To the Graduate Council:

I am submitting herewith a thesis written by Elaine Boswell Lawson entitled "Metaphors of the Theater and Inner Life in Goethe's Wilhelm Meisters Lehrjahre." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in German.

Dr. David Lee, Major Professor

We have read this thesis
and recommend its acceptance:

Accepted for the Council:

Associate Vice Chancellor
and Dean of The Graduate School

METAPHORS OF THE THEATER AND INNER LIFE IN GOETHE'S WILHELM MEISTERS LEHRJAHRE

A Thesis

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Degree

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Elaine Boswell Lawson

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DEDICATION

This thesis is dedicated to my family

Richard, Katie, and Carrie Boswell

Bob Lawson and Katherine Boucher

who have been continually loving and supportive.

ABSTRACT

The purpose of this study was to examine Goethe's Wilhelm Meisters Lehrjahre in order to find similes and metaphors and to determine if there were significant patterns governing their use. A distinction was made between the contributing domain of the metaphor, i.e., the area from which the metaphorical reference is drawn, and the receptive domain, i.e., the area of life that is explained. Two significant receptive domains, the theater and inner life, were discussed in detail in chapters one and two respectively. The third chapter consists of a regrouping of the metaphors according to the contributing domain and gives the reader a look at the metaphors from a different perspective.

The chapter on theater is arranged according to attitude toward the theater with positive references covered first, the more negative references second, and a mixed group--the image of the play or actor as machine--third. It was found that the references to Shakespeare were generally positive, that the references Wilhelm makes to his childhood experiences were generally positive, but the majority of the remaining references to actual theater were negative. The negative references dealt with a wide range of topics including the audience, the actors, and acting as an art or profession.

The metaphors in the chapter on inner life were grouped according

to the speaker and within groups by gender and frequency. The greatest number of images were used by Wilhelm and the Schöne Seele in talking about themselves; the Harper, Theresa, and Aurelie used them as well, but to a lesser extent. Each metaphor or simile was paraphrased to clarify its meaning, and an effort was made to explain the range of comparisons in the more complex metaphors. It was found that the types of metaphors used by the various characters were indicative of their individual personalities, and these types were discussed according to the range of contributing domains, the extent of receptive domains, i.e., the different areas of life covered metaphorically, and the degree of specificity of the references, especially references to nature. Wilhelm chooses his metaphors from a wider range of contributing domains, including commerce and manufacturing. Most of the references of the Schöne Seele are to nature or to aesthetic objects, whereas the Harper focuses on the contourless inner world of spirits. There is an absence of images depending on the animation of abstract human faculties such as "reason" that had been very popular earlier in the century.

As shown in chapter three, the principal contributing domains were nature and manufacturing/commerce, and almost no references were drawn from religion and politics. Among the metaphors and similes drawn from nature, references to creatures were most frequent.

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INTRODUCTION

In Book 5 Chapter 4 of Wilhelm Meisters Lehrjahre, Wilhelm and Serlo engage in a battle of metaphors over Hamlet. For Wilhelm the work of art is an organic whole: "Wilhelm wollte gar nicht hören, wenn jener von der Absonderung der Spreu von dem Weizen sprach. 'Es ist nicht Spreu und Weizen durcheinander,' rief dieser, 'es ist ein Stamm, Äste, Zweige, Blätter, Knospen, Blüten und Früchte'" (294). Serlo insists, in an allusion to the Song of Solomon (25:11), that indeed the play is meant to be divided and only the most important parts presented to the audience like precious golden apples offered in elegant silver bowls: "Jener behauptete, man bringe nicht den ganzen Stamm auf den Tisch, der Künstler müsse goldene Äpfel in silbernen Schalen seinen Gästen reichen" (294). The narrator's comment in the next line indicates that Wilhelm and Serlo exhausted themselves in similar metaphorical references during the remainder of their discussion but came no closer than before to any form of agreement or to the truth of the matter: "Sie erschöpften sich in Gleichnissen, und ihre Meinungen schienen sich immer weiter voneinander zu entfernen" (294).

In spite of this expression of authorial skepticism, Goethe's novel is full of metaphors and similes. Their number indicates that although he considered them imperfect, Goethe felt that they are indispensible for our understanding of the world. The focus of this

thesis is the interpretation and significance of selected similes and metaphors in Wilhelm Meisters Lehrjahre. The basic definition of the simile is clear. A modern literary handbook tells us that a simile is:

> A comparison made between two dissimilar things through the use of a specific word of comparison such as like, as, than, or resembles. The comparison must be between two essentially unlike things. To say 'Susan is like her grandmother' is not to use a simile. But to say 'Susan is like a golden flower' is to use a simile. (Adventures 931)

A metaphor is defined in the same book as:

> A figure of speech that makes a comparison between two things that are basically dissimilar. 'Life is a dream', 'Life is a vale of tears', . . . are examples of metaphor. Unlike a simile, a metaphor does not use a connective word . . . in making the comparison. (Adventures 926)

Although the basic definition of the form may be clear, there are many different theories concerning the interpretation of these forms of figurative language. In my understanding of these figures, I have relied primarily on the discussion by Heinz Hillmann in his book Bildlichkeit der Romantik and the information presented by Ruth Cape in her book Das französische Ungewitter. Hillmann's theory on the interpretation of metaphor offers an explanation of the broad range of meaning that some metaphors may convey. Words carry a constellation of meanings. This constellation of meaning creates oftentimes an overlapping of shared meanings between the elements of the metaphors, thus creating more than one point of comparison for the metaphor.

> Die übertragene Bedeutung eines Wortes oder einer Wortgruppe entsteht im metaphorischen Kontext dadurch,

> daß von der wörtlichen Bedeutung, die identisch ist mit der Gesamtzahl und Wechselbezüglichkeit aller Eigenschaften (Konstellation), diejenigen Eigenschaften und Bezüge ausgeschlossen werden (Abstraktion), die nicht mit der oder den in wörtlicher Bedeutung stehenden Worten oder Wortgruppen übereinstimmen. Dabei ist die Bedeutungsqualität des übertragen gebrauchten Wortes oder der übertragen gebrauchten Wortgruppe abhängig von der Quantität ihrer nicht ausgeschlossenen, also übernommenen Eigenschaften und Eigenschaftenbezüge. (13)

It is interesting that Hillmann defines meaning negatively. The meaning is constituted by the interdependence of all the elements not excluded from the comparison. The effect of this definition is to emphasize the incommensurability of the metaphor, for all that which is not excluded--whether precisely definable or not--creates the meaning of the trope.

Hillmann states that the early theory of metaphor and simile as the comparison of a single element, expressed in the concept tertium comparationis, is inadequate to deal with the oftentimes numerous and varied meanings expressed in a simile or metaphor. He argues:

> Die rationale Herauslösung eines tertium comparationis aus einem metaphorischen Kontext berücksichtigt im allgemeinen diese Interdependenzwirkung nicht. Die vielbeschworene Irrationalität der Metapher beruht aber gerade auf der Interdependenzwirkung, d.h. der unscharfen Grenze zwischen eindeutig übereinstimmenden und deshalb übernommenen und nicht übereinstimmenden und deshalb ausgeschlossenen, aber dennoch mitwirkenden Eigenschaften im übertragen gebrauchten Wort. (14)

The implication of Hillmann's statement is that it is very difficult to define precisely or to exhaust the "meaning" of a metaphor but that

it is possible to point up some of the complexities that lend to its richness. The meanings that are not excluded contribute to this richness, and these may include aspects that cannot be verbalized but are included in the image or the feeling produced by the comparison.

Hillmann states that for grammatical reasons the author Christine Brooke-Rose rigidly distinguishes between similes and metaphors, but that other authors point to the similarities between the two. He feels that in many cases there should be no formal distinction made between the simile and the metaphor. He argues that the treatment or analysis of the two figures of speech can basically follow the same guidelines and that the simile can be as enigmatic as the metaphor. To illustrate his point, he analyses a metaphor from Novalis and an example of a simile from Eichendorff to show that in spite of the comparison word "wie," there is basically no difference between the content and effect of the two tropes. The examples he uses (16) are:

> . . . eine nach der aufgehenden Sonne geneigte Lilie
> war ihr Gesicht (Novalis).

and

> Der zierliche Knabe . . . hatte unterdes auch, wie
> Blumen vor den ersten Morgenstrahlen, das Köpfchen
> erhoben (Eichendorff).

Ruth Cape in the book <u>Das französische Ungewitter</u> deals with the concept of metaphors in terms of the semantic domains which "give" the image and those which "receive" the image. Drawing on the works of Harald Weinrich, she refers to these two domains as the

"bildspendendes Feld" and the "bildempfangendes Feld." Her discussion emphasizes the importance of the context of the metaphor, and she tries to draw meaning from an analysis of which major areas--e.g. nature--supply the stuff of the metaphor and which major areas--e.g. politics--receive it.

There are hundreds of metaphors and similes in the novel. I have identified two receptive domains as especially important: theater and images of inner life which characters create about themselves. These constitute the first two chapters of the thesis. In these two chapters I explain the comparison made and discuss the context in which the metaphors are found in the novel. When dealing with extended metaphors, I have tried to bring out some of their complexity. The third chapter consists of a regrouping of the metaphors from chapters one and two acccording to the contributing domain. This rearrangement allows the reader an overview from a completely different perspective.

CHAPTER 1

IMAGES OF THE THEATER

There are numerous examples of metaphorical language with reference to the theater in Wilhelm Meisters Lehrjahre. In Book 1 Chapter 15, at a point where Wilhelm is inspired by the theater, the life of an actor and his appearance on the stage are compared to the purification of silver:

> Ebenso dachte sich Wilhelm auch das häusliche Leben eines Schauspielers als eine Reihe von würdigen Handlungen und Beschäftigungen, davon die Erscheinung auf dem Theater die äußerste Spitze sei, etwa wie ein Silber, das vom Läuterfeuer lange herumgetrieben worden, . . . daß das Metall nunmehr von allen fremden Zusätzen gereinigt sei. (58-9)

The narrator says that in Wilhelm's opinion the domestic life of the actor is a series of worthy deeds and occupations, from which his appearance on the stage is the highest point or peak of his experiences, much like a piece of silver that is purified by fire until free of all foreign substances. This indicates Wilhelm's idealistic view of the theater.

In another positive reference to the effect of theater, Shakespeare is mentioned in Book 3 Chapter 11. Destinies are referred to in terms of a flood while nature is referred to as an ocean. Meaningful experiences in life are the drafts from the great ocean of nature in the passage, "Diese wenigen Blicke, die ich in Shakespeares

Welt getan, reizen mich mehr als irgend etwas andres, . . . mich in die Flut der Schicksale zu mischen, . . . und dereinst, . . . aus dem großen Meere der wahren Natur wenige Becher zu schöpfen . . ." (192). In his discussion with Jarno, Wilhelm declares his enthusiasm for the theater. His exposure to the plays of Shakespeare has made him determined to produce plays for the audience that depict episodes of real life as Shakespeare did. He metaphorically describes how his few glimpses into Shakespeare's world have stirred him more than anything else to venture into the real world, to mingle in the flood of fortunes, the all-encompassing power of the fates, and at some time to draw from the great sea of living nature, or the many and varied aspects of life and the living, goblets or excerpts of real life. These reproductions of real life he will present from the stage to the audiences, who he says are thirsty for such real-life theater, as if they need to drink it in order to sustain their own vitality.

In Book 4 Chapter 2, Wilhelm's use of metaphor reveals his developing frustrations with the theater and the actors as he begins to see the weaknesses in the theater: "Ich wünschte nur, daß das Theater so schmal wäre als der Draht eines Seiltänzers, damit sich kein Ungeschickter hinaufwagte, anstatt daß jetzo ein jeder sich Fähigkeit genug fühlt, darauf zu paradieren" (215). In this comparison of the theater to a tightrope, Wilhelm indicates his vision of the theater as high art and his idealistic desire that only actors with great skill risk performing on the stage, actors with the

concentration, balance and poise, as well as the courage and daring that is necessary to walk a tightrope. In his use of the word "paradieren," he indicates that many actors and actresses only wish to display themselves on the stage and that they are driven by egotism. "Parading about" is the antithesis of the disciplined and restricted manner of the tightrope walker. The effective performance of serious theater requires courage and precision just as the carnival entertainment of acrobats does, but because there are no immediate penalties for a lack of talent--such as the acrobat's fall from the wire--"everyone" is deluded into thinking that he or she possesses the necessary qualities to be a successful performer. With this metaphorical comparison of the carnival theater to serious theater, Wilhelm is reprimanding the actors in Melina's fledgling company for their inability to take seriously their acting and the precise skill this acting demands for the effective execution of any form of worthwhile entertainment.

Laertes refers to the theater company as a nomadic empire in the statement from Book 4 Chapter 2, "'Es ist ein wanderndes Reich, . . . wir werden wenigstens keine Grenzstreitigkeiten haben" (216). This statement comes at the midway point in the discussion of the theater troupe as it decides on a new form of government for itself. The group feels that a republican form of government would serve its purposes well. They form new laws and elect a small senate. They decide that the directorship should be passed around among themselves. Laertes

says that the nomadic empire will at least have no border disputes, and following his comment they vote and elect Wilhelm as the new director. The metaphor itself expresses the form the theater takes, but Laertes' comment is perhaps meant ironically since there are constant disputes among the members of the troupe. Certainly the narrator uses the metaphor in an ironic light.

In Book 1 Chapter 10, Werner combines metaphor and simile in comparing Wilhelm's play presentations to martial campaigns and his own role in these campaigns to that of war profiteer. "Werner lachte und rief aus: 'Ich erinnere mich, . . . daß ich von euren theatralischen Feldzügen Vorteil zog wie Lieferanten vom Kriege'" (36). Wilhelm's plays involved heroic figures and soldiers, and they required much effort--a double meaning of "theatrical campaign." Werner's trick of taking the ribbons and costumes that Wilhelm created and selling them for profit sets him in an unflattering light, but the association with the idea of war profiteering, a doubly crass occupation, heightens the contrast between the two men. Werner and Wilhelm each had his own motive for producing plays, and these motives reflect the difference in their view of life and the theater.

Later in Chapter 16 of Book 4, Aurelie compares the theater audience to representatives of the nation as a whole, who come to her performances with mixed motives. This nation, she feels, is awkward, ill-bred, ill-informed, and without any sense of taste. She states:

> "Ich fing an, sie alle von Herzen zu verachten, und es

> war mir eben, als wenn die ganze Nation sich recht vorsätzlich bei mir durch ihre Abgesandten habe prostituieren wollen. Sie kam mir im ganzen so linkisch vor, so übel erzogen, so schlecht unterrichtet, so leer vom gefälligen Wesen, so geschmacklos." (260)

She uses the verb "prostituieren" to indicate that the audience sells itself, but she does not define the commodities involved. Cheap thrills and sexual titillation would be among them. She refers to the audience as ambassadors of the nation, a mixed group which represents many walks of life including the intellectuals, the nobility, and the commoners. The metaphor indicates that there is no difference in these levels of society in their reactions to her performances.

Another negative view of the theater audience is expressed in Melina's comments in Book 1 Chapter 14. During the discussion with Wilhelm on the merits of the acting profession, he comments on the ability of the actor to withstand criticism: "'Wahrhaftig, man muß ein Fell haben wie ein Bär, der in Gesellschaft von Affen und Hunden an der Kette herumgeführt und geprügelt wird, um bei dem Tone eines Dudelsacks vor Kindern und Pöbel zu tanzen'" (53-4). Melina cynically compares actors to performing animals, monkeys, and dogs that are led around on a chain, poked, and thrashed by the trainers to get them to dance to bagpipes for the audience of children and rabble. Melina feels the actors, his colleagues, act like and are treated like animals. The director leads them around, displays them, as if they were part of a circus parade. He prods them along, since otherwise

they would not perform. The conditions of their theater resemble the conditions of a carnival show with bagpipe music and a cheering, whistling, jeering audience.

Jarno in Book 3 Chapter 8 is likewise cynical in his summation of the worth of the theater and the audience, "'Es ist schade, daß Sie mit hohlen Nüssen um hohle Nüsse spielen'" (175). One interpretation of this reference is that Jarno feels it unfortunate that Wilhelm must work with actors who are only empty shells with no substance, who are performing for audiences of nutshells who also have no substance, no appreciation or desire for good theater. It is not specifically stated who or what the empty nutshells are, but Jarno's low opinion of the members of the company and their audiences is implied in this statement to Wilhelm. That the performers give lifeless presentations, empty emotionless portrayals of their characters before unappreciative, empty-headed audiences, is only one explanation of the reference, leaving room for various other interpretations which are dependent on the interpreted meaning of "hohle Nüsse." Another possibility is that Jarno is alluding to the quality of the plays being presented or to the ultimate prize that Wilhelm would take with him from the theater--again nothing.

In Book 8 Chapter 1, the narrator reveals Wilhelm's complete disillusionment with the theater in his statement, "Das Theater war ihm, wie die Welt, nur als eine Menge ausgeschütteter Würfel vorgekommen, deren jeder einzeln auf seiner Oberfläche bald mehr, bald

weniger bedeutet und die allenfalls zusammengezählt eine Summe machen" (502). In comparing the theater and the world to a throw of dice, the narrator indicates that Wilhelm feels that life as well as the theater is oftentimes like a throw of dice which comes out as a sum total of odd and unpredictable sides with no coherence or specific order, and which is only controlled by chance. Each surface of the individual die is a different number, some numbers small, some larger. There is irony in the use of the word "bedeuten" to describe the number on a particular surface, since the random throw has no "meaning" in the philosophical sense. Likewise the summing of numbers produces a result, but the total thus obtained must also strike the reader as meaningless. The theater is no longer, in Wilhelm's opinion, a product of continued and concentrated practice that produces a true and excellent play for the audience. It is simply a combination of chance successes and failures, haphazard performances by egotistical actors and actresses that have no predictability and which really cannot be controlled or perfected. It is chance, Wilhelm feels at this point, that has brought him to Felix (502). He has learned that Felix is his son by his beloved Mariane. In describing Felix he again uses dice as a metaphor, but the framework shifts: "Hier im Kinde lag ihm, konnte man sagen, ein einzelner Würfel vor, auf dessen vielfachen Seiten der Wert und der Unwert der menschlichen Natur so deutlich eingegraben war" (502). Felix represents to him a single, dependable focus for his life. He chooses this focus rather than the combination of

unpredictable forces that the theater represents, and he resolves to care for Felix rather than to pursue a career in the theater. The single die represented by Felix is a unity with many facets, whereas the group of dice has too many facets with no center.

In Book 5 Chapter 4 in a metaphor that deals with unity, Serlo compares the theater to patchwork. It is a collection of bits and pieces because, he asserts, the German public and perhaps members of all new nations as well only want bits and pieces of a play. He states:

> "Wenig Deutsche, und vielleicht nur wenige Menschen aller neuern Nationen, haben Gefühl für ein ästhetisches Ganze; . . . und für wen ist das ein größeres Glück als für den Schauspieler, da das Theater immer nur ein gestoppeltes und gestückeltes Wesen bleibt." (295)

The images compared here deal with the concept of fragmentation and wholeness. Serlo has made the claim that the Germans cannot appreciate an aesthetic whole, thus making the presentation of a fragmented play acceptable. He says that for the actors this is a plus, since many plays are very difficult to perform as a whole because they require more physical strength and resources of personnel, scenery, and theater mechanics than are available to them. He claims that the authors of the plays pay no heed to theatrical limitations while they are creating the play, making it necessary to cut pieces out of the play and to combine actors' parts, thereby presenting a creation that is composed of bits and pieces of the original whole (294).

In Book 5 Chapter 4, Wilhelm compares faults in a play to hastily installed support structures in the statement, "Diese Fehler sind wie flüchtige Stützen eines Gebäudes, die man nicht wegnehmen darf, ohne vorher eine feste Mauer unterzuziehen" (296). He is talking to Serlo about the production of the play Hamlet and about their differences of opinion on the excising of certain parts of the play. The parts of Hamlet that Serlo considers faults are to Wilhelm the temporary supports on which the play is dependent. He says that before removing these supports, a solid wall must be provided; otherwise, the entire production will collapse.

In Book 5 Chapter 16, the narrator compares some actors to machines or automatons in order to show their lack of feeling during performances. He describes the deterioration of the theatrical company that was formed with enthusiasm and determination into one with little emotion and appeal, a machine with automatic movements: "Bald aber entdeckte sich, daß ein Teil doch nur Automaten waren, . . ." (343). Some of the actors and actresses, he claims, were capable for a time of maintaining the enthusiasm and energy necessary for an effective production of a play, but many of these same actors and actresses could not continue their dedication for any length of time. Mechanical and automatic here mean soulless and empty, and the actors themselves have lost their original zest for the art of acting. They walk around like mindless, empty machines, mechanical in movement, and with no thought or consideration for an artistic and thoughtful portrayal of

their role in the production.

In Book 2 Chapter 8, Mignon's movements in the egg dance are compared to those of gears or wheels in, "Sie verband sich die Augen, gab das Zeichen und fing zugleich mit der Musik, wie ein aufgezogenes Räderwerk, ihre Bewegungen an, indem sie Takt und Melodie mit dem Schlage der Kastagnetten begleitete" (115). Mignon brought a rug into the room and placed it on the floor, placed a light at each of the four corners, and placed the eggs from her basket at carefully measured intervals on the rug. She called the violin accompanist into the room and blindfolded her eyes. To the sound of castanets, she stepped rhythmically and carefully back and forth among the eggs, sometimes jumping in the air, and sometimes half kneeling on the ground, but never touching or breaking an egg. The simile is continued later in the passage when her progress in the dance is compared in another simile to the inexorable movements of a clock's works: "Unaufhaltsam wie ein Uhrwerk lief sie ihren Weg, und die sonderbare Musik gab dem immer wieder von vorne anfangenden und losrauschenden Tanze bei jeder Wiederholung einen neuen Stoß" (116). The egg dance creates an image of determination, of precise, well-rehearsed and unemotional movements. Castanet strokes create the pulsing sensation of a machine in which the movement is the most important focus of the dance, not human emotion. There are no superficial movements; there is no improvisation or parading about, no egotistical display, simply restricted pure steps and motion. Wilhelm is intrigued by this

mysterious girl and her dance to the strange music. Her dance is a gift to him for saving her life. The importance of her movements, like the works in a clock, indicate her focus on correctness, exactness, and concentration. The idea of "machine-like" movement thus takes on a positive meaning. The performer is an instrument, a mechanism controlled by some higher force.

Characters in Shakespeare's plays are compared to clocks in the passage from Book 3 Chapter 11, "Diese geheimnisvollsten und zusammengesetztesten Geschöpfe der Natur handeln vor uns in seinen Stücken, als wenn sie Uhren wären, deren Zifferblatt und Gehäuse man von Kristall gebildet hätte, . . ." (192). Wilhelm describes his feelings about the effectiveness of Shakespeare's characters, creations of art he calls creations of Nature. They are transparent in their presentation before the audience, and they reveal their innermost feelings and responses as if both their external and psychological selves were encased in crystal. This comparison indicates that the characters hide nothing from the audience, that their feelings and functions are dependable and consistent, precise like a clock. Their character portrayal is transparent, and nothing is hidden.

Metaphors concerning the theater cover a wide range of topics including actors, the art of acting, the audience, plays and their relation to life, and the worth of theater. Attitudes expressed are both positive and negative. Wilhelm's early idealism is expressed in

the metaphors dealing with the actor who is compared to purified silver and with references to Shakespeare's plays which he feels effectively reflect real life. This early idealism yields to negative experiences as Wilhelm is exposed to the realities of contemporary German theater. The development of Wilhelm's negative attitude toward the theater is communicated in the metaphorical references to theater as a game of chance with no meaning, "eine Menge ausgeschütteter Würfel." Serlo, Jarno, Melina and Aurelie express negative attitudes toward the theater. Serlo contends that the German audience cannot appreciate a play in its uncut version. Jarno compares the German audience to a game involving empty nutshells (175). Melina compares actors to monkeys and dogs (53-4), and Aurelie contends that the audience is made up of ambassadors of the German nation who "prostitute" themselves at theater performances (260). Laertes uses irony to poke fun at the theater troupe and their propensity for quarreling among themselves. The narrator adds to the negative view of theater by comparing the actors to machines (343).

Wilhelm, even though he is disillusioned with the German theater, remains positive about Shakespeare. At their best, theater pieces and performances lead to a higher plane of understanding--to inspiration by a greater force represented by Shakespeare. The performer can be guided by a higher force (Mignon as automaton). The art is as demanding and as precise as that of the high wire artist. The reality, however, of the theater which is expressed by others is negative,

presenting a public without understanding, and amounting to an almost brutal, meaningless undertaking. Wilhelm's central concern is the search for meaning and wholeness in the theater. He decides after his exposure to the realities of the theater that he cannot find this wholeness by presenting his work in the theater.

CHAPTER 2

IMAGES OF INNER LIFE

The characters in Wilhelm Meisters Lehrjahre describe inner life and inner processes with metaphorical language. They relate their experiences in life and their views on life and people through metaphors. This chapter is limited to characters who use metaphors in their discussion of themselves and their own views. The metaphors are arranged in order of the gender of the user and the frequency of the references. Metaphorical references used by Wilhelm are first, those used by the Harper next, then references by the women, the Schöne Seele, Theresa, and Aurelie follow those by the men.

WILHELM

In a reference from Book 1 Chapter 5 comparing the children in well-to-do households to rats and mice, Wilhelm states, "'Die Kinder haben . . . in wohleingerichteten und geordneten Häusern eine Empfindung, wie ungefähr Ratten und Mäuse haben mögen: sie sind aufmerksam auf alle Ritzen und Löcher, wo sie zu einem verbotenen Naschwerk gelangen können . . .'" (19). He is telling the story of his childhood to Mariane and Barbara, and he discloses in this story how he as a child from such a home would be aware of where interesting and attractive things were stored. When a key was left in a lock, he would

go back later and open the door to see what was in the cabinet. He would then creep into the closet and enjoy the forbidden pleasures, like a mouse or rat scavenging for food. The second part of the sentence ("Sie sind aufmerksam . . .") turns the simile into a metaphor, since "crevices and holes" applies to the rodents, and the "forbidden treats" to children. Since rats cannot be "forbidden" from snacking, Goethe draws on a comparison that combines child and rodent.

In the same passage, locked doors keep the children from the special place where exotic foods and spices are stored in Wilhelm's home. This is also the place where the puppets are kept:

> "Je größer die Ehrfurcht war, die ich für die verschlossenen Türen in meinem Herzen herumtrug, an denen ich wochen-und monatelang vorbeigehen mußte, und ich nur manchmal, wenn die Mutter das Heiligtum öffnete, um etwas herauszuholen, einen verstohlnen Blick tat, desto schneller war ich, einen Augenblick zu benutzen, . . ." (19-20)

Wilhelm compares the place where the precious puppets are kept by his mother to a sanctuary. He tells about the reverence he held in his heart for the locked doors of the closet and its contents, a sacred shrine in his opinion, and how in his daily life he had to pass the doors. The locked doors are to the child Wilhelm very imposing like the great doors to a temple. He is mystified by the puppets, the puppet theater, almost as if they had supernatural powers. His interest in the theater begins with his exposure to the puppet theater, the puppets with their elegant clothes and exotic names, and

the Bible stories they recreate on the stage. These treasures were protected within this mysterious locked closet which was only unlocked on special occasions. Wilhelm describes the special aroma in the closet as if it were the smell of incense. Since incense is often used in religious services, this adds to the spiritual quality of the closet.

Wilhelm's comparison of the wallpapered walls in his home to a theater curtain appears in Book 1 Chapter 2 where he observes that, "diese gestreiften Wände, diese hundertmal wiederholten Blumen, Schnörkel, Körbchen, und Figuren einen durchaus unangenehmen Eindruck machen. Sie kommen mir höchstens vor wie unser Theatervorhang" (12). Wilhelm says that the wallpapered walls of his parents' house make an undesirable impression, that they resemble at best a stage curtain. The stage curtain, however, rises to reveal all kinds of things that will entertain and enlighten the audience. The gaudy walls of Wilhelm's home with their flowers, frills, and baskets serve no such worthy purpose. At this point in his life, the theater has become very important to Wilhelm, and he is uncomfortable with the pretense of his father that is evident in the style of their home.

Wilhelm's enthusiasm for the theater is expressed in the metaphor from Book 1 Chapter 14 that compares enthusiasm to a spark in the following words:

> "du fühlst nicht, daß in den Menschen ein besserer Funke lebt, der, wenn er keine Nahrung erhält, wenn er nicht geregt wird, von der Asche täglicher Bedürfnisse

> und Gleichgültigkeit tiefer bedeckt und doch so spät und fast nie erstickt wird. Du fühlst in deiner Seele keine Kraft, ihn aufzublasen, in deinem eignen Herzen keinen Reichtum, um dem erweckten Nahrung zu geben." (55)

This quote is from Wilhelm's mental rehearsal of a speech to Melina about theater and love of the theater. He is admonishing Melina for not having the dedication and love for the theater that is necessary to be a successful artist. The daily routines of life are described by the speaker as the ashes that would cover over this spark, which is the love for acting or the desire to follow one's calling in life. This is a doubly mixed metaphor, in that the air which the spark needs is called "nourishment" and the strength to provide it is called "wealth." Wilhelm says that after a period of time Melina does not have either the strength or the inclination to add nourishment to this spark, not a place in the heart to reawaken this strong desire for self-fulfillment.

A recurrence of the image of a "better" core occurs in Book 2 Chapter 11, in which the Harper's song is compared to a spirit, "'. . . da sich der Gesang dagegen wie ein Genius gen Himmel hebt und das bessere Ich in uns ihn zu begleiten anreizt'" (128). Wilhelm states that the song in comparison to the unaccompanied music is like a spirit which lifts toward Heaven and which encourages the listener to be a better person through the experience. In response to this implied request by Wilhelm, the Harper takes up his harp and plays a haunting song about a musician.

Wilhelm sees himself as a poet and reveals his own inner life through the metaphors he uses to describe the poet. In Book 2 Chapter 2, as Wilhelm and Werner discuss their differing views on the values of certain roles in life, these feelings about the poet are indicated in the metaphorical reference to the sun in describing the soul of a poet: "so schreitet die empfängliche, leichtbewegliche Seele des Dichters wie die wandelnde Sonne von Nacht zu Tag fort, . . ." (83). He claims that the receptive and easily moved soul of the writer moves like the sun--forward from night to day. This simile indicates the power of the poet's soul. The poet may be "easily moved," but this is no superficial feeling. The sun cannot be halted in its motion. It is a natural occurrence, a dependable force that brings illumination to the world. As the discussion continues, Wilhelm indicates that he feels that the poet should have no worldly cares and that he should be able to concentrate completely on his writing.

The poet is compared by Wilhelm in Book 2 Chapter 2 to both a bird that soars and to an ox as well as a dog in these similes:

> "Er, der wie ein Vogel gebaut ist, um die Welt zu überschweben, auf hohen Gipfeln zu nisten und seine Nahrung von Knospen und Früchten, einen Zweig mit dem andern leicht verwechselnd, zu nehmen, er sollte zugleich wie der Stier am Pfluge ziehen, wie der Hund sich auf eine Fährte gewöhnen oder vielleicht gar, an die Kette geschlossen, einen Meierhof durch sein Bellen sichern?" (83)

In this statement, Wilhelm defends his feelings about the poet and his calling, stating that the poet is created like a bird, soaring above

the world, nesting on top of high peaks, and taking his nourishment from buds and fruits, and implying in the question that the poet should not be like a bull pulling a plough or a dog trained to follow a trail or to protect a farmer's property by barking at the sight of intruders. This rhetorical question by Wilhelm indicates his fervent respect and admiration for the poet and his chosen way of life and his feelings that the poet should not be concerned with the menial jobs in life that are left to the common people and the businessmen, that the poet should be given a higher place in life where his creativity is his only concern. He is conversing with Werner, who is defending his own life choice of the business world.

When Wilhelm and Werner discuss their differing opinions on life in Book 1 Chapter 10, math and business calculations appear as a metaphor for finding meaning in life when Wilhelm observes, "'du fängst von der Form an, als wenn das die Sache wäre; gewöhnlich vergeßt ihr aber auch über eurem Addieren und Bilancieren das eigentliche Fazit des Lebens'" (37). Wilhelm says that Werner thinks of life only in terms of its individual parts which can be added together or subtracted in order to reach the actual sum total of a life. Wilhelm in contrast feels that life is a combination of all its individual parts and that one must look at life in this manner, that tearing it into separate and disparate elements destroys the conception of a complete form. Wilhelm feels that the parts of life contribute to a whole and must be viewed as that whole, not as good

parts or bad parts or assets and liabilities that are combined, that are added or subtracted.

The higher points of life are compared to a rainbow in Wilhelm's comments on the appearance of a rainbow after a rainstorm from Book 7 Chapter 1: "'Ach! . . . erscheinen uns denn eben die schönsten Farben des Lebens nur auf dunklem Grunde?'" (421). He asks whether the beautiful occurrences in life are accented in their intensity only by their well-timed appearance against a dark or dismal background of ugliness or if happy times only appear as a sharp contrast to hard times, implying that we can only appreciate the contrast, not the individual events.

In Book 1 Chapter 17, human reason is personified by Goethe in the words, "Das Gewebe dieser Welt ist aus Notwendigkeit und Zufall gebildet; die Vernunft des Menschen stellt sich zwischen beide und weiß sie zu beherrschen, . . ." (71). Wilhelm believes that life is an interweaving of necessity and chance. These are tempered only by the ability of human reason to put these two elements in balance and in perspective. He believes that fate has a great deal to do with the course of a man's life, that man has very little to do with his own destiny, and that his reasoning ability is the most important factor in his efforts to have some control over this process.

Wilhelm refers to life's early experiences as the seeds that bear fruit later in life in the passage from Book 4 Chapter 9 where he asks, "Sollten die Keime dessen, was uns begegnen wird, nicht schon

von der Hand des Schicksals ausgestreut, sollte nicht ein Vorgenuß der Früchte, die wir einst zu brechen hoffen, möglich sein?" (235). He asks if it is not possible to have a foretaste of these fruits of the future, these experiences that are prepared for us by fate, during the present. Wilhelm asks if early experiences in life are not planted like seeds strewn by the hand of fate that germinate into events or fruits that affect us later in life. Wilhelm lies wounded and weak, tended by Philine. He finds himself continually reliving his meeting with the Schöne Amazone, her appearance from nowhere. He remembers his fascination with his childhood heroine Chlorinda. These two memories combine with the memory of his grandfather's painting of the king's ill son to produce a dreamlike image, part from childhood, part from the present, of the perfect woman for whom he longs. Experiences from childhood are the seeds, and the fruits are the mature experiences that develop from these seeds. Chlorinda is the seed of a mature love, the mature fruit, a taste of which he experiences when he meets the mysterious Schöne Amazone. He feels that fate is somehow responsible for the appearance of these two women in his life and that he will later find someone with the same qualities as Chlorinda and the Schöne Amazone, someone who was meant for him, like a seed that was planted by fate during his childhood.

Wilhelm tells Werner in a metaphor how important Mariane was to him when he states to Werner in Book 2 Chapter 2, "sie war mir bei meinen heimlichen Anschlägen der Kloben, an dem eine Strickleiter

befestigt ist: gefährlich hoffend schwebt der Abenteurer in der Luft, das Eisen bricht, und er liegt zerschmettert am Fuße seiner Wünsche" (85). He says that she was in his secret plans the hook on which his rope ladder was fastened, meaning that his life was completely dependent on her and her love, that he as the adventurer hung dangerously in mid-air hoping for their happiness with each other. He loses her, which is expressed as the iron hook breaking, and he lies shattered in despair at the foot of his hopes. Wilhelm indicates how much Mariane's loss has affected his life, and how he has lost all hope for happiness, how love is a dangerous adventure.

In Book 8 Chapter 7, Wilhelm compares life to a racecourse: "'Ist denn das Leben bloß wie eine Rennbahn, wo man sogleich schnell wieder umkehren muß, wenn man das äußerste Ende erreicht hat?'" (569). Wilhelm questions whether life is merely a racetrack in which man runs to one end, turns around, and then runs back to the other end. This course is hurriedly completed several times throughout a lifetime, indicating that lifelong happiness is unattainable. The race is never finished. Wilhelm feels this frustration with the events in his life and expresses his emotion with this simile as he realizes that he cannot have the one he loves, Natalie. Again he has reached the outer limits of emotional involvement in his love for Natalie, which is like his frustrated love for Mariane. He feels he cannot possess her and must begin the search again for happiness.

In Wilhelm's letter to Werner in Book 5 Chapter 3 after his

father's death, he refers to life in commerce as manufactured iron and his confused inner state as slag: "'Was hilft es mir, gutes Eisen zu fabrizieren, wenn mein eigenes Inneres voller Schlacken ist?'" (289-90). Wilhelm tells Werner that he would be no good at working as a businessman in his father's business. He is still in search of his vocation in life, and this metaphor indicates his ambivalence, his concerns about his dependability as the heir to his father's business. He feels that Werner would be a much better successor to his father. This metaphor also implies that he feels that his inner self, which he refers to as slag, is not strong or complete, not whole enough at this time to assume the job as his father's successor.

As Wilhelm walks through the castle in Book 8 Chapter 3 looking at the artwork, he thinks in terms of an inner measure by which we come to judge the world. His reactions to his surroundings are indicated with the comparison between art and good fellowship:

> Es war die reinste, schönste, würdigste Baukunst, die er gesehen hatte. 'Ist doch wahre Kunst . . . wie gute Gesellschaft: sie nötigt uns auf die angenehmste Weise, das Maß zu erkennen, nach dem und zu dem unser Innerstes gebildet ist.' (516)

Wilhelm states that the architecture was the purest, most beautiful and dignified he had ever seen. He claims in the next sentence that pure art, like good company, obliges the viewer in the most pleasing manner to distinguish the things from which and for which his innermost being is created, the yardstick with which he measures life and his experiences. It is his opinion that such experiences with art

and with good fellowship cause one to reflect on one's own life and the forces that have made one what one is. Wilhelm has found in this collection at the beautiful castle the paintings that belonged to his grandfather, the paintings that he loved so dearly, and these paintings have brought back fond memories.

THE HARPER

Life and its disappointments are compared by Augustin to a goblet of poison in the passage from Book 8 Chapter 9: "'Allen diesen entsetzlichen Bodensatz des am Rande schmeichelnden Kelchs habe ich ausgetrunken, und mein ganzes Wesen war bis in sein Innerstes vergiftet'" (583). Augustin says in this quote that his entire being has been poisoned by the horrible news that his beloved Sperata was his sister. This news is compared to the dregs at the bottom of the goblet, the poison that would kill him. It was presented to him in a seductively attractive container leading him to not suspect the contents of the goblet. The completeness expressed in "ausgetrunken" carries over to the degree to which the poison affects him. All of the despair and pending doom that he feels are described with this metaphor.

There are two instances in which the Harper makes use of metaphorical references to describe the evil spirits that haunt him. In Book 7 Chapter 4, referring to his feelings of guilt as ghosts, he

says, "'kein Gefühl bleibt mir als das Gefühl meiner Schuld, die doch auch nur wie ein entferntes, unförmliches Gespenst sich ruckwärts sehen läßt'" (436). With this simile he indicates his hopeless feelings that the guilt over his crime of incest will follow him throughout his life, haunting him like a constant, shapeless and frightening spectre that can always be seen behind him. These ghosts are his masochistic way of punishing himself, the conjured recriminations that gradually drive him mad. The ghosts have no boundaries, no beginning and end, and they are there to thwart his every effort at happiness.

In the same paragraph the Harper compares friendship and love to horrible spirits that come out of the darkness,

> "Nichts ist mir grausamer als Freundschaft und Liebe; denn sie allein locken mir den Wunsch ab, daß die Erscheinungen, die mich umgeben, wirklich sein möchten. Aber auch diese beiden Gespenster sind nur aus dem Abgrunde gestiegen, um mich zu ängstigen" . . . . (436)

These spirits that haunt the Harper cause him to isolate himself from the world and lose himself in his music. He states in the metaphor that he fears love and friendship above all. He fears that when they come to him, they will only disappear again like spirits, spirits that have arisen from the abyss to torment and frighten him. The paranoia the spirits produce causes him to distrust everyone, to attempt to harm Felix, and to eventually kill himself.

The night and the stars are used in Book 7 Chapter 4 in

comparisons. The Harper compares his future and his past to endless night stating, "'Ich sehe nichts vor mir, nichts hinter mir, . . . als eine unendliche Nacht, in der ich mich in der schrecklichsten Einsamkeit befinde . . .'" (436). He has despaired of any hope in life, and he continually withdraws into his own solitary world. He sees nothing before him or behind him except the most horrible loneliness as if it were an unending night, a darkness with no light. There are no stars or moon in the unending night, no joys or friendships, no day to look forward to with bright colors and growing things, just death and darkness.

Lillies growing on the same stem are used metaphorically by Augustin to defend a husband and wife in an incestuous relationship. He states in Book 8 Chapter 9: "'Seht die Lilien an: entspringt nicht Gatte und Gattin auf einem Stengel? Verbindet beide nicht die Blume, die beide gebar, und ist die Lilie nicht das Bild der Unschuld und ihre geschwisterliche Vereinigung nicht fruchtbar?" (584). This comparison, appealing to nature as an external standard, is used to rationalize Augustin's relationship with Sperata who, it has just been revealed, is his sister. He claims in the same passage that the lily is the picture of innocence. Like the lily, where male and female or husband and wife appear within a single flower and are fruitful, so is his union with his sister Sperata fruitful. The reader can perceive the defects in the metaphor, however, because the fruit of the lily union is healthy and beautiful, whereas Mignon, the daughter of

Augustin and his sister, is not healthy, suffering from the strange infirmities that are a direct result of a human incestuous union. The seed of decay is not present in the God-created structure of the lily, but it is very much a part of the product of a human incestuous union. Both the image of the lily and the incestuous relationship are seductive, and this seduction is frightening and dangerous.

THE SCHÖNE SEELE

The Schöne Seele employs metaphors frequently in her biography in Book 6. This is not surprising since she is speaking of the development of her inner self in a coherent narrative. There seems to be greater frequency of "dead" or "frozen" metaphors, i.e., metaphors which are used so frequently that they have little force, for example, in the use of the cloud as an expression of troubles: "Nun drangen die sanftesten Empfindungen, die alle Wolken des Kummers zerteilten, herbei . . ." (376) or "Der Gedanke: 'Du bist nicht besser als er,' stieg wie eine kleine Wolke vor mir auf, breitete sich nach und nach aus und verfinsterte meine ganze Seele" (392). Similarly, public affairs are stormy: "Auf diese ruhigen Zeiten des heimlichen gesellschaftlichen Genusses folgten bald die Stürme öffentlicher Streitigkeiten und Widerwärtigkeiten, . . ." (400). And a turn for the better is like spring weather when she says, "Nun schien mir nach einem stürmischen März und April das schönste Maiwetter beschert zu

sein" (382). The untimely deaths of her sister and brother-in-law are like blossoms or fruit that withers and dies: "So manche gesunde Person war vor mir, der Kranken, hingegangen: sollte ich nicht vielleicht von diesen hoffnungsvollen Blüten manche abfallen sehen?" (416).

In a metaphor the basis of which is well-known--passion as fire--but which is varied in an interesting way, the Schöne Seele compares her feelings for Narzissus to a flame in these words: "der Affect, der im tiefsten Grunde des Herzens ruhte, war auf einmal losgebrochen wie eine Flamme, welche Luft bekömmt" (369). She says that the passion that lay dormant in the deepest foundation of her heart had suddenly broken loose like a flame that has lain secretly smoldering. The fire is the passion that has suddenly developed for Narcissus and that has greatly changed and affected her.

More unusual is the metaphor in which the movement of the mercury in a thermometer is used to indicate the cooling of the Schöne Seele's feelings toward Narcissus: "Narzissen hatte ich immer zärtlich lieb; aber das Thermometer, das vorher im heißen Wasser gestanden, hing nun an der natürlichen Luft; es konnte nicht höher steigen, als die Atmosphäre warm war" (379). The thermometer is the measure of the natural emotion or passion the Schöne Seele felt for Narcissus. At one time her feelings for the man were strong, she loved him tenderly, but she has cooled towards him, and this change in feeling for him is indicated by the drop in the thermometer temperature when it sits in

natural air instead of hot water, when the emotion is neutral instead of hot. He wanted her to participate in his social world, attending dances and card games, but she could not feel comfortable in these activities. She could not be herself in the life that he had chosen. She could not be true to her natural self and lead the artificial life that she had tried to lead to please him. Narcissus moves away from her emotionally, and their passion cools. The drop in the thermometer temperature indicates a less emotional state.

There are several religious references used by the Schöne Seele to describe her efforts to become one with God. She compares her experience with God to that of one who has wings in a combined metaphor and simile:

> Nun hatte ich aber seit jenem großen Augenblicke Flügel bekommen. Ich konnte mich über das, was mich vorher bedrohete, aufschwingen, wie ein Vogel singend über den schnellsten Strom ohne Mühe fliegt, vor welchem das Hündchen ängstlich bellend stehenbleibt. (395)

She states that she now after the great moment in which she found God has wings and can soar in the air above the things that formerly threatened her, like a bird in song flying effortlessly above the fastest stream before which a dog is stopped and is anxiously barking. She indicates with this image that through her new faith in God she can rise like a bird toward Heaven, above all of the troubles of the earth, the troubles that have up until this time plagued her, and sing in triumph of her newfound spirituality. The wings express the Schöne

Seele's newfound sense of freedom and her new faith in God, and the helpless, anxious dog represents those mortals who are close to the earth and who cannot get over the barriers of life. They have no faith in God; thus they have no wings to lift them over the stream which represents a barrier, the day to day trials and concerns that are as natural and continuous as a stream. These mortals without faith in God bark anxiously for something they want to reach but cannot attain because they are earthbound.

The Schöne Seele again describes her soul as a young bird in the passage, "Sodann ergreift unsre Seele oft ein und das andere von den geistigen Bildern und schwingt sich ein wenig damit in die Höhe wie ein junger Vogel von einem Zweige auf den andern flattert" (396). In this simile, the Schöne Seele speaks of the soul's efforts to visualize God. This continual changing image of God in the mind of the Christian is compared to the fluttering movement of a young bird which flits from one branch to another in search of a resting place. It describes the continuous effort by the immature Christian to fill the mind with something spiritual, albeit an everchanging, fleeting and unsteady image of a spirit. It describes the attempt by the Christian to fill the mind with God, forcing out all other images. The fluttering effort presents the idea of constant movement to find an image that is satisfactory. This metaphorical reference to a bird and wings shows the soul as a bird, but without the maturity which experience brings.

The Schöne Seele's enthusiasm for Christianity exposes her to the singing of congregations of pious souls who attempt to glorify God in song. She describes the hoarse voices of these pious souls as they sing religious anthems: "Ich hatte bisher nur den frommen Gesang gekannt, in welchem gute Seelen oft mit heiserer Kehle wie die Waldvögelein Gott zu loben glauben, weil sie sich selbst eine angenehme Empfindung machen . . ." (410). She makes use of this metaphor to contrast her early experiences with music, which include the singing of religious hymns by untrained voices, with those she is exposed to by her uncle in his home. The pious souls that she has heard up until this time who sang religious hymns believed that they were praising God as sweetly as the birds because of the satisfaction they gained from their effort. But they fall short in their attempt to glorify God, she says, their throats sounding more hoarse than melodious. Only now, after hearing the choir perform for her uncle's guests, does she learn to what heights music can reach.

The Schöne Seele compares herself to a snail, an earthbound creature: "In dem heftigsten Husten und abmattenden Fieber war ich stille wie eine Schnecke, die sich in ihr Haus zieht . . ." (373). She used the quietness to protect herself and to give her time to recuperate, to hide from the world and to regain her strength just as a snail escapes from danger or rests inside its shell. The snail cannot move when he is closed inside his shell, and the ill Schöne Seele stayed still and did not move. This statement appears in the

beginning of her confessions, in the introductory explanation of the ill health which plays an important role in her story. Later in the same book, she compares her soul to an insect in the passage, "Denn meine Seele hat nur Fühlhörner und keine Augen; sie tastet nur und sieht nicht; ach! daß sie Augen bekäme und schauen dürfte!" (396). She says that her soul had antennae but no eyes. She could feel and grope until she touched something but she could not see the thing that she had touched. This lack of eyes made her very vulnerable, and her insect size indicates how small her soul was before she found God. Her next sentence states her strong desire to have eyes that can see, implying her soul's need for the understanding that faith in God can give her. The Schöne Seele is describing her reactions as she begins religious exercises.

Songs and motets that are sung for her by a choir at her uncle's castle are compared to jewels in a ring in these words:

> Alles waren lateinische geistliche Gesänge, die sich wie Juwelen in dem goldnen Ringe einer gesitteten weltlichen Gesellschaft ausnahmen und mich, ohne Anforderung einer sogenannten Erbauung, auf das geistigste erhoben und glücklich machten. (411)

All the Latin spiritual songs she hears in her uncle's home show forth as jewels in the golden ring of a cultured and worldly society. Cultured society in this simile is referred to as a golden ring, a valuable piece of jewelry, in which the motets are the cherished, colorful, bright and shining attraction, the jewels. The golden ring would be less attractive or noticeable without the precious jewels as

would the society without the Latin songs in the opinion of the Schöne Seele. The motets enhance the culture of the society because they are an example of a well-rehearsed and artistic form of expression. Their beauty catches the attention of the people who appreciate art and beauty. They enrich the inner life of the listener and help her appreciate the spiritual message of the songs. They elevate the listener without being overtly didactic.

The Godly words of the Bible are referred to by the Schöne Seele as golden apples in earthenware bowls: ". . . und ich wußte die goldenen Äpfel des göttlichen Wortes auch aus irdenen Schalen unter gemeinem Obste herauszufinden" (396). The Schöne Seele indicates the value of the words she reads from the Bible by using golden to describe them, and she states that these words could be picked out from common everyday words as select golden apples are easily found among common fruit. She is able to distinguish the meaningful from the less meaningful. The Bible and its message have become increasingly important to her, and the words are a living, shining, new and select element in her life.

The Schöne Seele compares words of religion to shells and kernels in the passage, "Diese Prediger stumpften sich die Zähne an den Schalen ab, indessen ich den Kern genoß" (396). She says that the preachers are only chewing on the shells, the outer coverings of the words, but that she is enjoying the kernels, the meat of the meaning. This indicates metaphorically that the wisdom that she has gained from

the words is much more meaningful than the shallow and superficial, literal language, the outer covering of the word, read by the clergymen. It means that she has gained nourishment from the words, that she can savor and digest them like kernels, whereas the clergy have no real sense of where the real meaning lies.

The Schöne Seele visits her uncle, and he shares with her many of his views on life. One such view is evident in the metaphor that compares working towards a goal to the building of a tower:

> Glauben Sie mir. . . der größte Teil des Unheils und dessen was man bös in der Welt nennt, entsteht bloß, weil die Menschen zu nachlässig sind, ihre Zwecke recht kennen zu lernen und, wenn sie solche kennen, ernsthaft darauf loszuarbeiten. Sie kommen mir vor wie Leute, die den Begriff haben, es könne und müsse ein Turm gebauet werden, und die doch an den Grund nicht mehr Steine und Arbeit verwenden, als man allenfalls einer Hütte unterschlüge" (405-6).

He states that there are people who have the idea that a tower could and should be built, but who use no more rocks and work for the foundation materials than are necessary for the construction of a cottage. He says that people attempt to do greater things in life than they are prepared for and are willing to work for. The rocks suggest the plans and preparations for a pursuit in life, the tower is a lofty course in life, and the cottage is an ordinary and conventional life. He advises his niece that she has made the right decision to seek her spiritual life and forsake marriage and children, and that it is the right decision for her, since she has considered the sacrifices and has determined that the path she has chosen is

worth the sacrifice. She has considered her course in life, weighed the benefits and drawbacks, and has constructed the foundation for the effort.

The Schöne Seele refers to nature as paradise,

> . . . so leitete er meine Aufmerksamkeit von der Kenntnis des menschlichen Körpers und der Spezereien auf die übrigen nachbarlichen Gegenstände der Schöpfung und führte mich wie im Paradiese umher, und nur zuletzt, wenn ich mein Gleichnis fortsetzen darf, ließ er mich den in der Abendkühle im Garten wandelnden Schöpfer aus der Entfernung ahnen. (416)

She meets a physician who encourages her to look beyond her awareness of the human body and related objects of creation, who guides her attentions from her preoccupation with herself to the creations in Nature in order that she be fulfilled in life. She follows his lead and comes to see the wonder in nature. There is also a sense of God in nature--but at a distance not clearly perceived, like a stroller at evening. She feels her identity, her inner peace, her connection with God, the Creator of all Nature, who will accompany her throughout her life.

After her exposure to the world of art by her uncle, the Schöne Seele admits how she--wrongly--used to view a painting as the letters in a book explaining, "Ich war gewohnt, ein Gemälde und einen Kupferstich nur anzusehen wie die Buchstaben eines Buchs . . . So sollte mir auch eine bildliche Darstellung etwas sagen, sie sollte mich belehren, rühren, bessern . . ." (411-2). She looks only for a "message" and sees the painting or engraving as if it were the letters

in a book, rather than a work in its own right. She has a new interest and appreciation for painting now that her uncle has shared with her his collection of artwork from around the world, and she feels that artwork as well as books should teach her, touch her, make her a better person. She is excited about her new experiences with the world of art, and she no longer considers art something to look through as if she were reading a book.

THERESA

In Book 7 Chapter 6, Theresa compares herself to a duckling who seeks water in the passage, "'Wie eine junge Ente gleich das Wasser sucht, so waren . . . die Küche, die Vorratskammer, die Scheunen und Böden mein Element'" (467). This is a homespun image entirely befitting the workaday subject it is describing. Theresa is telling her life story to Wilhelm, in particular, relating her affinity for the basic things in life, such as caring for order and cleanliness in the home as well as on the farm. She feels she was born to work in the household, with farm animals, and on the land. Her unaffected personality attracts Wilhelm because he is searching for some constancy in his life, and the theater is not meeting that need.

Theresa compares herself to a hawk in the simile: "'. . . und da ich gewohnt war, wie eine Falke das Gesinde zu beobachten . . .'" (447). She has been accustomed to watching over the servants, making

sure that they do their jobs honestly and accurately. She feels destined for this life as the overseer of her world, the caretaker of basic needs and order.

Theresa, in discussing her life story with Wilhelm in Book 7 Chapter 5, asserts that finding someone who sees things as you do is like making the world into a garden:

> Die Welt ist so leer, wenn man nur Berge, Flüsse und Städte darin denkt, aber hie und da jemand zu wissen, der mit uns übereinstimmt, mit dem wir auch stillschweigend fortleben, das macht uns dieses Erdenrund erst zu einem bewohnten Garten" (444).

She means that the piece of earth that we inhabit becomes a place with living, colorful and growing things when we find someone who shares our opinions, someone with whom we can live quietly. Such a relationship between two people who share ideas, who support each other and encourage growth and varied interests is necessary for a mutually satisfying friendship. The relationship, like in a flourishing garden, has interesting colors, yields nourishment, and gives the viewer a great sense of satisfaction.

The inner conditions of a person are referred to as vessels in the quote from Theresa's letter to Natalie in Book 8 Chapter 4, "'Mich ängstigen nur die innern Mißverhältnisse, ein Gefäß, das sich zu dem, was es enthalten soll, nicht schickt . . .'" (531). She says that what she fears is the disparity between what the vessel is supposed to contain and what it in actuality contains, indicating that she is troubled by the inconsistencies that appear in people. She states that

Wilhelm, like her friend Natalie, seems to be more consistent and dependable than most of the people she knows, implying that they can be trusted and they will be honest in their dealing with her.

Theresa reveals her inner life, her personality, through her use of metaphors to describe her choices in life and to describe the characteristics she feels important in people. Her life is simple and she appreciates trustworthy, dependable people. It is appropriate that she use references to nature in her description of her feelings since she is a very natural person who enjoys working with the earth, creating order and stability in the things around her. The metaphors she uses are positive and indicate a real satisfaction with her simple life and her life choices.

AURELIE

In Book 4 Chapter 17, Aurelie compares words that came from her mouth to gold in the statement: "'Mittelmässige Stellen wurden zu Gold in meinem Munde, und hätte mir damals ein Dichter zweckmässig beigestanden, ich hätte die wunderbarsten Wirkungen hervorgebracht '" (265). With this metaphor she tells Wilhelm of the effect that her relationship with Lothario has had on her and her acting, how her ability to act, to deliver the lines, was enhanced. She turned these lines to gold. The lines stood out, shone, were more attractive and entertaining than before. Her attitude toward the theater and the

audience changed during this relationship from very cynical and negative to appreciative and positive.

In the metaphor from Book 4 Chapter 16, the outer covering or shell of a bud is used by Aurelie metaphorically as she discusses the theater with Wilhelm:

> "zum Lichte des Verstandes können wir immer gelangen;
> aber die Fülle des Herzens kann uns niemand geben.
> Sind Sie zum Künstler bestimmt, so können Sie diese
> Dunkelheit und Unschuld nicht lange genug bewahren;
> sie ist die schöne Hülle über der jungen Knospe;
> . . ." (258)

The outer covering is referred to as darkness and innocence, which Aurelie claims protect the artist from the real world and which must not be shed too quickly. They are a protective covering for the budding artist, and they maintain for him the idealism with which he enters his artistic world and which he needs to maintain his artistic focus. The darkness represents the lack of knowledge of the world. There is also a need for innocence to protect in the novice actor. When the realities of his world creep in on the artist before the right time, when his protective covering falls away too soon, he may become discouraged and disillusioned as did Aurelie when she became aware of what the audience truly wanted and not what she idealistically believed they wanted.

With these two metaphors, Aurelie describes her feelings about acting. When she is inspired by her love for Lothario, she performs well on the stage; her words turn to gold in her mouth. She indicates

in the next metaphor her cynical, more characteristic attitude of the theater in which she warns of the corruption of innocence in the young actor, as if success and happiness in the theater did not come from practice and expertise, but developed from something outside one's self, something over which one has no control.

The type of metaphorical references used by the various characters is indicative of the personality of the character. One of the criteria that can be used to differentiate between the characters is the range of contributing domains from which the character draws references. For example, Wilhelm uses nature, constructs, and business while the Schöne Seele uses predominantly nature references. Another criteria for differentiation includes the extent of the receptive domains, i.e., how many different areas of life are approached metaphorically by the character. For example, the Harper deals primarily with his feelings of guilt, and Aurelie's references deal primarily with her disillusionment with the theater and acting. Another area for differentiation deals with the degree of specificity the character uses in his or her metaphors--whether a generic reference, e.g., "flower," or a specific reference, "lily."

Wilhelm describes many aspects of his life metaphorically including his childhood curiosity, the discovery of a higher spiritual reality beyond material things, the concept of a better self, the concept of purification of the core, and the possibility of making

sense of the world. Even though he searches in earnest for meaning in the world, he finds it only after rejecting the superficiality of the theater and concentrating his efforts on raising Felix, his son. Wilhelm draws metaphorical comparisons from a wide range of contributing domains, particularly nature and the sphere of commerce, manufacture and manufactured objects. His nature references include such powerful objects as the sun and the rainbow. His grandiose vision of the human soul is communicated through his description of the poet and his artistic life. His negative view of human potential is related in his assessment of his own situation, his own experiences in life. There is a notable absence of images that draw from the animation of abstract human faculties such as "reason," or "virtue," a type of image that was very popular earlier in the century.

The Harper uses generic references to spirits to describe his feelings of despair and guilt. His one specific reference to nature (the lily) is misused as he attempts to defend his relationship with Sperata. His other specific reference is to the inviting rim of a cup. The majority of the metaphors used by the Schöne Seele deal with some form of nature, and she tends to use generic terms such as birds or fruit for her comparisons rather than a specific bird or fruit. Her philosophy on life contrasts greatly with that of the Harper and Wilhelm because she looks to a Higher Power to give her life its meaning, and she has found this meaning in nature. She uses a wide range of general references to nature to describe her spirituality. If

she moves beyond the realm of nature for the stuff of her metaphors, she often turns to aesthetic objects rather than the items of ordinary life. Theresa also uses nature metaphors to reveal her inner life, but these are much more down-to-earth and specific than those of the Schöne Seele. Theresa's references fit the type of person she is as indicated by her use of the specific reference to a duck to describe herself rather than the generic reference to a bird which is used by the Schöne Seele. The number of metaphors used by Theresa and the Harper is very small, but the choice of images still seems characteristic. In the case of Aurelie, the sample is also small, but it has no clear direction other than the expression of her unhappy life.

CHAPTER 3

THE CONTRIBUTING DOMAINS

The metaphors are arranged in chapters one and two according to the receptive domain. In order to look at the metaphors from another angle, they are rearranged in this chapter in list form according to the contributing domain. The book and chapter are included in the citation, e.g., 1:5/18. The number following the slash is the page reference for this thesis. Most of the metaphors fall easily within one category or another. Several, however, could be placed in more that one category. For example, the metaphor concerning actors who are compared to animals (1:14/10) begins with a reference to nature, but the bulk of the metaphor is concerned with theater.

Nature

Animals/Creatures/Birds

"Ratten und Maüse" (1:5/19) youthful curiosity

"Vogel/Knospen/Früchte/Zweig" (2:2/23) soul of the poet

"Flügel/Vogel/Hund" (6/34) spiritual freedom

"Waldvögelein" (6/36) untutored art

"Vogel/Zweige/flattert" (6/35) youthful soul

"Falke" (7:6/41) watchful oversight

"junge Ente" (7:6/41) natural inclination

"Fühlhörner (6/37) soul feeling its way

"Schnecke" (6/36) soul withdrawing into self

Weather/Heavens

"wandelnde Sonne" (2:2/23) soul of the poet

"Farben auf dunklem Grund" (7:1/25) joy and suffering

"unendliche Nacht" (7:4/31) depression

"Wolken des Kummers" (6/32) cares

"Gedanke wie Wolke" (6/32) cares

"Stürme öffentlicher Streitigkeiten" (6/32) arguments

"stürmischer März und April/schönstes Maiwetter" (6/32)

tumult in life vs. peace

Flowers/Buds/Trees

"hoffnungsvolle Blüten" (6/33) early death

"Lilien/geschwisterliche Vereinigung" (8:9/31) incest

"Hülle/Knospe" (4:16/44) preserving innocence

"Schale/Kern" (6/38) outer form--inner truth

"Keime/Vorgenuß der Früchte" (4:9/25) prescient enjoyment

"Spreu und Weizen/Stamm und Äste" (5:4/1) unity of the play

Garden/Ocean

"die Schöpfung/Abendkühle" (6/40) presence of God

"Flut der Schicksale" (3:11/6) Shakespeare's plays

Flame

"besserer Funke/Nahrung/Reichtum" (1:14/21) inner self

"Flamme/Luft bekommen" (6/33) passion

Gold

"Gold in Mund" (4:16/43) text of play

Fabrication/Industry

Manufactured Objects

"Juwelen im Ringe (6/37) Latin songs

"goldene Äpfel" (6/38) divine word

"Buchstaben eines Buches" (6/40) a painting

"gestückeltes Wesen" (5:4/13) a play

"Kelch/Bodensatz" (8:9/29) knowledge of incest

"Gefäß" (8:4/42) artificiality

"Strickleiter/Eisen" (2:2/26) love

Machines

"Räderwerk" (2:8/15) Mignon's dance

"Uhrwerk" (2:8/15) Mignon's dance

"Uhr/Kristall" (3:11/16) Shakespeare's characters

"Automaten" (5:16/14) actors

Manufacture/Construction

"Schlacken/Eisen" (5:3/28) purification of self

"Silber" (1:15/6) purification of self

"Turmbau" (6/39) intellectual preparation

"Stützen eines Gebäudes" (5:4/14) unity of the play

Business

"Addieren/Bilanzieren" (1:10/24) making sense of life

"Lieferanten vom Kriege" (1:10/9) pragmatism

Measure

"Maß unseres Innerstes" (8:3/28) inner standards

"Thermometer" (6/33) inner freedom

Games

"hohle Nüsse" (3:8/11) meaningfulness of theater

"Würfel" (8:1/11) meaning in life

Miscellaneous

"Rennbahn" (8:7/27) meaning in life

"bewohnter Garten" (7:5/42) mutuality/common bond

Spirits

"das bessere Ich" (2:11/22) inner core of self

"Vernunft" (1:17/25) intellectual faculties

"unförmliches Gespenst" (7:4/30) guilt

"Gespenster aus dem Abgrund" (7:4/30) friendship

Theater

"Vorhang" (1:2/21) wallpaper

"Draht eines Seiltänzers" (4:2/7) acting on stage

"Bär/Affen/Hunde" (1:14/10) actors

Politics

"wanderndes Reich" (4:2/8) theater troupe

"Abgesandte" (4:16/9) theater audience

Religion

"Heiligtum" (1:5/20) pantry

Nature metaphors are the most numerous in the novel with references to animals/creatures/birds appearing most often. The animal references include the specific references to rats and mice in describing youthful curiosity, the hawk with reference to watchful oversight, and the duck with reference to natural inclination. The remaining references to animals/creatures are generic and deal primarily with the soul and its development, its search for identity. Birds are used to describe the soul and its sense of freedom, to focus on the heaven/spiritual versus the more concrete references that deal with earthbound creatures. In the one negative reference, the sounds of unpolished voices singing anthems are compared to the voices of birds. The large number of references to weather and the heavens is misleading because four of the seven are frozen metaphors. Two of the remaining three references in this category are negative references that the Harper uses to indicate his suffering and depression. The reference to the sun is a positive reference that deals with the soul of the poet. References to flowers, buds, and trees are the third largest group of entries. These include a number of generic references

and one specific reference by the Harper to a lily. This reference amounts to a false analogy that he uses to defend his relationship with Sperata. Gold and silver, sometimes considered a form of nature, are only sparsely represented, and they fall more in the category of the process of maunfacture. Nature topics include animals/creatures/birds, weather/heavens, flowers/buds/trees, garden/ocean, and flame.

Fabrication and industry compose the second major category. Examples of manufactured objects can be divided into references by the Schöne Seele and Augustin to aesthetic objects such as jewels, golden apples, and the rim of an inviting cup, and the utilitarian references by characters to a painting, a play, and love. Machines include references that could be included under the category objects but which contain enough references to set them apart as a group. They indicate automatic motion and are generally positive with one negative metaphor describing actors as automatons with no emotion or life in their acting. Fabrication topics include manufactured objects, machines, manufacture/construction, business, measure, games, and miscellaneous. It is interesting to note that there are very few entries in the category of politics and religion even though the confessions of the Schöne Seele involve her choice of religion over the secular world. Politics is only mentioned in reference to the theater troupe, not to the world of Wilhelm and his contemporaries. The remaining topics include spirits and theater.

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VITA

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