vom Tier. Und wer am meisten redet, ist der reinste Mensch" (F. XIII, 23).

Although the dialogue deals with the new guests, we realize that Dubslav von Stechlin tells us more about himself than about his guests. This is somewhat typical of all Fontane's dialogues in his later works. The characters speak of other things but in their conversations they reveal

more about themselves than about the subject at hand. They do this through the words they utter but more often by the way they act while speaking and the manner in which they react to what is said by others. This caused Fritz Martini to write that; "Im Gespräch ist bei Fontane meist weniger der mitgeteilte Inhalt als der sprechende Mensch, seine verdeckte Charakterisierung mit allen Untertönen, darin die Psychologie seines Standortes, seiner gesellschaftlichen und zeitlichen Zugehörigkeit und deren Beleuchtung und Relativierung durch die Gegenposition des Partners das eigentliche Thema."⁸⁸ Just as it was the case in Turgenev's dialogue so it is also here. These different influences make the dialogue complex and demand of the reader a certain sophistication to recognize and sort out all the different indicators given by the author. This process is made even more difficult for the reader when we realize, with Jost Schillemeit, that even more is involved in each dialogue:

Alles hat wie von selbst zweierlei Sinn: einen, der innerhalb des Stromes der Ereignisse seine Gültigkeit hat, und einen anderen, der uns, den Lesern gilt und uns aufhorchen lässt. Besonders trifft dies natürlich auf die Dialoge zu. Nie geht hier der Sinn des Gesprochenen ganz im gegenwärtigen Augenblick auf, immer entnehmen wir aus ihm etwas, was das Ganze der Geschichte, Zukünftiges oder Vergangenes betrifft. Auch dies ist natürlich, dass am Schluss der rückwärts gerichtete, im Laufe der Erzählung aber und vor allem am Anfang der vorwärts gerichtete Blick vorherrscht.⁸⁹

We have seen that the characters give us information about themselves, about those around them, and the world they live in. According to the above quote they are also pressed into

service to help out the narrator and supply the reader with information that will help to make the work a cohesive whole. In this way the dialogues are not standing alone but tie in with the past as "Rückblick" and the future as "epic prediction." This helps the reader to get a complete picture of all the forces that come into play and also give him an inkling as to what the future might hold. The reader is always informed and often knows more than the characters and most of that information he has gleaned from the dialogues. This wealth of information in the dialogues, gave to the two authors the possibility of accomplishing the goals they had set themselves when writing their novels. Turgenev demanded that his novels portray a slice of life; Fontane wanted the same when he stated that the novel should be "ein Bild seiner Zeit." Walter Killy claimed that only in the dialogue could they achieve their goals, for no other tool at their disposal had the ability to do so as completely as the dialogue could.⁹⁰

Since the two authors portrayed life as they saw it in their particular environment, we realize that life portrayal had to be different. Turgenev portrayed life as he experienced it at the country estate. Here his characters met and conversed about their problems and their ideas. Fontane's characters met in the homes of Berlin's bourgeoisie and the lower aristocracy native to that area. They, too, were concerned with the problems indigenous to their lives. But

both authors had this in common: they arranged to have their people get together at dinners, at parties, other festive occasions or casual gatherings. In this respect their method is alike.

We have come across several aspects of the dialogue in which the methods of the two authors are similar. Despite of the overwhelming evidence of Turgenev's influence on Fontane we still wonder if the extent of that influence holds true. There is another aspect of the dialogue that will help us to be completely convinced. In Turgenev's works the dialogues were not only molded together by retrospect and epic prediction, but by the fact that dialogues were part of a series of other dialogues. A group of people at a dinner or a party starts the major dialogue and then breaks up. When the group breaks up, smaller groups are formed, which in turn converse and their dialogues, when added to the major dialogue of the whole group, forms the series of dialogues. This grouping of dialogues is a marked aspect of Fontane's style as well. The one cited above is an example of dialogues in series, for it is only one of a series of dialogues that go hand in hand. The narrator in the introduction has made us aware of the dialogue that simultaneously is taking place between Hauptmann von Czako and Assessor von Rex. Indirectly, Dubslav von Stechlin refers to another conversation that is to follow when he mentions that during the dinner he will seat Assessor von Rex next to Lorensen, the pastor of the area.

An information learned in this dialogue has given one of the participants a new insight that will influence his decision in the future. After Dubslav von Stechlin learns about von Rex's background he decides to seat him next to Lorenzen. Not only does this incident show that one conversation will influence other subsequent conversations, but this action of seating likeminded people together to facilitate conversation between them shows that conversations are of utmost importance to these dinners, and one might even say, that these functions only exist to bring together people for the sake of conversation. As these conversations progress we realize that each one will provide the reader with new insight and at the same time serve to propel the action forward, which makes it possible that most, or all of the action, occurs in the dialogue. Ingrid Mittenzwei observes that because of such dialogues it is possible to bring the world to these dinners and other occasions. By means of the dialogue we experience the world around these characters without leaving the table of their homes, for the conversation takes us on a trip while the people stay.⁹¹

As we ponder on the discussions around this table at Stechlin's dinner, we realize that there are two groups involved in conversations simultaneously. To be sure, the conversations weave in and out between these groups, but on the whole they stay within each small entity. The narrator has the responsibility to bring these two groups and their

conversation together which he does deftly with such comments; "Sehr, sehr anders ging das Gespräch an der entgegengesetzten Seite der Tafel" (F. XIII, 29). Shortly after the dinner, these groups from the dinner table are further divided and four small groups, each consisting of two people, now go to diverse places and continue in their conversations. We know without listening that while they will talk about various subjects they, nevertheless, will talk about themselves, and in the process will tell us about the main character and about the world around them. Since all speak simultaneously the narrator again is at hand to bridge the gap and connect everything with his comments.

Another such dinner was described by Conrad Wandrey. He took as an example the dinner from L'Adultera in the home of the van der Straaten's. In his discussion he stressed that these recurring conversations seem to repeat what has been said before, but they serve to create in the reader's mind a picture that is more rounded out and becomes more and more alive as the reader gets the different view of the people discussing. When we have earlier stated that the two authors created with their descriptions by the narrator small portraits of the minor characters, then we can state here that by providing the reader with the various details as they are supplied in the different conversations by all figures of the work they are, in fact, creating in the reader's mind extensive portraits of their main characters. In their endeavor to

give the reader as complete a picture as is possible, both authors go to great length and supply the reader with endless variations of similar themes. This becomes evident when we go back to the series of dialogues. After the dinner conversations the two guests Rex and Czako go to their rooms where they once more exchange thoughts about the evening, the people, and the events. It is as if the author wanted to close a circle he had started with the first dialogue. Only a few lines later it is morning and we find Woldemar von Stechlin in a conversation with his father. They are joined shortly by the two friends, but not before Woldemar has told his father that he is serious about a young lady, thereby opening new avenues.

If we quickly recapitulate the different groups involved in these series of dialogues, we get the following pattern:

1. Rex and Czako--talking about the Stechlins;
2. Woldemar and Dubslav von Stechlin--talking simultaneously about the two friends;
3. Dubslav, Herr and Frau Gundermann, Czako--talking at dinner;
4. Rex, Woldemar, Lorenzen and Kanzler - talking at dinner at the same time;
5. Four groups after dinner; Rex and Kanzler; Woldemar and Gundermann; Lorenzen and Frau Gundermann, Dubslav and Czako;

6. Czako and Rex--talking in their bedroom about the Stechlins and the evening;
7. Woldemar and Dubslav--in the morning before breakfast
8. Woldemar, Dubslav, Rex and Czako.

These different dialogues take about fifty pages, not counting the conversations Woldemar and his two friends had on their way to the Stechlin castle. The other 350 pages could be investigated and we would continue to add one series of dialogues to the other until we come to the end of the work. We have established that dialogue rules supreme in Fontane's later works and we have seen this to be true in Turgenev's works as well.

There is one more aspect of Fontane's dialogue which can be considered unique: the conversation is usually ambivalent and relative. Fritz Martini discussed this aspect in his discussion of Fontane's literary style:

Das Gespräch legt nicht fest zur endgültigen Wahrheit. Es lässt vielmehr den Wechsel von Augenblick zu Augenblick, eine Mischung von Skepsis und Ironie einerseits, von persönlicher Anteilnahme zu, die dennoch im folgenden Moment sich schon wieder zu relativieren oder selbst zu widersprechen vermag. Im Gespräch spiegelt und relativiert sich das individuelle Verhältnis zur Zeit, zur Welt überhaupt. Im Gespräch taucht eine Wahrheit auf, aber sie wird in der Rede des Partners gleich wieder eingeschränkt, aufgehoben, korrigiert, so dass sie stets in der Gesprächsbewegung bleibt, nur in ihren individuellen Brechungen erscheint, die ihr bei Fontane eigentümliche Offenheit zum Mehrdeutigen behält. Denn darin liegt die Grundstruktur des Fontaneschen Dialogs, die ihn zum spezifischen Mittel des Zeitromans macht: das Gespräch vermittelt Doppelperspektiven, die das vieldeutige der Dinge, der Zeitzustände und des Lebens aufscheinen lassen und derart einprägen, dass es etwas absolut Richtiges nicht gibt. Das Gespräch

lässt die relativierende Distanz des "jeu d'esprit" bewahren. Es bezeugt auch eine Art von Spielfreiheit des Ich mit und über dem determinierten Leben. Es gibt, was immer besprochen wird, in einer bereits reflektierten und subjektivierten Spiegelung wieder, in der der Mensch im Grunde mehr über sich als über den Gegenstand aussagt.⁹³

We have mentioned that Fontane's characters oscilate and that they do not hold to any particular conviction at any given time. The reason for this lies in his dialogue, which is made up of point and counterpoint. When the elder Stechlin asks his son if Rex is of that particular religious family, his son answers him no. He does not leave it with that "no" but he goes on to say that Rex is religious and in some ways tries to outdo even one particularly religious family, whereupon the father replies that he was right in his judgment anyway, and that he got that impression because of Rex's physical appearance (F. XIII, 23).

This back and forth, together with the use of the present tense, gives Fontane's dialogue a dramatic quality. We become involved in it and often want to participate as the different points of view evolve. At the same time this dramatic quality of the dialogue is reduced by the synthesis which is a step forward, yet is softened because it retracts some of the things said. A result of this retraction is a certain wavering, an unsureness on the part of the reader. One sometimes is not sure whether a character is or is not of this or that persuasion. This feeling is reflected in Woldemar's later statement about Rex's religious attitude:

"Ich denke mir, er steht so wie die meisten stehen, das heisst, er weiss es nicht recht." His father is quick to reply: "Ja, ja, den Zustand kenne ich." In the son's answer lies a clue to the purpose of this kind of dialogue. "Und weil er es nicht recht weiss, hat er sozusagen die Auswahl, und wählt das, was gerade gilt (F. XIII, 24). As Fritz Martini expressed in the above quote, this is often the case with the reader. This ambivalence is to indicate there is not anything that is absolutely true. There is always a "but" or a "however" for Fontane, and he would say with Dubslav von Stechlin, in whose portrayal we recognize Fontane's loving attention, "etwas ganz Richtiges gibt es nicht" (F. XIII, 315). Because of this attitude Fontane's characters resign themselves to their fate, for if they were to do something else they would not be completely right either. Botho von Rienäcker speaks for all of them when he states that "Resignation-Ergebung ist das Best." (F. IV, 88). As Martini indicates, this stance gives the author a certain amount of freedom, for he maintains a certain distance and almost an aura of uninvolvedness. For this predilection he was often taken to task by the critics and he often saw himself as sitting on the fence, looking on. This manner of dialogue expresses Fontane's philosophy; it also indicates that Fontane developed his own style, capitalizing on good points he saw in Turgenev.

CHAPTER IV

POLARITY OF CHARACTERS

In her discussion of Fontane's dialogue Gilbert made several remarks on similarities between characters in Fontane's and Turgenev's works. As the most striking of these similarities she mentioned the inability of the hero to live life fully, which seems to be a direct result of his inner conflicts. She also saw similarities in the female characters whom she considered passive and languid. She saw these similarities especially in Fontane's Elternklipp, Cecile, and Stine. A comment in the manuscript of Cecile later left out of the finished work showed that Fontane himself was aware of some of these similarities: "Sie sind wie die Turgenjevschen Frauen."⁹⁴ These similarities in the treatment of the characters in the works of the two authors are observable. Although Gilbert recognized these similarities she has missed the mark as far as the description of the female characters goes when she calls them passive and languid, for we shall see that most of the time it is the female that will be the strong character, with the will and strength to make up her mind and act upon her convictions, which the men very seldom do. This, then, gives us a definite polarity in which we can observe the hero who is tormented with conflicts; and because of these conflicts the hero is unable to act, while on the other end of the pole we have the female counterpart who is usually strong and decisive.

In studying Fontane's theoretical writings we do not find any conscious theory as to why this polarity in his works exists. In Turgenev's theoretical writings, on the other hand, we observe that he has developed a theory about this phenomenon. He refers to this polarity as the "Hamlet and Don Quixote" syndrome and expounded on this in length in a lecture given to the Society for the Support of Needy Writers on January 22, 1860. The title of the lecture was appropriately called "Hamlet and Don Quixote." E. Reisner indicated in his discussion of that lecture that Turgenev must have considered these ideas very important for he worked on this twenty page lecture for over three years and then delivered it himself. These two figures, Hamlet and Don Quixote, represent in Turgenev's thinking two types that are diametrically opposed to each other.⁹⁵ In this polarity Don Quixote is seen as the stronger figure for he represents the person with singleness of mind and purpose, one that has a goal that lies outside of himself. He is involved in fighting for human principles and for humanity as such. In this Don Quixote type we find the later revolutionary who wants to change society for the sake of the masses. The important aspect of this type is that he is not divided in his purpose but is without any inner conflict, and, as a result of that inner equilibrium, can act.

While Don Quixote is a figure with singleness of purpose who is void of any and all doubt, Hamlet is just the opposite.

Turgenev sees him as the thinker; the intellectual. De Vogue wrote that "the hero of Turgenev's novels is not the brilliantly uniformed officer, nor an artist, nor a magnificent and noble land owner, but nearly always the middle-class Hamlet, honourable, cultivated and of well balanced intellect, but of feeble will."⁹⁶ But why does Hamlet have this feeble will? Turgenev himself explained that in his defense of the Hamlet type.

Let us not be too hard on Hamlet. He suffers and his suffering is more sickly and poisonous than Don Quixote's suffering. Rough shepherds and criminals freed by the latter hit him. Hamlet wounds himself. He too has a sword- the double- edged sword of analysis.⁹⁷

The great irony here is that the very object that makes the Hamlet figure so appealing to his contemporaries, i.e., his intellect, should cause his downfall in the end. He thinks about the world and his place in it and because he discovers many inconsistencies and the weaknesses of mankind and of himself, he is a skeptic, lost in thought and full of irony. To the masses he is useless, because he is not going anywhere and therefore he can not lead them anywhere. As an intellectual he is an aristocrat and as such looks down on the masses which are beloved by his counterpart, Don Quixote.⁹⁸ With all his other faults or because of them, however, the most tragic aspect of his character is that he is incapable of love. Ralph Matlaw pointed to a few lines spoken by Steno in a soliloquy in Turgenev's works by the same title which could serve as a good description of the Hamlet type:

I feel involuntary contempt for everything. Not because I am better than others. No. No! I am worse than they. Some demon drew forth my soul and left me pitiful intellect.⁹⁹

A study of Turgenev's attitude concerning these two types shows that his sympathy is with the Don Quixote Type, but at the same time, he defends the Hamlet type. At one point he says that the end of progress for mankind was at hand should the Don Quixote type die out, and there would be nothing for the Hamlets to brood about anymore.¹⁰⁰ We ask ourselves why then does Turgenev defend his Hamlet type? Many critics have asked the same question and came to the conclusion that he saw himself as one of this type and he himself was continually yearning to achieve that oneness and completeness he saw in the Don Quixote type. An interesting sideline to the discussion on Hamlet is that Turgenev considered Hamlet as the forerunner of Goethe's "Geist, der stets verneint," a phrase that identifies Mephisto in Goethe's "Faust."¹⁰¹ Reissner maintains that Goethe's influence in the development of Turgenev's Hamlet idea can be felt throughout. Goethe's discussion of the Hamlet figure was available in Russian since 1827.¹⁰²

To consider these two types in one of the works we will look at Bazarov and Odincova. Bazarov was chosen for he does not seem to fit the pattern described for the Hamlet type; he appears to be a person who knows what he is doing and exactly where he is going. Bazarov, however, fits the mold

of Turgenev's middle class intellectual hero figure who was taken out of his own environment in the city and put into new surroundings in the country. Here he impresses with his intelligence and attracts the attention of Odincova. As Bazarov's ideas unfold it becomes apparent that he looks down on the masses, even though he claims to understand and even love them. At the same time one must realize that Bazarov has scorn for just about everyone and almost everything. He gets everyone around him excited with his ideas and causes much consternation. While his duel with Pavel Kirsanov is caused by other conflicts we can be certain that one of the real reasons is the disagreements between the two men over Bazarov's ideas. But what becomes of these high ideas that Bazarov defends and espouses? Nothing. Like so many other of the superfluous men in Turgenev's works he dies as a result of a minor mistake, having achieved nothing and fully realizing that his life was wasted.

To watch a person of great promise fade away without ever seeing it come to fruition is a sad experience. But this difficulty is compounded by the hero's other shortcoming--the one he shares with other Turgenev heroes, an inability to love completely. In Bazarov's case this inability means that he does not understand love intellectually.¹⁰³ Throughout the work Bazarov derides the very idea of romantic love and deep personal involvement. Even when Bazarov confesses his love for Odincova, he does it in a peculiar way, and his

confession is put into question as a declaration of true love:

Die Odinzowa streckte beide Hände aus während Basarov seine Stirne an die Scheibe presste. Es nahm ihm den Atem: sein ganzer Körper zitterte sichtbar. Doch es war nicht ein Zittern jugendlicher Schüchternheit, nicht der Schrecken eines ersten Geständnisses hatte ihn ergriffen: die Leidenschaft tobte in ihm - eine starke und schwere Leidenschaft, dem Zorn ähnlich und diesem vielleicht verwandt. . . . Der Odinzowa wurde es unheimlich zumute und zugleich tat er ihr leid. (T. II, 395).

What he declares as love is a passion which is akin to anger. So great was his outburst of passion and anger that it made her afraid.

The earliest discussion between Bazarov and the Odincova is even more revealing than Bazarov's actual confession. In this discussion they converse about the idea of giving oneself completely and without reservation in love. She asked him whether he thought it easy to give oneself completely and without any reservation, to which he answers:

Es ist nicht leicht, wenn man anfängt zu Überlegen, zu zaudern und sich selber einen hohen Wert beizumessen, das heisst, viel von sich zu halten; ohne Überlegung ist es jedoch leicht, sich hinzugeben (T. II, 390-391).

Here Bazarov is convicted by his own words, for all the evidence indicates that he will be incapable of doing anything without reflecting first on all its aspects. Odincova, on the other hand, can be characterized by just one short paragraph. For her love can be only total and irrevocable:

Meiner Meinung entweder alles oder nichts.
Ein Leben gegen das andere. Hast du meins
genommen gib auch deines her, und dann ohne
Bedauern und unwiderruflich. Sonst über-
haupt nicht (T. II, 391).

She has been portrayed as a woman who knows her mind, as one who has chosen her way of life but is seeking to perfect it. It is evident that she is in love with Bazarov, but that she has her feelings under control. She is willing to give herself completely but expects the partner to do the same. Recognizing that Bazarov is unable and unwilling to do so she rejects him. We detect in her attitude a certain resignation so prevalent in Turgenev's works. This resignation became the trademark in Fontane's later works. In this interplay between man and woman it is usually the woman who takes the initiative, it is she who has been given the will to act. The male heroes merely react and in their reactions show their inadequacy. Thus, Odincova first invites Bazarov and his friend to visit her and in the course of this visit she then invites Bazarov up to her room. Here she initiates the discussion about love and Bazarov proves to be incapable of complying with her standards. Finally, the hero is rejected and leaves. This pattern with minor variations, is repeated in most of Turgenev's works.

In Irrungen Wirungen, Fontane's Botho von Rienäcker's behavior in succumbing to family pressure to marry a wealthy

woman of his own background could apply to most of Turgenev's heroes as well. Botho would rather have married Lene Nimptsch, the girl he loved, but she was from common background and poor. In his attempt to rationalize he expressed the following: "Es liegt nicht in mir die Welt herauszufordern und Ihren Vorurteilen öffentlich den Krieg zu erklären: ich bin durchaus gegen solche Donquichotterien."

(F. IX, 93). Here Fontane used the image of Don Quixote as a man's fight against the world. If Botho could not be like Don Quixote whom could he be like?

Although we find similar traits in Fontane's males as in Turgenev's Hamlets, Fontane does not have any conscious theory about the polarity of his characters. Although he does not use the term "Hamlet," he uses a derogatory term "Halber" for his characters that fit the Hamlet type which, as Steno claimed, has no soul but is only intellect. One of these occasions is in the novel Unwiederbringlich after the hero Holk made a comment to Ebba Rosenberg. She scolded him severely and called him "ein Halber" (F. X, 232). Throughout the work he is frequently called "schwach" and "schwankend," words that Fontane reserved strictly for his male heroes. This term "ein Halber" is used again in Effi Briest, and here its use is explained to some degree. Sidonie von Grasenabb commented to her neighbor concerning Pastor Lindequist: "er ist ein Halber, einer von denen, die verworfen sind, weil sie lau sind" (F. XII, 119). Referring

to the biblical saying from Revelation chapter 9, verses 15-16, she indicated that he is rejected because he is not fully committed, he is neither completely one thing nor another.

Another look at Botho's statement reveals something that is basic to Fontane's outlook that is different from Turgenev. The heroes of both authors are tried and fail in the crucial relationships between man and woman. This failure rests in their inability to act and take the consequences. But in the case of Fontane's heroes we always have the added dimension that is present in the form of pressure exerted on him by society. Society plays some part in the decision Turgenev's heroes make. His heroes are not influenced by society to such an extent as Fontane's heroes are. In Fontane's works society reigns supreme and the heroes can not stand up to the pressure which comes as a result of this supremacy. The conflict arises often out of the difference of social levels of the men and women, with the men being of the aristocracy and the women of the lower classes. In Turgenev's works this relationship seems to be the reverse, the man is usually from the lower class and the woman from the upper class.

These examples of polarity display an important difference in the works of the two authors. In both Fontane and Turgenev the polarity of weak ineffective men unable to act and strong women with the will to act prevails but this polarity

in Fontane is always joined by a third party--the pressure of society. Rosemary Park also finds that "unlike the male characters Fontane's women do not live consciously between two sets of social ideas. Whether it be Melanie van der Straaten or Mathilde Moering all his women decide and act."¹⁰⁴ This means that Fontane has borrowed something from Turgenev but he has added his own touch to make it his own style.

This aspect of Fontane's polarity will be discussed when we discuss the polarity between Botho von Rienäcker and Lene Nimptsche in his Irrungen Wirrungen. When Botho is put to the test and a decision has to be made he reminds us much of Turgenev's characters inasmuch as Botho starts to think about his predicament and rationalizes about his intentions and responsibilities. When he finally reaches a decision we realize that he has not decided to act but rather accepts the decision made for him by his family and the society as a whole. Although he rationalizes a great deal, we realize that he accepted the inevitable without a great struggle. Botho, a gentleman from an impoverished aristocratic family, fell in love with Lene Nimptsch, the daughter of an old widow who makes her living as a wash woman. Attracted to Lene by her natural charm, Botho at times toys with the idea that he might be able to marry her. But he realizes that if he were to marry her he would lose all that he has: his honour, his family, his title, and the society he lives in.

To understand his difficulty we need to consider the choice he is making. We have already mentioned that Lene is a natural, charming, and intelligent young woman. Representing the other side is Käthe von Sellenthin. She does not seem to be a real human being but more of a foil to show off the empty, superficial life of the aristocracy and contrast it to the atmosphere around Lene. We realize that in the portrayal of Käthe we find Fontane's ideas about the decline of the aristocracy as a whole. Again and again, the reader is told that she is frivolous and incapable of uttering a logical sentence. Botho is often upset with her and one of her friends finds that: "She is rather a little silly" (F. IX, 121). Botho also thinks that with Käthe one might have a reasonable conversation but never a serious one (F. IX, 108). She is the master of light conversation and can talk for hours without saying anything (F. IX, 117). If we recall the importance Fontane places on conversation we realize the seriousness of this condemnation of Käthe through her future husband, Botho.

And after Botho receives the letter from his mother in which she informs him that the family fortune is depleted and that he has to make a decision, for the young lady to whom he had been promised will not wait much longer, he goes for a ride to think things over:

Wer bin ich? Durchschnittsmensch aus der
sogenannten Oberschicht der Gesellschaft.

Und was kann ich? Ich kann ein Pferd stallmeistern, einen Kapaun tranchieren und ein Jeu machen. Das ist alles, und so hab ich denn die Wahl zwischen Kunstreiter, Oberkellner und Groupier. Höchstens kommt noch der Troupier hinzu, wenn ich in eine Fremdenlegion eintreten will. Und Lene dann mit mir als Tochter des Regiments. Ich sehe sie schon in kurzem Rock und Hackenstiefeln und ein Tönnchen auf dem Rücken" (F. IX, 92).

In Botho's deliberation it is evident that he considers marriage to Lene, for only in such a case he would have to find a different employment, and only in such a case she would be with him in the foreign legion as the daughter of the regiment. But in the next paragraph he answers his own question if he wants to marry Lene with a resounding "No." He says that he does not want to marry her, that he has not promised to marry her, and that she does not expect him to marry her. As we have mentioned, Botho is honest enough to realize that he is not strong enough to challenge the whole world. At one point in his deliberation he confesses that "das Herkommen unser Tun bestimmt. Wer ihm gehorcht, kann zugrunde gehen, aber er geht besser zugrunde als der, der ihm widerspricht" (F. IX, 94). Just how strong this "Herkommen" is can be seen in his claim that it is stronger than reason, and stronger even than the laws of the land. When we finally come to the end of his rationalization we realize that he has accepted the decision forced upon him. While he makes a big pretense of thinking about his decision we know that he knew much earlier that this decision would be his final action. When Lene told him that he would leave

her, he reassures her that he will not leave her while at the same time he realizes that he will not go against the wishes of society. Early in the work, he says: "Arme Lene, was soll werden?" (F. IX, 38). This statement is an indication of his intention to give up Lene and to succumb to the demands of society. Later he reaffirms his belief that the laws of society are supreme, in a discussion with one of his friends, who had come to him for advice. His friend was in a similar situation and wanted to know from Botho what he should do. Botho advised him to relinquish, and live within the bounds prescribed by society. How different from Botho is Lene! She knows her place and is willing to accept it. To be with the man she loves she gives herself fully without any regards for consequences, almost with an attitude of condemning society. She does not think of tomorrow, for she knows what it will bring; someday Botho will have to leave her. Fontane stresses this several times. In her discussion with Frau Dörr, for instance, she indicates that she has no illusions and that she does not want anything from him but the little happiness she receives in the time she is allowed to spend with him (F. IX, 20). Almost word for word she repeats this to Botho in a later discussion: "Glaube mir, dass ich dich habe, diese Stunde habe, das ist mein Glück. Was daraus wird, das kümmert mich nicht. Eines Tages bist du weggeflogen. . . ." (F. IX, 33). Lene states emphatically that he is weak, as all good

looking men are weak. The stronger one will force him to do something he does not want. Who is this stronger one? Possibly, his mother, the talk of the people or just the circumstances. Not only does Lene realize that Botho is weak but also his friends at the club. In a conversation amongst themselves at the club they agree that he is weak and that he will not dare to go against the demands of society.

In the last meeting between the two we once more get a feeling for the strength that radiates from the young woman.

"Ich habe es kommen sehen, von Anfang an, und es geschieht nur, was muss. Du hast mir kein Unrecht getan, hast mich nicht auf Irrwege geführt und hast mir nichts versprochen. Alles war mein freier Entschluss" (F. IX, 98). She does not blame him even though or maybe because she knows that he is weak, but as she had much earlier indicated it had to come this way and all are victims of circumstances. He has to live up to the expectation of society.

In these two characters we recognize Turgenev's own characters. In Lene's words we seem to hear an echo of Odincova when she speaks about complete commitment. Although Bazarov was ready to fight the world for his ideas and in this way was different from Botho, we nevertheless see both of them fail when the action is demanded. The woman who is willing to give all for the man she loves and the man who rationalizes himself out of any real action and in the end

becomes disappointed. Their stumbling blocks are somewhat different. Turgenev's heroes lack the will to act because of excess of introspection. Fontane's heroes also have no will and are unable to act, but they are simply not willing to fight the world for the sake of their love but rather give in. The hero who resembles mostly Turgenev's heroes is Schach von Wuthenow in the novel by the same name, and the heroine who is most like Turgenev's heroines is Melanie van der Straaten in L'Adultera. She gives up a comfortable life just to be able to be with the man she loves. Although most of Fontane's heroines possess this quality, it is most apparent in Melanie van der Straaten. Melanie's husband is the weaker character who is simply unable to change his own behavior so that he can keep his wife.

The list of couples that display this polarity is extensive. One could mention the polarity of Gordon and Cecile in Cecile; of Woldemar and Stine in Stine; of Holt and Christine in Unwiederbringlich; of Baron von Instetten and Effi Briest in Effi Briest, just to mention a few. This list points out that Fontane saw his heroines as stronger characters, for many of the works are named after leading female characters. We have mentioned that he had contemplated to name other works after his heroines.

At this point we should ask ourselves again if this polarity is the pattern that Fontane followed right from the start and if he continued it consistently once he started.

The answer to the first question is a no. In Vor dem Sturm, for instance, this polarity does not come into play at all. Here the male characters act of their own volition. They are not weighed down with the problems that we find in the later heroes. Here we do not find that aspect of the supreme rule of society over the characters, as is so prevalent in later works. The first real strong use of the polarity comes in L'Adultera, with the friction between Kommerzienrat van der Straaten and his wife Melanie van der Straaten. This works falls into the Turgenev period as Mary Enole Gilbert had outlined it earlier. But from now on Fontane is consistent with this particular narrative stance and we can find it in almost all the works. The constellations repeat themselves faithfully with the strong women and the weak, ineffective men. In his last major work, Der Stechlin, Fontane had pastor Lorenzen say: "Die Frauen bestimmen schliesslich doch alles" (F. XIII, 283). This statement indicates that Fontane held on to this philosophy to the end.

CHAPTER V

NARRATIVE DEVICES: NATURE AND THE ARTS

Two statements made by Fontane scholars seem to contradict each other. Heinz Eugen Greter claims that Fontane's Vor dem Sturm is different from Fontane's subsequent works in every aspect of narrative technique.¹⁰⁵ Conrad Wandrey, on the other hand, maintains that in this first novel the basic philosophy and narrative technique can already be seen, namely "der Mensch in seinem innerlichen reinen So-sein ist das Wichtige und Entscheidende, dem alle anderen Faktoren, Milieu, Handlung, historische und gesellschaftliche Begrenztheit, ja das Mit-und Gegeneinander der Menschen untergeordnet ist."¹⁰⁶

One could, however, prove either critic wrong or either critic right. We have shown above that Fontane's narrative technique in the first novel was definitely different from that in the following works, but at the same time we agree with Conrad Wandrey that in this first work Fontane's ideas were already visible. Conrad Wandrey also claims that,

Es fällt dabei wenig ins Gewicht, was Fontane bei der Gestaltung des Werkes über seine Absicht geäußert hat, wichtig und entscheidend ist, was er tatsächlich gestaltete und dass schon in diesem Erstling und zum Teil gegen seinen Willen, ein Grundzug seines Werkes und seiner Kompositionsweise sichtbar wird.¹⁰⁷

Wandrey insists that Fontane expressed certain intentions but instinctively did something else. This seems to point out that Fontane had already specific ideas which influenced his writing subconsciously but which up to that time had not been formulated into a conscious philosophy.

But in this kind of development Fontane and Turgenev are kindred spirits, for Turgenev also went through this kind of development. In his early works, Zapiski oxotnika we already find some aspects of Turgenev's later narrative technique and philosophy but we realize that there is quite a change from the earlier to the later works. This is especially apparent in the use of nature as a narrative device. The narrator in Zapsiki goes into a lengthy description of nature at the slightest excuse. Usually, he starts out the narrative with an extended nature description. Their major contribution is in supplying a background for the hunter's story and to show the hunter in the surroundings in which he meets the people as the focal point of the story. Nature does not call forth feelings or reflections on the part of the hunter nor on the part of the other characters. Turgenev sees nature not as a temple, as the romantics have viewed it, but as a divine but malevolent force. This attitude is best expressed in "Priroda," a lyric in prose:

All creatures are my children, and I take care
of them in the same way and - destroy them in the
same way. When he stammers out the words good-
ness, reason and justice she replies: These are
men made words. I know neither good nor evil.
Reason is no law for me and what, pray, is
justice? I gave you life and shall take it away
and give it to others- worms or men, it is all
one to me.¹⁰⁸

Although this attitude toward nature has influenced Turgenev's nature descriptions in Zapiski so that nature usually

serves as background, once in a while nature was permitted to serve as part of the narrative. This is especially the case in the story Xor i Kalinyč where two different geographical areas are described and the descriptions are used to characterize the people of the regions in general and Xor and Kalinyč in particular. At the beginning these two regions are described and then we learn that these two men are natives of these regions. As we follow the development of the story we realize that some of the statements concerning the regions apply to the two friends and that Turgenev has used his nature descriptions to foreshadow their personalities. In the short story Les i Step we encounter another instance where the description of nature does not stand isolated by itself but it functions as calling forth reflections on the part of the observer:

Die feuchte Erde federt unter den Füßen; die hohen trockenen Grashalme rühren sich nicht; lange Fäden glänzen auf dem vergilbten Gras. Ruhig atmet die Brust, doch deine Seele befällt eine merkwürdige Unruhe. Du gehst am Waldrand entlang, achtest auf den Hund, und inzwischen entstehen vor dir im Geiste liebe Bilder; geliebte Menschen, verstorbene und lebende fallen dir ein, längst erloschene Eindrücke tauchen unerwartet auf; die Einbildung blüht und schweift wie ein Vogel, und alles bewegt sich und steht so klar vor Augen. Bald zuckt das Herz plötzlich zusammen, fängt laut zu pochen an und stürmt leidenschaftlich voraus, bald versinkt es unwiederbringlich in Erinnerungen (T. I, 361).

This story helps us to understand Turgenev's nature descriptions that are quite consistent throughout Zapiski. Most of the seven pages of the story are devoted to the

description of the forest in the different seasons and what effect it might have on the viewers. But when the narrator comes to the steppe he only remarks: "Da ist sie endlich-die grenzenlose, unübersehbare Steppe" (Turg. I, 363). The reader who expected a more extensive description of the steppe is disappointed because that is all there is. We realize by now, as Michael Nierle confirms it, that Turgenev does not like to describe large open spaces but prefers to describe a small area in loving detail, as it might be perceived through the eyes of a hunter.¹⁰⁹

To gain more of an insight into Turgenev's method we will examine a nature description of Svidanie:

Ich sass im Herbst, Mitte September, in einem Birkenwald. Vom Morgen an fiel ein feiner Regen, der zwischendurch von einem warmen Sonnenschein unterbrochen wurde; Es war unbeständiges Wetter. Der Himmel überzog sich bald ganz mit weissen Wolken, bald klarte er sich einen Augenblick auf, und dann lugte zwischen den auseinandergeschobenen Wolken ein Stückchen blauer Himmel hell und freundlich hervor. Ich sass da, schaute um mich und lauschte. Kaum hörbar raschelte das Laub über mir; allein am Ton dieses Raschelns konnte man die Jahreszeit feststellen. Nicht ein Vogel war zu hören: alle waren irgendwo untergekrochen und verstummt; vereinzelt nur erscholl wie ein stählernes Glöcklein das spöttische Stimmchen der Meise" (T. I, 242).

Here are details typical to nature descriptions in Zapiski. The hunter sits and describes a small area he perceives. In descriptions the appearance of the forest is not important but different shades of light evident throughout the forest as the weather changes. Another important aspect are the different noises the hunter hears or the absence of these

noises. With the hunter we hear the rustling of the leaves which can tell the hunter which season it is. We hear the different birds or the absence of their chirping. The end result of this nature description is that it seems real to the reader. Moreover, no reflection on part of the narrator, no epic prediction or any other narrative device is used to connect nature descriptions to the story itself. They only serve as a background. They supply the milieu.

Critics agree that in Turgenev's later works nature descriptions without any specific purpose disappear almost completely. Michael Nierle sees in the nature descriptions in Turgenev's novels strictly a device to characterize the people and also to help to show the "byt"--a mode of life. Turgenev, however, still prefers to describe small segments of the whole and includes in his descriptions shades of light, noises and smells.¹¹⁰

A scene from Otcy i deti shows best Turgenev's use of nature. We realize some similarities with nature descriptions in Zapiski but, to be sure some differences as well. The scene is taken shortly after the discussion between the three Kirsanovs and Bazarov, in which Arkady and Bazarov espouse their cause of nihilism.

Doch die Poesie abzulehen? dachte er wieder. Die Kunst, die Natur nicht zu lieben?
Und er blickte um sich als könnte er nicht verstehen, wie man die Natur nicht lieben könnte. Es wurde schon Abend, die Sonne war hinter dem kleinen Espenwäldchen verschwunden, das eine halbe Werst vom Garten entfernt war; sein Schatten dehnte sich endlos über die reglosen

Felder. Ein B uerlein trabte auf einem weissen Pferdchen auf einem dunklen schmalen Weg dicht am W ldchen entlang: er war ganz deutlich zu sehen, samt dem Flicker auf der Schulter, obgleich er im Schatten ritt; angenehm deutlich huschten die F sse des Pferdchens dahin. Die Sonnenstrahlen hatten sich nun in das W ldchen gebohrt, drangen durchs Unterholz und  bergossen die Espenst mme mit einem so warmen Licht, dass sie Kiefernst mmen glichen, w hrend ihr Laub fast blau wurde, und dar ber w lbte sich ein blassblauer, vom Abendschein kaum ger teter Himmel. Die Schwalben flogen hoch, der Wind war eingeschlafen, versp tete Bienen summten tr ge und verschlafen in den Fliederzweigen, M cken tanzten als S ule  ber einem vereinzelten, weitvorgestreckten Astchen. Wie sch n, mein Gott! dachte Nikolaj Petrowitsch, und geliebte Verse kamen ihm auf die Lippen. . . . (T. II, 351).

The narrator here does not give us a nature description without any reason, for the narrator is prompted by Nikolaj Kirsanov's thoughts. Only after Nikolaj Kirsanov asks himself the question he becomes aware of the nature around him. What does he see? A small forest in the sunset, a light shining through the trees. He is aware of the shadow and of the different colours of the trees. He sees the swallows and realizes that the wind has gone to sleep and hears the bees humming lazily. If in earlier works this description would have been the extent to which the narrator would have permitted himself to go, here it is just the beginning, for now the narrator exploits the material for characterization.

This nature description is used to differentiate between the two generations. For the older generation not to revere nature is something unthinkable. In addition it shows the difference within the two groups, for even though Arkadij

professes nihilism he likes nature. This isolates Bazarov and points to the future differences between Bazarov and Arkadij.

This scene also sets Nikolaj to dreaming about his past, his courtship with his wife and his life with her. In addition, the act of dreaming sets him apart from his son Arkadij and his guest Bazarov because they are "scientists" who negate Nikolaj's predilection for nature.

Nature description, furthermore, is used as a symbol of the sunset found in Nikolaj's life. At the end of the page Nikolaj asks himself why can not those sweet, moments of the past exist forever? Just as the sun sets and the day changes into night, so Nikolaj notices changes in his life. His dreams of conversing with his son as an equal are shattered. In an earlier discussion with Pavel he referred to an incident with their mother and indicated that just as she did not understand him so now he does not understand his son. It appears the sun has set on their relationship and in a greater sense on Nikolaj's whole life. This idea is supported by Nikolaj when he says: "und sie sagen, dass mein Liedchen gesungen sei. Ja, Bruder, ich fange selber an zu glauben, dass es tats chlich gesungen ist (T. II, 341). On the next page the two young men decide to leave the estate to go to visit friends.

This example shows that Turgenev has kept the basic aspect of his technique in earlier nature descriptions but has

given them more meaning. They are now an integral part of the characterization with the ability to comment on characters without the narrator being involved as much in the characterization as had earlier been the case. In his last novel Rauch which took place in Baden-Baden, Germany, nature coupled with the reflection about the same, even supplies the title of the work and therefore gives the idea of nature prime importance.¹¹¹

As indicated, a change in nature descriptions exists in the works of both authors. In Fontane this change seems to be much more abrupt than in Turgenev. Conrad Wandrey saw in Fontane's Die Wanderungen and Vor dem Sturm similarities in two aspects: "das in sich abgerundete seelenverwandte Portrait und die seelisch durchdrungene, nicht nur Hüsserlich abgestimmte Landschaft."¹¹² We have already discussed the portrait and would like to examine Wandrey's term "seelendurchdrungene Natur." While Turgenev's narrator saw nature as a hunter, Fontane's narrator in Die Wanderungen perceives it as a tourist guide. As Wandrey had put it, it is nature permeated by the soul of man, in particular the soul of people who worked and lived there and left their mark on the land. Nature then is not there to influence or to call forth sentimental dreams, but it is described to show what influence man has had upon it. In Zapiski oxotnika nature serves as a backdrop for the story itself; here, in Fontane's Die Wanderungen, it functions as a vehicle to get us to our real goal.

Nach links hin Klarheit und Schweigen. Der Gamen-See, wie ein Flussarm, windet sich in leicht gespanntem Bogen zwischen den Tannenhügeln hin, und nichts unterbricht die Stille als ein plätschernder Fisch, den die Nachmittagssonne an die Oberfläche treibt. Nach rechts hin Dunkel und Leben. Aus dem Grunde herauf und bis an die Höhe des Dammes, beinahe greifbar für unsere Hände, steigen die Ältesten Eichen und während sich die Stämme in Schatten und Waldesnacht verlieren, blitzt die Sonne über die grünen Kronen hin. Allerhand Schmetterlinge wiegen sich auf und nieder, und die Vögel sind von einer Herzlichkeit, als wäre dies das Tal des Lebens und nie ein Falk oder ein Weih über den Gamen-Grund dahingezogen. In der Ferne Kuckucksruf. Und ein blauer Himmel über dem Ganzen.
. . . Wir wandern dieser Hälfte zu. Der Wald hat uns bis an ein Vorwerk begleitet, dessen Stall und Wirtschaftsgebäude bis hart an die Chaussee treten. Jenseits derselben fängt der Wald wieder an. Dies ist die Stelle, die wir suchen (F. I, 226).

Fontane, like Turgenev, does not describe large areas but, instead, shows us a small part of the whole. We hear, see, feel and smell the nature around us. On the one hand, we feel the afternoon sun and experience the quiet which is only disturbed by the fish in the lake. On the other hand, we see the shadows made by the large oak trees and the sun above the trees. No such scene would be complete without the birds and the butterfly. We get the feeling of exact description, yet this is different. When the hunter saw nature he saw it with some enthusiasm but with an attempt at objectivity. Fontane's narrator, on the other hand, is not an observer but a tourist guide giving his own impression. This tour-guide tinge is noticeable at the beginning of the quote when the narrator points out that on the left we find this and on the right we can yet see something else. The

narrator also comments on what he sees because he projects human emotions into the picture when he talks of birds who are of such a "Herzlichkeit." The narrator is only filling in with comments until such a time that he gets to the place where his real interest is aroused. Nature is not doing much of anything for him. He is not influenced by it nor are the people he is guiding. The reader, is of course, included in this group, and even he is not influenced by nature descriptions. For Fontane's narrator, nature is not there to influence, but the part of nature that he is interested in is the part that has been influenced by man. We realize it when we read a little further: "Jenseits derselben fängt der Wald wieder an. Dies ist die Stelle, die wir suchen. . . Dieses Steinfeld ist die sogenannte Stadtstelle" (F. I, 226).

The narrator's interest, as observed, is taken up with the historical aspects of the people who lived here and shaped this part of the country. He knows what he is looking for and he guides us to it. Turgenev's narrator, on the other hand, is different from this because he is interested in the people of the particular time of which he narrates and usually his encounters with people are coincidental. The use of nature descriptions is different, but their overall flavor is the same.

In Fontane's Vor dem Sturm, there exist similarities and differences in his use of nature. The most obvious difference is a complete absence of any use of nature. Fontane's preoccupation is strictly with the people, and since he has not yet come to a point where he uses nature for the purpose of characterization, he left it almost completely out of the work. The tour-guide tint we mentioned earlier has disappeared though we still find most nature descriptions as a bridge that carries us from one place of interest to the next. On one such occasion a group of young people went for a sleigh ride:

Die Gespräche stockten oder wurden einsilbiger; alles hatte nur noch einen Gedanken: das Ziel. . . . Zuerst Tannen. Ah, wie die Stille des Waldes alles labte! Der Wind schwieg, und jedes Wort, auch wenn leise gesprochen, klang laut im Widerhall. Ein warmer Harzduft war in der Luft und steigerte das Gefühl des Behagens. Über den Weg hin, hier und dort, liefen die Spuren, die das Wildschwein in den Schnee gewühlt hatte: von den schlanken Zweigen flog das Rotkehlchen auf, und aus der Tiefe des Waldes hörte man den Specht. Nun kam eine grosse Lichtung, an deren entgegengesetzter Seite das Laubholz anfang, aber zunächst noch mit Tannen untermischt. Die Sonne glühte hinter den Bäumen, und je nachdem die Lichter fielen, schimmerte das braune Laub der Eichen golden oder Kupferfarben, während die schwarzen Tannenwipfel wie scharfgezeichnete Schatten in der schwimmenden Glut des Abends standen" (F. III, 410).

In the opening line, the people are preoccupied with the destination of their journey. The nature description to come will occupy their minds and thoughts for a moment and even delight them, but that is all. No deeper significance can be expected. As far as the description itself is concerned, we recognize the old pattern. Even though the

sleigh ride lasted several hours, only a small part of the entire way is described. A prominent place has the description of the nuances of light and shadows as well as the sound of the birds. One can hardly speak of a nature description, for Fontane picks out small details and focuses the attention of the reader upon them in such a way so that the reader is under the impression that he sees the whole picture. This method is similar to Turgenev's but we realize that Turgenev's nature descriptions are much more objective and extensive. Conrad Wandrey has already mentioned that phenomenon with his classification of Fontane's works as "seelendurchdrungen." This aspect disappears in Fontane's later works almost completely. Nature becomes more and more objective and is less and less there just to be present. Peter Demetz sees the reason for this in the stress the author now puts on society and people in society:

Das Gesellschaft-Normative, nicht das organisch gewachsene beschäftigt den Erzähler; wo er sich dennoch bemüsst fühlt Natur und Landschaft zu entfalten, tut er es ohne tieferes Interesse und gegen sein Talent. Er selbst hat sich über die üblichen Landschaftsschilderungen sehr skeptisch ausgesprochen: Eine Sonne auf-oder untergehn, ein Mühlwasser über das Wehr fallen, einen Baum rauschen zu lassen, ist die billigste literarische Beschäftigung, die gedacht werden kann. . . (sie) gehört zu den Künsten, die jeder übt und die deshalb aufgehört haben, als Kunst zu gelten; (sie) wird bei der Lektüre von jeder regelrechten Leserin einfach überschlagen und in neunundneunzig Fällen von hundert mit völligem Recht, denn (sie) hält den Gang der Erzählung nur auf.¹¹³

Demetz also states that Fontane shows people in the circle of other people but not in the green nature. Hubert Ohl, on the other hand, contradicts Peter Demetz's view. In his article, Ohl argues that Fontane uses nature descriptions extensively:

Wo gibt es in Wirklichkeit einen so konsequenten Perspektivismus in der Landschaft wie in Fontanes Landschaftsschilderungen. Hinter der scheinbaren naturtreue seiner Landschaften verbirgt sich eine ästhetische Zurichtung der Natur: nicht die Kunst will hier Natur werden, sondern die Natur wird Kunst. Sie wird zu einem Bild, das menschliches Erleben spiegelt, zumindest aber auf menschliches Geschick, sei es auch nur als dessen Hintergrund, bezogen bleibt.¹¹⁴

Ohl concedes that Fontane's nature descriptions are not as exact as they seem at times, but in his later works they are carefully set up to mirror human experiences and to expose the character's feelings. Fritz Martini states that "nature is used to help us to understand the human experience."¹¹⁵ To show nature's role in the characterization of the different personae in Fontane's works we would like to examine a description from Unwiederbringlich, published in 1892, after Fontane's exposure to Turgenev. Graf Holk and his wife just had an argument which led to their separation:

Auch Holk erhob sich. Eine Welt widerstreitender Empfindungen regt sich in seiner Seele; was aber nach allem, was er eben wieder gehört hatte, doch vorwog, war ein Gefühl bitterer Verdrossenheit. Eine ganze Weile schritt er auf und ab, und dann erst trat er an die Balkontür heran und sah wieder auf den Parkgang hinaus, der, mit Blättern und Tannäpfeln überstreut, in leiser Schrägung bergab und zuletzt links einbiegend nach Holkeby führte.

Der Himmel hatte sich wieder bezogen, und eh eine Minute um war, begann ein heftiges Schneetreiben, ein Tanzen und Wirbeln, bis der Windzug plötzlich nachliess und die Flocken schwer und dicht herniederfielen.

Holk konnte nur wenig Schritte weit sehen, aber so dicht die Flocken fielen, sie liessen ihn doch zwei Frauengestalten erkennen, die jetzt, von der rechten Seite des Schlosses her, in den Parkweg einbogen und auf Holkeby zu hinunterschritten.

Es waren die Gräfin und die Dobschütz (F. X, 223-224).

The separation is accomplished, which Holk had anticipated but was not sure how to bring about. He is full of conflict, but the feeling that prevails is that of "bittere Verdrossenheit." It is in this mood that he looks outside to see the sky darken and the heavy snow descending. Nature here is a reflection of the character's mood. And just as initially there is darkness and a terrible blowing of the snow so are the feelings within him tossed back and forth. The wind soon abates and the snowflakes fall so heavy and thick that he just is barely able to see his wife and friend walking by the window. In this, too, we have a reflection of his own mood, for he seems to have such a faint picture of his wife. His heart is affected deeply, but his resolve to leave her is unchanged.

It is ironic that this is the last impression Holk has of his wife, disappearing in a snow storm, for he often called her an iceberg because of her cold demeanor. It is difficult to say if Fontane has done this on purpose, for his sympathy is with her. He encourages her to force her heart and try

to persuade Holk to realize his mistake, but she could not change her character which leads to her death a short time later.

Nature in Effi Briest does not just serve the characterization but actually contributes to the action of the plot inasmuch as it seems to cause the final downfall of the heroine.

Early in the work, as the newlyweds are approaching their destination, they see the moon over the water:

Aber sieh mal den Mond da drüben. Ist er nicht schön? Effi war wie benommen. "Ja, du hast recht, Geert, wie schön; aber es hat zugleich so was Unheimliches. In Italien habe ich nie solchen Eindruck gehabt, auch nicht, als wir von Mestre nach Venedig hinüberfahren. Da war auch Wasser, Sumpf und Mondschein, und ich dachte, die Brücke würde brechen; aber es war nicht so gespenstig. Woran liegt es nur? Ist es das Nördliche? (Font. XII, 48-49).

Effi looks at the scene, the likes she has seen in Italy not too long ago. But here all of a sudden the scene has something gloomy, something sinister. She herself does not realize why this should be so, but Geerd points out to her that this is most probably the result of hearing about the pirate and the Chinese, about whom he had talked earlier. This brief nature description is used to point out that she is upset over Geert's stories, and, at the same time, shows that she is really not aware of how deeply these things have really troubled her. The subsequent connection of the nature scene to the place of their destination is used to give the reader an indication and prediction that this feeling of gloom and dismay will be with her in this place.

As if nature wants to make sure that this prediction would come true it takes a hand in bringing the prediction about. The occasion is a sleigh ride to a party. On the way home we are given the first indication of impending trouble when Effi claims to hear in the waves of the ocean music and seems to think that she hears the water sprites. A moment later the sleighs come to a stop because they come to the "Schloon":

Mit solchem Schlitten ist es was anderes; die versinken im Schloon, und sie werden wohl oder übel einen Umweg machen müssen.

Versinken! Ich bitte Sie, mein gnädigstes Fräulein, ich sehe immer noch nicht klar. Ist denn der Schloon ein Abgrund oder irgendwas, drin man mit Mann und Maus zugrunde gehen kann? Ich kann mir so was hierzulande gar nicht denken.

Mein Gott, was sind das alles nur für Namen und Wörter! Da wird es ein Sog, und am stärksten immer dann, wenn der Wind nach dem Lande hin steht. Dann drückt der Wind das Meerwasser in das kleine Rinnsal hinein, aber nicht so, dass man es sehen kann. Und das ist das Schlimmste von der Sache, darin steckt die eigentliche Gefahr. Alles geht nämlich unterirdisch vor sich, und der ganze Strandsand ist dann bis tief hinunter mit Wasser durchsetzt und gefüllt. Und wenn man dann über solche Sandstelle weg will, die keine mehr ist, dann sinkt man ein, als ob es ein Sumpf oder ein Moor wäre (F. XII, 162).

Sidonie, who earlier lectured Effie about goodness and dangers of a wrong thinking, can go across the Schloon without any difficulties, whereas Effi and her group have to go around it. The danger is not obvious, for it is underground and out of sight. One only gets an inkling of the danger that is present. So it is with the affair between Major Crampas and Effi which will come to full bloom here as

a consequence of the "Schloon" and will not come to light until years later.

Effi just cannot believe that the "Schloon" is something that dangerous and asks if it really is something in which men could sink to their doom. She is assured that it is and we realize later that in a way this is true, for it causes the death of the Major in the long run and brings misery and an early end to Effi's life. This is underscored when von Innstetten next morning confesses to his wife that he slept poorly because he dreamed that she drowned in the Schloon and Major Crampas attempted to save her but perished along with her (F. XII, 165). This scene and the conversation about it are of prime importance for they reflect the whole affair of Effi with Major Crampas. If we miss this we miss a major element of the work and do not catch up until later when the affair is discovered by von Innstetten, when he finds some letters of Major Crampas to Effi.

In this Fontane has another trait in common with Turgenev, the tendency to downplay the erotic element. Both authors write love stories but neither one of them ever stresses the erotic. This particular trait is also found in L'Adultera in the scene in which Melanie van Straaten takes the final step in her affair with Rubehn. Here nature has a hand in bringing that affair about. Melanie just had a discussion with the gardener in which she promised him palms for his wedding and talked about the importance of palms at weddings

and now even baptisms. The gardener shows them through the greenhouse and leaves them at the most secluded spot under the palm trees.

Es war eine fantastisch aus Blattkronen gebildete Laube fest geschlossen, und Überall an den Gurten und Rippen der Wölbung hin rankten sich Orchideen, die die ganze Kuppel mit ihrem Duft erfüllten. Es atmete sich wonnig aber schwer in dieser dichten Laube; dabei war es, als ob hundert Geheimnisse sprächen, und Melanie fühlte, wie dieser berauschende Duft ihre Nerven hinschwinden machte. Sie zählte jenen von Musseren Eindrücken, von Licht und Luft abhängigen Naturen zu, die der Frische bedürfen, um selber frisch zu sein. Über ein Schneefeld hin, bei rasender Fahrt und scharfem Ost,-da war ihr der heitere Sinn, das tapfere Mut ihrer Seele wiedergekommen; aber diese weiche, schlaffe Luft machte sie selber weich und schlaff; und die Rüstung ihres Geistes lockerte sich und löste sich und fiel (F. VI, 73).

The pattern is similar to the one in Effi Briest. First, a short conversation that leads up to the following scene preparing the heroine and the reader with its talk of weddings and baptisms. Then comes the nature description. The scene itself is not described in detail. We are only told that the palms form a very dense cover all around the place. The stress here is on the effect nature has on Melanie. The heavy air takes all the will power out of her, and before we know it they are whispering words as hot and sweet as the air around them. Nature has taken a hand and has brought about that final surrender. But just as in Effi Briest the reader almost misses it. No exploitation of the basic desires are to be found by Fontane. Just as in Effi Briest, also a conversation follows to help us understand

the situation. The conversation here is between Melanie and Anastasia. When Melanie jokingly complains about a headache, Anastasia makes the apparently casual remark that one can not walk with impunity under palms (F. VI, 73).

In both instances, nature is used to bring about the final decision on the part of the lovers. It contributed actively in propelling the action forward at a critical point in the development of the work and thereby creates a high point. In giving nature much more of an active part in his work Fontane has gone beyond Turgenev, otherwise his use of nature parallels the pattern set by Turgenev.

USE OF THE ARTS AS A NARRATIVE DEVICE.

Both authors have made a conscious effort to surround themselves with artists representing the different arts. Fontane emphasizes the written word and the visual arts whereas Turgenev tilts toward music. Both writers portray the sphere of the lower aristocracy and the upper middle class. Critics point to Turgenev's use of music and claim that passages where he uses music are unequalled in literature. Music is closely linked with love and maybe for this reason Turgenev considered it the highest art form. Loves, joys, and sorrows are declared through music. Ledkovsky even claims that music in Turgenev's works serves to purify and enoble human emotions, and that Turgenev's description of music imparts to his prose lyrical enchantment and intangible perfection.¹¹⁶ The frequent use of musical

episodes stems from his conviction that music conveys the infinite shadings of human emotions in a much subtler way than does language. Turgenev acknowledges the impotence of the word in Vešnie Vody. We will not attempt to describe the feelings experienced by Sanin, the hero, while reading this letter. There is no satisfactory expression for such feelings: they are deeper and stronger and more elusive than any word. Only music could transmit them. In 1858 Turgenev wrote to Countess Lambert from Rome: "Yesterday I was roaming amongst the ruins of the Caesar's palaces - and I was inspired with a kind of epic feeling; that immortal beauty surrounding me (as against) the triviality of earthly things. . . . This cannot be rendered in words . . . those impressions are musical and can best be communicated by music."¹¹⁷

One such scene of emotions is in Dvorjanskoe gnezda, when Lemm expresses Lavreckij's feelings in music after the latter's encounter with Liza in the garden. The lyrical quality of this passage speaks to the reader and affects him as it has affected the two persons concerned. We see the affect it has on Lavreckij as he cries as a little child; Lemm tells us that it was his purpose to express this feeling of a great love. "I know everything" and then repeated "You heard me, don't you realize that I know everything?" Lavreckij, already moved by his experience in the garden and further stirred up by this experience with

Lemm, is unable to sleep. Liza is also unable to sleep: she prays. This whole passage is a high point in the work, it serves to express the feelings that can not be put into words, but at the same time to characterize the people involved. Lemm achieved a moment of greatness and is shown as a man of great sensitivity and musical ability. Lavreckij is shown as a man of feelings and great emotion who is moved to tears by this experience. Then in one simple sentence we have the juxtaposition of the effect the evening had on Liza: She prays. By simply showing the reactions of the different characters to the events of the evening and stressing how different these reactions are Turgenev characterizes these people.

While many of these musical experiences come at a high point in the work, music is used throughout the works to help the narrator to show his characters instead of him telling about them. These figures are characterized by their ability or lack of ability to perform and by their likes and dislikes of music. An example of this is seen by Eugen Zabel in the scene in Dym, in which a Russian general again and again sings the first verse of the song: "Deux gendarmes un beau dimanche" to which the narrator remarks: "wrong, of course, because I have not yet seen a Russian noble man who doesn't sing poorly."¹¹⁸

The fact that the general seems to know only the first verse and sings it repeatedly, coupled with the narrator's remark, indicates the low opinion the narrator has of these noble-men.

At this point we would like to go back to our discussion of the use of nature as a narrative device in Otcy i deti and see how music is used to reinforce the conclusions we reached during that discussion. In that discussion we have seen how Turgenev used nature to isolate Bazarov from his surroundings. While Bazarov and Arkadij are still discussing nature and its meaning to Bazarov they hear music:

Im selben Augenblick drangen die Töne eines Cellos aus dem Haus zu ihnen. Jemand spielte mit Gefühl. wenn auch mit ungeübter Hand, die "Erwartung" Schuberts, und wie Honig verbreitete sich in der Luft die süsse Melodie.
Was ist das? sagte Basarow erstaunt.
Mein Vater.
Dein Vater spielt Cello?
Ja.
Wie alt ist dein Vater?
Vierundvierzig.
Basarow brach plötzlich in lautes Gelächter aus.
Worüber lachst du?
Ich bitte dich! Ein Mann von vierundvierzig Jahren, pater familias, spielt im . . . wschen Landkreis Cello!
Basarow lachte weiter, doch Arkadij lächelte trotz aller Verehrung für seinen Lehrer nicht einmal (T. II, 338-338).

Arkadij's father plays on the Cello romantic music by Schubert which causes Bazarov to break out laughing. In his opinion a man of forty four has no right to such nonsense. Arkadij looks up to Bazarov and supports him in almost

everything but here he draws the line and does not even smile. He can not agree with his mentor, and when we have seen above in our discussion on nature that Arkadij feels a little different about nature than does Basarov, here he is totally removed from him. After all is said and done Bazarov stands by himself once more, just as he had been alone in our discussion about nature. It seems that Turgenev's use of music is consistent with his use of nature as a method of characterization and the two complement each other.

Just as music was used to characterize the different characters in Turgenev's works so was poetry and literature. In Otcy i deti the difference between the two generations was shown by means of the reading material that Nikolaj was reading, and by what his son Arkadij and his friend Bazarov thought he should be reading. Nikolaj had been reading Puškin when Bazarov saw him and Bazarov got upset and told Arkadij that this "old romantic stuff" is outdated and that he should give his father some other reading material.

Together they decided that Nikolaj should be reading Büchner's Stoff und Kraft, for it is written in a popular language and more appropriate for the times.

When we recapitulate we see that the contrast is complete. Nikolaj was shown to love nature, to love the romantic music of Schubert, to play the Cello, and to read Puškin. Contrasted with this idealistic romantic figure is Bazarov, the man who sees nature as a work place without any romantic

attachment to it. To him it is ridiculous to play the Cello and especially to play all that "romantic nonsense." In literature his material comes from the German revolutionary Büchner. All three; nature, music, and poetry are skillfully used to bring out the difference between the two groups of people.

In the above example literature was used to characterize the characters but in some instances literature was used to bring about action on part of the characters. One such incident is in Dvorjanskoe gnezdo in which Ivan Andreevič is taught by a former student of Jean Jacques Rousseau who taught him all about Rousseau, Voltaire, Diderot and many others. After refusing to take a government position he returns home. There he dislikes everything he sees except a maid of his mother. He eventually runs away with her and marries her. His father blames his son's choice of reading material for this whole fiasco and the son quite readily agrees, for he states with great pride, that he did not betray his teachers, Rousseau and Diderot. The choice of reading material is not just used to characterize but heavily influences the character, and, therefore, the action of the work.

We find a similar incident in Turgenev's Faust. In one of his letters Pavel Aleksandrowič wrote to his friend that he was rereading Goethe's Faust:

Welche Wirkung brachte die ganze grossartige erste Szene in mir vor! Die Erscheinung des Erdgeistes, die Worte, die er spricht, erinnerst Du Dich: In Lebensfluten, im Tatensturm, erweckten in mir ein langentbehrtes Beben und Schauern des Entzückens. alles tauchte in meiner Erinnerung wider auf: Berlin und die Studentenzeit, Fräulein Klara Stich, und Seidelmann in der Rolle des Mephistopheles. . . . Ich konnte lange nicht einschlafen meine Jugend war wiedergekehrt, und wie ein Phantom war sie vor mir auferstanden; wie Feuer und Gift rollte sie durch meine Adern, das Herz wurde weit und wollte sich nicht mehr zusammenziehen, etwas griff in seine Saiten, und Wünsche wallten auf (T. I, 908).

Here he characterizes himself by his own admission of the influence reading the work has on him. When he later meets his childhood friend Vera Nikolaevna he decides to read to her and her husband and he chooses Faust for his reading material. Her husband is characterized by his complete lack of understanding and by the fact that he is bored by it all. But Vera Nikolaevna is deeply touched and even moved to tears, something that had not happened to her for years. She has great ability and feels deeply. The reader is not surprised at her ability in the literary arts for we know that she is a special person. After all, did not Pavel tell us that she has a wonderful soprano voice and are we not aware that in Turgenev's works musical ability was always a recommendation for the person who had it? Vera eventually falls in love with Pavel as a result of their reading of Faust and their time together. She is in great turmoil over this situation but nevertheless meets with him and kisses him. At this point Turgenev introduces another element in

the supernatural when she sees her mother, who had long been dead. This brings her to the breaking point and she becomes ill and dies. Literature, a work of art, is the force that brings them together, and it is the cause of her death. Art is the topic of the work or the influence that art can have on people. It was used to characterize her but also to cause the action of the work.

In many instances a work of art is only mentioned to characterize a person either as literate and educated or as an oaf, or to show that some person was either a romantic or a skeptic, modern or oldfashioned. Music and the arts have in Turgenev's works three major functions. In most instances they have the purpose of characterizing the individual. They also have the function of influencing the characters to act in certain ways or maybe even to influence the people around them, and therefore the narrative as a whole. As a third function they are used as an epic prediction of things to come. It is evident that these three functions can not necessarily be separated, but they are interwoven with each other.

These three elements are found in Fontane's works but as we observe there are some differences in his approach. In Turgenev's works the music used is considered classical music. In Fontane's works the "Lied" is prevalent. In a few instances we have the mention of Wagner and his work. This is the case in L'Adultera, at the first meeting of Melanie

van der Straaten and Ebenezer Rubehn. At the occasion of their meeting they hear music coming from the background, and he seems pleased and later compliments the artist on the playing and the choice of music, to which Melanie later comments:

Ei, da dürfen wir Sie, wenn ich recht verstanden habe, wohl gar zu den Unseren zählen? Anastasia, das trübe sich gut! Sie müssen nämlich wissen, Herr Rubehn, dass wir hier in zwei Lagern stehen und dass sich das van der Straatensche Haus, das nun auch das Ihrige sein wird, in bilderschwärmende Montecchi und musikschwärmende Capuletti teilt. Ich, tout à fait Capulet und Julia. Doch mit untragischem Ausgang. Und ich füge zum Überfluss hinzu, dass wir, Anastasia und ich, jener kleinen Gemeinde zugehören, deren Namen und Mittelpunkt ich Ihnen nicht zu nennen brauche. Nur eines will ich auf der Stelle wissen. Und ich betrachte das als mein weibliches Neugiersrecht. Welcher seiner Arbeiten erkennen Sie den höchsten Wert zu? Worin erscheint er Ihnen am bedeutendsten oder doch am eigenartigsten? In den Meistersingern.. Zugestanden. Und nun sind wir einig, und bei nächster Gelegenheit können wir van der Straaten und Gabler und vor allem den langweiligen Legationsrat in die Luft sprengen. Den langen Duquede. Oh, der steigt wie ein Raketenstock. Nicht wahr, Anastasia (F. VI, 44).

In this short exchange all three uses of music found in Turgenev's works are here used. First it characterizes the people as followers of Wagner and his music. Fontane had some unpleasant experiences in the Bayreuth Festspielhaus and his opinion of Wagner and his music was negative.¹¹⁹ The reader shares this negative impression of Melanie at least in the period of her affair with Rubehn, in the time before she left van der Straaten and married Rubehn. After the marriage she experiences hard times and our sympathy and that of the narrator is with her. Although there was no

renunciation of her Wagner worship, he or his music are never mentioned again.

This short exchange not only characterizes the participants in it but it influences the narrative drastically, for it establishes new relationships. When Ebenezer Rubehn first comes Melanie is cool toward him. This coolness is a reaction to his calling card on which she read that he is a lieutenant in the reserves. She comments at that to her friend: "Auch wieder einer. Und noch dazu aus der Reserve! Mir widerwärtig, dieser ewige Leutnant. Es gibt gar keine Menschen mehr (F. VI, 41) But once she realizes their common enthusiasm for Wagner and his music, she accepts him. Not only is he accepted but right away he is forced to take sides in a dispute that exists within the family and the circle of friends that comes with the family. To appreciate this paragraph we have to look at it in the light of the whole work. Only then can we appreciate it as what it truly is -- an epic prediction of the coming separation between Melanie van der Straaten and van der Straaten. Just before Rubehn appeared on the scene there was a little bit of a struggle between Fräulein Friderike von Sawatzki and Melanie, in which Rieke defended van der Straaten against Melanie and attempted to show that he is good and that Melanie does not know him well enough. Rubehn comes right after this conversation, and at the end of her conversation with him we find a new constellation in which Rubehn is to

take sides with her against her husband and his friends. We will not go too far when we see in this paragraph the seed for future trouble in the van der Straaten family. It predicts the split that is to come in the future. If we need any proof we have it in the behavior of Melanie's daughter Lydia. For some unknown reason she never accepts Rubehn right from the start and when he left she would not look at him but went into the house with a tear in her eyes. Sometime later it was Lydia who told Melanie that as far as she was concerned she did not have a mother anymore. This statement is only a culmination of a development that started early with Melanie's and Rubehn's first meeting. We have mentioned earlier that it seems that the Wagner enthusiast Melanie has found forgiveness in the eyes of Fontane in the latter part of the work. In another instance where Fontane used Wagner and his music to signal disfavor, no forgiveness was given. Von Instetten, in the novel Effi Briest, is at one point shown sitting at the piano improvising on some Wagnerian melody. . . . We do not have to go to any great length to show that von Instetten never regained the good graces of the author. This is somewhat astonishing since it was Effi Briest that was guilty of infidelity. This only helps to underline the fact that Fontane, like Turgenev, does not condemn immorality or reward morality, but that he only condemns and rewards that which is condemned and rewarded by society.

In most cases where Fontane uses music he makes use of the simple "Lied." While Rubehn had been characterized as a follower of Wagner he later is characterized by a song he plays on the piano. After he and Melanie got married they experienced financial and personal difficulties because society disapproved of their actions. Even Melanie's sister had just told her in a letter that her husband had forbidden her to visit her or receive a visit from Melanie. In a moment of great despair Rubehn played on the piano: "Mit einem Mantel vor dem Sturm, beschütz ich dich, beschütz ich dich (F. VI, 105). Here Rubehn shows himself to be the loving husband who is willing to live up to the words of the song. Another aspect of this song is important as well, namely the manner of the delivery. It is mentioned that he plays it with exaggerated lightheartedness. This is an effort to break up the serious mood in which we find Melanie and which leads her to despair and to give up. It is to encourage her for the future, as we understand it from the comment that he makes to her in English: "Cheer up, dear." In Unwiederbringlich we find that a poem and a song team up to set the mood of the whole work. They serve here to characterize the people involved and to predict the ending of the work. First we want to examine a poem by Uhland. Graf Holk wants to build a new castle located at the ocean, and in an attempt to win her for his plans he quotes the first part of the poem.

Hast du das Schloss gesehen?
Das hohe Schloss am Meer?
Golden und rosig wehen
Die Wolken drüber her (F. X, 9).

With this poem his enthusiasm for life and his ability to see life in a positive manner and without problems is indicated. The picture itself is too romantic, and we find a little later that Holk fits that romantic image. All this is positive until we get the narrator's comment that Holk is not much of a literary nature, and therefore his enthusiasm is cause for surprise on the wife's part. Fontane does the same here as does Turgenev, for with this little comment he has influenced the reader against Holk. Especially after we find out that he got this part of the poem from a plaque he had seen in the house of his wife's brother. The characterization here is divided in two parts; in the first part the poem and its meaning show him to be positive, in the second part his lack of knowledge about literature and the poem in particular can be seen as a negative part of his personality.

His wife now proceeds to give him the second part of the poem.

Die Winde, die Wogen alle
Lagen in tiefer Ruh,
Einem Klagelied aus der Halle
Hört ich mit Tränen zu (F. X, 9).

It is significant that she knows the second part of the poem. Whereas the first part is romantic and hopeful, the second part is full of sadness, mourning, and tears. This

characterizes her well, for we soon learn that she tends to be sad and to exaggerate the part of mourning and tears. While he is happy go lucky she is sober and reserved. The conflict is set from the beginning and can be seen in the two different natures of the characters as we perceive them in the two verses of the poem.

From the beginning we feel that the tears, of which the poem spoke, would come. The following conversation supports this as a prediction, for in the conversation the countess indicates her dislike of moving, especially since she has a foreboding of evil. This is again brought to light in a comment by the narrator: "Trotz aller Liebe-seine leichtlebige Natur und ihre melancholische, sie stimmen nicht recht mehr zueinander (F. X, 31). What we have learned in the poem is here stated as a fact. The narrator, furthermore, points out that this difference in their character has caused a serious deterioration of their relationship despite their attempts to improve it.

Shortly after the poem and the conversations, important to the work, a song is sung during a small party. After the song the countess takes the notes and leaves the group. We do not have the words to the song until the end of the work, but Count Holk asks for the title and is told that it is "Der Kirchhof." He makes the remark "Drum auch," meaning that this is the reason that his wife took the song and left the group. Here we have the situation that a song does not

characterize the performer but the listener. The countess is characterized by her reaction to the song. This is brought out by the typical Fontane style dialogue between the departing guests, who all agree that this was a poor choice of song because the countess was so affected by it. Her brother mentioned that by now she has the song memorized. The title of the song, together with the discussion it brought forth, helps the reader understand the countess better and realize that her nature is a melancholic one. With a poem and the title of a song, the author has characterized the two main characters and delineated the conflict. As the novel now progresses we realize that the conflict develops exactly as predicted: the two are separated. We are surprised, however, when they reunite at one point of the work and wonder if this can endure the stress of two so different characters. To give us the answer to this the author repeated the setting that we found at the singing of the first song. The song that is being sung is not the same as the one in the earlier setting but it has the same message. The narrator here makes it a point to remind us of that first occasion at the beginning of the work stating that the countess left the salon quietly after the song, just as she had done two years ago, when the mournful song "Der Kirchhof" by Waiblingen was sung. The narrator wants us to connect these two occasions. The song is about the days past and if the person would like to have

them back. The countess repeats the last two lines of the song which state that she does not long to have the happiest days of her life back. This gives the message, that whatever happiness together they might have had, they will not achieve it again, and that she does not even wish for them. No happy end can be expected. And so it is. On the next page we are informed that she has taken her life by drowning herself in the sea. In this letter we are also given the words to the song to which we had up to now only the title:

Die Ruh ist wohl das Beste
Von allem Glück der Welt'
Was bleibt vom Erdenfeste,
Was bleibt uns unvergällt?
Die Rose welkt in Schauern,
Die uns der Frühling gibt:
Wer hasst, ist zu bedauern,
Und mehr noch fast, wer liebt (F. X, 258).

We have closed the circle. The song expressed the longing she felt for peace in the grave and reaffirms her melancholic nature. But it also expresses her feelings concerning love. The one who loves is to be pitied more than the one who hates. She had underlined these words and by doing so confessed to us her dilemma. She loved her husband, but in that love she saw something not beautiful but rather pitiful. In the use of the song and the poem we see that they have characterized the two characters from the beginning. They influence the thinking and the actions of the characters, and served as constant reminders of their predictions. As a structural device they helped to round out the work by tying the beginning and the end together. In

these aspects the use of music remind us of that of Turgenev even though in some respects the two uses are different. In Fontane's works we do not find Turgenev's lyrical quality. Fontane used music more consistently to let the reader know of the coming turmoil and to influence the action of the work itself. Another good example of this is in Quitt. At the beginning the hero sings a song about his homeland Schlesien and tells us how much he loves it. He questions if he will ever see it again. With this song the reader gets the distinct impression that he will have to leave the country. The hero has a powerful enemy and he will have to leave. Thanks to this song we wonder if the hero will return. He goes to America and dies there, but until his end this question returns to us repeatedly. Only a letter with news of his death arrives home. In the case of a prediction the reader is always looking to see whether it comes to pass. The prediction creates interest in the proceedings. This question does the same. The reader is constantly wondering what the answer will be.

The reason the hero had to leave his homeland is because he had killed his enemy. In the strange country he slowly finds peace. This is developed in a series of songs which show his progress. One of the songs indicates that he will find forgiveness with God and peace in the other world. Music is used to project this development which reaches far beyond the scope of the novel -- even into eternity. The author achieves this without interference of the narrator

into the action of the novel, by giving the reader a progression of songs which slowly build to the point where they pronounce this forgiveness and peace. Only a comment is needed in the letter home to restate the obvious. Proper use of music has minimized the role of the narrator.

The same device is seen in the use of art. Poetry, literature, and other art forms serve the same purpose. A good example of the use of literature occurs in Frau Jenny Treibel.

Throughout the work she talks about "das Poetische." She claims that only the ideas are important and that money and status are nothing: "Ich für meine Person verbleibe dem Ideal und werde nie darauf verzichten (F. XI, 30). She delights to talk about how she herself, who had a modest beginning, educated herself by memorizing poetry. But all this talk is contrasted by her actions. For instance, she has received from the professor a book of poetry which had a nice blue cover. We are told that she reads this poetry when she has difficult moments and that she cries over it. But in the same breath she tells us that she had the book bound in an expensive leather binding. This conflict between the poetic, which represents higher values, and the baser values of money and position is carefully worked. At times we might believe that she actually believes some of the things she is saying, but Fontane puts it all into doubt in a conversation she has with Corinna Schmidt, the daughter of the professor. In this conversation Frau Treibel praises

the professor but at the same time she again professes her favorite claim:

Dein Papa ist ein Juwel, das weiss ich am besten.
Er unterschätzt alles Ausserliche, Besitz und Geld,
und überhaupt alles, was schmückt und schön macht.
Nein, Corinna, sage das nicht, Er sieht das Leben
von der richtigen Seite an; er weiss, dass Geld
eine Last ist und dass das Glück ganz woanders liegt.
Sie schwieg bei diesen Worten und seufzte nur leise.
Dann aber fuhr sie fort. Ach, meine liebe Corinna,
glaube mir, kleine Verhältnisse, das ist das, was
allein glücklich macht.
Corinna lächelte. Das sagen alle, die drüber stehen
und die kleinen Verhältnisse nicht kennen.
Ich kenne sie, Corinna.
Ja, von früher her. Aber das liegt nun zurück
und ist vergessen oder wohl gar verklärt (F. XI, 12).

Here seems to be the crux of Treibel's thinking. She has been in poorer circumstances and now sees this in a radiant light. Now that she has the money and the title, she likes to talk of poetry and songs and the relative unimportance of money and position. After all, she claims, they can be a hindrance in life. At a party the Treibel's are giving for a business associate from England, she sings a song rather poorly. She has sung this particular song at parties many times, but is willing to sing it again and again. The two prominent lines from the song give the ideas she professes so often: "Was soll Gold, ich liebe Rosen, und der Blumen schlichte Zier." (F. XI, 49). The narrator lets the guest of honor exclaims in English: "Wonderfully good. O, these Germans, they know everything, . . . even such an old lady" (F. XI, 49). Even he, the guest of only one evening, has seen through Frau Jenny Treibel's little charade. And

therefore the reader is well prepared and is not surprised when Frau Jenny Treibel finally admits that her talk of poetry and high ideals are just talk. The occasion is her son's engagement to Corinna Schmidt. When her son first told her of the engagement, she fainted. She forgets her talk of poetry and high ideals and attempts to stop the marriage of her son to that poor girl.

But at this point the work takes an interesting twist. All the work done to characterize Frau Jenny Treibel through poetry and talk about the poetic is now used to characterize Corinna Schmidt and to praise her marriage to the friend of her youth, Dr. Marcell Wedderkopp. At their wedding Professor Schmidt requests that the singer Krola sings the song that Frau Jenny Treibel always sings at parties. He sings it with feeling and receives much applause. Now the song is acceptable, and it serves as a contrast to earlier renditions and as a bridge between Professor Schmidt and the Treibels. Professor Schmidt claims that Jenny Treibel was right after all. The poetic, the ideal, is justified as found in the lives of Corinna and Marcell and as proclaimed by Frau Jenny Treibel. She is right in the principle but failed to live up to the principle. But is she condemned? No, with typical "Fontane resignation" life goes on. Fontane was not satisfied to use music and the spoken word as narrative devices, but on several occasions the visual arts were called upon to help in his works as well. In

Stine all the different art forms were used to show the world the contrast that makes up the widow Pittelkow. The contrast is shown in the choice of inexpensive prints, an old oil painting, an old and expensive sculpture, a couple of figures made of plaster of paris and in a set of expensive looking leather bound books contrasted to the "Berlin Pfennigmagazin" (F. IX, 182). What do all these items tell us about the widow Pittelkow, for according to the donor of these contrasting items, it is their function to indicate who the widow is. We have items with which the widow is comfortable and which represent her low birth and background. The other part is the influence that comes from her aristocratic patron. The two opposites, represented in the different art objects, indicate the opposites that she experiences in her life. The narrator points out that this contrast is readily noticeable and cannot be overlooked. Even though it has been stated that the purpose of this whole set up is just to show the world who the widow really is, we can be certain that much more is intended. It is important to realize that the hero and the heroine are to meet at this place. Stine and Waldemar are representative of these two worlds. Later in the work we find out that the contrast between the aristocracy and the low birth cannot be overcome, just as it is the case with the contrast in the widow's room. The room and the objects therein are not only a characterization of the widow, but in a much larger sense

state from the beginning the dilemma the two will face, and in a way foreshadow the impossibility of overcoming the conflict.

The use of art in Die Poggenpuhls reminds us somewhat of the scene above. Here, too, art objects are described, which are used to characterize the whole family and the whole work. Most important is a picture that is portraying the high point in the history of the family. All one can see is a man standing in a cemetery in the middle of a battle of which one can see only powder smoke. To add to the precariousness of the situation, we find out that the picture is beset by a problem. Everytime it is dusted it falls down, just as is the case with the family's fortune. The wall has been repaired several times, but the picture refuses to stay in its place. The picture itself, together with the difficulties it presents by not staying up, characterizes the situation of the Poggenpuhls. Just as they have a difficult time to keep the picture on the wall, so they have a difficult time keeping up the facade of the aristocracy. If we were to read these small excerpts and the ending, we would pretty much know the story. At the ending one of the daughters tells us about the Poggenpuhls now and later. They will somehow muddle through as poor aristocrats and hope that in the future one of the brothers will bring about a moment of glory for the family. In other words, they will continue trying to hang pictures.

One use of painting should be mentioned here, for its use is similar to the use of poetry and music in Unwiederbringlich. This is the painting L'Adultera by Tintoretto in the novel of the same title. The picture serves as an epic prediction for the adultery that is to take place in the novel. When Melanie first sees the picture, she attempts to defend the woman in the picture saying that there is so much innocence in her look and that all seems to be predetermined (F. VI, 13). Van der Straaten explains several times that in his family the problem is hereditary. He wants the picture to serve as a warning. Both Melanie and van der Straaten seem to be right, for the adultery does occur and the two separate. At the end the picture is again brought to our attention in a form of a miniature which is sent to Melanie as a Christmas present by van der Straaten. It is used as an indication that she has found his forgiveness. Again, we have come full circle when we read Melanie's comment that it appears that the woman in the picture does not realize her guilt, to which the narrator comments: "Ach, sie fühlte jetzt, dass das Alles auch für sie selber gesprochen war, und sie nahm das ihrer Hand entfallene Bildchen wieder auf und gab es an Rubehn und errötete" (F. VI, 124).

The narrator only confirms what we have known for most of the novel. The problem was there right from the beginning. It was indicated by the picture and the discussion that followed its unwrapping about guilt and tears. Melanie was

right in her comment about predestination. Throughout the work we have seen Melanie's struggle with her guilt and seen the tears she shed, and finally we have seen her deliverance by the same picture that had predicted her fall. In the use of art, as well as music and nature, Fontane stayed true to the idea he learned from Turgenev: by using narrative devices and by letting the characters do their own talking, he managed to keep the narrator's comments to a minimum. In some ways he was much like his master because he used these devices to characterize the characters, to influence the action, and to anticipate the future action. But Fontane went further than his mentor, for he used the different art forms more extensively. They were not used to characterize one person, but reflected the novel in a nut shell, as we have seen in the novels Stine, Poggenpuhls, Unwiederbringlich and Frau Jenny Treibel.

CHAPTER SIX

COMPARISON OF SCHACH VON WUTHENOW AND RUDIN

In our investigation we were impressed with a number of similarities in Fontane's and Turgenev's works in general, but especially in Schach von Wuthenow and Rudin. Rudin was published in 1855 and Schach von Wuthenow in 1882. We recall that Fontane's preoccupation with Turgenev was around 1880, at the time when Schach von Wuthenow was written. A rough outline that could be applied to both works would show that a man meets a woman who is willing to give him all her love and devotion, but he is too weak to accept it. The similarity does not end with the content, but in the form of the work.

We will show that both Turgenev and Fontane used the same technique to develop the plot of the novel from its beginning to the end. The hero enters the stage and faces an antagonist in a dispute in which he is introduced and characterized. In Rudin the hero meets Pigassov, and in Schach von Wuthenow the hero meets Bülow. Already here at these discussions the heroes meet their heroines as well as their mothers. In both cases the mothers are strongwilled with a strong sense of social status. When their daughters fall in love with the heroes and are willing to abandon social status and family ties, their mothers intervene. In Rudin's case the mother wants to prevent a marriage, because he is not socially acceptable to her; in Schach's case the

mother forces Schach to marry her daughter to keep her social status. Both mothers act in accordance with the demands of society. If the daughters would act contrary to their wishes, the mothers would lose some of that precious social standing. Since the mothers are strongwilled and influential, and they are pitted against a weak willed Hamlet-type hero, the heroes succumb to pressure.

In the earlier chapters we have discussed the development that has let both authors to progressively cut down the narrated time and to increase the time for dialogues and other narrative devices. Eugene Kolai documented this development for Fontane's works. According to him Fontane's Vor dem Sturm, published in 1878, consisted of 48.5% of narrated material, 46.6% of dialogues and monologues, and 4.9% of letters. In Irrungen und Wirungen, published nine years later, the relationship has changed considerably. Only 33% are taken up with the narration, while 63% compare with dialogue, and 4% letters. Almost the same proportions are found in Effi Briest.¹²⁰ The change in narrative technique that resulted from this shift in usage of the narrator is considerable. But we have seen that the narrator still has an important role. It is he who has to arrange the meetings of the people, so that they can converse.

When we examine the use of the narrator in these two particular works, we realize that both authors start their work with a short description by the narrator of the locality in

which the characters find themselves. While the narrator is observing and seems to be objective, we realize that we have in both cases an omniscient third person narrator, for he gives us information that he could not get by simple observation. Turgenev's narrator tells us that the woman he is describing is a widow, that she is childless, very wealthy, and that her name is Lipina. Fontane's narrator relates that he, who should have the place of honor next to the lady of the house, is not here.

The information given above reveals that the narrator does not spend too much time with his description of the locality since this information is found on the first page. The narrator quickly gets to his main task, which is to introduce the characters and get the dialogue moving. Even though Fontane's narrator in the first paragraph alludes to the hero of the novel, like Turgenev, he usually introduces and develops some of the minor figures in portraits, so that the major figures can be developed later in the work. For that reason the two narrators assemble people together in social gatherings -- in the salon. Once this is accomplished, the narrator withdraws so that the people can talk freely. But he is always just around the corner. He interjects some comments from time to time to keep the dialogue flowing and to make sure that we do not forget about him. In this vein Turgenev's narrator explains the habits of Pigassow, who is acting peculiar in his dialogue with Rudin:

"Im Streit gab er sich zuerst Mühe mit dem Gegner, dann wurde er grob und schliesslich blies er sich auf und schwieg" (T. II, 31). Or a little later comments: "Rudin betrachtete Pigassow . . . unwillkürlich von oben herab; er war um mehr als zwei Köpfe grösser. Pigassow wäre beinahe vor Wut geplatzt und sein galliges Gesicht erbleichte"

(T. II, 34). It is the same way in Schach von Wuthenow, when the narrator interjects: "Büllo w lächelte vor sich hin und schien sagen zu wollen: Ein jeder nach seinen Mitteln (F. V, 18). A little later he states about Büllo w: "Er war ein Kind seiner Zeit und romantisierte" (F. V, 18). These comments serve to keep the presence of the narrator in mind and to characterize other characters. They help to point out contrasts that otherwise might escape the reader.

The majority of these comments are in agreement with the action of the novel and do not slow down the narrative. In this they are also in agreement with the conviction of the two authors that the narrator should not interfere unnecessarily. But from time to time both authors cannot help making comments that seem to detract from the proceedings. This leads Turgenev's narrator to address the readers:

"Ubrigens, meine Leser; habt ihr nicht auch bemerkt . . ."

(T. II, 17). This is the kind of remark frequently found in Turgenev's early works, but in his later works is very rare.

The narrator turns to the reader to make him feel involved.

Fontane's comments are not quite as blatantly directed to

the reader; but he is trying to get the same effect: "Unsere drei Freunde" (F. V, 20). He, too, includes the readers to give them the feeling of intimacy. The narrator has brought us to this social gathering, and it is his duty to bring us back and prepare for the next meeting. When we examine the dialogues, we will see that here too the development of the works is parallel, for the narrator in both works pairs up people to let them go home, and on their way they discuss everything they have heard and felt in the course of the evening. In this aspect we see an important difference, for Fontane actually permits the people to speak to the reader directly without going through the narrator, whereas Turgenev has his narrator relate them to us. Turgenev's narrator tells us who went where and what they thought. He also gives us an indication of some of the new relationships that exist as a result of the evening.

In both works the social gathering with its introduction and subsequent explanations by the narrator comprise three chapters. By now the reader has an idea about the different constellations of the characters and about what he can expect of them. It is now up to the narrator to connect the fourth chapter to the third. How does he go about it? In Rudin the first sentence in the fourth chapter reads: "Am nächsten Morgen, kaum dass Rudin sich angekleidet hatte, erschien ein Diener Darja Michailownas mit der Einladung, sich in ihr Kabinett zu bemühen und mit ihr Tee zu trinken"

(T. II, 39). In Schach von Wuthenow the first sentence starts out almost the same way: "Der nächste Morgen sah Frau Carayon und Tochter in demselben Eckzimmer, in dem sie den Abend vorher ihre Freunde empfangen hatten" (F. V, 26). The two authors start the fourth chapter with almost the identical lines. It is, furthermore, important that between the third and the fourth chapter there is hardly any connection. We have mentioned that both authors have something of an episodic style, that is, separate episodes are loosely connected to each other, if they are connected at all. These episodes usually are a social gathering or just a conversation between two people. In Rudin the narrator takes us from a discussion between Rudin and Lasunskaja, which is later joined by Leschnew, to one between Rudin and Natal'ja, and then to one between Lipina and Ležnev. A similar series of such encounters is found in Schach von Wuthenow. After an initial meeting at the home of Frau von Carayon we are taken on a trip to the country, then to a gathering at the residence of Prince Louis of Prussia, and from there to the parade ground. Since these events take place simultaneously, it seems that it would be difficult for the narrator to handle the transition. Not so. Smoothly he maneuvers us from episode to episode. At one point in Rudin the narrator states: "Am selben Tag kam es auch zu einem Gespräch über Rudin zwischen Alexandra Pawlowna und Leschnew" (T. II, 60). Fontane uses a similar phrase at one point to make

this kind of transition: "An demselben Abend, an dem Victoire von Carayon ihren Brief an Lisette von Perbandt schrieb, empfang Schach in seiner in der Wilhelmstrasse gelegenen Wohnung ein Einladungsbillett von der Hand des Prinzen Louis" (F. V, 46). In this fashion each narrator creates a chain by combining several single episodes together. Other time phrases are often used to relate one incident to another. In Rudin: "Der nächste Tag war ein Sonntag," or "Es waren etwa zwei Jahre vergangen." In Schach von Wuthenow we read: "Es war kurz nach diesem Dinner beim Prinzen" or "Die Zimmeruhr schlug neun." These time-relationships give the reader the feeling of continuance and of relationships, where both are often missing between the different episodes.

After having taken us from episode to episode and having helped with his comments to develop the characters, it is the narrator's duty to conclude. In Rudin all loose ends are nicely tied up. Lipina gets married to Ležnev who makes his peace with Rudin. Rudin is killed in a Paris uprising and his death is almost anticlimactic. He had previously predicted that he would take an ugly end. In Schach von Wuthenow the narrator does not have the last word, for Fontane differs here in this again just a bit from Turgenev, inasmuch as he uses two letters to finalize. Some might claim that in this he was preserving this objectivity that he was struggling to achieve in his work. He gave Schach's

arch enemy Bülow, his wife, and possibly best friend, an opportunity to comment on the story. Victoire had the last word, which seems to be an indication that Fontane wanted to stress the struggle in Schach, given priority over the theme of Prussia's predicament. In this, he, again, is akin to Turgenev, who stresses the private struggle over the political struggle. Despite the minor differences, Fontane's use of the narrator in Schach von Wuthenow parallels that of Turgenev's in Rudin. We have mentioned that both authors assign another important function to the narrator, namely that of giving the reader the first glimpses of the characters as they are introduced. To do that both authors use the portrait. In this the two authors proceed in very much the same fashion, yet so differently. Both of them usually give extensive portraits of their minor characters, and hardly any description about their major character. The portrait of Pandalevskij in Rudin is twenty-three lines long, that of Pigassov is over two pages, but Rudin, on the other hand, is described in seven short lines. In a departure from the rule that most major characters are more left to the dialogue, the portrait of Natal'ja is thirty-three lines long. In the portrait in this work the narrator does not give us long descriptions of the person's appearance, but tells us about the person's background and experience. In Schach von Wuthenow the portraits are not as lengthy, but just as important. The portrait of Bülow is only thirteen

lines and that of Sanders is nine lines. The longest one is that of Tante Marguerite von Carayon, thirty five lines long. Of Frau von Carayon we only have three words, frequently repeated throughout the work. She is always referred to as "die schöne Frau." Of Victoire we only find out that "ihr feines Profil, das einst ihrer Mutter geglichen haben mochte, durch zahlreiche Blatternarben aber um seine frühere Schönheit gekommen war" (F. V, 9). Not one word of introduction of Schach, when he enters the room. His portrait is to be developed later in dialogues. Fontane's portraits are not only shorter than Turgenev's but are different in their content: they usually point out features important to the work. The short but precise portraits of Frau von Carayon and her daughter are good examples. The fact that Frau von Carayon is beautiful and Victoire is disfigured by the pockmarks plays an important role in the work, the latter later leading indirectly to Schach's death.

This portrait analysis brings us back to the constellation of characters. In Rudin Pigassov was given the longest portrait: to him falls the role of antagonist to Rudin when Rudin first appears. In their dispute Rudin shows himself to be brighter and finds acceptance into the circle of friends of Lasunskaja. In the process Pigassov loses some of his influence amongst these people. In Schach von Wuthenow Bülow and Sanders receive the longest portraits at the outset and Bülow has the same function Pigassov has in

Rudin. Just as Rudin is developed in this dispute with Pigassov, so Schach is developed in his dispute with Bülow. This makes obvious the system both authors use. First they give a portrait of the minor figure and then they contrast these minor characters with the hero, and in the process the hero is characterized. For that reason any lengthy portrait of the major characters is unnecessary.

In the course of the dialogues the narrator seems to withdraw to permit the uninterrupted flow of the dialogue. Only occasionally the narrator assists the participants in the dialogues with an occasional comment such as "antwortete er" or "unterbrach sie." In the dialogues every person comments as a rule on the other persons around, but the feature of these dialogues is to develop the main character. In the dispute between Rudin and Pigassov we learn much about Rudin in his defense of ideas, convictions -- and words. This defense reveals that his ideas are important to him and show that they might be even more important than the facts themselves. He also speaks much about egotism. He is asked to tell about the time he spent in Germany but soon he is talking about the Enlightenment and science, as well as university life in general. He is right back to talking about ideas, not about specific experiences. To learn more about specifics we have to rely on Lesznev's account of their time in Germany. The narrator here interjects that Rudin is talking with conviction and enthusiasm: "Rudin beherrschte

schier das höchste Geheimnis, die Musik der Beredtheit" (T. II, 38). He seems to be intoxicated just from hearing his own voice, giving us a good idea why he is so often talking about "egotism."

We also learn about Rudin in the course of the discussion as well as about others present. Lipina becomes more involved in the dispute than do the other people, and therefore we learn most about her. She is delighted that Rudin defeats Pigassov and admonishes Rudin to destroy him completely (T. II, 30). Pigassov then takes his revenge on her when the discussion turns to the topic of truth, and he accuses her that she could much easier live without the truth than she could without her cook Stepan (T. II, 35). After the dispute fizzles out, she starts it up again by admonishing Pigassov to make another try at defeating Rudin. In the manner of the aristocracy of old she feels she must attract Rudin to her house. During the debate she signals her acceptance to him by taking his hat from his hand. In the course of the discussion she shows herself to be a strong and forceful woman who likes to have things go her way and does her best to assure her success. She is also shown to be very much aware of her position in society and attempts to enhance it. All these aspects of her character are important later in the work, when the possibility of Rudin's marriage to her daughter comes up. We are especially interested in Natal'ja and really don't need the narrator's comment that she is deeply moved. A

short exchange between her and Volyncev tells us all we need to know. At one point Volyncev whispers to Natal'ja that Rudin has magnificent eyes, to which she quickly agrees. But when he then criticizes Rudin's hands for being too large, she simply ignores him, and signals that she does not want to hear anything negative about Rudin. This gives us the first indication of the possibility of some alliance between Rudin and Natal'ja. This is even before Natal'ja is introduced to the reader in the portrait a little later. The people characterize themselves in the back and forth of the conversation and also all others about them. But also the manner in which they speak or do not speak, as in the case of Natal'ja, is important. When Rudin speaks about ideas and conviction, he becomes all excited. Another aspect of the conversations is that most of the action occurs within the conversation, as, for example several changes occur during the first dialogue. Rudin is accepted into the house of Lasunskaja and Pigassov loses favor. Natal'ja is fascinated with Rudin, and from now on her relationship to Volyncev is cooling. All others are spell-bound by his influence and even worship him. This all was accomplished with one extended dialogue and a minimum of interference by the narrator. But there is even more to be found in this dialogue. We anticipate the future of Natal'ja's involvement and wonder about comments made by Rudin in the conversation. The

narrator makes it clear that some of the comments should be considered in light of the future, for all of Rudin's thoughts are directed to the future. (T. II, 38). Seen in this light we anticipate that the very things Rudin is saying will come to pass in the future. In his discourse on egotism he claims that "Eigenliebe ist Selbstmord," unless one can overcome it and help others (T. II, 36). We need to keep this in mind as we watch the novel unfold and see Rudin display his own kind of egotism. He is right, inasmuch as egotism led to his own destruction. At the end of the conversation Rudin tells a Skandinavian legend and closes with the words: "erst im Tode findet er [der Mensch] sein Leben, sein Nest" (T. II, 38). Nothing more true can be said of Rudin, who never has a home of his own, but wanders about relying on the help of others.

The dialogue of Fontane's hero Schach resembles the one considered, except that in his case we do not have a stranger who comes into a new environment. Instead we find a group of people gathered together, as they must have been many times before, as we can ascertain from their comments. But their conversation follows the same pattern as we have seen it above. In the dispute between Bülow and Schach the person that is characterized most by what he says, as well as what others say about him, is Schach. Just as was the case with Rudin, he is the last to enter the salon, and the conflict starts as soon as he enters the room. The lines of

demarcation are drawn from the beginning, and though everyone participates at one point or another in the conversation it is a dispute between Schach and Bülow. In these discussions Schach always comes out on the losing side, and in the process he shows himself to be of limited ability. The topic of discussion is the political situation of Prussia and later turns to a play by Zacharias Werner. In both instances Schach is on the defensive and loses, but he shows himself a man of principles, a quality that will lead to his death. This devotion to principles is shown in his defense of Prussia and its policies, and his defense of Martin Luther. A few lines taken from the dialogue are revealing and give the reader an insight into the dialogue. Victoire was asked to sing some of the songs from the play by Zacharias Werner. When she mentions that she has had hardly any time to look at the notes, Schach replies:

O dann bitt ich um so mehr, bemerkte Schach. Alle Salonvirtuosität ist mir verhasst. Aber was ich in der Kunst liebe, das ist ein solches poetisches Suchen und Tappen.
Bülow lächelte vor sich hin und schien sagen zu wollen; ein jeder nach seinen Mitteln (F. V, 18).

In his words Schach reveals himself as a dilettant. The reader would not judge him harshly for that, were it not for the comments by the narrator which reveal much more. We indicated earlier that Schach was always on the defensive and lost all the arguments. Here the prevalent feelings we acquire in the dialogue are vocalized by the narrator. He implies that Schach likes the kind of art that is not

polished or perfected, because he is too limited in ability to do anything else.

But what about the other people who participate in the dialogue? Frau von Carayon shows to be conciliatory and definitely on the side of Schach. When Bülow is about to pounce on Schach, she interrupts with the words: "Wo nicht Frieden sein kann da sei wenigstens Waffenstillstand" (F. V, 13). Where Lasunskaja in Rudin advocates strife, Frau von Carayon advocates peace. But while their attitude in this regard is different, they have something in common, both of them are strongwilled. When Bülow talks about his dislike of the work by Zacharias Werner, she replies that she and Victoire will go and see it. She certainly displays this strength of spirit in her struggle with Schach.

Victoire is in many ways her mother's daughter and supports her in her opinions. One small segment of the conversation in which the topic turns to Victoire's like of the Polish people is interesting, for it tells us a little more about her. She declares her admiration and love for the Polish people, and gives as a reason: "weil sie so ritterlich sind" (F. V, 9). This little insight helps us to understand her motivation in her love for Schach. He is always typified as the most gallant of them all, and she herself uses the term in her letter to her friend: "Ich hasse das Wort ritterlich, und habe doch kein anderes für ihn" (F. V, 45). As far as her relationship to Schach is concerned,

very little is said here. The only indication given here in the salon is the fact that they are entertaining the guest together with their music. He plays the piano and she sings the songs of the play Weihe der Kraft. We realize, however, that both Carayons are fond of Schach despite his shortcomings.

All in all, this first dialogue in both works is revealing. We have learned much about the hero and also about the people about him, as well as about their relationship to each other. The conversations that take place after the main dialogue, when the people split up into groups, is even more revealing. We have mentioned earlier that Turgenev has his narrator take over this responsibility while Fontane gives this assignment to his characters. In the case of Rudin we really do not learn anything new, but our suspicions are confirmed. Lasunskaja speaks with Rudin and asks him to stay. Lipina is deeply impressed with Rudin's erudition. But her brother argues that Rudin was often not clear and throughout the discussion with his sister he makes a sullen face and is moody, which gives us an indication of his reaction to Rudin. Most importantly, Natal'ja's actions speak louder than words. She cannot sleep, for "alle ihre Adern pulsten fieberhaft, und ein schwerer Seufzer hob häufig ihre Brust" (F. V, 39).

In Schach the different people go their way, but Bülow, Sanders and Alvensleben decide to go somewhere to talk.

They are a little later joined by Nostitz, a colleague of Schach and Alvensleben. The topic of their conversation is Schach. We find out much about him, and how people around him relate to him. Especially informative is this discussion about the flaws of Schach. Some of them have already been exposed in the earlier conversation. His biggest fault is that he is totally dependent on the opinions of his peers specifically, and society as a whole. For that reason he would never marry either of the Carayon women. As we can expect from the earlier discussion, Bülow expresses a low opinion of Schach and calls him a pedant and a pompous ass. He condemns him especially for his narrow views and for having the opinion reflected in the sentence: "die Welt ruht nicht sicherer auf den Schultern des Atlas als der preussische Staat auf den Schultern der preussischen Armee" (F. V, 25). Nostitz considers Schach stiff and boring. As a final statement Sanders tries to summarize some of the comments when he states: "Seine Majestät, der Rittmeister von Schach, er lebe" (F. V, 25). This all sounds like a thorough condemnation of Schach, the man, yet all agree that he is one of their best. He is the most gallant, which is what attracts Victoire, and, above all, he is always himself. He never pretends to be something he is not. In retrospect we observe that the first dialogue with its subsequent comments by either the narrator or, in Fontane's case, by characters are in their basic form quite similar.

In the dialogues the people characterize themselves and everyone around them, and tell us much about their relationships and their situation. This characterization is done through an episodic style and these episodes are conversations which take place in different settings and amongst different people. These conversations follow the same pattern. The narrator starts them, disappears during the conversation, and again takes over at the end. The topic of the discussion is usually their hero. In Rudin, on the day after his first meeting, Rudin is invited to have tea with Lasunskaja. Rudin talks again of egotism and about himself. Of her it is said that she talks about herself in everything she says, which in one way or another is true of all of Turgenev's characters, as well as of Fontane's. But the narrator makes us aware that she talks about herself more than the other characters. After leaving her, Rudin meets Natal'ja by accident, and the process starts from the beginning. In the afternoon there is a gathering in the salon and we witness that the rift widens between Natal'ja and Volyncev. A little later Ležnev converses with Lipina and tells her about Rudin's youth. In this fashion the dialogue does not only give us a feeling for the present and the future, but in it we are also informed about the past. Just like a mosaic we can put the little pieces given in the dialogues together into one big picture. But not only is most of the information given in the dialogues, but most of

the action happens in them as well. Because of Rudin's eloquence in these dialogues, Natal'ja falls in love with him and eventually out of love with Volyncev. Volyncev and Pigassov learn to dislike Rudin because of their conversations with him. Natal'ja's confession of love and the expression of her total devotion to him, which would even make her leave her family and her way of life, occurs in the dialogue, as well as does his rejection. By the time we arrive at this juncture, we have received so much information in the dialogues that we are quite certain how Rudin will respond to Natal'ja's question.

A similar pattern of dialogues is apparent in Schach von Wuthenow. And again we can predict what Schach will do in any given situation; his suicide at the end does not come to us as a complete surprise. After the initial dialogue, discussed above, Schach and the Carayons get together and go on an outing to Tempelhof. During that outing Schach devotes time to both Carayons. The conversation between Frau von Carayon and Schach is of special interest to us, since it shows well how the characters talk about themselves in everything they say. The topic of discussion is Bülow. Frau von Carayon shows herself full of compassion and understanding and defends Bülow. Schach does not accept her defense, and in the course of his attack he talks about himself and states his own philosophy: "Ich aber halte zu dem friderizianischen Satze, dass die Welt nicht sicherer

auf den Schultern des Atlas ruht als Preussen auf den Schultern seiner Armee" (F. V, 36). We recall that in an earlier conversation Bülow used the very same sentence to condemn Schach, and what he stands for. Schach states his philosophy as a virtue, and Bülow considered it as a condemnation. The reader must consider both sides and make up his mind.

The topic of conversation with Victoire turns to the topic of beauty. She states that in her opinion "die Schönheit macht selbstisch und wer selbstisch ist ist undankbar und treulos." (F. V, 41). The narrator adds that Schach was certain these words were not directed against him. This might be the case, but the very fact that he even entertains that thought, makes us aware that there is a reason for him to wonder about that. The narrator's assurance has exactly the opposite effect. This kind of statement on part of the narrator is found in Fontane's works, as well as in Turgenev's. If the narrator's first comment served to put the original statement in question, the additional comments adds to the readers' puzzlement, for he implies that, while Victoire said these things without any particular purpose, she nevertheless uttered them out of some kind of dark premonition. Not only have these comments put the original statement into question, but from now on the reader will be looking for other indications of such a problem.

Victoire recalls this conversation, and the walk with Schach, in a letter to a friend. When we consider narrated time and time occupied by dialogue, we can consider the letter almost timeless. It is a form of dialogue which by its nature makes possible a transmittal of thought, that might not be possible otherwise, in a face to face encounter. In this letter Victoire bares her soul to her friend and we learn much about her, about Schach, and their relationship. We find out just how deeply Schach has affected her with his conversation, and how much she was hurt by his obvious attempt not to be seen together with her in public. She realizes that he is totally governed by his vanity and his dependence on the good opinion of the people. In her letter she reminds us of her conversation with him the day before about beauty and selfishness of the beautiful people. In her letter she also admits that Schach is only of average ability. Despite of all these shortcomings, she likes him and holds him in high esteem.

The letter served as an important interlude. It is followed by a conversation at the residence of Prince Louis of Prussia. In this conversation two items of interest need to be mentioned. One is that the conversation between Bülow and Schach is repeated. They are arguing about the same topic -- the peace treaty with France. Schach loses again. But the second part of the conversation is even more important for its topic is beauty. Victoire and Schach had

talked about beauty. The prince states quite emphatically that beauty by itself is nothing. The absence of beauty might even be an advantage. Only the heart is important. He insists that he be introduced to the Carayon family. This conversation is of pivotal importance, for in it we have several occurrences. Schach has once more been defeated by Bülow in front of, and almost with the help of the prince. In the discussion about beauty Schach's feelings on the subject are expressed here for the first time in his words. After the prince's comments, however, his conviction seems to have been shaken. This becomes apparent in the conversation between Schach and Victoire, which follows the dialogue in the prince's residence. During their conversation the narrator states that "manches, was der Prinz über sie [Victoire] gesagt hatte, ging ihm durch den Kopf" (F. V, 69). Another important aspect of the conversation at the prince's residence is the prince's request, that he be introduced to the Carayons soon. It is this request that brings Schach to the house of the Carayon family and leads to the involvement with Victoire.

When Schach arrives at the home of the Carayons, he is received by Victoire, who is a little ill. She admits him. In the ensuing conversation they talk again about beauty, and she berates her fate. He attempts to reassure her:

Sie dürfen nicht so lachen, Victoire, nicht so. Das kleidet Sie nicht, das verhässlicht Sie. Ja, werfen Sie nur die Lippen -verhässlicht Sie. Der Prinz hatte

doch recht, wenn er enthusiastisch von Ihnen sprach. Armes Gesetz der Form und der Farbe. Was allein gilt, ist das ewig Eine, dass sich die Seele den Körper schafft oder ihn durchleuchtet und verklärt (F. V, 70).

This is what she wanted to hear. Nothing is said about what happens now, we almost miss it. It is reflected subtly in the spoken word. The action is reflected in the dialogue. At one moment the narrator comments: "Und nun hörte sie sie [die Worte Schachs] willenlos and schwieg in einer süßen Betäubung." This is followed by Schach's words: "Was erregt dich? Du hörst zu fein" (F. V, 70-71). The language changed from Schach's earlier use of the polite "Sie" to the familiar "Du."

We could go from dialogue to dialogue and follow the development of the novel to the end, and by doing so we would find that most action is in the dialogue. In it, for example, Frau von Carayon confronts Schach and demands an engagement and later marriage. Schach receives his orders from the king and encouragement from the queen. In the dialogue he makes his peace with Frau von Carayon, and it is in the dialogue that we first learn of his plan. In some uses of the dialogue Fontane differs from Turgenev, especially in Fontane's customary conversations after the social gathering, which Turgenev left to his narrator. But on the whole, their approach to the dialogue in these two works is the same. Both authors use the portrait to introduce and characterize the minor characters, but then leave the

development of the major characters and the development of the conflict to the dialogue. In the dialogue everyone characterizes everyone, and the relationships between different people are made apparent. In most instances each dialogue presents a little episode which is loosely connected to the rest of the work and could be presented by a still photo, such as "Rudin and Natalja in the garden; Schach and the Carayons at Tempelhof." Since the episodes resemble still life photos, the action of necessity has to be in the dialogue. Only a few items are reported by the narrator.

We have indicated that in both works a polarity of weak men and strong women exists. Turgenev saw in this polarity a representation of the Hamlet and Don Quixote type. Fontane called his weak men "Halbe," indicating that something is missing in their psychological make-up. In both works there are one weak man and two strong women. In each case we are slowly presented with a picture of the Hamlet type, as he is developed in dialogues. Knowing the criteria for the Hamlet type from our earlier discussion, we should be suspicious of Rudin for his talk of ideas and egotism. Our suspicions are confirmed in the dialogue between Rudin and Natal'ja, in which she urges him to be useful to society. He replies: "Nützlich zu sein. . . das ist leicht gesagt! Er fuhr sich mit der Hand über das Gesicht. Nützlich zu sein! wiederholte er. Selbst wenn ich davon fest überzeugt wäre: wie

könnte ich nützlich sein? Selbst wenn ich an meine Kräfte glaubte" (F. V, 50).

In his words we recognize Turgenev's superfluous man, who is not convinced of his worth, and just cannot be convinced that he could be useful. A conversation between Ležnev and Lipina gives us another clue about Rudin. Ležnev tells her that he had been in love with a young girl, but that Rudin ended all that. He did that by setting Ležnev down and by analyzing the situation for him and advising him how he should proceed from there. In typical Hamlet fashion he killed all ardor with his analyzing. Rudin talks often of love, but admits to Natal'ja in another conversation, that he could never give himself completely to any woman (T. II, 73). When it seems that he does commit himself, he goes to Volynceev to tell him about it. Volynceev wonders about Rudin's real purpose of telling him about his love and asks Ležnev: "Wollte er prahlen vor mir oder hatte er Angst" (T. II, 85). Ležnev understands Rudin well and tells Volynceev that this was only an opportunity for Rudin to talk. He adds: "Seine Zunge ist sein grösster Feind." As Rudin is waiting for Natal'ja at the dam, he is nervous, and the narrator reminds us of a comment made by Pigassov about Rudin: "der Kopf habe immer das Übergewicht" (T. II, 88). All these pieces given in the dialogue prepare us for the final meeting between Rudin and Natal'ja. When the choice is placed before him to take Natal'ja and run, and by doing

so take upon himself the wrath of the society, personified in the person of Lusanskaja, and also the responsibility of marriage, he decides that this is too much to ask and runs. For him there is only one alternative, to give in to the pressure and run. As a typical Hamlet figure he is all talk and no action. He realizes his own predicament and talks about it with Lexnev in their last meeting: "Worte, nichts als Worte, aber keine Taten" (T. p. 131). He talks much of "egotism" as is characteristic of the Hamlet type, and when he leaves and cries, the narrator tells us that these are tears of "egotism". Besides his inability to act he is too much influenced by this "egotism" to go against society. But how much different is Natal'ja? In her portrait we are already given a clue in the narrator's statement that she feels "tief und stark, aber heimlich" (T. II, 48). It is Ležnev who adds to our knowledge of Natal'ja when he tells Lipina in their conversation that Natal'ja will surprise them all, for she is full of passion. It is girls like her who drown themselves or take poison (T. II, 71). This kind of commitment is evident in her conversation with Rudin at the dam. Even though she knew the consequences better than anyone else that would come about if she married Rudin, she professed to him, that whatever he decides, she would believe in him all the way. She had told her mother earlier that she would rather die than marry anyone but Rudin. She would follow him anywhere under any circumstances. But she

realizes that with Rudin it is a long way from words to action. She chastises him and repeats that she is prepared to go anywhere with him. But, alas, she is a Don Quixote type, and he a Hamlet type -- and the two shall never be united.

Just as Rudin is shown to be a Hamlet type in the dialogues, so it is with Schach. Little by little he is exposed in the statements of his peers. The first indication of being a "Halber," comes to us in the conversation in the restaurant after the social gathering at the Carayons. Alvensleben, who defends Schach against Bülow's attacks, has to admit that Schach has psychological problems: "Er ist krankhaft abhängig, abhängig bis zur Schwäche von dem Urteil der Menschen, speziell seiner Standesgenossen" (F. V, 24). This dependency is considered a great weakness by Alvensleben. Victoire expresses the same opinion in her letter to her friend. She sees "Eitelkeit" as Schach's biggest problem, and the fact that he is so dependent on the opinion of others. She also sees this dependency as a weakness. Despite this weakness she admires him. It is interesting that in both instances this declaration of weakness comes from two of Schach's admirers and supporters. When seen in the proper light, we can easily see that it is his "Eitelkeit" that gets him into difficulties. Only after the prince's comments, does Schach even think about Victoire as acceptable. If the prince wanted to meet her, and he thought

that only her heart counted, she must be acceptable. But once that influence wore off and he was again his old self, he cannot bear the thought of seeing Victoire alone and allow any intimate contact. He visits the family only when it is safe, that is to say, when they are not alone, and there is a topic of conversation available.

Up to this point Frau von Carayon does not know about the incident. When she finds out she is confident that Schach will do the right thing, because she is convinced that he has an extraordinary sense of right and wrong, which will win over his conceit and weakness (F. V, 83). This is another incident in which Schach is condemned by a friend and admirer. Frau von Carayon condemns him as being conceited, but then defends him and states that his sense of right and wrong will prevail. In this case, just as is the case in many other instances, there is no clear cut condemnation, for it is always balanced out with some words of defense. This is Fontane's way of never tying himself down, but always leaving himself open with a "but", "however" or "nevertheless." Both Frau von Carayon and Victoire repeat the accusation that Schach is weak and vain several times at different occasions. He himself proves just how dependent on the opinion of the people he is, when he finds out about some of the caricatures that have been published about his relationship with Victoire:

Schach zitterte vor Scham und Zorn, alles Blut stieg ihm in den Kopf und es war ihm, als würde er vom Schlag getroffen (F. V, 91).

He is so hurt that he requests leave from his superiors, and runs away on the same day on which he is supposed to announce his engagement. Frau von Carayon notwithstanding, his weakness proved to be greater than his sense of right and wrong. When he is commanded by his king to marry Victoire von Carayon, he sees no way out but suicide. He marries her and shoots himself on the same afternoon. In a letter to her friend Victoire restates her position concerning Schach and still defends him. She claims that while the world saw Schach as too weak to face the ridicule of the world, he went into death out of fear of life itself. She maintains, however, that Schach could have come to grips with the scorn of the people, but he could not have won the battle that raged within himself, for he simply was not meant to get married. Victoire is very kind to Schach, but she cannot hide the fact that Schach's death was caused by his own weakness and his inability to face the demands that life and the love of a young woman made upon him. In this he is exactly like Rudin. When the pressure becomes too great, he runs away.

Just as Schach reminds us of Rudin, so does Victoire of Natal'ja. In both of them we recognize a great soul. Even after Schach leaves her in the way he does, by committing suicide right after their marriage, she defends him to the

last. Much earlier she expresses her willingness to take upon herself the responsibility of their action and not make any demands on Schach at all. In comparison to Natal'ja she does not appear as forceful, because in her case she does not have to face the possibility of a struggle with a strong mother, for her own desires coincide with those of her mother. She is like Natal'ja in her total commitment and in her willingness to carry the burden, no matter how heavy it will be. In both instances the heroine stands in the shadow of her mother to some extent, for as we have seen, both mothers are strong-willed and wield much power. This might account for the fact that we can trace the characteristics of the hero quite readily, as they are developed in dialogues, but that little is given about the heroines. Their strength is mostly shown at the moment of decision.

We have seen that both Turgenev and Fontane have been consistent in their goal of trimming the narrator's part in developing the characters and the plot. In this endeavor both authors resort to other narrative devices that offer them opportunities to even more minimize the necessity of having the narrator give the reader information about the characters. As we have considered the use of nature and the arts in their other works we will investigate their use in Rudin and Schach von Wuthenow in particular. At the outset it is important to clarify that in the nature descriptions the narrator has an important part, since the narrator

relates these descriptions to us. But in the process the narrator will not emerge and tell other details about the hero. The reader has to draw the conclusions himself as to how this particular nature scene reflects the mood of the hero. Neither one of these works has many nature descriptions. In Rudin nature is used three times to reflect the mood of the people. One time nature reflects Natal'ja's feeling after she had a conversation with Rudin. Rudin talked to her about love and in the process upset her considerably, so that on her return to her room she cries. But next morning she feels better and goes into the garden. It has rained off and on all morning, which can be seen as a reflection of her own tears, but when she enters the garden the rain has ceased, and the air is fresh and all is quiet (T. II, 71). This calmness reflects Natal'ja's own soul. . . . The tears had come and gone and now she is composed. The second instance nature is used is just before Rudin and Natal'ja are to meet in the garden, where he confesses his love to her. Rudin is in the garden waiting for her. The evening is described as quiet and calm. Not even one leaf moves.

Die obersten Zweige des Flieders und
der Akazien schienen auf irg ndetwas zu lauschen
und reckten sich in die warme Luft. Das Haus
dunkelte in der Nähe; als Flecken rötlichen Lichts
zeichneten sich die beleuchteten langen Fenster ab.
Friedlich und still war der Abend; doch ein ver-
haltener, leidenschaftlicher Seufzer verbarg sich
in dieser Stille.

Rudin stand da, die Arme auf der Brust gekreuzt, und lauschte mit gespannter Aufmerksamkeit. Sein Herz pochte heftig, und er hielt unwillkürlich den Atem an. Endlich vernahm er leichte, eilige Schritte, und in die Laube trat Natalja (T. II, 79).

The description of nature and that of Rudin seem to coincide. Nature is quiet and calm, but waiting with a passionate sigh. So is Rudin, he is standing in the arbor with his arms folded across his chest. He appears calm, but his heart pounds in anticipation. Nature also has the appearance of calmness, but underneath it is that passionate sigh. And just as nature seems to be listening for something, so is Rudin. Nature is a reflection of man and helps us to get a better understanding of man's emotions and feeling. In the third instance we have a description of Ardjuxin's pond, where Rudin and Natal'ja are to meet for their final encounter. The area is almost bare of life. The pond has disappeared, as well as the farm that used to be here. Superstition has it that a young girl was killed here by a falling tree:

Der ganze Ort um den Teich galt als unrein; leer und nackt, dumpf und düster auch an sonnigen Tagen, schien er durch die Nähe des längst abgestorbenen und verdorrten altersschwachen Eichenwaldes noch düsterer und dumpfer zu sein. Vereinzelte graue Überreste riesiger Bäume ragten wie traurige, verzagte Gespenster über das niedrige Buschwerk empor. Unheimlich war es, sie zu betrachten: es war als hätten sich böse alte Männer versammelt, um etwas Schlechtes auszuhecken (T. II, 87).

This certainly is a peculiar place for two lovers to meet, and not even the argument that not many people come here and it was chosen for that reason, can convince us. Rather than

being just a place which reflects man's feelings, this place seems to foreshadow things to come. It is barren and associated with it are prophecies of doom. In regards to the two lovers, it seems to have foreshadowed the situation correctly, for their relationship is barren and doomed as the area. In addition, the wind howls and the sky is covered with clouds, which adds even more to this feeling of trouble. Just as unsettled as the nature around him is the mind of Rudin. He is confused in mind and soul. After the meeting it also is the reflection of Natal'ja's mind, for she came with the firm conviction to go with Rudin and leaves disillusioned and confused. It is as if superstition was right, and she is the one hit by the dying tree.

In Schach von Wuthenow we also find three instances in which nature is used to reflect the feelings of man. But here all three occasions are used to show Schach's inner struggle to free himself. The first incident occurs right after Schach leaves Berlin and goes to his estate after he has seen the caricatures. He arrives late at his castle and sleeps on a couch. The servant had left the light on and the window open, which gave some giant moths an opportunity to come in through the window, but they could not find their way out. The similarity to Schach's situation is apparent. He, too, was attracted for a moment, and now can not find a way out. In the morning he walks through the garden and in the process walks in a circle at the foot of the hill. As he

becomes aware of this, he mumbles to himself: "Könnst ich nur heraus" (F. V, 100). This, again, is a reference to his perception of his own situation, where he feels that he is walking in a circle without any way out.

The third incident which reflects his own frame of mind is shortly thereafter. He gets into a boat and lets himself drift in the current. Suddenly he wakes up and realizes that he has passed his turn-off and corrects his mistake only with great difficulty and extra effort. Just as Schach drifted in the boat, so he drifted through life. He got into this difficulty because he listened to other people. Without the comments by the prince the whole incident might not have happened. Then comes the pressure from Frau von Carayon and ultimately from the king. Schach always gives in and drifts. When he receives the caricature, he is influenced the other way and drifts again. Only a supreme effort can rectify all this. Suicide is his way out. All three scenes deal with his inability to find his way out of the difficulty he is in, and also with his inability to act decisively and forthright. He is a "Halber" and that is reflected in the drifting in the boat. Were he a Don Quixote type instead of a Hamlet type, he would be acting instead of drifting.

In the works of both authors we have only three noteworthy uses of nature. In Rudin a short nature description serves as the beginning for the work, but besides giving a

description of locality, it serves no other purpose. Both authors could have included other nature descriptions, but did so only when nature could be used to give insight to the character's frame of mind or to predict some future event. In this fashion the function of the narrator is affected in two ways. The narrated time is cut short and the necessity for the narrator to make extensive comment is also lessened. For the same reasons the two authors used the arts extensively in their works. They helped to characterize the characters, to influence the action of the play, and to predict future actions. In Rudin Turgenev uses music and literature especially to characterize two people, Pigassov, Rudin's antagonist, and Rudin himself. Early in the work Pandalevskij plays an étude by Thalberg, after which Pigassov spouts forth about three categories of egotists, whereupon Lusanskaja asks him what that has to do with the music. Nothing at all, he replies, and I didn't even listen to it. She then asks him what he likes, if he does not like music. Maybe he likes literature? He loves literature, but not the contemporary (T. II, 23), If Turgenev were to tell us through his narrator that in Rudin there are few redeeming qualities, if any at all, we would not be surprised after this revelation. He does not like music, and literature only to an extent. This confession from his own lips condemns Pigassov almost as much as the words he later speaks, when he tries to defend himself by saying that he

does not just dislike women but is not a great admirer of the human race on the whole (T. II, 35). The impression we have received from his first statement which we consider in the light of Turgenev's high regard for music is supported by the second statement. Both are given in conversations without any comment by the narrator.

Pigassov's opponent, Rudin, on the other hand, seems to like music. At one point in the event he approaches Natal'ja and asks her if she plays the piano, which is standing in the room. She plays, but claims not to play well. He then asks her if she could play "Erlkönig" by Schubert. Pandalevskij ends up playing "Erlkönig," but Natal'ja stands next to the piano directly opposite of Rudin:

Mit dem ersten Klang nahm sein Gesicht einen wundersamen Ausdruck an. Seine dunkelbraunen Augen irrten langsam durch den Raum und blieben mitunter an Natalja hängen. Pandalewskij hörte auf. Rudin sagte nichts und trat ans offene Fenster. Duftiger Nebel lag als weiche Decke über dem Garten; in schlummernder Frische atmeten die nahen Bäume. Die Sterne funkelten weich und warm. Die Sommernacht war zärtlich und machte zärtlich. Rudin blickte in den dunklen Garten und wandte sich ab (T. V, 37).

It is clear that Rudin's apparent love of music is contrasted with Pigassov's lack of interest in music. Both of them are characterized by their attitude toward music. But this scene has an additional purpose besides characterization. This is the first time Rudin takes notice of Natal'ja, and they stand facing each other as the romantic music is played. From time to time his eyes would meet hers. The

short nature description gives us an indication of his frame of mind. The romantic music and the evening serve to create atmosphere. There is no doubt left here that both, Rudin and Natal'ja, are affected by the music and the evening, and that in fact they help to bring them together. In this fashion music contributes to the action of the novel and serves at the same time as an epic prediction. The reader certainly looks forward to finding out what happens to those two.

What started with music is continued with literature. One might say that there is nothing new under the sun, for we find Rudin reading Faust and other German classics to Natal'ja, just as Pawel Alexandrowitsch had read Faust to Priimkova in Turgenev's Faust and caused her to fall in love with him. Similar results are attained here by Rudin:

Vorläufig rauchte ihr nur das Köpfchen. . . aber ein junges Köpfchen raucht nicht lange allein. Was für süsse Augenblicke doch Natalja erlebte, wenn ihr Rudin im Garten beiseiten auf einer Bank im leichten, schütterten Schatten einer Esche Goethe's Faust, Hoffman, Bettinas Briefe oder Novalis vorlas und sich dabei ständig unterbrach und ihr erklärte, was ihr dunkel vorkam. Sie sprach schlecht Deutsch wie fast alle unsre adeligen Fräulein, verstand aber ziemlich viel, während Rudin ganz in die deutsche Poesie, in die deutsche Romantik und Philosophie vertieft war und sie hinter sich in jene verbotenen Länder nachzog. Unbekannt und herrlich breiteten sie sich vor ihrem aufmerksamen Blick aus; von den Seiten der Bücher, die Rudin in der Hand hielt, ergossen sich wunderliche Bilder, neue und lichte Gedanken in tönenden Strömen in ihre Seele- und in ihrem Herzen, das von der edlen Freude grosser Empfindungen erschüttert wurde, erglühte und erbrannte leise der heilige Funke der Begeisterung. . . (T. II, 58).

Rudin lures her with him into those forbidden fields of romanticism and philosophy, and in the process sparks a fire and enthusiasm in her which later leads to her total devotion to him. Natal'ja learns quickly about literature and its hidden meanings, and shows herself capable of enthusiasm and, we suspect, even capable of passion. This gives us an inkling of things to come. Leznev confirms in his conversation with Lipina that Natal'ja is full of passion (T. II, 71). Literature plays a major role in bringing out this passion in her and prepares her to be willing to forsake her family and friends and follow Rudin. All this time the narrator has not interfered in the development of this aspect of Natal'ja's character, but simply lets the facts speak for themselves. Most of the information is given in conversations.

Mirabeau and Zacharias Werner are two authors that are mentioned in Schach von Wuthenow, and their works have a profound influence on Fontane's work. Weihe der Kraft, a work by Werner, is discussed passionately by the people attending the salon of Frau von Carayon. In the process of the discussion people are characterized in two ways, in their attitude about the play and in their ability to debate. Schach, Victoire, Frau von Carayon, and Alvensleben think that the reformer Martin Luther should not be the subject of a play, because they have too many memories and look to him with devotion and reverence. Bülow does not

want to see the play either, but his reasoning is that the play is a distortion of facts and therefore he does not want to see it. For him there is no such thing as reverence and devotion. We have already indicated above that Schach clearly comes out the loser in these debates.

In the course of the evening Victoire sings a couple of songs from the play and Schach accompanies her. The songs talk about a bloom that is sleeping under the snow until May comes, at which time it will come forth and join its brothers which are blooming already. Sanders is asked what he thinks about these verses, and replies that they must be beautiful, but he does not understand them. To the reader these songs seem to be an indication of things to come.

Schach and Victoire are playing a song about something that is to bloom in May. We feel that the author here is making us aware of the coming affair between the performers. Up to now there is only a slight inkling about a possibility of such an affair.

The performance of the two songs is also used to characterize Bülow and inform the reader that he is not completely what he claims to be, namely a man without feelings who is always in opposition. Just like the others he is a product of his time and likes to romanticize (F. V, 19).

As far as the arts are concerned, the discussion of Weihe der Kraft seems to overpower any other influence, but the central chapter belongs nevertheless to the writer and

revolutionary Mirabeau. On the fateful evening on which Schach comes to the Carayon residence, he finds Victoire reading a work by Mirabeau. Victoire is in a very dark mood and talks about her identifying with the writer Mirabeau and his fate. Schach tries to make her feel better and in the process tells her that the soul creates the kind of body it envisions and causes the body to radiate, with the idea that this is the case with her. He assures her that she has a right to live and love. Mirabeau's life and works have lead to this discussion and are as such responsible for the short lived romance that blooms forth from this discussion. The author Mirabeau had influenced Victoire's thinking into a negative pattern, and in an effort to counteract that, Schach commits himself to something he can not handle and eventually leads to his doom.

Before this can come about, Werner's play Weihe der Kraft is brought back into the scene because Schach's colleagues decide to create a travesty of the play. Even before that event the feelings of the people concerning the play were separated. In the Carayon family the mother is for the play and the daughter against it. Tante Margerita is certain that the main idea of the play is the importance of the Christian institution of marriage. Interestingly enough she brings in the name of Schach into her discussion of marriage and compares his outward appearance to that of Luther (F. V, 75). Victoire blushes. This allusion to Schach in this

regard and her relationship to Schach make this whole discussion of the play personal for Victoire and help us better understand her reaction to the travesty of the play, in which several drinking and card playing nuns are shown, and in another wagon Luther with his wife Catherina von Bora. Another fact that contributes to her difficulty is that she is racked with the thought that Schach actually might have portrayed Luther. All her anxiety is too much and she faints. This, in turn, leads to her confession of her affair to her mother, which, in turn, creates the confrontation between Schach and Frau von Carayon. What had started with a work by Mirabeau came to light because of a travesty of the work Weihe der Kraft. Two authors and their works were used by Fontane to bring about critical actions in the work.

Music and arts have been shown to play an important role in Rudin and Schach von Wuthenow. The utilization of the arts as narrative devices helped the author characterize personae, foreshadow future actions, and even influence actions to a great degree. In this process the narrator was used only to state observable facts, without commenting on the meaning of these facts as such. In this regard the use of the arts fits into the greater scheme of the work, together with the use of nature as a narrative device, as well as the polarity of the characters. All these devices, together

with the expansion of the role of the dialogue, give a picture of a consistent narrative technique in these two works.

CONCLUSION

In our discussion we have seen many affinities between the narrative technique of Fontane and Turgenev. We have repeatedly pointed to changes that are found between Fontane's early style in Vor dem Sturm and the style in his later novels. The style in his later novels reflects many aspects of the style of Turgenev's later works.

Of all the changes that affected Fontane's style most is the development of the dialogue which brought about a drastic change in the use of the narrator. A consequence of this change is a style that is now more dramatic and more vibrant than it was in the early works. In this regard Fontane became a direct beneficiary of Turgenev's work with the drama. The manner of the dialogue used by both authors is the same and both of them used a series of dialogues to develop the hero from many points of view. To create these series of dialogues they usually have their characters get together in social settings where they converse with each other and then split up in different groups. These smaller groups in their discussions give their different views which usually concern themselves with the hero and the heroine. It is this versatility in the dialogue that made it possible to lighten the load of the narrator and develop most of the plot and the characters in the dialogue. But the similarity

that we found in the role that was left to the narrator was also convincing. Fontane's narrator still has the function of setting up the stage and taking the reader smoothly from one episode to another just as Turgenev's narrator has to do. Even the manner of giving a portrait of the minor characters so that they in turn can assist in the development of the major characters is comparable to the manner of Turgenev's narrator in this regard.

As we have taken a close look at the major characters in Fontane's works we have found a polarity of weak men and strong women that again reminded us of Turgenev's polarity of the Hamlet and Donquixote types. Both authors used the love story as a vehicle and both used heroes who were unable and unwilling to make decisions and take upon themselves the consequences of such a decision. Their counterparts, on the other hand, were decisive, strong-willed and ready to sacrifice all for their beliefs.

We have pointed to the use of narrative devices such as nature and the arts in Fontane's works to show that in his later works they are used extensively to help the characterization of the main characters. Nature in the later works usually reflects the mood of the main character. The same is often true of the literature and the arts. Also the characters are often judged according to their attitudes and their knowledge concerning these things. Here again we have found Fontane's use of these narrative devices identical

to Turgenev's. They use them to develop their major characters with a minimum of interference on the part of the narrator.

In our discussion we have given evidence that Fontane had reason to call Turgenev his Meister, though much more evidence could be presented. Starting a work with a short description of the locality and then switching over to the introduction of the people, for instance, is typical for both authors. So is their treatment of the erotic element that is bound to come up in any love story. If we do not pay close attention we will miss this element completely because they certainly do not stress it. Fontane is known for the aspect of Resignation in his works but we have found the same element in Turgenev's works extensively.

In our last chapter we have looked at Turgenev's Rudin and compared it to Fontane's Schach von Wuthenow and have seen how surprisingly similar these two works are. We have come to the conclusion that we could have compared several other works of these two authors and would have found the similarity in all of them. This is another clear indicator of Turgenev's influence that permeates all of Fontane's works. We have also found evidence that Fontane does not simply borrow the different narrative devices from Turgenev and uses them just as found in Turgenev but rather changes them sufficiently to give them his own distinctive nature. This borrowing does not disparage Fontane as a writer. On the

contrary, Turgenev's influence on Fontane and Fontane's own contribution to narrative techniques have resulted in a style that today we recognize as being typical for Fontane.

FOOTNOTES

1. Even though Turgenev's name is spelled different in the various sources I will use this spelling throughout the text.
2. Hans Heinrich Reuter, ed., Theodor Fontane: Von Dreissig bis Achtzig (Leipzig: Dietrich'sche Verlagsbuchhandlung, 1959), p. 330.
3. Theodore Fontane, Shämtliche Werke, ed., Kurt Schreinert: Von Zwangzig bis Dreissig (München: Nymphenburger Verlagsbuchhandlung, 1967), vol. XV, pp. 90-91.
4. Christa Schultze, "Theodor Fontane und die russische Literatur", Fontane Blätter vol. 2 (1968), p. 43.
5. Ibid., p. 46.
6. Ibid, p. 47.
7. Karl Ernst Laage, "Theodor Storm und Ivan Turgenev," Schriften der Theodor Storm Gesellschaft vol. 16 (1967), p. 20.
8. Tatjana Petrovna Dehn, "Des jungen Turgenev Verhältnis zu Schiller", I.S. Turgenev und Deutschland, ed. Gerhard Ziegenggeist (Berlin: Akademie Verlag, 1965), p. 201.
9. Ivan S. Turgenev, "Jakow Pasynkow," Aufzeichnungen eines Jägers, Erzählungen (München: Winkler Dünndruck Ausgabe, 1967), pp. 871-872.
I used this German edition of Turgenev's works because it is based to a great extent on the Mitauer Ausgabe of his works, which is the one Fontane read.
10. I.S. Turgenev, Polnoe sobranie socinenij i pisem: socinenija, ed. M.P. Alekseev (Moscow: Izdatel'stvo Akademii nauk, 1960), vol. 8, p. 10.
I will use the abbreviation PSS for this work.
11. Turgenev, "Faust," Aufzeichnungen p. 921.
12. Turgenev, "Wilhelm Tell" PSS, vol. 1, pp. 205-211.

13. Ibid., p. 206.
14. Turgenev, "Faust," PSS, p. 212.
15. Mikhail Osipovich Gershenzon, Mechta i mysl' I. S. Turgeneva (The vision and thought of I. S. Turgenev) (Providence: Brown University Press, 1970) pp. 55-62.
16. PSS vol. 1, p. 121.
17. Edgar H. Lehrmann, Turgenev's Letters (New York: Alfred Knopf, 1961), p. 79.
18. Ibid., p. 244
19. PSS vol. 12, p. 100.
20. Rosenkranz, p. 77.
21. Laage, p. 77.
22. Thomas Mann, "Theodor Storm", Gesammelte Werke (Oldenburg: S. Fischer Verlag, 1960), vol. 9, p. 246.
23. Gisela Jonas, "Heyses Beitrag zur Rezeption russischer Novellen," Zeitschrift für Slawistik vol. 16 (1972) pp. 235-243.
24. Ivan Turgenev, Briefe an Ludwig Pietsch (Berlin: Aufbau Verlag, 1968) p. 78.
25. Ibid., pp. 77-78.
26. Ibid., p. 51.
27. Gerhard Ziegenggeist, "Eine unbekannte Handschrift von Turgenev's Auerbach Vorrede; I. S. Turgenev und Deutschland (Berlin: Akademie Verlag, 1965), pp. 68-75.
28. Berthold Auerbach, Briefe an seinen Freund Jakob Auerbach (Frankfurt: Francke Verlag, 1884) vol. 1, p. 371.
29. Thomas Mann, "Russische Anthologie," Gesammelte Werke (Oldenburg: S. Fischer Verlag, 1960), vol. 10, p. 600.
30. Ibid., p. 592.
31. Richard Freeborn, Turgenev: The Novelist's Novelist, A Study (London: Oxford University Press, 1970) p. 180.

32. Erich Hock, Turgenev und die Deutsche Literatur, Ein Beitrag zur Literaturgeschichte des 19ten Jahrhunderts (Ph. D. dissertation, University of Göttingen, 1953) p. 79.
33. Körner, p. 434.
34. Erich Theodor Hock, "Fontanes Verhältnis zur Erzählkunst Turgenews," I. S. Turgenev und Deutschland (Berlin: Akademie Verlag, 1965), pp. 304-329.
35. For a more detailed explanation of Fontane's term "Verklärung" see: Richard Brinkmann, "Realismus mit Verklärung," Theodor Fontane (München: Piper und Co., 1967) pp. 39-47.
36. Lynn Russell Eliason, The Problem of the Generations in the Fiction of Turgenev and Theodor Fontane (Ph. D. dissertation, University of Colorado, 1970) p. 35.
37. Theodor Fontane, "Rudolf Lindau, ein Besuch," Sämtliche Werke (München: Nymphenburger Verlag, 1963), vol. 21, p. 326.
38. PSS vol. 12, p. 10.
39. Lehrmann, p. 261.
40. Avram Yarmolinsky, The Vintage Turgenev (New York: Vintage Books, 1960), p. 20.
41. Lehrmann, p. 242.
42. David Magarshack, Turgenev (London: Faber and Faber, 1954), p. 124.
43. William Lyon Phelps, Turgenev, Essays on Russian Novelists (New York: The Macmillan Co., 1912), p. 123.
44. Conrad Wandrey, Theodor Fontane (München: C. H. Becksche Verlagsbuchhandlung, 1919), p. 172.
45. Hans Friedrich Rosenfeld, Zur Entstehung Fontanescher Romane (Den Hag: B. Wolters, U. M., 1926) p. 9.
46. Ingrid Mittenzwei, Die Sprache als Thema (Berlin: Verlag Gehlen, 1970), p. 186.
47. Ivan S. Turgenev, Erzählungen und Romane, vol. 1 & 2 (München: Winkler Verlag, 1967), pp. 31-32.
From here on out the quotes will be identified by T. I or T. II with the page number after the quote.
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49. Gisela Jonas, "Zum Problem des Menschenbildes in I. S. Turgenev," Zeitschrift für Slavistik vol. 15 (1972), p. 334.
50. Ibid., p. 336.
51. Ralph Eugene Matlaw, The Composition of Turgenev's Novels (Ph. D. dissertation, Harvard University, 1954), p. 1.
52. Theodor Fontane, Wanderungen durch die Mark Brandenburg, 3 vols. (Berlin: J. G. Cotta'sche Buchhandlung, 1906), p. 17. From now on indicated as W. I, II or III.
53. Wandrey, p. 109.
54. Theodor Fontane, Gesammelte Werke (München: Nymphenburger Verlagshandlung, 1969), pp. 11-12. From here on indicated after quotes as F. I, ____.
55. Wandrey, p. 110.
56. Marianne Zerner, "Zur Technik in Fontane's Irrungen und Wirrungen," Monatshefte vol. 45 (Jan. 1953), p. 30.
57. Peter Demetz, "Der Roman der guten Gesellschaft," Theodor Fontane, ed. Wolfgang Preisendanz (Darmstadt: Wissenschaftliche Buchgesellschaft, 1973), p. 252.
58. Hans Heinrich Reuter, ed., Theodor Fontane: Schriften zur Literatur (Berlin: Aufbau Verlag, 1960), p. 309.
59. Ibid., p. 669.
60. Lehrmann, p. 115.
61. Magarshack, p. 30.
62. Kurt Wölfel, "Man ist nicht nur ein einzelner Mensch," Theodor Fontane, ed. Wolfgang Preisendanz (Darmstadt: Wissenschaftliche Buchgesellschaft, 1973), p. 335.
63. Ralph Eugene Matlaw, Turgenev's Novels (Cambridge: Harvard University Press, 1957), p. 255.
64. Eduard Spanger, Der Psychologische Perspektivismus im Roman, Poetik des Romans (Darmstadt: Wissenschaftliche Buchgesellschaft, 1965), p. 225.
65. Matlaw, thesis, p. 88.
66. Eberhart Lämmert, Bauformen des Erzählens (Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1977), p. 32.

67. Guido Vincenz, Fontanes Welt: Eine Interpretation des Stechlin (Zürich: Juris Druck, 1966), p. 7.
68. Zerner, p. 30.
69. Jost Schillemeit, Theodor Fontane: Geist und Kunst seines Alterswerkes (Zürich: Atlantis Verlag, 1961), p. 29.
70. Wandrey, p. 113.
71. Mittenzwei, p. 156.
72. Marina Ledkowsky, The other Turgenev: From Romanticism to Symbolism (Würzburg: Jal Verlag, 1973), p. 28.
73. Demetz, p. 141.
74. Mittenzwei, p. 119.
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77. Phelps, p. 125.
78. Laage, pp. 44-45.
79. Ledkowsky, p. 98.
80. Matlaw, thesis, p. 145.
81. Heiko Strech, Theodor Fontane, Die Synthese von Alt und Neu (Berlin: Erich Schmidt Verlag, 1970), p. 46.
82. Ibid., p. 29.
83. Matlaw, thesis, p. 127.
84. Eugen Zabel, Ivan Turgenev Eine literarische Studie (Leipzig: Verlag Otto von Wigand, 1884), p. 206.
85. Herman Meyer, "Theodor Fontane L'Adultera und Der Stechlin," Theodor Fontane, ed. Wolfgang Preisendanz (Wissenschaftliche Buchgesellschaft, 1973), p. 233.
86. Mary Enole Gilbert, Das Gespräch in Fontanes Gesellschaftsromen (Leipzig: Mayer und Müller, 1930) pp. 27-28.

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