A Comparison of Themes and Methods in James Joyce's *A Portrait of the Artist as a Young Man* and Robert Musil's *Die Verwirrungen des Zöglings Törless*

Thesis submitted for the degree of

Master of Arts

by

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This thesis is my own work and

all the sources used in its

composition have been acknowledged.

E. A. Langman.

CONTENTS

LIST OF ABBREVIATIONS

Works

P.: Page references from J. Joyce, A Portrait of the Artist as a Young Man, C.G. Anderson (ed.) (New York; Viking, 1968), followed by page references from the Jonathan Cape edition (London; 1952).

Portrait: abbreviation of novel title used in text of thesis.

* Please see explanatory note at the end of this list.

T.: Page references from R. Musil, Die Verwirrungen des Zöglings Törless, in Musil, Prosa, Dramen späte Briefe (Hamburg; Rowohlt, 1957).

Törless: abbreviation of novel title used in text of thesis.

MoE.: R. Musil, Der Mann ohne Eigenschaften (Hamburg; Rowohlt, 1952).

PD.: R. Musil, Prosa, Dramen späte Briefe.

TAE.: R. Musil, Tagebücher, Aphorismen, Essays und Reden (Hamburg; Rowohlt, 1955).

LWW.: Robert Musil: Leben, Werk, Wirkung, K. Dinklage (ed.) (Reinbek/Hamburg; Rowohlt, 1960).

SH.: J. Joyce, Stephen Hero (London; Ace, 1961).

Presses

U.P.: University Press
C.U.P.: Cambridge University Press
O.U.P.: Oxford University Press

Journals

C.L.: Comparative Literature
DtVjs.: Deutsche Vierteljahrsschrift für Literatur-wissenschaft und Geistesgeschichte
E.C.: Essays in Criticism
J.J.Q.: James Joyce Quarterly

P.M.L.A.: Publications of the Modern Language Association of America
T.L.S.: Times Literary Supplement
Yearbook: Yearbook of Comparative and General Literature

Collection of essays in book form:

Connolly: T.E. Connolly (ed.), Joyce's "Portrait": Criticisms and Critiques (New York; Appleton-Century-Crofts, 1962).

Morris and Nault: W. Morris and C. Nault, Jnr. (eds.), Portraits of an Artist: A Casebook on James Joyce's "A Portrait of the Artist as a Young Man" (New York; Odyssey, 1962).

Schutte: W.M. Schutte (ed.), Twentieth Century Interpretations of "A Portrait of the Artist as a Young Man" (Englewood Cliffs, New Jersey; Prentice-Hall, 1968).

* All quotations from the Portrait are from the Viking Critical Library edition. As this edition may still be difficult to obtain in Australia, I have given page numbers from the Cape edition after those from the Viking. I have also remarked in footnotes on significant differences in the passages quoted.

INTRODUCTION

Comparative Literature, it has been said, "has the immense merit of combating the false isolation of national literary histories: it is obviously right... in its conception of a coherent Western tradition of literature woven together in a network of innumerable interrelations."[1] In spite of the obvious good sense in this pronouncement by Professor René Wellek, the unease with which many writers continue to regard the subject is reflected in the number of articles in journals of Comparative Literature attempting to defend it or to define its proper field. The only topic on which there seems to be general agreement is that the term "Comparative Literature" is a misnomer.[2] Professor Wellek sums up the ills besetting the discipline as: "An artificial demarcation of subject matter and

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[1] R. Wellek, "The Crisis of Comparative Literature Today", Comparative Literature, XVII (1965), p. 290.

[2] F.W. Chandler points out that the adjective "comparative" should be attached to a noun signifying a methodology or a study: "to apply it to the object of that study is illogical". Professor Chandler writes also that the name was first used by Professor H.M. Posnett of New Zealand, as the title of a volume contributed in 1886 to the International Scientific Series. "The Comparative Study of Literature", Yearbook of Comparative and General Literature, XV (1966), p. 58.

Most comparatists agree, however, that the term has become entrenched and should be retained.

methodology, a mechanistic concept of sources and influences, a motivation by cultural nationalism."[1] He pleads for "a confrontation with the objects in their essence: a dispassionate but intense contemplation which will lead to analysis and finally to judgments of value."[2]

Much of the work that has been done in Comparative Literature shows a sharp division between two schools: the historical, concerned with "questions of environment, influence and evolution",[3] and the critical, which concerns itself mainly with textual analysis and with questions of literary value. The recent turning in this latter direction of American comparatists, with Professor Wellek as chief spokesman, has been criticised in these terms by Henri Peyre:

> Parallels are arbitrarily assigned between authors in different languages who had cast their visions of life into a similar mold [sic] and who had displayed a remotely analogous interest in the Bildungsroman or in the workings of fatality in tragedy. The peril run is the same forever threatening the comparative study of

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[1] R. Wellek, "The Crisis of Comparative Literature Today", p. 290.

[2] R. Wellek, "The Crisis of Comparative Literature" in Concepts of Criticism, ed. S.G. Nichols. New Haven and London; Yale University Press, 1965, pp. 282-283.

[3] R. Wellek, ibid.

> literature: a lack of respect for the unique originality of an author and for the mystery of the creative act.[1]

On the other hand, the approach preferred by Professor Peyre, with its insistence on "factual contacts" (rapports de fait) between the works, has in turn been criticised by Professor Anthony Thorlby as "a minor variation of conventional literary history, and one which suggests a largely secondhand interest in original authors and works."[2]

Comparison is a basic tool of literary criticism, and comparisons of works in the same language by different authors are commonplace. From this accepted position it does not seem a momentous step to compare works of the same genre and period, which are in different languages. Anthony Thorlby declares:

> The comparatist need only accept one self-evident principle of aesthetic awareness, which is valid in all the arts: that to see one poem, or one picture, or one building is to have little feeling for its qualities... An international attitude to "literature" should be important mainly as providing a richer storehouse of examples.[3]

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[1] H. Peyre, "Seventy-Five Years of Comparative Literature: A Backward and a Forward Glance", Yearbook, VIII (1959), p. 21. For a similar view see also H.H. Remak, "Comparative Literature at the Crossroads, Therapy and Prognosis", Yearbook, IX (1960), pp. 1-13.

[2] A. Thorlby, "Comparative Literature", Times Literary Supplement (July 25th 1968), p. 793.

[3] "Comparative Literature", T.L.S., p. 794.

It is along the lines suggested by Wellek and Thorlby that I propose to compare James Joyce and Robert Musil. Joyce and Musil had no personal contact. A few brief remarks on Joyce are to be found in Musil's diaries,[1] but there is no evidence that either writer influenced the other. In fact, Musil saw in Joyce (presumably in Ulysses) a contrast to his own work: „Joyce. Ein Profil: der spiritualisierte Naturalismus... Anziehung: Wie lebt der Mensch im Durchschnitt? Verglichen damit praktiziere ich eine heroische Kunstauffassung".[2] A comparative study of their work must look therefore not for some direct relationship, but for grounds of comparison - for significant points of likeness and difference - in the literary traditions and the historical circumstances to which they were responding, in their personal preoccupations and in the problems of novelistic form for which they were attempting new solutions. In the argument to follow, I shall attempt to show how a comparison of themes and methods in the two novels reveals parallels and contrasts going beyond the barriers of language and culture. Such a comparison seems the more plausible when we take into account the points of outward correspondence between Musil and Joyce. Each was reared in a Catholic milieu, and turned from the

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[1] In Tagebücher, Aphorismen, Essays und Reden, A. Frisé (ed.), Hamburg; Rowohlt, 1955, p. 584 and p. 705.

[2] TAE. p. 584.

established religion. Each sought in almost total self-dedication to his art a personal justification for existence; and each evolved an encyclopedic method to counter and compose the fragmentation of contemporary experience. Each sought through his art to combat the spiritual lethargy of his own country, while holding aloof from the national movements which claimed (but at what each saw as a debased level) similar purposes.[1]

The idea of such a comparison was perhaps first suggested in an anonymous article:

> Only two modern novelists compare with [Musil] in range and intelligence - Proust and Joyce; and the indirect light they cast on him also illuminates the cultural situation... Work like Joyce's and Musil's is on a borderline; comprehension and comprehensiveness have been strained to the limits of what can be said... The greatest works of art are expeditions into unexplored territory, and in trying to reach the ultimate they may arrive only at a last possibility... Once we recognise where the torment lies, we suddenly grasp a fundamental similarity between such writers:

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[1] Juan Garcia Ponce has drawn similar general parallels in "Musil and Joyce": "Viewed in the perspective of time, the careers of Musil and Joyce parallel and diverge at several points, thus creating a suggestive set of contrasting patterns containing some of the finest moments of modern literature. Both represent the culmination point of two cultures and both belong to nations somewhat marginal within their own culture" (James Joyce Quarterly, V, ii, Winter 1968, p. 75). Mr Ponce's article appeared more than a year after I had begun my thesis.

> the true artist's resemblance to the physician, exquisite in observation, intuitive in diagnosis and causing pain for the sake of healing only.[1]

Several critics have condemned the comparison adumbrated in this passage,[2] but all in vague terms, and no one has so far attempted the comparison in any detail. The magnitude of the task is no doubt sufficient to explain why the challenge has not been taken up. In this thesis I have been content with the more modest scope of a critical comparison between the two early novels, Joyce's A Portrait of the Artist as a Young Man and Musil's Die Verwirrungen des Zöglings Törless. Törless was written between 1902 and 1905 and published in 1906. The Portrait was begun after Joyce had burnt Stephen Hero, in about 1908. The dates he gives at the end of the novel are 1904 and 1914. In this detailed comparison I shall, where need arises, refer also to Joyce's Stephen Hero, Dubliners, Chamber Music, Exiles and Ulysses and to Musil's Vereinigungen,

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1 "Empire in Time and Space", T.L.S., 2491 (October 28th 1949), p. 689.

2 See V.S. Pritchett in The Working Novelist, London; 1964, p. 154.

D. Donoghue, review of R. Musil's Five Women, New York Review of Books, IV, ix (May 26th 1966), p. 26.

B. Pike, Robert Musil, an Introduction to his Work, Ithaca and New York; 1961, p. 134.

F.M. Kuma, in a review of Pike's book (above), Modern Language Review, LVIII (1963), p. 301.

Drei Frauen, Die Schwärmer and Der Mann ohne Eigenschaften.[1] But my aim is not to consider the overall similarities and contrasts between Joyce and Musil. What I propose may be taken rather as an initial part of such an extensive study. The two novels I have chosen to compare were written at similar stages in the careers of their authors: each signifies a crucial achievement in self-definition, in the mastery of early experience and in the choice of a rôle. By concentrating on these two works, comparison may be specific while at the same time (because of the central place of each in the evolution of its author) suggesting how a larger study could radiate outwards. Törless and the Portrait may be compared in this way because they are both concerned with the development of the child towards maturity, the unfolding of artistic potential, the growth of a complex moral consciousness and a concomitant alienation from society. In both novels the hero undergoes a

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[1] References for these works will be to the following editions:

J. Joyce, Stephen Hero, London; 1961.
_____ Dubliners, New York; 1966.
_____ "Chamber Music" in Collected Poems, New York; 1965.
_____ Exiles: A Play in Three Acts, London; 1952.
_____ Ulysses, New York; 1966.

R. Musil, Vereinigungen in Prosa, Dramen späte Briefe, A. Frisé (ed.), Hamburg; 1955, pp. 162-228.
_____ Drei Frauen. PD. pp. 229-264.
_____ Die Schwärmer. PD. pp. 303-401.
_____ Der Mann ohne Eigenschaften, Hamburg; 1952.

crisis in which accepted values and the institutions in which these are entrenched are called into doubt. Differences of historical background, of setting, of assumptions about life, as well as of techniques involving structure and style, help to bring into focus the unique character of each novel and, as a result, their claim to a prominent place in modern literature. Thus each novel is set in a wider perspective. Comparison and contrast are means to widen and deepen understanding of the novels and of their period.

CHAPTER 1

The Growth of Consciousness: self-awareness, identity, alienation

Joyce's A Portrait of the Artist as a Young Man and Musil's Die Verwirrungen des Zöglings Törless belong to the same genre: they are „Bildungsromane", more specifically, „Künstlerromane", tracing the development of their extraordinary heroes who are, at least potentially, artists. In both, much of the material is autobiographical, but it has been concentrated, filtered and transformed to make it the means of exploring a number of central ideas. Events are less important than the inward development of the main characters. In this exploration of the developing consciousness Musil and Joyce follow somewhat different directions: Törless is concerned with how experience becomes meaningful to the individual, Portrait with how an individual's experience is made meaningful to others through art.

A close analysis of the growth of consciousness, of self-awareness and of the means by which this is achieved in Stephen and Törless reveals not only basic similarities in the kind and quality of their experience, but also the differences in the challenges involved and in how they are met. The most striking similarity between the two heroes lies in their eventual discovery of an intensely personal vision of the world through which it becomes meaningful for them. In both cases development to the point at which

such awareness is possible forms one of the main concerns of the novel.

In the first section of the Portrait we hear the story Stephen's father is telling him through three-year-old Stephen's ears. We adjust to his world through a growing understanding of his consciousness. By association, Stephen's perception appeals to the reader's memories of his own childhood. Subsequently we follow Stephen's development for almost twenty years, "experiencing" his life at different stages through language appropriately attuned to each phase. In contrast, it is more difficult to identify with Törless. We see him for only a few months, from late summer into mid-winter. He is sixteen, and we learn he has been at the military academy for four years. We know about his childhood only from two flash-backs and some selective description of his first intense experiences at the academy. The kind of knowledge we have of the two heroes will be different and this is underlined by the different narrative methods.

We might expect the slow cumulative process of learning about the child Stephen to be cumbersome, but the ruthless selection of the novel imposes form on the shapeless and fragmented material. Stephen's development moves from vague, blurred, egocentric and intense experience towards more precise observation of detail, then towards abstraction, and finally to analysis in which the ego is involved only in so far as it is the medium through which

life is registered. Hugh Kenner observes that "the first two pages... enact the entire action in microcosm. An Aristotelian catalogue of ~~the~~ senses, faculties, and mental activities is counterpointed against the unfolding of the infant conscience".[1]

The small child Stephen can completely identify himself with the hero of his father's story. He is "a nicens little boy named baby tuckoo" (P. 7/7) and he is becoming aware of the separate identities of other people: his father is at a remove from him because of his "hairy face" and his "glass". His limited stock of concepts makes him name the whiskers and monocle in simplest terms. Beyond the family circle is the interesting world of Betty Byrne and her lemon platt. All Stephen's senses are involved in exploring his environment; very little abstraction or analysis interposes between sense impression and action. Such experience corresponds to the definition of lyrical expression which Stephen is later to formulate as "the simplest verbal vesture of an instant of emotion ... He who utters it is more conscious of the instant of emotion than of himself as feeling emotion" (P. 214/244).

Even so early as this in Joyce's novel, we can see in Stephen a characteristic way of responding to words which provides a striking contrast with Törless. The infant

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[1] "The Portrait in Perspective" in T.E. Connolly, Joyce's "Portrait": Criticisms and Critiques, New York; 1962, p. 29.

Stephen delights in song and sound; he is more concerned with the sensuous quality of words than with their meaning. For Törless, words exist as tools to understand experience, not as a means to savour it, and they often fail in their task, distorting or failing to encompass reality. When he is strongly moved by the Italian opera which he hears but cannot see, it is partly because he cannot understand the language or see the singers. The music is no longer tied to the inadequacy of language and gesture: „er empfand die Leidenschaft der Melodien wie Flügelschläge grosser dunkler Vögel, als ob er die Linien fühlen könnte, die ihr Flug in seiner Seele zog ... es waren Leidenschaften, die aus den Menschen entflohen, wie aus zu engen und zu alltäglichen Käfigen" (T. 98).

As Stephen grows older, he begins to order his world with greater precision. He becomes aware of relationships and groupings in the adult world: Dante and Uncle Charles are placed in relation to his parents by their age. He learns to recognise distinctions of religion and politics which the adults take for granted, but he is too young to understand them and is bewildered by the adult passions they arouse. His friendship with Eileen Vance, the daughter of Protestant neighbours, perhaps their childish plans to marry, lead to his mother's assurance that Stephen would apologise, reinforced by Dante's menace: "if not, the eagles will come and pull out his eyes" (P. 8/8). Unable to deal directly with this terror, Stephen hides under the

table and renders the threat harmless by imposing pattern, rhythm and rhyme, weaving the threat into a magic incantation:

> "Pull out his eyes,
> Apologise,
> Apologise,
> Pull out his eyes" (P. 8/8).

This threat of savage and incomprehensible punishment has been taken by some critics as the first appearance in the novel of a God who is cruel, arbitrary and lunatic.[1] Such a reading is, I suggest, too explicit. The significance of the incident lies in Stephen's resisting the bullying demand for submission, the first example of what is to become a characteristic and thematically important response.

The choice for Stephen lies between submission to the system and rebellion and insistence on justice and personal integrity which will inevitably result in isolation from the group. During the football game at Clongowes he "kept on the fringe of his line" (P. 8/8), aware of his small weak body and poor sight. He takes refuge in memories of past experience, again using words as a tool to gain understanding and both to order and to escape from experience.

Stephen's acceptance of a simple school hierarchy (which suggests for instance that because Wells is in a higher class he must know the right answers) is juxtaposed with his bewilderment when both his answers to the question

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[1] See, for example, C. Hart, James Joyce's "Ulysses", Sydney; 1968, p. 30.

whether he kisses his mother goodnight earn the boys' ridicule. He learns painfully that life is complex, but he learns something about self-preservation too: he laughs with the boys to minimise the effect of his contrary answers. Against physical bullying, however, he is helpless: Wells shoulders him into the square ditch and his father's injunction "never to peach on a fellow" (P. 9/9) keeps him from the sensible action of reporting the incident and being given thorough disinfection.

The fever that results from the ducking brings with it a sense of heightened awareness. His thoughts and sensations encompass the present, the past and the future: the new experiences of the fever itself, the "horrid rough feel" of his stocking", the sunlight "queer and odd" (P. 21/23) of the sick-bay. The past experience of the football game becomes a metaphor ("a heavy bird flying low through the grey light" (P. 22/24)) in a short-hand recollection of the remembered image: "the greasy leather orb flew like a heavy bird through the grey light" (P. 8/8), the simile of the actually experienced game. Fanciful imaginings of the future, with himself a corpse, merge into a dream of the people mourning for Parnell. Characteristically, too, his savouring of experience is interrupted by the savouring of words and associations: "Canker was a disease of plants and cancer one of animals" (P. 21/24).

His imagined solemn funeral prefigures, or is at least consistent with, Stephen's later fascination with the

ritual gestures of the Church: "The rector would be there in a cope of black and gold and there would be tall yellow candles on the altar and round the catafalque" (P. 24/26). In his dream of the death of Parnell, Stephen identifies himself with his hero, and Dante, though combining in her dress the red and green earlier established as symbolising Michael Davitt and Parnell, walks "proudly and silently past" (P. 27/30).

During the quarrel over the Christmas dinner Dante champions the Church in its condemnation of Parnell. Stephen experiences it as a clash between church authority and his father's and Mr Casey's political and personal sympathies. The richness and peace the holly and ivy had symbolised, "the great fire... banked high and red in the grate" (P. 30/33) and the solemn traditions of the Christmas dinner are shattered by the dispute. Stephen's sympathies are with Mr Casey whose "dark eyes were never fierce" (P. 35/39) and whose cramped hand, the result of prison labour, "making a birthday present for Queen Victoria" (P. 28/31), shows that he is a martyr in the nationalist cause. Dante echoes what Stephen has been taught when she cries of the priests "Right! Right! They were always right! God and morality and religion come first" (P. 38/43). Her exultation over the defeat of Parnell and Mr Casey's sob "Poor Parnell!... My dead king!" (P. 39/44) leave Stephen in no doubt where his sympathies lie. Duty and affection are in conflict and

the child is bewildered and terror-stricken. He deals with the situation by writing a poem about Parnell, his second attempt at creating out of bewildering and frightening reality an incantation to lay the ghosts. This attempt, however, is not a retreat, as the eagle-incantation was, but a taking of sides, a refusal to submit to Dante's and the Church's demands.

Stephen's first public stand for justice follows Father Dolan's unjust pandybatting. He has seen the Church's actions questioned at home. In the classroom he considers how the rules he has been taught apply to his teachers: 'Was that a sin for Father Arnall to be in a wax or was he allowed to get into a wax when the boys were idle because that made them study better or was he only letting on to be in a wax?" (P. 48/54). But Stephen's musing is interrupted by Father Dolan's bullying entry. Just before the beating, in a moment of fear and intense perception, the child recognises in the "nocoloured eyes" (P. 50/56) the deadness and lack of distinction in the face above him. At this point there is perhaps the greatest identification between reader and suffering child: the details of physical pain, unjustly inflicted, demand unqualified sympathy and not the mixture of pity and distanced amusement that we feel to be called for by his adolescent repentance and alienation with their combination of absurd heroics and real suffering.

The beating intensifies Stephen's awareness: each moment of pain is described: "A hot burning stinging tingling blow like the loud crack of a broken stick made his trembling hand crumple together like a leaf in the fire" (P. 50/57). At the same moment Stephen recognises that the priest has betrayed his calling. For the first time Stephen's mind and body seem separate: he thinks of his hands with compassion, they "made him feel so sorry for them as if they were not his own" (P. 51/57-8). The reader remembers Mr Casey's crumpled hand and the bullying voice of the Church in the person of Father Dolan is a follow-up for us, and obscurely for Stephen also, of the harsh voice of Dante. These past experiences shape Stephen's response to the present and, when he is later faced with the flattering invitation to join the Jesuit order, it is the attitudes formed much earlier that make him resist. Later he declares "This race and this country and this life produced me... I shall express myself as I am" (P. 203/230).

When Stephen protests to the rector about the pandy-batting his motives are complex. He is afraid of further beatings, and angry at the injustice. He vaguely senses that his punishment is connected with the hysteria surrounding the flight of some senior boys. He also suspects Father Dolan of making fun of his name. For Stephen, whose sense of identity is so closely bound up with his name and its double associations of martyrdom and creativity, this last reason is perhaps the most important.

Stephen and his school-fellows regard the rector's reassurances as a victory. Later, Stephen discovers that it was hollow: "Father Dolan and I had a great laugh over it" (P. 72/82), the rector tells Simon Dedalus. Perhaps a maturer Stephen might have foreseen this. The rector's response is that of one adult covering up for another: "it is a mistake and I shall speak to Father Dolan myself" (P. 57/65), he says. When Stephen learns from his father of the rector's duplicity, he realises that appeals to a higher authority are liable to fail: he will have to rely on himself.

From this point in the novel direct comparison becomes possible between the quality of Stephen's experience and that of Törless. Like Stephen, Törless is brought to an awareness of his own isolation by a crucial incident in childhood. As a child, playing in the forest at dusk, he had suddenly been overwhelmed by the completeness of his solitude: „ich fühlte mich so verlassen von den Grossen, den leblosen Geschöpfen ~~so~~ preisgegeben..." (T. 31).[1]

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[1] In Die Amsel, Musil gives another poignant view of how vulnerable children are. But the tone is subtly different from the solemnity of the much earlier Törless: it is amused and compassionate. The storyteller Aeins has returned to his home and watched both parents die. He relives his childhood by reading his childhood books in the nursery. Of childhood he says: „Denn siehst du, dass unser Kopf haltlos ist oder in nichts ragt, daran sind wir gewöhnt, denn wir haben unter den Füssen etwas Festes; aber Kindheit, das heisst, an beiden Enden nicht ganz gesichert sein" (PD. p. 534, published in Nachlass zu Lebzeiten, 1936).

This is his first intimation of a kind of experience different from that of everyday life: „Dieses plötzliche Schweigen, das wie eine Sprache ist, die wir nicht hören" (T. 31). Both Stephen and Törless feel the need to escape from the accepted, blunted ways of responding to life and to develop an individual and creative response. The problem presents itself to them in different ways; it is one of finding a life which does not come out of the conventional mould but is meaningful in terms of their own personalities and talents.

Musil's novel opens with a minute description of a dreary station. These externals are very soon shown to be reflections of the state of mind and lack of vitality of the people waiting for the train. Törless and his friends are seeing off his parents after a weekend of "adult" pleasure, drinking, smoking and playing cards. The absence of the verb in the first sentence „Eine kleine Station an der Strecke, welche nach Russland führt" (T. 15), helps to empty the simple statement of vitality, to suggest isolation and dreariness. The sadness and embarrassment of the occasion is merely an intensification of the pervading depression; the landscape is part of the mood, the acacias stand „traurig mit verdursteten, von Staub und Russ erdrosselten Blättern" (T. 15). Even the light appears as „das bleiche, kraftlose, durch den Dunst ermüdete Licht der Nachmittagssonne" (T. 15). The military academy lies between the cultural capital Vienna and what appears to

Austrians as the vast desolation of Russia. Ironically, its desolation is intended to shield „die aufwachsende Jugend vor den verderblichen Einflüssen einer Grossstadt" (T. 16). Whereas Stephen gradually discovers and is isolated by a Dublin paralysed by its mores, its nationalism and its religion, Törless is isolated more radically and immediately in the military academy. Here the boys form a community, far from the multiple distractions of city life and without effective adult supervision, in which boredom encourages a search for excitement.

The military academy cannot satisfy Törless's emotional and imaginative needs. His early wilfulness in insisting on going to the prestigious academy has turned him from the direction proper to him. His motives in wanting to go, snobbishness and ambition, are also those of Stephen's parents in sending him to the Jesuits. Törless's parents are persuaded by their son to send him away from home. Both boys suffer acute homesickness when they first come to boarding-school. The different ways in which they suffer are accounted for partly by their ages - Törless is twelve, Stephen between six and eight - but the main difference lies in the way they deal with experience.

Stephen's childish longing for home and comfort weaves in and out of his thoughts and is dramatised in such imagined comforts as: "He longed to be at home and lay his head on his mother's lap" (P. 13/14). Törless's suffering, by contrast, presented in analytical and abstract terms

such as: „Er sah alles nur wie durch einen Schleier und hatte selbst unter Tags häufig Mühe, ein hartnäckiges Schluchzen hinabzuwürgen" (T. 16), makes him pour all his living into his letters home. This is the first instance of the split between the inner life, that which is meaningful because it wells up from the needs of the personality, and the outer, which is often quite mechanical, „ein schattenhaftes, bedeutungsloses Geschehen" (T. 16). These letters are a refuge, an opportunity to exercise his imagination, „etwas Auszeichnendes, Exklusives... wie eine Insel voll wunderbarer Sonnen und Farben hob sich etwas in ihm aus dem Meere grauer Empfindungen heraus" (T. 17). Musil's presentation of the emotion involves direct explanation and authorial comment like that in most nineteenth-century novels, almost completely absent in the Portrait. But Musil's analysis of emotion is bolder and psychologically more complex than that in earlier novels.

Törless's illusions about experience are sometimes contrasted with Musil's greater insight and maturity in order to illustrate the confusions inevitable at this age and in this situation. The schoolboy is shown as cultivating and savouring his homesickness with that element of masochism he shows in all his suffering. What Törless, after the initial period, still regards as homesickness, Musil shows to be a will to suffer, a longing „dessen Sehnsucht ihn züchtigte und ihn doch eigenwillig festhielt, weil ihre heissen Flammen ihn zugleich schmerzten und

entzückten" (T. 17). An elaborate image suggests the preciosity and egocentricity of the experience: „dieses egoistische Leiden... das ihn in seinen wollüstigen Stolz einschloss wie in die Abgeschiedenheit einer Kapelle, in der von hundert flammenden Kerzen und von hundert Augen heiliger Bilder Weihrauch zwischen die Schmerzen der sich selbst Geisselnden gestreut wird" (T. 17). With such images the quality of a mood or experience is evoked, that which escapes clinical description and direct presentation of action, dialogue or thought.

Moods and sensations in the Portrait are communicated by direct reporting of Stephen's thoughts and feelings. Stephen's sexual desire expresses itself in the terms of the novels he reads and the plays he sees, thus providing an implied comment on these and on Stephen. When Stephen dramatically stretches out his arms "to hold fast the frail swooning form that eluded him and incited him" (P. 100/131), the reader must draw his own conclusions about the adolescent's misery and the effect of his reading on the way in which he conceives himself as feeling.

With extraordinary acuteness for a twelve-year-old, Törless realises, when his homesickness abates, that he has lost „etwas Positives, eine seelische Kraft" (T. 18). Musil, with his maturer knowledge, describes the experience as „der erste, missglückte Versuch des jungen, auf sich selbst gestellten Menschen... die Kräfte des Inneren zu entfalten" (T. 18). Törless, of course, knows little

about this psychic power, but senses that it might be the source of heightened experience, intensified awareness and the basis of creativity: „einer ersten höheren Seligkeit" (T. 18).

When Törless turns to others, he finds his relationships unsatisfactory. His friendship with the young Count H. is not based on common interests or affection, but rather on Törless's studying and savouring another's personality: „einen anderen nach dem Fall der Stimme, nach der Art, wie er etwas in die Hand nimmt... kurz nach dieser beweglichen, kaum greifbaren und doch erst eigentlichen, vollen Art etwas Seelisch-Menschliches zu sein... so zu erkennen und zu geniessen, dass man die geistige Persönlichkeit dabei vorwegnimmt" (T. 19). Once he has explored the Count's personality, however, Törless's reason suddenly takes control. He attacks the other's religion and destroys the friendship. Though the link between the intelligent and probing Törless and the delicate, tradition-bound Count was always tenuous, Törless realises that he has destroyed „etwas Feines und Genussreiches" (T. 20).

Törless reacted against the Count's lack of identity and independence, yet this is a lack he feels in himself. Stephen finds at least a fantasy-identity in an escape in the assumed personality of the Count of Monte Christo, but Törless cannot borrow an identity from a literary or historical hero. In the military academy literature and philosophy are not regarded as important or meaningful to

life. An adolescent in a Gymnasium might be fired by enthusiasm for Goethe, Schiller and Shakespeare, resulting in his writing long and intricate tragedies or lyrical poems. These serve as a bridge to help him across the confusion of adolescent emotions, „über den gefährlich weichen seelischen Boden dieser Jahre hinweg, wo man sich selbst etwas bedeuten muss und doch noch zu unfertig ist, um wirklich etwas zu bedeuten" (T. 21).[1] Törless has no such bridge.

In all his writings Musil shows a particular interest in such times of increased vulnerability, times of rootlessness and change.[2] Törless is the least mature and

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[1] This problem is discussed at greater length in MoE. A particularly interesting aspect is the description of strong and apparently unrelated emotion which is infused into events and the sudden combination of symbol or analogy with feeling in adolescent art: „Von aussen, aus der gegliederten Welt kommt eine fertige Form - ein Wort, ein Vers, ein dämonisches Lachen, kommen Napoleon, Cäsar, Christus oder vielleicht auch nur die Trän' am Elterngrab - und es entsteht in blitzartiger Verbindung das Werk" (Hamburg; 1952, p. 410).

[2] Of the hero of Tonka he says: „Es ist nicht zufällig, dass es in seinem Militärjahr war, denn niemals ist man so entblösst von sich und eigenen Werken wie in dieser Zeit des Lebens, wo eine fremde Gewalt alles von den Knochen reisst" (PD. p. 265). The novella Grigia begins: „Es gibt im Leben eine Zeit, wo es sich auffallend verlangsamt, als zögerte es weiterzugehn oder wollte seine Richtung ändern. Es mag sein, dass einem in dieser Zeit leichter ein Unglück zustösst" (PD. p. 229). When Ulrich, in MoE., takes „ein Jahr Urlaub von seinem Leben" (p. 47), he becomes both more vulnerable and more receptive to a purpose in life more satisfying than any he had found in his three careers.

most vulnerable of all his characters: „Es schien damals, dass er überhaupt keinen Charakter habe" (T. 21). Because he has no principles or loyalties to defend, no resolve to strengthen in the face of bullying, as Stephen has, he allies himself, in adolescence, with the bullies Beineberg and Reiting. He is drawn to the older, rougher boys in reaction against his friendship with the delicate Count, perhaps even against the sexual ambiguity of his own childhood, when he had yearned to be a girl. In addition, the conspiracies of the older boys promise excitement, their wildness impresses him and is a challenge to outdo them. Yet basically he feels a profound indifference to such ambitions.

Stephen as an adolescent also feels such indifference at times: the fierce love and hate he reads about and the events around him fail to involve him deeply. Though he champions Byron in the face of bullying and ignorance, he feels also that "some power was divesting him of that suddenwoven anger as easily as a fruit is divested of its soft ripe peel" (P. 82/93). Both Stephen and Törless find life at this time dreary and empty of meaning. When Beineberg offers the adult rationale that the school routine is a necessary preparation for later life, Törless pounces on his vague and hackneyed phrases: „Vorbereiten? Üben? Wofür denn? Weisst du etwas Bestimmtes?" (T. 31). Törless realises: „man hat dem Stundenplan genügt, aber man ist dabei leer geblieben, - innerlich meine ich, man hat sozusagen einen ganz innerlichen Hunger..." (T. 31).

The exploration by the characters of the way in which experience becomes meaningful, in which aims are discovered, reveals one of the essential differences between the novels. In Törless the problem of perception is explored, psychologically and philosophically, both by Törless and, at a more complex level, by Musil who is equipped with greater knowledge and maturity in addition to the absolute understanding of his creature. In the Portrait Stephen's increasing complexity of response is demonstrated in different ways: in his new experience of people and places and in his slowly increasing precision in formulating his goal. The vague and fanciful phrasing in which he first expresses it - "in secret he began to make ready for the great part which he felt awaited him" (P. 62/70); "He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld" (P. 65/73) - becomes a more disciplined and much clearer statement and realisation of his task: "To speak of these things and to try to understand their nature" (P. 206/235). For the reader who knows the novel well, this definition of the artist's task assumes a dramatic complexity: it is the signature,[1] the abstraction of Stephen's experience, both that gained directly and that gained through his reading. This is a

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[1] See James Joyce, Ulysses, p. 37: "Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot."

demonstration (or dramatisation) of the process by which concepts become meaningful, the process which Törless explores. In his Notebook 24 of 1905 (or slightly later) Musil writes about the active quality of thought:

> Der Gedanke ist nicht etwas das ein innerlich Geschehenes betrachtet sondern er ist dieses innerlich Geschehene selbst.
>
> Wir denken nicht über etwas nach, sondern etwas denkt sich in uns herauf... Darin ruht das Leben des Gedankens; er selbst ist zufällig, ein Symbol, d.h. kann er so oft tot sein, nur wie er das Endglied einer inneren Entwicklung ist, begleitet ihn das Gefühl der Vollendung und Sicherheit.[1]

As we have seen, Stephen orders, understands and feels his life through words. Some words such as those of the song "O the wild rose blossoms" belong to him in that he may alter them as he pleases. Words may be made into magical spells which can de-fuse explosive situations, or they may themselves shatter the warmth and love of a festive occasion. Stephen never shows the scepticism Törless feels towards words and their ability accurately to reflect experience. Even words he does not understand Stephen makes part of his experience by saying them over and over, until "he had learned them by heart" (P. 62/70). At Bull's Head he asks himself what qualities in words fascinate him. He wonders whether it is their colours

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[1] Robert Musil, Tagebücher, Aphorismen, Essays und Reden, Hamburg; 1955, p. 79.

and associations, or their ability to mirror "perfectly in a lucid supple periodic prose" his "contemplation of an inner world" (P. 167/190). Stephen's confidence that words can do this is the basis of his certainty that he has a vocation as a poet.

Törless's early writing is quite different: he has facility with words, can write poems and stories on demand, but the words do not really involve him. Words are essentially meaningless until he can grasp intuitively the psychic or imaginative forces which give them direction and power. For Stephen, on the other hand, words, savoured and made his own, are the means of exploring the intuitions and imaginative forces themselves, as well as clarifying and ordering external experience.[1]

Adolescence brings to both boys a flood of emotion with which they cannot cope and which isolates them further from others. Though it promises some escape from the grinding monotony of poverty and the deadening school routine, it brings new frustrations and, to Stephen, intense guilt feelings. Stephen has lost his excitement and wonder about the world around him. He feels that he is isolated by his sexual fantasies until he finds an echo of them in the rough undergraduate humour of the medical students who had carved the word "foetus" on a desk in

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[1] This will be discussed in greater detail in Ch. 3 below, pp. 143-144.

Queen's College, Cork: "It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind" (P. 90/102). Stephen is humiliated and shamed, just as Törless, when he realises that his visits to the prostitute Božena are not the unique secretive adventures which make life exciting, feels common and degraded: „Das Wühlen seiner dunklen Leidenschaften kam ihm lächerlich vor" (T. 40).

Yet Törless senses that it is through his sensuality, which is different from that of his swaggering companions, that he will find answers to the questions that bother him. His sensuality is „verborgener, mächtiger und dunkler gefärbt" (T. 25). Like Stephen, when he "wandered up and down the dark slimy streets peering into the gloom of lanes and doorways, listening eagerly for any sound" (P. 99/113), Törless anticipates „etwas Überraschendes, noch nie Gesehenes... einen ungeheuerlichen Anblick... etwas von fürchterlicher, tierischer Sinnlichkeit" (T. 25), which he senses is connected with the dirt and roughness of the peasant women the students pass on their way from the station. But while Stephen's experience pours in "unspoken brutal words" which "rushed forth from his brain to force a passage" (P. 99/113), Törless rejects words as proper tools to articulate his feelings. Words, Törless feels, bearing their traditional moral values, distort and make shameful the experience, giving it a false precision: „wie in einer riesigen Vergrösserung, wo man nicht nur

alles deutlicher sieht, sondern auch Dinge, die gar nicht da sind..." (T. 26).[1]

Törless's intuition of a dimension of experience beyond the rational, of an involvement of some most intimate part of himself in such experience, is confirmed by his extraordinary experience in the café. In a kind of "second sight" he sees Beineberg's body contorted, his hands as prurient. This distorted view of his friend is partly the result of Törless's being bored by Beineberg's monologue, partly a projection of his own hostility.

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[1] Friedrich Schlegel in Lucinde describes adolescent behaviour most poignantly. There are, indeed, many interesting parallels to both the Portrait and Törless in a passage like this: „Eine Liebe ohne Gegenstand brannte in ihm und zerrüttete sein Inneres. Bei dem geringsten Anlass brachen die Flammen der Leidenschaft aus; aber bald schien diese aus Stolz oder aus Eigensinn ihren Gegenstand selbst zu verschmähen und wandte sich mit verdoppeltem Grimme zurück in sich und auf ihn, um da am Marke des Herzens zu zehren. Sein Geist war in einer beständigen Gährung; er erwartete in jedem Augenblick, es müsse ihm etwas Ausserordentliches begegnen. Nichts würde ihn befremdet haben, am wenigsten sein eigener Untergang. Ohne Geschäft und ohne Zweck trieb er sich umher unter den Dingen und unter den Menschen wie einer, der mit Angst etwas sucht, woran sein ganzes Glück hängt. Alles konnte ihn reizen, nichts mochte ihm genügen. Daher kam es, dass ihm eine Ausschweifung nur so lange interessant war, bis er sie versucht hatte und näher kannte. Keine Art derselben konnte ihm ausschliessend zur Gewohnheit werden: denn er hatte eben so viel Verachtung als Leichtsinn" (Paris; 1943, p. 112 and p. 114).

The intense silence at dusk reminds Törless of his first experience of what Musil was later to call "der andere Zustand".[1] The incident is that already referred to on p. 20, when Törless as a small child, playing in the forest at dusk, suddenly feels isolated and abandoned. At such times knowledge is transmitted by emotions, rather than by the intellect, and this Törless now sets out to explore. Joyce, in the larger scope of time he allows himself, presents moments of specially intense or significant experience through Stephen's consciousness early in

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[1] The first time Musil actually uses this term is in his diary, Heft 21 (TAE. p. 266), early in the 1920s. Under the heading „Andrer Zustand" follow excerpts from Ludwig Klages' Vom kosmogenischen Eros (Munich; 1922). Klages defines the „kontemplative Zustand", for instance, as „ein vorübergehendes Freiwerden von der Bedürftigkeit des Wollens" (p. 80) and writes „wer die Personenhaftigkeit in der Ekstase zersprengt für den geht im selben Augenblick die Welt der Tatsachen unter, und es auferstehen ihm mit alles verdrängender Wirklichkeitsmacht die Welt der Bilder" (p. 79). At about the time that Musil read Klages' book the name of the hero of what was to become MoE. is changed from Achilles to Anders. The phenomenon of der andere Zustand interested Musil long before he used the term. In the diary Heft 4 (written before February 1902) Musil comments on the two aspects of Die Strasse: „Ich weiss ganz bestimmt, dass eine Strasse nichts Gerades, Taghelles ist, sondern dass sie vergleichsweise ebensogut etwas Vielverzweigtes, Geheimnis- und Rätselvolles ist (sein kann), mit Fallgruben und unterirdischen Gängen, versteckten Kerkern und vergrabenen Kirchen" (TAE. p. 28).

the novel. Later in the Portrait the reader finds reminders of these experiences and thus sees Stephen's development as a dramatic sequence and juxtaposition of scenes. To Stephen himself they remain as half-forgotten experiences which nevertheless influence past decisions.

Modes of perception are an important concern of both novels. In each, the relationship between object and observer is explored as part of an attempt to define the nature of the self and of reality. As Törless watches the falling leaves from the café window, he has the kind of heightened awareness of an object that Joyce in Stephen Hero describes as an "Epiphany": „Aus dem verlassenen Garten tanzte hie und da ein Blatt an das erleuchtete Fenster und riss auf seinem Rücken einen hellen Streifen in das Dunkel hinein" (T. 32). He sees the sudden illumination (here in the literal sense) of an object which separates it from its context and establishes its identity. Such perception and characterising of experience occurs frequently in the Portrait: in the descriptions of Stephen's visits to his relatives, of the consumptive (P. 177/201), his brothers' and sisters' singing, and in the description of dusk (P. 102/115). But Törless also has fantasies which are quite divorced from reality, such as the bizarre image of the mistress of the black swarms of night. He is aware of their danger: the fascination of being completely isolated from society, of losing all desire for human relationships, in fact, of insanity. This image of „die Herrin der

schwarzen Scharen" has obvious sexual connotations: „Sie hatte für ihn den Reiz eines Weibes und einer Unmenschlichkeit... aber ihr Atem war nur ein Würgen in seiner Brust, ihr Gesicht ein wirbelndes Vergessen aller menschlichen Gesichter" (T. 32-33).

For Törless the problem is a gap between cerebration and emotional grasp, between the delight of a new, emotionally charged idea and its later "deadness".[1] In the search for a bridge between the two kinds of perception Törless shows a „Vorliebe für gewisse Stimmungen... die erste Andeutung einer seelischen Entwicklung, die sich später als ein Talent des Staunens äusserte" (T. 33).[2]

Both Stephen and Törless go to prostitutes to find relief from tension and desire. Stephen's motives are simple: "His blood was in revolt... He wanted to sin

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[1] This is one of the central concerns in Musil's work. In a diary entry dating from the years 1898-1903 he notes: „Jeder Mensch ist ein Friedhof seiner Gedanken. Am schönsten sind sie für uns im Momente ihres Entstehens, später können wir oft einen tiefen Schmerz verspüren, dass sie uns gleichgültig lassen, wo sie uns früher entzückten" (TAE. p. 43).

[2] What Musil means by „Stimmung" is clarified in a letter dated 1902: „dass die Person... in den Bann einer anhaltenden, penetranten Suggestion gerate, wirklich in ihr lebe, von ihr durchsetzt werde./ Dass man nachher aufwache und das Gefühl behalte, durch etwas dunkles nicht mehr Verständliches sein Leben bereichert zu haben" (TAE. p. 39).

with another of his kind, to force another being to sin with him and to exult with her in sin" (P. 99-100/113). Adolescent desire rebels against a society that pretends that sex before marriage does not exist, and when it has to recognise that it does, makes powerful demands that it be repressed. Stephen's first experience is different from the ugliness that humiliates Törless on his visits to Božena: the girl is maternal and affectionate, her room "warm and lightsome" (P. 100/114), an escape from the poverty of his home. Yet even before the retreat sermons Stephen condemns himself for these mortal sins; he sees his soul "going forth to experience, unfolding itself sin by sin... quenching its own lights and fires"; and this is followed by "cold darkness" (P. 103/116) of self-condemnation.

Törless has no sense of sin. In his search for excitement, an escape from the unbearable coercion of the school routine, he delights in a masochistic „Sichaufgeben", leaving his privileged social position: „Dieses Heraustreten aus seiner bevorzugten Stellung unter die gemeinen Leute... tiefer als sie!" (T. 38). Stephen, on the other hand, cannot afford such forays: he must struggle to maintain his dignity, his sense of being superior, in the face of the squalor of his home and its surroundings.

Inevitably, these visits bring no real satisfaction: they make both Stephen and Törless more vulnerable. Musil explains that in Törless the effect of Božena is that she tears „Teile seines Inneren, die wie reifende Keime noch

auf den befruchtenden Augenblick warteten, gleichsam frühzeitig an die Oberfläche" (T. 38). Törless feels „tiefinnerliche Gleichgültigkeit", a parallel to Stephen's "cold indifferent knowledge of himself" (P. 103/117). Both are now incapable of warmth and compassion towards others.

This behaviour in the boys reflects the unrealistic, even destructive view of women held in Irish and Austrian society at the turn of the century: women were regarded as either temptations of the flesh, prostitutes, or as remote, untouched, unapproachable. Törless expresses the result of this view in „Dieses Weib ist für mich ein Knäuel aller geschlechtlichen Begehrlichkeiten; und meine Mutter ein Geschöpf, das bisher in wolkenloser Entfernung, klar und ohne Tiefen, wie ein Gestirn jenseits alles Begehrens durch mein Leben wandelte..." (T. 41). Yet he senses a strong connection between them: the link is his imagination. He remembers his mother's intimate laugh one summer evening, as she walked in the garden with his father, and realises that she must know about Božena's world: „Auch aus der Welt jener Unantastbaren und Ruhigen musste eine Pforte herüberführen" (T. 42). In his bewilderment, and while learning about an actuality different from the front put up by society, Törless is especially vulnerable to what Beineberg calls „das hüpfende Übel", living from moment to moment, without a sense of coherence. Love, for Törless, is a longing to be able to assert his identity, a realisation of being different from the adults: „sich anders

fühlen als die Grossen... niemandem erklären können, was man schon bedeute, und sich nach einer sehnen, die das verstünde... das ist Liebe!" (T. 42). Adults, Musil explains, have plans and satisfactions which give life coherence, but for Törless every night is „ein Nichts, ein Grab, ein Ausgelöschtwerden" (T. 42).

Stephen finds a temporary escape from his pangs of conscience by delighting in the words of the litany of the Virgin Mary. He is fascinated by the paradox of murmuring the Virgin's names, "bright and musical, telling of heaven and infusing peace" with lips "whereon there still lingered the foul and shameful words, the savour itself of a lewd kiss" (P. 105/119). Father Arnall's retreat sermons terrify Stephen into an absolute condemnation of himself. He does not try to understand the pressures that drove him to "monstrous dreams, peopled by apelike creatures and by harlots with gleaming jewel eyes; the foul long letters he had written in the joy of guilty confession" (P. 115-116/131). Stephen is so involved in the dramatic presentation to himself of these horrors that he cannot respond to the light laughter of a passing girl, but imagines himself and an Emma-Mercedes figure (whom he involves rather unfairly in his guilt) standing penitently before a saccharine Virgin Mary. Mary's injunction to them, "Take hands, Stephen and Emma. It is a beautiful evening now in heaven. You have erred but you are always my children" (P. 116/132), is a reflection of Stephen's failure to come to terms with the

problem, his longing for simple solutions and, ironically, his wanting the girl, nevertheless. Equally sentimental and immature is the general death-wish that follows: "All life would be choked off, noiselessly: birds, men, elephants, pigs, children: noiselessly floating corpses amid the litter of the wreckage of the world" (P. 117/132). Giving up his individuality, merging "his life in the common tide of other lives" (P. 151/172), is the hardest part of Stephen's penance. Like Törless, he had felt that even in his burdensome sensuality, he was exclusive and isolated from his peers. Eventually both boys will try to use this sensuality to enrich their experience, even if this means isolating themselves from the conventions of their society.

For Stephen, the choice of the direction he will take becomes urgent when the rector suggests that he might become a priest. He is attracted and flattered by the idea of becoming a Jesuit, a member of an exclusive order. The promise of secret knowledge and of power, the ritual gestures and the sense of belonging to a close-knit community which will protect him from the worst aspects of life while revealing them to him, tempt him. But since infancy Stephen has felt isolated from others. At the children's party at Harold's Cross "he felt himself a gloomy figure" (P. 68/77). He has even felt that he is only a foster-child in his family. Only on a few occasions has he felt part of the community: at the school

play when "another nature seemed to have been lent him" (P. 85/96) and at the communion after the school retreat when he kneels with his classmates, "holding the altar cloth with them over a living rail of hands" (P. 146/166). Yet he comes to realise that the price of such community is the denial in himself of that which distinguishes him from most others, his imagination.

Many small details of the scene warn Stephen, when the rector is suggesting that he might have a priestly vocation, that for him the religious life will be constricting and frustrating. The waning light, the "slow deft movements" of the rector looping the blind cord, the shadow on his teacher's face reminding Stephen of a skull, join with remembered faces of priests, memories of Father Dolan's pandybatting, even remembered smells to influence Stephen against joining the priesthood.[1] His own shyness of close association with others, "the pride of his spirit which had always made him conceive himself as a being apart in every order" (P. 161/183), are early indications that Stephen will not accept the invitation. Perhaps the final sign to him of the decision he must make is the rector's lack of pleasure in the gay young men "stepping to the agile melody of their leader's concertina" (P. 160/182).

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[1] See H. Kenner's detailed analysis of this passage in "The Portrait in Perspective", in Connolly, p. 26.

Stephen's response to the rector's invitation is thus only partly reasoned: he is himself surprised to find how remote he feels from what his soul had considered "her sanctuary" (P. 161/184). He is influenced by memories and associations of his childhood at Clongowes, but also by his feeling that the judgments of his teachers are rather childish and limited. The effect at a subconscious level expresses itself in a physiological agitation: "A feverish quickening of his pulses... and a din of meaningless words drove his reasoned thoughts hither and thither confusedly" (P. 160-161/183).

In Törless one of the central themes concerns such an interaction of subconscious and conscious motivation. Musil uses the analogy of the film to describe the process by which memories, associations and sense impressions become consciously registered perceptions. Of Törless he writes: „Daher war beständig eine rastlose Unruhe in ihm, wie man sie vor einem Kinematographen empfindet, wenn man neben der Illusion des Ganzen doch eine vage Wahrnehmung nicht loswerden kann, dass hinter dem Bilde, das man empfängt, Hunderte von - für sich betrachtet ganz anderen - Bildern vorbeihuschen" (T. 97).[1]

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[1] There is an interesting parallel in a short scene in Hermann Broch's Die Schlafwandler (Zurich; 1932), in which a film the characters see becomes the means of clarifying problems of illusion and reality.

When he has made his decision Stephen formulates his vocation in florid manner: "He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world" (P. 162/184). The language in which he thinks has biblical echoes, but he feels remote from the religious life as he sees it in the squad of Christian Brothers on the bridge across the Tolka. Their piety and humility might be more acceptable to God than his own strong sense of individuality and superiority, but he cannot love his neighbour "with the same kind of love" (P. 166/189) as he does himself, because they are different. This difference isolates him, but it also means that he has a treasure, something exclusively his own.[1] Like that of Törless, Stephen's strong emotion is centred upon himself, and both boys are completely absorbed in exploring their thoughts and emotions and the world in relation to themselves.

Törless finds an escape from the dreary meaninglessness of school life in the sensational world of „die rote Kammer". This is a forgotten corner of the school attic

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[1] Such lovelessness and preciousness prevents Mr Duffy from responding to Mrs Sinico in "A Painful Case". From time to time Mr Duffy "inscribes" a sentence into the manuscript translation of Michael Kramer, writing the stage directions in purple ink (Dubliners, p. 108). Stephen's lack of compassion is characteristic of this phase of his development, in Mr Duffy it is a permanent failing.

which Reiting and Beineberg have tricked out with red-draped walls, a loaded revolver and an elaborate system of trip-ropes. The paradox of two contrasting worlds excites Törless: he can step from the lurid, sensational world, „ [einer] dumpfen, brandenden, leidenschaftlichen, nackten, vernichtenden" (T. 54), to the school world, „mitten in die Heiterkeit hinein, während er in sich, in seinen Augen und Ohren, noch die Erregung der Einsamkeit und die Halluzinationen der Dunkelkeit zittern fühlte" (T. 48). Nevertheless, Törless is aware that the rituals of the red chamber are play-acting; he cannot take them seriously as do Reiting and Beineberg. By acting as an apprentice to the two older boys he forfeits his independence. The psychologist, Erik Erikson, succinctly describes this kind of dilemma: "He [man] will try, at times, to become totally himself by identifying with his rebellious impulses; or try to become totally the others by making their laws his compulsions; or he may do both, with the result that he doubts himself as well as the others."[1]

In Basini's unmasking as a thief and a coward, Törless feels that the two worlds have collided. He has already felt some connection with Basini, after hearing of his boasts to Božena, but now he has a premonition of a closer and more frightening connection. Its physical effect is

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[1] E.H. Erikson, "Identity and Uprootedness in our Time", in Insight and Responsibility, London; 1966, p. 103.

that „Von Zeit zu Zeit war ihm ein Frösteln bis in die Fingerspitzen gelaufen, in seinem Kopfe stiessen die Gedanken wild und ungeordnet in die Höhe wie Blasen in siedendem Wasser" (T. 53). He senses the connection between the ordered life of office and family and the chaos of the irrational world „[der] Herabgestossenen, Blutigen, ausschweifend Schmutzigen, in verwirrten Gängen voll brüllender Stimmen Irrenden" (T. 54). This threat of primitive and destructive impulses to civilisation has been widely recognised as a major concern of other modern writers[1] and Musil's own exploration of the theme is

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[1] The locus classicus is perhaps Joseph Conrad's Heart of Darkness, but other examples over a great range of literary importance come easily to mind, for example, William Golding's Lord of the Flies and Hermann Broch's Die Schlafwandler. Sub-conscious motivation is a major theme in the latter: „... nie weiss der Mensch etwas von der Irrationalität, die das Wesen seines Schweigenden Tuns ausmacht, nichts weiss er von dem ‚Einbruch von unten', dem er ausgesetzt ist, er kann davon nichts wissen, da er in jedem Augenblick seines Lebens sich innerhalb eines Wertsystems befindet, dieses Wertsystem aber keinem andern Zwecke dient, als all das Irrationale zu verdecken und zu bändigen, von dem das erdgebundene empirische Leben getragen wird... [das Irrationale] ist das Absolute des Lebens" (pp. 661-662).

expanded later in the treatment of Moosbrugger in Der Mann ohne Eigenschaften.[1]

Törless's exploration focusses on Basini who has suddenly fallen from being a gentleman and one of his equals to being a lackey to the brutal Reiting and Beineberg. His first impulse is to push the problem away: to let Basini be dealt with by the authorities. When this meets with opposition from the other two boys, he tries to understand Basini's motivation and how he can live with the shattered image of himself, but he gets little further than confirming that Basini is stupid and morally limp. Törless's attempt to make Kant's philosophy meaningful to himself by reading with half his attention fixed on Basini gets out of control. Basini has a more powerful effect on him than he can understand. The emotions he registers are only superficial signs of an upheaval at a deeper level of consciousness: „ein Erdbeben ganz tief am Grunde, das gar keine merklichen Wellen warf" (T. 97). Only fragments of this reach consciousness, „nur einzelne losgelöste Teilchen [die] an den Felsen eines beleuchteten Ufers in die Höhe spritzen" (T. 97).

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[1] Musil, in MoE., explores the advance of insanity in the sex-murderer Moosbrugger and in Ulrich's friend Clarisse, demonstrating that their flashes of insight are close to the mystical experience Ulrich longs for and which can only be attained when conventional ways of thinking give way to more imaginative ones. About Moosbrugger Ulrich realises: „Das war deutlich Irrsinn, und ebenso deutlich bloss ein verzerrter Zusammenhang unsrer eignen Elemente des Seins" (MoE. p. 76).

A similar connection between subconscious experience (such as dreams) and conscious experience is revealed when Stephen composes his villanelle. Between sleeping and waking he feels "Over his limbs in sleep pale cool waves of light had passed... A spirit filled him, pure as the purest water, sweet as dew, moving as music" (P. 217/246-247). As Stephen wakes up, his thought becomes more abstract. He describes the imaginative process thus: "In the virgin womb of the imagination the word was made flesh" (P. 217/247). The terms are biblical and the parallel with the conception of Christ is startling and provocative, but the definition of the creative process is suggestive rather than precise.

While Stephen's interest and appreciation has always been directed towards aesthetic experience, Törless has had little incentive to be aware of it or to define beauty. In Basini's slender, almost feminine body he discovers aesthetic experience through sensuality: „Er hatte vorher nicht gewusst, was Schönheit sei" (T. 105). His response is immediate and unselfconscious, „wie heisse, weisse Flammen in seinen Nerven" (T. 105).

Sensuality obliterates, for a time, all speculation. When shame and guilt at acting in opposition to his own demands on himself give Törless a new firmness and purpose, he realises also that he has learnt about the two kinds of experience: rational, deliberately motivated experience which is registered in consciousness and can be articulated, and the more primitive and instinctual which flashes a

signal without thought or ethical consideration. An example of this latter kind is Törless's instinct to protect himself when told of the threat from Reiting and Beineberg to humiliate and use him as they do Basini.[1] He finds that he cannot voluntarily reproduce „diese raschen, gedankenlosen Impulse" (T. 111) and he realises that this is the only unambiguous, unmodified kind of experience possible: „er wusste, dass sie [die Impulse] der Gefahr augenblicks alles Sonderbare und Zweideutige genommen hatten" (T. 111).[2]

The great difference between the personalities of Stephen and Törless, already established, dictates the nature of their most momentous experiences: Stephen's recognition of the "hawklike man flying sunward above the

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[1] This is discussed in greater detail, in its ethical complexities, in Ch. 2 below, p. 94.

[2] Musil demonstrates what happens to a man who has lost his self-protective instinct, whose will to live is undermined, in Grigia. The peasant woman Grigia, when she is imprisoned with her lover „zeterte sogleich wie ein Schwein und rannte sinnlos gegen den Fels wie ein scheues Pferd" (PD. p. 246), while Homo realises that his death here is the logical end of the „Selbstauflösung" which has been in progress since he left home. In MoE. Clarisse, on the brink of madness, has lost her conscious, rational self: „Sie befand sich in Ekstase. Keiner der Gedanken, die sie wochenlang beschäftigt hatten, fand sich jetzt in ihr vor, sie hatte sogar das nächste vergessen, und das, was sie wollte. Ihre Person war weg, mit Ausnahme dessen, was sie zur Abwehr brauchte" (p. 1433).

sea" (P. 169/192) as the emblem of his vocation, and his perception of the girl in mid-stream with the ecstatic experience that follows this, have the characteristic richness of his temperament. Törless's more analytic mind makes him probe the nature of behaviour and the emotional basis of abstract concepts as they become important to him.

To escape from the humiliation and disorder of his family life, Stephen walks along the beach by Bull's Head. His school-fellows' banter makes him even more sharply aware of his isolation, his difference from them. Even his name, he feels, prophesies his special vocation: "His soul was soaring in an air beyond the world and the body he knew was purified in a breath and delivered ~~from~~ of uncertitude and made radiant and commingled with the element of the spirit" (P. 169/192-193). His terms are liturgical and, in the circumstances, inflated; Stephen sees himself as a kind of secular eucharist. Deflation comes immediately in the calls of the swimmers: " - O, cripes, I'm drownded!", a pointed reminder of the fate of Icarus. The terms in which Stephen conceives of his vocation are a precise measure of his immaturity and self-centredness: "This was the call of life to his soul not the dull gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar" (P. 169/193). That Stephen links "duties" with "despair" is significant: freedom means an escape from responsibility in society. He wants to escape claims made on him by his

family, his country and his church. In as far as these require irresponsible, unthinking conformity, he is right to reject their claims and Stephen shows the beginnings of a new and deeper sense of responsibility to truth and conscience. Nevertheless, his rhetorical claim to freedom here is also a measure of his immaturity.

Stephen's perception of the girl standing in mid-stream contrasts with the rather wild enthusiastic rhetoric of the passages before and after that description. That he can perceive the girl with such wonder and re-create her through his eyes reminds the reader, who has perhaps grown restive with all the self-dramatisation that has gone before, that there is a remarkable talent here. The girl, described in bird images that suggest purity and freedom, responds to Stephen's gaze "without shame or wantonness" (P. 171/195). Stephen does not desire her as a woman, but wants to create out of such experience "an image of the beauty we have come to understand" (P. 207/235). He realises too that he needs to examine, in the abstract, the process of perception and the nature of art.

His development of a personal aesthetic, which takes place while Stephen is at University College, is paralleled by a growing understanding of himself. In the diary entries Stephen shows some self-criticism and humour:

> 21March ~~24~~: Began with a discussion with my mother. Subject: B.V.M. Handicapped by my sex and youth...

Cannot repent. Told her so and asked for sixpence. Got threepence" (P. 248/283).[1]

Törless has an experience which corresponds in importance to Stephen's vision of the bird girl. It is intense and also charged with almost mystical significance. This experience occurs when he longs to reach the patch of blue sky between clouds and feels an almost unbearable tension between his state of anticipation and infinity, union with the absolute. The term "infinity" with which he has been taught to solve mathematical problems, suddenly stands for a mysterious force of which he has had intuitions. In Törless's recognition of the process of its conception, the energy with which the term had once been loaded is suddenly re-awakened. This is a radical insight about meaning in his life which must somehow be expressed in intellectual terms. But Törless does not feel the need to develop an explicitly aesthetic theory, presented independently of the intense experience itself. Törless's mind works upon this experience: the intellectual problem with which it confronts him is a matter, not of aesthetics, but of psychology, concerning the way in which concepts become meaningful. I will discuss in detail the different ways in which Törless and Stephen respond at such moments of

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[1] The change in attitude may be measured by comparing this with his feeling for his mother before he goes to the university (P. 164/187).

heightened awareness, their differing confidence in the accuracy of words, in Chapter 3 below, pp. 140-143. Recognising his limited grasp of the way in which concepts originate and the way in which they come to life in individual experience, Törless is afraid, almost envious of the unconscious and therefore unfragmented lives of insects and plants. Even the school wall towering above him seems to share in this life without consciousness.[1]

After this experience Törless wants to define the relationship between the two kinds of experience and must discover what happens at the gateway or boundary-line between the two. Neither Beineberg, the only student with whom he can discuss these matters, nor the mathematics teacher can even grasp the problem. They do not have the courage for radical insight, but see life in terms of their favourite "system" and are blind to questions which do not fit in with this. The teacher, though a competent

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[1] Regine, in Die Schwärmer, describes these energies thus: „Jeder Mensch kommt auf die Welt mit Kräften für die unerhörtesten Erlebnisse. ... Aber dann lässt ihn das Leben immer zwischen zwei Möglichkeiten wählen, und immer fühlt er: eine ist nicht darunter; immer eine, die unerfundene dritte Möglichkeit. ... Schliesslich wird man talentlos" (PD. p. 306).

mathematician, cannot (or will not) follow these ideas and hides behind fossilized expressions: „Ich bin eigentlich nicht recht befugt, da einzugreifen, es gehört nicht zu meinem Gegenstande" (T. 84). He suggests that Törless will find all answers in Kant, reflecting his own deference to received authority. But Törless finds this another disappointment: „ [es] war ihm, als drehe eine alte, knöcherne Hand ihm das Gehirn in Schraubenwindungen aus dem Kopfe" (T. 87). Beineberg shrewdly recognises that Törless's thinking is different from that of most adults: „... wenn du auf so etwas kommst, schaust du dich sofort um und fragst, wie stimmt das jetzt zu allem übrigen in mir? Die haben sich einen Weg in tausend Schneckengängen durch ihr Gehirn gebohrt, und sie sehen bloss bis zur nächsten Ecke zurück, ob der Faden noch hält, den sie hinter sich herspinnen" (T. 89).

In the Portrait we find a parallel in the confrontation between Stephen and the dean of studies. The dean, like the mathematics teacher in Törless, is capable of thinking only in familiar modes: he can distinguish the questions that must be asked about art, but warns "In pursuing these speculations, ... there is however[1] the danger of perishing of inanition. First you must take your degree. Set that before you as your first aim. Then little by little, you will see your way" (P. 190/

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[1] Cape edition has commas before and after "however".

215-216) and Stephen sees his face as "an unlit lamp or a reflector hung in a false focus" (P. 187/213).

Like Stephen, Törless finds he must rely on his own unique insights to find a purpose in his life. Törless's planned magnum opus has the grand title „De natura hominum", but it gets no further than random observations, fragments suggesting what he has experienced: „als ob ich einen Sinn mehr hätte als die anderen... Die Welt ist für mich voll lautloser Stimmen" (T. 96). Like Stephen's outbursts and poems, it provides a measure of his limited maturity and still defective ability to articulate what he feels. His relationship with Basini, however, gives an emotional basis to his conceptual realisation of the irrational forces which transfuse their power into symbols and words and, finally, actions. Törless's main insight is:

> Was sich ausserhalb vorbereitet und von ferne herannaht, ist wie ein nebliges Meer voll riesenhafter, wechselnder Gestalten; was an ihn [den Menschen] herantritt, Handlung wird, an seinem Leben sich stösst, ist klar und klein, von menschlichen Dimensionen... zwischen dem Leben, das man lebt, und dem Leben, das man fühlt, ahnt, von ferne sieht, liegt wie ein enges Tor die unsichtbare Grenze, in dem sich die Bilder der

Ereignisse zusammendrücken müssen, um in den Menschen einzugehen (T. 113).[1]

Part of the explanation for the imaginative torpor of the teachers in Törless, of Stephen's friends in the Portrait (and of many of the characters in Dubliners) is that this well-spring from the unconscious has been denied and overlaid by clichés, making life oversimplified, dehydrated and limited.

Their slowly developing sense of identity is threatened in both Stephen and Törless by adolescent sensuality. Both are swayed on a see-saw of emotions and are suspicious of others. Törless feels: „eine gewisse Missachtung erfüllte ihn gegen alle. Im geheimen verdächtigte er jeden, mit dem er sprach, der ärgsten Dinge" (T. 117). His suffering isolates him further and he feels again a masochistic pleasure such as he experienced with the pain of homesickness: „Je hässlicher und unwürdiger das war, was Basini ihm bot, desto grösser war der

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[1] See Harry Goldgar's Freudian interpretation of this in "The square root of minus one: Freud and Musil's Törless" (Comparative Literature, XVII, 1965, pp. 117-132). Goldgar forces Musil's subtle distinctions into categories and complexes. He writes " [Törless] must certainly be the first specific application of Freud's more general findings to this period of growth and change" (p. 131), but does not clarify Törless's problems with statements such as "the conflict that is tearing Törless apart is the conflict between this cathexis of libido and the repressing and inhibiting forces of consciousness" (p. 125).

Gegensatz zu dem Gefühl einer leidenden Feinheit, das sich nachher einzustellen pflegte" (T. 117). He has lost temporarily that clear sense of identity about which he questions Basini in the red chamber and, without it, a passion for wild, heedless debauchery can overwhelm him, „wie wenn bei einem galanten Feste plötzlich die Lichter verlöschen und niemand mehr weiss, wen er zur Erde zieht und mit Küssen bedeckt" (T. 118).

Once Törless frees himself from this relationship, he also gains a new independence towards Reiting and Beineberg. He calls them „Stumpfsinnige, widerwärtige, tierische Narren!" (T. 132) and his cruelty and coldness are more intense than Stephen's. Both realise that they must free themselves from a situation of dependence, but Törless turns to his parents, as Stephen turns away from his. For Törless, a return home to the cultural capital means the possibility of a more mature life, independent of the school routine and the oppressive closeness of his former friends. Stephen, on the other hand, realises that he must distance himself from the society in which he is still too directly involved. Exile and martyrdom are the rôles he still feels he needs, partly to give himself

courage, partly to overcome his scruples about his responsibilities to his family.[1]

Törless needs „diesen ruhigen, gesicherten Boden" (T. 134) of his home in order to achieve a state of mind or mood, a „Seelenzustand", in which he can explore further the kind of experience he has had. His account to the teachers of what has happened is primarily a formulation for himself: „Es ist etwas Dunkles in mir... das ich mit den Gedanken nicht ausmessen kann, ein Leben, das sich nicht in Worten ausdrückt und das doch mein Leben ist..." (T. 143). „Lebendige Gedanken" (T. 144) express what has become directly relevant to the individual.

In the Portrait this problem is seen in a different perspective: conceptual thought and inspiration are related most clearly in the writing of the villanelle. Here Stephen's formulated ideas

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[1] The article Joyce hoped to publish in the new periodical Dana and called "A Portrait of the Artist" furnishes some fascinating parallels here: "About this period the enigma of a manner was put up at all corners to protect the crisis. He was quick enough now to see that he must disentangle his affairs in secrecy... but for this fantastic idealist, eluding the grunting booted apparition with a bound, the mimic hunt was no less ludicrous than unequal in a ground chosen to his disadvantage... Let the pack of enmities come tumbling and sniffing to the highlands after their game; there was his ground: and he flung them disdain from flashing antlers" (R. Scholes and R.M. Kain, eds., The Workshop of Daedalus, Evanston, Illinois; 1965, p. 61).

about poetry do not seem to have a potent shaping function, and Joyce does not anywhere explore the process of perception in detail. For Musil, the way perception occurs is primary. Törless realises that perception occurs in the context of what we know and have learnt. Objects outside ourselves are not stable, but change according to the „Seelenzustand" in which the viewer finds himself: „Dieser unfassbare Zusammenhang, der den Ereignissen und Dingen je nach unserem Standpunkte plötzliche Werte gibt, die einander ganz unvergleichlich und fremd sind..." (T. 145).[1] This is a recognition of man's many possibilities, but also of his vulnerability.

By the end of the novel, Törless has reached the end of a phase in his development. Though still dependent on the security of his parents and home, he has achieved some maturity. He has some idea of the complexity and limits of his life and also an intuition about its potential. Though he is wordless, inarticulate, he senses the beginning of a new, richer life. When his mother takes him back to the capital in the train, he sees Božena's house not as previously, the centre of a fascinating and terrifying forest, but as small and dusty, surrounded by

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[1] This theme is developed with great complexity and subtlety in MoE. See, for instance, the beginning of Volume 3, Chapter 42, „Auf der Himmelsleiter in eine fremde Wohnung", pp. 1061-1062.

„ein verstaubtes Geranke von Weiden und Erlen" (T. 146). Now Törless sees his mother as a woman, and not as a remote mythical being: „[er] prüfte[1] den leise parfümierten Geruch, der aus der Taille seiner Mutter aufstieg" (T. 146).[2]

Stephen, by the end of the Portrait, has also reached some degree of maturity. Of the last chapter S.L. Goldberg writes that it "leads Stephen... towards a rational, analytic, critical consciousness. He now examines his world, his vocation, and himself, until ~~he~~ finally he becomes aware of what he must do: learn what 'life' is by himself living it as he must, which seems to mean living it outside Ireland."[3] Professor Goldberg now defines Stephen's indifference as "self-protective evasion".[4] Many critics are harsher than this on Stephen: Harry Levin calls him "an aloof and pharisaic figure",[5]

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[1] My underlining.

[2] J.G. Ponce in "Musil and Joyce" takes a different view. He claims that Törless "never gets anywhere in particular", and when he inhales his mother's perfume this is a "temporary refuge, an interval in the struggle which he now knows lies ahead" (p. 81).

[3] S.L. Goldberg, Joyce, Edinburgh and London; 1962, p. 58.

[4] Goldberg, p. 58.

[5] H. Levin, "The Artist", in Connolly, p. 22.

Hugh Kenner speaks of "the embarrassing intimacy and earnestness of ... [the] very humorless hero"[1]. Certainly, mature personal relationships seem still beyond Stephen, but there are hints that he is growing out of adolescent irritability with his family and fellow-students. By the time of the diary entries Stephen has left behind the rebellious heroics of declaring "I will not serve that in which I no longer believe" (P. 246-247/281), and he accepts his mother's plea, though not without some irony, "that I may learn in my own life and away from home and friends what the heart is and what it feels" (P. 252/288).[2]

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[1] Hugh Kenner, "The Portrait in Perspective", in Connolly, p. 46.

[2] In Professor Goldberg's terms this is a movement of the young man's "romantic temper", towards "a temper more stable, more integrated and fruitful, the seeds of the 'classical temper' which eventually enabled the mature artist to make just these necessary criticisms of his earlier self" (Joyce, p. 59).

CHAPTER 2

The Widening Circle: growth of ethical consciousness

During an interview with Oskar Maurus Fontana in 1926 Musil said: „Ich möchte Beiträge zur geistigen Bewältigung der Welt geben."[1] Intellectual grasp inevitably implied for him moral evaluation. In the same interview he declared: „Die Absolutheit ist nicht zu bewahren. Ich schliesse daran, die Welt kann nicht ohne das Böse bestehen, es bringt Bewegung in die Welt. Das Gute allein bewirkt Starre... weil das Heilige ohne das Unheilige ein regloser Brei ist."[2] Although Joyce did not explicitly express a similar preoccupation with problems of good and evil, the exploration of moral ideas is fundamental to the Portrait. In both Törless and the Portrait the struggle of a young man towards maturity is marked by the gradual extension of what might be called an ethical consciousness.

In this chapter I shall deal in turn with the effect on the ethical development of Stephen and Törless of the values and attitudes of their parents and friends, of their teachers and of the Church.

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[1] In „Erinnerungen an Robert Musil", Robert Musil: Leben, Werk, Wirking, K. Dinklage (ed.), Reinbek, Hamburg; 1960, p. 341.

[2] Dinklage, pp. 339-340.

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The gradual awakening of a sense of moral responsibility and the growing questioning of the values inculcated by parents, school and Church is shown in both novels. In Stephen, however, we follow this process from a much earlier age than in Törless. Stephen's simple moral world in which rewards are given for services (Dante's cachou for every piece of tissue paper) grows suddenly bewildering when he is threatened with, significantly, the loss of his eyes if he does not apologise for a mysterious transgression.[1] As the novel progresses, Stephen evolves from the moral blindness of ideas and ideals which others seek to impose upon him to the clear vision of his own eyes.

Like Törless, Stephen at first takes over his parents' values - conventional, genteel, unrealistic and limited as they are. He readily believes that he should not speak to the rough boys or "peach" on a fellow. But gradually the realities of life at the school, as they buffet his weak frame, bring him to act and think otherwise. He learns to fend for himself, to keep "on the fringe of his line" (P. 8/8) because he is small and short-sighted. The realities of his home life also gradually emerge, to

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[1] Though "Epiphany 1" (R. Scholes and R. Kain, The Workshop of Daedalus, p. 11) may shed some light on the cause of adult anger, the episode is left bewildering and vague in the novel.

displace the illusions he has been encouraged to believe. At school, he learns to measure the social standing of his parents and to see that the world of home is less than the all-enclosing, secure and significant place he had earlier felt it to be. But even so it remains, during his first term at school, a memory of security, comfort, elegance and a tradition. When he returns for the Christmas holiday, the difference between his nostalgic image of home and its true nature is brought out forcibly by the quarrel over the Christmas dinner. He learns that his imaginings were sentimental, that real life is much more complex than the teaching that the Church and the priests are always right has led him to expect.

As Stephen learns to see his parents as separate from himself, his attitude towards them changes and is influenced by the attitudes of outsiders. Thus he comes to pity his father's lack of social status. The reader, likewise, begins to know more about the parents, to see them independently of Stephen's vision, and is thus enabled to assess Stephen's reactions to them: to see, for example, the naïveté which leads Stephen to pity his father for his low status, while the reader pities Simon Dedalus, if at all, for his pretensions. The father has, for example, assured Stephen that "he would be no stranger" (P. 26/29) at Clongowes because the family figured in a notable incident of the school's history. In fact, a grand-uncle of Stephen's had "presented an address to the liberator there

fifty years before" (P. 26/29), and this remote and forgotten episode appears to have no influence at all upon Stephen's standing at the school.

As their fortunes decline, Stephen's early-implanted notions of the prestige of his family suffer successive blows with each move to a poorer and then yet poorer neighbourhood:

> His sensitive nature was still smarting under the lashes of an undivined and squalid way of life. His soul was still disquieted and cast down by the dull phenomenon of Dublin. He had emerged from a two years' spell of revery to find himself in the midst of a new scene, every event and figure of which affected him intimately, disheartened him or allured and, whether alluring or disheartening, filled him always with unrest and bitter thoughts (P. 78/88).

He passes from bewilderment to "undivined" humiliation. At Belvedere, the Jesuit school in Dublin to which his father contrives to send him - "Christian brothers be damned! ... stick to the jesuits" (P. 71/80) - he is troubled at not paying fees ("a freeboy, a leader afraid of his own authority", P. 91/103) and suffers from prickly consciousness of his poverty, "the squalor of his own mind and home, and... against his neck the raw edge of his turned and jagged collar" (P. 79/89).

Not only their declining fortunes, but also the personal weaknesses of his parents, cumulatively revealed, cause Stephen's feelings for his parents to change and bring him to realise the inadequacy of their values. At

first, he still believes "that his father had enemies and that some fight was going to take place" (P. 65/74), but he is irked by his father's expectation that he as the oldest son must repair the damaged family fortunes.[1] He comes to reject not this claim alone, but along with it the claims upon his loyalty to a whole set of associated sanctions:

> he had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good catholic above all things... When the gymnasium had been opened he hadheard another voice urging him to be strong and manly and healthy and when the movement towards national revival had begun to be felt in the college yet another voice had bidden him to be true to his country and help to raise up her fallen language and tradition... it was the din of all these hollowsounding voices that made him halt irresolutely in the pursuit of phantoms (P. 83-84/ 94-95).

On the trip to Cork to sell up his father's property, Stephen feels most sharply the clash between reality and fantasy, both in his own dreams and in his father's nostalgic attempts to recapture his youth in the pubs. Shame for his father's fatuous boasts - "And thanks be to God, Johnny... that we lived so long and did so little

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[1] In Stephen Hero the situation is presented more explicitly and more abstractly: "He [Simon Dedalus] had a taste for contrasts, perhaps, which led him to expect industry and sobriety in his offspring... It was just this impalpable excellence which he wished his son to assert again in the teeth of circumstances which gained him a conditional pardon at Stephen's hands" (SH. p. 96).

harm" (P. 95/108) - modulates into contempt for himself when "mere words" conjure up sexual fantasies. He is an alien in this world of harmless and ineffectual "gentlemen". His grasp of reality prevents him from accepting their pleasant clichés. They are like Musil's „tote Gedanken", patently inadequate for dealing with complex reality.

Once he has left school, Stephen's relationship with his father deteriorates further. From being embarrassed by his father's vanity, condescension and sentimentality, he passes to feeling amusement, contempt, and a trace of tolerant acceptance. When Cranly asks about his father, Stephen's wry catalogue is not quite without affection: he was "A medical student, an oarsman, a tenor... a drinker, a good fellow, a storyteller, somebody's secretary, something in a distillery, a taxgatherer, a bankrupt and at present a praiser of his own past" (P. 241/274).[1] Stephen's sense

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[1] This picture of Simon Dedalus has suggested to Marvin Magalaner that Joyce was describing the father of James Mangan, rather than his own. In "James Mangan and Joyce's Dedalus family" (Philological Quarterly, XXXI, iv, January 1952, p. 376) Magalaner writes that Joyce "with his delight in Swedenborgian correspondences and mystical coincidences, must have felt a spiritual kinship with a writer whose mind and spirit so closely paralleled his own." However, Stanislaus Joyce, in a diary entry of 26th September 1903, describes his father thus: "He is ease-loving and his ambition in life has been to be respected and to keep up appearances... For his children he has no love or ear but a peculiar sense of duty arising out of his worship of respectability. He is full of prejudices which he tries to instil into us, regarding all opposition as impertinent puppyism" (The Dublin Diary of Stanislaus Joyce, London; 1958, p. 124).

of being an alien in his family culminates in his feeling that he is "hardly of the one blood with them" (P. 98/ 111-112), of being a foster-child, in search of a real father or master (Daedalus in this novel) to whom he will become an apprentice.

Stephen's ethical development is more subtly and profoundly shown in his relationship with his mother. Though she is a shadowy figure in the Portrait, without initiative, and without the lively mind of the mother in Stephen Hero,[1] her disappointment and pain move Stephen more deeply than his father's abuse. Cranly voices his society's deep reverence for the mother figure: "Whatever else is unsure in this stinking dunghill of a world a mother's love is not... What do we know about what she feels? But whatever she feels, it, at least, must be real" (P. 241-242/275). Stephen's mother is affectionate and protective.[2] In shielding her son from his father's anger (as when she hurries him out of the kitchen to prevent his father's

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[1] Cf. Stephen Hero, pp. 116 ff.

[2] J.B. Kaye, in "Who is Betty Byrne?" (Modern Language Notes, LXXI, February 1956, pp. 93-95), argues that the moocow of Simon Dedalus's story at the beginning of the novel stands for Stephen's mother. On the other hand, he also argues that Betty Byrne (Elizabeth) stands in relationship to Stephen's mother (Mary) as the mother of John the Baptist does to the mother of Christ. Such solemn speculation is typical of much Joyce criticism, and far from helpful.

knowing he is late for lectures (P. 175/198), she attempts to fulfil the traditional rôle of the Irish mother with its parallel in that of the Virgin Mary.

When he is an adolescent, deeply involved in penitential exercises, Stephen finds that he is irritated by little things like his mother's sneeze (P. 151/172), but the rift widens when he is a student, and feels she has betrayed him by her hostility about his going to the university. She fears that it will hasten the decay of his faith, and indeed the division between them becomes increasingly intellectual, even ideological. As she grows older and her lot in life worsens, his mother turns increasingly to the consolation of her religion, becomes more dogmatic and demanding, while Stephen's estrangement from the Church is becoming more deliberate and articulate. Their strained relationship reaches a crisis when Stephen refuses his mother's demand that he make his Easter duty. He cannot make the generous gesture of taking part in a ritual he finds meaningless because he is not absolutely sure that for him it is only that. To Cranly's challenge - "you feel that the host too[1] may be the body and blood of the son of God and not a wafer of bread? And because you fear that it may be?" (P. 243/276) - he replies "I feel that and I also fear it" (P. 243/277). Stephen feels the pressure of his mother's claim on his loyalty

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[1] Cape edition has commas before and after "too".

and affection and realises that he must reject the claim in order not to compromise his conscience. This rejection is profoundly right,[1] even though it contains elements of adolescent weakness as in the ill-temper that colours Stephen's outburst: "I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church... And I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too" (P. 246-247/281).

Just before he leaves Ireland, Stephen's relationship with his mother seems to have lost some of its bitterness.

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[1] That Stephen's conduct to his mother is more significant than a commonplace adolescent rejection of his parents is suggested by an aphorism of Nietzsche's, in which he argues that motherly over-protectiveness endangers the intellectual and emotional growth of an exceptional man - one capable of new and independent thought: „Der Freigeist wird immer aufatmen, wenn er sich endlich entschlossen hat, jenes mutterhafte Sorgen und Bewachen, mit welchem die Frauen um ihn walten, von sich abzuschütteln. Was schadet ihm denn ein rauher Luftzug den man so ängstlich von ihm wehrte, was bedeutet ein wirklicher Nachteil, Verlust, Unfall, eine Erkrankung Verschuldung Bethörung mehr oder weniger in seinem Leben, verglichen mit der Unfreiheit der goldenen Wiege... und der drückenden Empfindung noch dazu dankbar sein zu müssen weil er wie ein Säugling gewartet und verwöhnt wird? Deshalb kann ihm die Milch, welche die mütterliche Gesinnung der ihn umgebenden Frauen reicht so leicht in Galle verwandeln" (Werke, II, „Menschliches und Allzumenschliches", Munich; 1962, Aphorism 429, p. 660).

With self-awareness and humility he responds to her charge that he has a queer mind and has read too much by noting in his diary "Have read little and understood less" (P. 248/283). The strong ties between mother and son which we have seen throughout the novel, in spite of clashes of opinion and belief, are treated more explicitly in Ulysses where we see Stephen returned from exile to his mother's death-bed and then haunted by her face.

In contrast to Törless, an only child isolated in the academy from his parents, Stephen lives in a big family. "The misrule and confusion of his father's house" (P. 162/185) matches increasing poverty. The younger children are denied Stephen's education and, though they do not resent this, he feels their moral claim on his sympathy and help. The quality of life lived in his own home and those of relatives is oppressive and trivial and Stephen regards these signs of dreary sordidness as "offending and threatening to humble the pride of his youth" (P. 175-176/199). Instead of trying to improve matters, Stephen withdraws: he sees himself as an artist, not as a reformer. "Pride" to him means a "wholeness", a sense of identity which must first define itself and find a detachment from this poverty of spirit before imaginative creation can take place.

Törless in the academy is removed from social problems and the cultural life of the outside world. His contact with his parents, through letters and memories, is a little remote. Like Stephen, he finds he must rely on himself

for answers to the questions that trouble him and, in order to overcome the soul-deadening life around him, he must explore and assert his own unique consciousness.

Törless's parents, like Stephen's, express conventional ideas and attitudes, although the set of ideas to which they adhere is very different. They are socially secure, indifferent to matters of religion, tolerant in a limited way of moral vagaries (though this does not include sexual irregularities of the lower classes!), and respectful towards the world of learning. Their inadequacy to deal with their son's unusual problems stems from the unthinking passivity with which they have accepted the received ideas of their culture. Hofrat Törless is a senior and respected civil servant. He and his wife are affectionate, over-protective and insensitive to Törless's emotional needs: „Sie liebten ihn mit einer starken, gedankenlosen, tierischen Zärtlichkeit" (T. 18). They fail to understand his desperately homesick letters as „die leidenschaftlichen Spuren der im Erwachen gewesenen Seele" (T. 18), but are relieved when the letters become less intense. More serious is their failure to understand the crisis about Basini into which Törless is plunged.

Törless has been brought up to be snobbish and class-conscious, to expect certain patterns of behaviour in his peers. From his parents he expects a condemnation of Basini's theft, so that he can maintain his simple belief in right and wrong. He hopes his parents' reaction will

be „denselben mit den Fingerspitzen wegzuschnellen wie ein unsauberes Insekt, das man in der Nähe ihres Sohnes nicht dulden dürfe" (T. 59). Instead, his parents' letter displays their uncomprehending liberalism, tolerant and humane, full of platitudes and quite insensitive to Törless's underlying cry for help.

His sense of an ominous link with the cowardly and deceitful Basini brings Törless to a painful recognition. He sees that in his mother's world of „[die] gepflegten, reinen, unnahbaren Gesichter, die ihm zu Hause bei den Diners oft eine gewisse Ehrfurcht eingeflösst hatten" (T. 40) he had been shown only one half of experience.[1] His prurient curiosity about the earthy life of the peasants had made no connection in his mind with the facts of his own conception and birth. The more sordid side of life, sensual, violent and chaotic, he had himself experienced as „das Wühlen seiner dunklen Leidenschaften" (T. 40). Yet, until the relationship with Basini opened his eyes, Törless had wanted to believe that there could be

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[1] How a lady in high society rationalises her many love affairs Musil shows in Bonadea in MoE.: „Bonadeas System hatte bisher in einem Doppelleben bestanden. Sie stillte ihren Ehrgeiz in einem gehoben zu nennenden Familienkreis ... gewissen Verlockungen, denen ihr Geist ausgesetzt war, gab sie aber mit der Ausrede nach, dass sie das Opfer einer überreizten Konstitution sei" (MoE. p. 522).

no similarity of behaviour between his immaculate mother and Božena.[1]

Törless's intuitions of another dimension to experience, of the irrational, frequently have sexual overtones. He feels guilt and shame about his avid interest in the peasants and about his visits to Božena not because he feels them to be immoral, but because he knows society condemns such behaviour. One of his dilemmas is to differentiate between the positive and negative aspects of such experiences. For both Stephen and Törless adolescence brings a realisation of how little their parents can understand or help them and in both there is a dawning awareness of their need for warm sustaining love, even if it cannot be combined with understanding.

II

Stephen is educated by the Jesuits and from them he gets a good general grounding in the classics and literature which Törless, in the military academy, misses. Clongowes, a school for the sons of Ireland's leading

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[1] R. Kaiser and Eithne Wilkins in Robert Musil: eine Einführung in das Werk (Stuttgart; 1962) try to explain what they call Törless's „morbide Phantasien über das Sexualleben seiner Mutter" (p. 68) and his later more adult response to her perfume by pointing to the Musil ménage à trois, but it is not necessary to go outside the novel for an explanation, as I try to show above. For a discussion of the conflict between the two concepts of woman, the prostitute and the heavenly creature, in MoE. see Kaiser/Wilkins, p. 75.

families, has a long history and a proud tradition. What impress the schoolboys most are the castle's ghost, and its hero, Hamilton Rowan. These things - and the whole spirit of the school - foster the national and class allegiances of the boys. Stephen, whose father is neither wealthy nor important, responds to their influence, but feels a little out of place, and there is also a suggestion that the school has lost some of the grand style of the time when the boys "wore blue coats with brass buttons and yellow waistcoats" (P. 26/29).

As a small child in this alien and frightening world, Stephen is shown attempting to absorb, understand and order the multitude of details it presents. Although homesickness is a constant pain, and the competitive spirit of the school a strain, he does not at first respond at all critically or attempt to define for himself a position distinct from the accepted, but gradually his ethical responses do become more complex. He begins to ponder such questions as whether the end justifies the means - whether a priest's anger may be justified if this makes his pupils work harder. In particular, Stephen very soon learns that sexual activity of any kind is likely to arouse hysterical reactions in those in authority and his innocence leaves him vulnerable to their demands. What completely bewildered Stephen in the episode with Eileen Vance, becomes only a little clearer when punitive hysteria follows the discovery of senior boys "smugging in the square" (P. 42/47). There are vague and frightening suggestions of

homosexuality which Stephen does not understand, but he remembers that Mr Gleeson has "fattish white hands and the nails of them were long and pointed" (P. 45/51) and Fleming remarks shrewdly, further mystifying Stephen, that Mr Gleeson would be wise not to flog the boys too hard.

Stephen becomes more directly involved as the innocent victim of Father Dolan's determination to "restore discipline". This is thus the second occasion on which excessive and unjust punishment is inexplicably connected with sex, and it is not surprising that Stephen later comes to regard his own adolescent sexual fantasies as monstrous and unnatural. At the time of the pandybatting, however, the subtleties of the situation are beyond Stephen, but he has courage and a healthy sense of justice. He makes his appeal to the rector and is victorious, at least in appearance. His lack, too, of any subtlety of self-awareness is demonstrated by his touching and generous but rather self-righteous impulse to be not "anyway proud with Father Dolan" (P. 59/66).

Stephen's school life at Clongowes is presented in far greater detail than that of Törless: six teachers are named, three are described in some detail, always from the perspective of the small boy. The account of the second school, Belvedere, is different and closer to what we find in Törless. Stephen's responses have become more abstract. He has reached the stage where, like Törless, he is more interested in ideas than in appearances and personal habits.

Towards the close of the first term there he has to meet two challenges: when Mr Tate accuses him of heresy in his English essay, he recants, both because of the demand from authority and because he needs to succeed in the week's most important task;[1] but he champions Byron in the face of bullying. Like Törless, Stephen feels that he is an alien in the school and remote from the values of society which the school embodies. The pressures to be a "decent fellow", a good Catholic and patriot, fail to persuade him.

Stephen's one attempt to reform the disorder of his home ends in failure. When he tries to build "a breakwater of order and elegance against the sordid tide of life ~~about~~ with him" (P. 98/111) with his essay prize-money, he finds that he has lost contact with his family. His reading of subversive writers and the growing complexity of his insights make him doubt his schoolmasters' opinions, though he feels now, as he does later (on the library steps) the regret of leaving the safe and accustomed world in which he

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[1] The lack of confidence in his own opinions, suggested here, is presented more obviously in Stephen Hero: "Even the value of his own life came into doubt with him. He laid a finger upon every falsehood it contained: [an] egoism which proceeded bravely before men to be frighted by the least challenge of the conscience, freedom which would dress the world anew in [the] vestments and usages begotten of enslavement" (p. 142).

spent his childhood.[1] Joyce shows the potential artist growing aware of complexities, of the wide range of choices he must make. Order and elegance, convention and respectability, even the discipline of a sacred calling, are all shown to be complicated by emotional struggles whose roots lie in childhood.

Although Stephen at the university enjoys the reputation of being a scholar and critic, he is very much aware of his limitations: his thinking "was a dusk of doubt and selfmistrust[2] lit up at moments by the lightnings of intuition" (P. 177/200) and he consoles himself with vague images: "the spirit of beauty had folded him round like a mantle and... in revery at least he had been acquainted with nobility" (P. 177/201). The gap between what he is taught and what he is discovering for himself is pinpointed in his discussion of art with the dean of studies. The elderly Jesuit advises caution and practical success in examinations and shies away from new ideas.

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[1] This is very different from Stephen's ranting in Portrait I: "They [the class] had many reasons to respect authority; and even if a student were forbidden to go to Othello... what a little cross was that? Was it not rather an evidence of watchful care and interest, and were they not assured that in their future lives this care would continue, this interest be maintained?" (The Workshop of Daedalus, p. 62).

[2] Cape edition has a comma after "selfmistrust".

Stephen's fellow-students show just such interest in material success; rough undergraduate humour and gossip are their means of keeping college life interesting. MacAlister, the Belfast man intent on gaining marks, draws Stephen's irritable condemnation: "The voice, the accent, the mind of the questioner offended him and he allowed the offence to carry him towards wilful unkindness" (P. 193/220). But, quite different from Törless, he immediately regrets his arrogant thought, linking it, a little grandiosely, with the betrayal of Ireland: "Can you say with certitude by whom the soul of your race was bartered and its elect betrayed - by the questioner or by the mocker?" (P. 193-194/220). Similarly, though he refuses to foster McCann in his rôle of "social being, Democrat" by signing his vague petition for universal peace, yet he half-apologises: "My signature is of no account" (P. 198/226). McCann recognises Stephen's weakness as a result of his youthful fostering of his own exclusiveness: "you have yet to learn the dignity of altruism and the responsibility of the human individual" (P. 199/226). What Stephen lacks Professor Goldberg describes as "a responsive openness to life, a firm grasp on the centrally human, a respect for the present reality we all share", the classical temper.[1] But I think that Stephen is mainly in the right here: "altruism" and "responsibility" are

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[1] S.L. Goldberg, The Classical Temper, London; 1963, p. 32.

high-sounding but on this issue hopelessly nebulous. Nor does Professor Goldberg's description of the classical temper sufficiently answer to the choice Stephen makes to preserve his artistic integrity by remaining aloof from all "causes". Stephen's gradual development of a subtle and highly complex awareness of the moral implications of his actions, his words and even his thoughts is essential in the development of his artistic consciousness. Yet Joyce also makes it clear that it is only a person of very special sensibility whose intuitions and experiences are capable of such development.

We follow Törless's development only in the isolated and prestigious academy, the setting also of Rainer Maria Rilke's stark exposé of military training, Die Turnstunde.[1] Musil's aim, as he noted in a letter to Wiener, the publisher of Törless, was not a naturalistic depiction of the horrors of the original, the „kaiserliche und königliche Erziehungs- und Bildungsanstalt" in Mährisch-Weisskirchen: „Der Zusammenhang mit diesem Institut, in dem ich aufwuchs, ist ein äusserlicher. Die Erinnerung lieferte mir nur das Motiv und ich bemühte mich möglichst zu verschleiern".[2]

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[1] Rilke, „Die Turnstunde", Werke (Prosa), Frankfurt; 1966.

[2] Brief an W., 21. Dezember 1906, PD. p. 724.

Törless's ambition and snobbishness, the reasons for his persuading his parents to send him to the academy when he was twelve, are drowned, as we have seen in Chapter 1, in the desperate homesickness of the first few months, when only his letters home make life bearable. After the homesickness passes, Törless finds the life at the academy meaningless: it provides nothing to nourish his imagination. Literature does not involve him deeply and he feels, in direct contrast to Stephen, that the effort of defending such „erborgte Sentiments" is not worthwhile. The school routine empties his life of all interest and meaning: „Der Kitt seiner täglichen Sorgen löste sich da, und die Stunden seines Lebens fielen ohne innerlichen Zusammenhang auseinander" (T. 22). It is almost inevitable that the boys try to find some exciting outlet for their fantasies and energies: many of the students test their courage by going to Božena, and the red chamber promises excitement in wild orgies and terrifying rituals.

Supervision is external and ineffectual: boys absent themselves from classes and meals; at the long weekends the students who remain in school are entirely on their own. The assumption, paralleled by that of society, is that the students will behave like gentlemen, or that they will at least be discreet.[1] Until confronted by a crisis,

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[1] An exposé of adults' naïve assumptions about adolescents - that ignorance about sex will keep them pure and inexperienced - and the burning curiosity and actual experience of schoolchildren in Frank Wedekind's Frühlings Erwachen (1892) caused a furore and the banning of the play when it was published in 1903 (Munich; 1903).

the teachers (about whom we learn very little) show no concern for or interest in the students. When Törless asks the mathematics teacher about irrational numbers, he is embarrassed and gives evasive, stilted answers. The students have no respect for the pompous moralising of authority, in this case the teachers and the catechist. Even their shrivelled appearance seems to undermine their moralising: „dann gewann das Mahnwort Moral einen lächerlichen Zusammenhang mit schmalen Schultern, mit spitzen Bäuchen auf dünnen Beinen und mit Augen, die hinter ihren Brillen harmlos wie Schäfchen weideten, als sei das Leben nichts als ein Feld voller Blumen ernster Erbaulichkeit" (T. 120). Indeed, the students feel that a certain degree of perversion is only a proper expression of their frustrated masculinity. Unlike Stephen, Törless has no deeply-rooted sense of sin based on the tenets of the Church. He was brought up in „einem bürgerlich-freidenkenden Hause" (T. 19) in which the moral teachings of the Church were irrelevant.

Nevertheless, Törless grows towards a realisation that the irrational forces which fascinate him are related to religious feeling of the kind that mystics experience. Even the process of arguing religious questions fascinates him, as it does Stephen. But while the doctrinal quibbles Stephen produces as entertainment for the scripture class are an evasion of the main issues he cannot deal with, Törless feels: „Es gibt immer einen Punkt dabei, wo man

dann nicht mehr weiss, ob man lügt oder ob das, was man erfunden hat, wahrer ist als man selber" (T. 30). The problem finds a focus in the square root of minus one, where the irrational is used in the most rational of sciences. The mathematics teacher, Törless feels, must carry about with him special insights, „wie den Schlüssel eines versperrten Gartens" (T. 82), his room must show signs of a finer aesthetic, a richer life. Törless is disappointed: what he had sensed to be dynamic forces, the teacher calls „rein mathematische Denknotwendigkeiten" (T. 84) in which the student must simply believe. The teacher's room is shabby and graceless.

For Törless the ethical and aesthetic are closely connected: „Das Gewöhnliche verletzte ihn" (T. 83). He searches for the uncommon, exquisite experience, the value of which is rather a matter of good taste than of morality. The mathematics teacher's explanation is not wrong; he is not simply stupid as are the teachers in Frühlings Erwachen, but Törless feels that it is „nichts besagend", without meaning for him. When his reading of Kant, to whom the teacher refers as having determined „die Bestimmungsstücke unseres Handelns" (T. 84), fails also to answer his questions, Törless, like Stephen, is thrown back on his own resources to find meaningful answers.

Reiting and Beineberg know shrewdly how to manipulate the teachers. When Törless flees from the academy, they explain the situation in clichés, in terms of adult morality,

quite unscrupulously, turning the threatening situation to their own advantage. They speak of Törless's „moralischer Feinfühligkeit, die es sich schon zum Verbrechen anrechne, dass er, der von Anfang an um alles wusste, nicht gleich die Sache zur Anzeige gebracht habe" (T. 139).

Törless's interview with the teachers demonstrates what Beineberg had described so scornfully: „Die haben sich einen Weg in tausend Schneckengängen durch ihr Gehirn gebohrt... Diese Erwachsenen und ganz Gescheiten haben sich da vollständig in ein Netz eingesponnen, eine Masche stützt die andere" (T. 89). The catechist, radiant when Törless speaks of Basini's soul, translates the attempt at psychological insight into the stilted language of conventional morality. The principal is irritated because he cannot file Törless's statements into an existing system. So the boy is handed on to someone else with the principal's marvellously ironical statement: „Für ihn gehört eine sorgsamere Überwachung seiner geistigen Nahrung, als wir sie durchführen können. Ich glaube nicht, dass wir die Verantwortung weiter tragen können" (T. 144).

Musil and Joyce have shown the failure of the established educational institutions to answer the needs of their heroes rather than the limitation of the educational system or of its teachers in general. More particularly, the potential artist or extraordinarily gifted person who has original insights is shown to develop in spite of, and even because of, these shortcomings. Institutions of mass

education must necessarily fail to foster the delicate and creative response of the artist to his environment. This throws the potential artist upon his own resources, forcing him to create an ethic of his own, absorbing from his teachers only what is useful to him.

III

Other contrasts between the potential artist and his peers in attitudes to politics, religion and art are brought into sharp focus, in the novels, by the friends of Stephen and Törless. In discussions and observation and, ultimately, in a recognition of essential difference, the heroes circumscribe their own identity and recognise the direction they must follow. Burton Pike complains that Törless's friends, Basini and even the mathematics teacher are described in greater detail than the hero.[1] This may also be said about Stephen and, I think, for the same reason: we see the minor characters as wholes, from the outside, as the heroes see them, while Stephen and Törless are rendered through their thoughts, moods and emotions. Thus Professor Pike's comment seems misdirected: even the descriptions of the other characters are part of the immensely detailed "description" of the main character's experience. And what we learn about the person Törless

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[1] B. Pike, Robert Musil: An Introduction to his Work, p. 51.

is obviously immensely richer and more subtle than the "picture" we see, mainly through his eyes, of the minor characters.

In the Portrait, where the perspective is sometimes almost that of first-person narration, the minor characters are not only described from Stephen's point of view, but are even invested with his prejudices, affections and suspicions. Stephen's university friends Davin, Lynch and Cranly gradually come to stand for values and attitudes from which he must dissociate himself. Davin, the peasant student, accepts what he is told without question, his attitude to Irish myths and Catholicism is that of "a dullwitted loyal serf" (P. 181/205). Stephen feels affection for him, but rejects his provincialism and his fear to commit himself, to love the peasant woman who invites him into her cottage.[1]

Cranly is committed to neither politics nor the Church. He is deeply dissatisfied with his life, yet prepared to compromise. Playfully, Stephen suggests that he should act John the Baptist to his rôle of Messiah. When he imagines Cranly with "the face of a severed head or

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[1] For the same qualities Stephen eventually rejects Emma, though in the Portrait we are not presented with Stephen's breathless proposal that they spend the night together and then part, which we find in Stephen Hero, p. 175.

deathmask" (P. 178/202), he is projecting something of his own ambivalence, as Törless does when he sees Beineberg's body contorted, his hands as prurient. Stephen reacts against Cranly's listlessness with hostility, condemning his "despair of soul" (P. 248/282), which, he thinks, typifies Ireland's "hemiplegia or paralysis".[1] Cranly will not isolate himself from Church and country; he argues that many heretics remain within the Church and that Stephen should make his Easter duty to please his mother. Stephen recognises this as a sign of the Irish malaise: Cranly would shield women "with a strong and resolute arm and bow his mind to them" (P. 245/279).

Lynch is a simpler character than Cranly. His coarse interruptions form a counterpoint to Stephen's somewhat pedantic presentation of his theory, balancing Stephen's enthusiasm and firmly establishing the reality of the students' situation by cynical and self-hating crudity. Lynch's eyes are "the window of a shrivelled soul, poignant and selfembittered" (P. 206/234). He comments on Stephen's ideas and the traditions from which they are developed with the despairing "Damn you and damn everything. I want a job of five hundred a year" (P. 207/236). The vapid chatter of students like Temple ("do you believe that Jean Jacques Rousseau was a sincere man?" P. 200/228) and

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[1] Letter to Constantine P. Curran, 1904, Letters of James Joyce, ed. Stuart Gilbert, London; 1957, p. 55.

the practical ambition of others like MacAlister suggest the intellectual vacuum in which Stephen finds himself and the emotional bankruptcy of the society of which this is the cream.

In Stephen Hero Stephen had told his brother Maurice "Isolation is the first principle of artistic economy" (SH. p. 29), and Robert S. Ryf comments: "Stephen's isolation is patently self-induced. He would not be set apart if he would conform, but he will not conform. Increasingly conscious of the esthetic and intellectual gulf between him and his environment, he learns to cherish his solitude."[1] But Stephen has not made himself different from his fellow-students: slowly and painfully he has grown aware that intellectually and imaginatively he is different from them, that the quality of his moral perceptions, limited though they still are, separates him and will allow him to develop while his fellows are "shrivelled".

Törless, too, must free himself from the brutal Reiting and Beineberg in order to turn in the direction proper to him. He had fallen in with these older and rougher

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[1] R.S. Ryf, A New Approach to James Joyce, Berkeley and Los Angeles; 1966, p. 28.

Compare also H. Bonheim, Joyce's Benefictions, University of California Press, 1964, pp. 13-14: "He [Joyce] seeks to maintain the fiction that he walks alone because ... his society is not fit to associate with him: this in preference to revealing that he follows an inner compulsion, the dictates of a feeling of separateness."

companions as a reaction against his delicate friendship with the Count, for he regards them as „gesund, kernig und lebensgerecht" (T. 20). The excitement of their conspiracies compensates for the loss of independence he feels. Beineberg's oriental mysticism, taken over from his officer father, is a "system" in terms of which he sees the world and which promises power over others. Some beings, he believes, are imbued with „Weltseele" and should be fostered, others are mere moulds, without meaning and therefore dispensable. Basini he regards as an accident of creation and so believes that Basini may be destroyed if at least his destruction would provide pleasure to his superiors. Beineberg believes it a duty and necessary sacrifice to annihilate any pity he feels, so that he can use „die gesamte Kraft der Welt" (T. 67). Basini he considers not really a human being but „eine blosse äffende, äusserliche Ähnlichkeit" (T. 67).

In this phrase and others in their discussions, Törless suddenly finds meaning and relevance for his own experiences. But there is little communication between the two. While Beineberg can see problems only in terms of his „Weltbild", Törless searches for a personal truth: „gar nichts Übernatürliches, gerade das Natürliche suche ich... Gar nichts ausser mir, - in mir suche ich etwas"

(T. 90).[1] Beineberg condemns Törless for such empiricism: „Du wirst doch immer halb bleiben!" (T. 89), summing up one of Musil's main concerns: the opposition of those who demand final solutions and answers, who believe they have found them in religious institutions, moral or social codes, and the „Möglichkeitsmenschen", like Ulrich in Der Mann ohne Eigenschaften and Thomas in Die Schwärmer who can see more than one side of every question and can consequently commit themselves to none if this means the exclusion of all others.[2] But these are adults who, through experience and wide reading, have come to such conclusions. Törless is in the confused state that precedes this. He longs to

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1 In MoE. we find a similar paralleling of essentially different characters: there is much in what Hans Sepp and Arnheim say with which Ulrich can agree. Even General Stumm presents ideas and opinions which are echoes of Ulrich's and thus ironically comment on them. However, we are never in doubt that Ulrich's mind is more subtle and complex.

2 In Die Schwärmer Josef demands of Regine: „Man müsste sie Anspruchslosigkeit lehren und Achtung vor den festen Grundlagen des Daseins" and Thomas replies: „... die hat sie nicht, diese Achtung. Für dich gibt es Gesetze, Regeln; Gefühle, die man respektieren muss, Menschen, auf die man Rücksicht zu nehmen hat. Sie hat mit all dem geschöpft wie mit einem Sieb; erstaunt, dass es ihr nie gelingt. Inmitten einer ungeheuren Wohlordnung, gegen die sie nicht das geringste Stichhaltige einzuwenden weiss, bleibt etwas in ihr uneingeordnet. Der Keim einer anderen Ordnung, die sie nicht ausdenken wird. Ein Stückchen vom noch flüssigen Feuerkern der Schöpfung" (PD. p. 392).

find principles which will enable him to make simple choices: „die zwischen Gutem und Schlechtem, Brauchbarem und Unbrauchbarem schieden... besser doch, als überempfindlich alles in sich aufzunehmen..." (T. 49). Yet he cannot accept Beineberg's system, declaring: „Das sind ja noch viel verbohrtere Schneckengänge, die noch weit mehr guten Willen voraussetzen" (T. 90). Thus, like Joyce, Musil sees morality as demanding a continual discrimination among the complexities of human motive and behaviour where, in the „wechselnde seelische Perspektive" values are not static but relative to the viewer and the situation. The rôle of art in the moral world is to heighten awareness and understanding of these complexities, and thus, as Stephen puts it, to forge the uncreated conscience of his race. These two novels reveal the disjunction between ready-made systems of value and experience registered by an original sensibility. While the systems are part of human experience and even the artist (or, as with Törless, the person of unusual, artistic potential) must relate them to his own, he cannot allow them to define his values.

Törless's premonition about Beineberg's prurience is shown to be correct in his maltreatment of Basini and in his ghoulish delight at having Reiting in his power. The threat against Reiting appears suddenly, out of a maze of abstract theories, and in the being Beineberg suddenly becomes, „wie er ruhig und grinsend seine vielarmigen, grauen, abscheulichen Gedankengespinste um jenen

zusammenzog" (T. 64), Törless senses a threat against himself. Here, conventional morality and the teachings of the Church are irrelevant. Even Beineberg's system is merely an excuse for the enjoyment of absolute power, not only for torturing someone like Basini, whom he considers worthless, but for a vicious turning against his friends. In the Portrait Stephen's friends and fellow-students are shown as crude, stupid, simple-mindedly ambitious or listless and without any deep-rooted beliefs and concerns, but not as evil in the potent and terrifying way of Reiting and Beineberg. Reiting is a simpler character than Beineberg. His hero is Napoleon and he wants absolute power. Elisabeth Stopp aptly describes him as "an intriguer and bully with a sadistic power complex, considerable charm and absolute ruthlessness."[1] He romanticises his family and his future, planning a great career in politics, complete with coups d'état. His alliance with Beineberg is one of convenience, for he realises that together they have a greater chance of bringing about his favourite situation: „Menschen gegeneinander zu hetzen, den einen mit Hilfe des anderen unterzukriegen und sich an abgezwungenen Gefälligkeiten und Schmeicheleien zu weiden, hinter deren Hülle er noch das Widerstreben des Hasses fühlen konnte" (T. 47). The relationship between the boys is explosive; at any moment they might turn against

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[1] Elisabeth Stopp, "Musil's Törless: Content and Form", Modern Language Review, LXIV, i, January 1968, p. 98.

each other or against Törless, and at such a time Reiting's understanding of the nature of mass hysteria would direct class hostility against his enemy: „Wenn von so vielen jeder nur ein wenig beisteuert, so genügt es, um ihn in Stücke zu zerreissen... Keiner will Besonderes dazutun, und doch gehen die Wellen immer höher, bis sie über allen Köpfen zusammenschlagen" (T. 121).[1] There is none of the affection and easy camaraderie we find, at moments, between Cranly or Davin and Stephen.

Through his thefts and cowardice, the three boys suddenly acquire great power over Basini: he has offended against the gentleman's code and is willing to serve the boys rather than face official inquiry and expulsion. The boys are fascinated that „seine bisher unbeachtete Art zu leben plötzlich vor einem liegt wie die Gänge eines Wurms, wenn das Holz entzweispringt..." (T. 51). The attitudes and methods of the boys foreshadow those of the Nazi leaders: callousness towards the weak and isolated, complete disregard of humanity, the bitter feuding and conspiring against each other. Later Musil recognised that

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[1] This is developed further by Musil in the analysis of crowd psychology in connection with the demonstration outside Count Leinsdorf's palais (MoE. p. 627).

he had presented: „die heutigen Diktatoren in nucleo."[1]

Wilfried Berghahn comments:

> Er durchleuchtet die psychologischen Spannungen und sexuellen Agressionen einiger Halbwüchsiger in der Verborgenheit einer Militärschule und findet in ihnen das komplette Arsenal der Roheit, die später Geschichte macht. Die Kruste bürgerlicher Wohlanständigkeit zerspringt, es knistert im Gebälke, das heimliche, lange unterdrückte Verlangen nach Demütigung und Vernichtung der rationalen Selbstsicherheit der Epoche feiert seine ersten Triumpfe... In jugendlicher Grausamkeit enthüllt sich schliesslich die Methodik der Konzentrationslager.[2]

At the time of writing Törless, Musil was reading Nietzsche[3] and in Beineberg and Reiting he shows the perversion of the Superman theory, a complete and indiscriminate rejection of traditional values. Beineberg condemns Basini as „etwas Unnotwendiges", and goes on to

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[1] Cf. also Musil's diary note 163 in TAE. p. 482 and TAE. p. 374: „Hätten wir damals gedacht, dass der putschende Offizier führender Typus in der Welt werden wird?! Beineberg hat es gedacht!"

[2] W. Berghahn, Robert Musil in Selbstzeugnissen und Bilddokumenten, Reinbek bei Hamburg; 1963, pp. 28-29.

See also B. Pike, Robert Musil: an Introduction to his Work, pp. 50-51.

[3] See diary references to Nietzsche, TAE. p. 41 (30th June 1902), p. 42 (Heft 3, 1898-[1903]) and specifically to Menschliches und Allzumenschliches on 24th July 1905 (TAE. p. 99).

fabulate: „Bei einem Menschen legt sie [die Weltseele] diese Härte in seinen Charakter, in sein Bewusstsein als Mensch, in sein Verantwortlichkeitsgefühl, ein Teil der Weltseele zu sein. Verliert nun ein Mensch dieses Bewusstsein, so verliert er sich selbst" (T. 63). Darwinian theory, telescoped and misunderstood, is suggested in: „Er erscheint mir nur zufällig, ausserhalb der Reihe geschaffen zu sein" (T. 63).[1] Vague ideas and theories become an apologia for cruelty and self-glorification. Beineberg acts out in miniature the transition from grandiose ideology to sordid action which was subsequently to be seen on a vast scale in the translation of the Pan-German speeches of Georg von Schönerer and Hitler's Mein Kampf into the realities of war and concentration camps.[2]

Törless's initial interest in Basini is neither sadistic nor sexual. He wants to discover the process by which Basini incorporates his degradation and its exposure into his life, without losing an acceptable sense of

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[1] Cf. R. Gray, The German Tradition in Literature 1871-1945, Cambridge; 1965, p. 124: "... his [Nietzsche's] conception of health was so much a matter of accepting human nature in its totality that its main object became self-awareness - or, more accurately, self-oblivion after self-awareness had been achieved."

[2] See Musil's ironical comment on the relationship of „die Entwicklung des Charakters" with war and violence in „Ein Mensch ohne Charakter" (PD. pp. 512-513).

himself. Basini lacks Törless's narrow, traditional sense of honour: he is willing to buy his freedom from his oppressors with services. Some understanding of such motivation comes to Törless when he hears he has been threatened. Then he finds that he reacts immediately, instinctively, diving for cover. The point Musil is making here is complex and profound: the whole personality changes slightly to absorb such a shock. The perspective changes as the experience loses its immediacy, and a self-protective rationalisation is thus enabled to transform what really took place. The initial full awareness of what has been done is blurred, so that the bruised ego can contrive to live with its softened knowledge. Examining his own response to what he has seen in Basini, Törless realises that this primitive behaviour is more closely linked with sensual responses and the irrational secret energies of the unconscious than with the traditional judgments of morality he had learned. He formulates his insight thus: „... nicht daran liegt's, wie ich handeln würde, sondern daran, dass ich, wenn ich einmal wirklich so handelte wie Basini, ebensowenig Aussergewöhnliches dabei empfinden würde wie er" (T. 111).

Such an interest in his own incentives and their origins is quite foreign to Stephen. Joyce does not overtly examine his actions or his thought from this psychological perspective, and Stephen himself accepts and acts upon his motives as if they were simply given. He

does not see them as possibly equivocal, nor does he conceive of the ideas he formulates as anything but objectively real. That his conceptions of beauty and of the rôle of the artist could be seen as answering to his inner needs (as, for example, serving his need for reassurance in an unappreciative world) does not appear to enter his mind. This brings out an important difference between the two novels. The Portrait appears in this contrast as a novel of character in which ideas (while they also play a part in shaping the material) figure, as it were, like mental features of the protagonist and delineate his rôle. Törless appears as a more philosophical novel in which ideas are explored both for their own sake and as keys to the obscure and otherwise indescribable psychological states.

The understanding of guilt and its rationalisation which Törless achieves through his experience with Basini adumbrates a yet more complex development. In his brief but revelatory portrait of the adult Törless is to become, Musil suggests not only that this understanding will deepen, but also that it will restrict the growth of his character, to make him less genial, tolerant and sympathetic than he might otherwise have been. Then he will condemn the criminal, not the crime: „weil er nichts Besseres ist... weil er dumm ist oder weil seinem Verstande die seelischen Gegengewichte fehlen..." (T. 118). Törless thus becomes a colder, less spontaneous, less

likeable person than Stephen. Stephen's decisions, such as that not to endorse his society by becoming a priest and that to leave home and test his power as an artist in exile, are not the products simply of rational self-analysis. They are formed, not by a minute examination of his motives or of the nature of behaviour, but, at least in part, by an accumulation of day to day happenings, sights, smells, sounds, which moves him in one direction or prevents him from moving in another. His decision to be a poet emerges from a gradually growing awareness that he has talents, interests and concerns which will find their expression in this vocation and be stifled should he remain in Ireland.

Basini is the moral opposite of Törless: he is stupid, cannot resist an impulse, yet is surprised at its consequences. He is quite unconcerned about his motives and has no sense of honour. His thefts he calls „meinen Fehltritt" (T. 108) and „etwas Unkluges" (T. 109).[1] Törless's questioning about his sense of identity - „Das Bild, das du

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[1] Cf. F. Nietzsche in Werke, II, „Jenseits von Gut und Böse", Aphorism 205, p. 666: „... und hört man gar heute jemanden loben dafür, dass er ‚weise' lebe oder ‚als ein Philosoph', so bedeutet es beinahe nicht mehr als ‚klug und abseits'. Weisheit: das scheint dem Pöbel eine Art Flucht zu sein, ein Mittel und Kunststück, sich gut aus einem schlimmen Spiel herauszuziehn; aber der rechte Philosoph - so scheint es uns, meine Freunde? - lebt ‚unphilosophisch' und ‚unweise', vor allem unklug, und fühlt die Last und Pflicht zu hundert Versuchen und Versuchungen des Lebens - er riskiert sich beständig, er spielt das schlimme Spiel..."

dir von dir gemacht hast, verlöscht es nicht mit einem Hauche" (T. 111) - is incomprehensible to him. He regards what happened in the past as „eine einfache Notwendigkeit" (T. 111), his gestures are those of a servant or lackey. He will do anything to become again his version of „ein anständiger Mensch" (T. 109).[1] But Basini, whatever clarity or grace of mind he may lack, is physically beautiful and the feeling of intellectual defeat makes Törless more susceptible to this. Because he has failed to master his problems, he has a compensatory sense that the experience most intimately and uniquely his is rooted in his sensuality. Musil explains this when he generalises from this experience „so erging es ihm nur, wie es mit allen Menschen geht, die ja auch nie so sehr zu einer tollen, ausschweifenden, so sehr die Seele zerreissenden, mit wollüstiger Absicht zerreissenden, Sinnlichkeit neigen als dann, wenn sie einen Misserfolg erlitten haben, der das Gleichgewicht ihres Selbstbewusstseins erschüttert"

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[1] There is an interesting comparison in the different concepts of "servant" at the end of Hugo von Hoffmannsthal's Der Schwierige (Lustspiele II, Fischer; 1948) and Musil's farce Vinzens und die Freundin bedeutender Männer (PD. pp. 403-444). Vinzenz declares: „findet man sein eigenes Leben nicht, so muss man hinter einem fremden dreingehn... Es gibt nur zwei Möglichkeiten für einen ehrgeizigen Mann: ein grosses Werk zu schaffen oder Bedienter zu werden. Für das erste bin ich zu ehrlich; für das zweite reicht es gerade noch" (PD. p. 444).

(T. 100). Nevertheless Törless realises that he is giving up his real identity when he submits to Basini's pleading and he grasps at the excuse „in der Einsamkeit ist alles erlaubt" (T. 114). This is dangerously close to Basini's excuse: „denk nur, wie viele tun solche Sachen freiwillig zum Vergnügen, ohne dass die anderen davon wissen. Da ist es wohl nicht so arg" (T. 109-110).

Musil leaves the reader in no doubt that Törless's relationship with Basini, like that with Božena, is not satisfying and is merely an expression of „die heimliche, ziellose, auf niemanden bezogene melancholische Sinnlichkeit des Heranreifenden" (T. 116). Basini's beauty contrasts with Božena's corroding ugliness. Törless's first powerful aesthetic experience reaches him by way of this sensuality: „Das riss ihnen [diesen Regungen] mit einem Schlage ein Tor zum Leben auf, und in dem entstehenden Zwielicht mengte sich alles, Wünsche und Wirklichkeit, ausschweifende Phantasien und Eindrücke, die noch die warmen Spuren des Lebens trugen" (T. 116). Stephen's key experience, when he sees the girl in mid-stream, is at once similar and different. He responds through his senses, through sight and imagined touch, but the aesthetic experience transcends the physical. He does not desire the girl, but apprehends her as perfect mortal beauty. While he was drawn to the prostitute as an escape and relief, and gave himself up to her as Törless

does to both Božena and Basini, Stephen responds to the girl on the beach without requiring any response from her.[1]

In his reflective moods, Törless is filled with disgust and guilt at the thought that his sensuality has delivered him over to one like Basini, so much his inferior. Like Stephen, he suffers with an intensity of which his friends are incapable. Stephen's anguish on hearing the retreat sermon is but dully echoed by his school-fellows, as their reductively hackneyed language illustrates: "He put us all into a blue funk" (P. 125/142). This almost pathological intensity isolates both Törless and Stephen from their fellows.

In Törless, shame and guilt give way before the calm of acceptance and that in turn is borne down by another flood of violent and impersonal desire for Basini: „dann wuchs plötzlich der Gedanke an Basini und riss alles an sich. Bald verlor er dabei alles Bestimmte. Er schien nicht mehr Törless anzugehören und schien sich nicht mehr

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[1] In MoE. Musil explores yet another alternative: the brother and sister, Ulrich and Agathe, share the „taghelle Mystik", a relationship that is a mystical union, not a physical one (see Chapter 55, „Atemzüge eines Sommertags"). Elisabeth Albertsen describes it thus: „Die Schranke der Geschwisterlichkeit zwischen Ulrich und Agathe etwa bewirkt, dass sich die erotische Spannung nicht jäh und kopflos ins Nur-Körperliche entlädt, sondern sie bleibt latent, staut sich und wirkt nach innen" (in Ratio und ‚Mystik' im Werke Robert Musils, Munich; 1968, p. 53).

auf Basini zu beziehen. Er war ganz von Gefühlen umrauscht, wie von lüsternen Frauen" (T. 117).[1] This cycle of emotion, similar to that in which Stephen finds himself trapped (P. 99-100/112-113), is in Törless an illustration of one of the central themes: overwhelming and misdirected feeling cannot be the driving force of „lebendige Gedanken". Indeed, such feeling endangers Törless's integrity of personality, it involves only one part of him at a time and thus provides no solution to his confusions. A solution begins to emerge only when he finds „einen neuen Sinn" in the situation, a further development of the masochistic guilt he suffered at Božena's. He even finds some consolation in the paradox: „Je hässlicher und unwürdiger das war, was ihm Basini bot, desto grösser war der Gegensatz zu dem Gefühl einer leidenden Feinheit, das sich nachher einzustellen pflegte" (T. 117).

Törless's rejection of Basini coincides with his achievement of independence from Reiting and Beineberg. While he condemns his two former friends as „stumpfsinnige, widerwärtige, tierische Narren" (T. 132), his declaration „Eure Gemeinheit ist ohne Sinn!" (T. 133) shows him to be curiously callous, suggesting that cruelty would be permissible if it were a means of observation and discovery.

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[1] Compare this, with, for instance, ~~with~~ the for simpler presentation of Philip Carey's obsession in Somerset Maugham's Of Human Bondage (Harmondsworth, Middlesex; 1963).

In Stephen, there is never any question of deliberate cruelty, and his apparent callousness towards his mother because he cannot compromise his conscience is less reprehensible. Though the decision lacks compassion, at least it shows the courage necessary to the artist who judges his society. Nevertheless, there is something disturbing in each case and Joyce's attitude to Stephen, like that of Musil to Törless, thus becomes a question which will require further consideration.

IV

Törless's military academy stands under the patronage of the Catholic Church and the Emperor, traditional symbols of authority, but, though these institutions are accepted as the foundations of this society, they play no part in shaping the loyalty or ethics of the students.[1] Beineberg ridicules the catechist's traditional and ponderous arguments but, though Törless is not affected by the Church as an institution, he grows aware that mystical religious

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[1] Musil described himself as coming from „[ein] aufgeklärtes Haus, in dem man nichts glaubt und nichts als Ersatz dafür gibt" (TAE. p. 178).

experience has the same roots as the imaginative power that fascinates him.[1]

The irrational element in religion attracts Törless. The Count H.'s religion is „das filigrane Gebäude, in dem dessen Seele heimisch war" (T. 20) and, when they quarrel, he destroys the friendship with the narrow yardstick of reason. Törless's acceptance of the standards and code of honour of his parents and society is slowly displaced as his own discrimination develops. The most important thing he learns is that his own feeling, the pattern of his own emotions, must make a concept meaningful before it becomes part of himself. Once he has recognised this, his judgments of adults and society can have some independence.

Stephen Dedalus too comes to test religion by what it contains that is meaningful to himself, but his relation to religion is worked out in circumstances very different from those experienced by Törless. Stephen's society is dominated by the Catholic Church which lays down and demands obedience to a clearly defined moral code. It wields power in politics and offers promising young men positions of power and prestige. From his earliest years,

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[1] This is explored in MoE. and is also the central theme of Die Versuchung der stillen Veronika (PD. pp. 200-228) in which Veronika seeks a mystical union with Johannes through his proposed suicide. See especially p. 222: „Und es gab einen ganz weichen, blassen Wunsch in ihr, dass Johannes tot sein möge... kleine spiegelnde Teiche."

Stephen feels the power of the Church in personal demands on himself. He goes from his mother's piety and the fiercer fanaticism of Dante (Mrs Riordan) to schools run by the Jesuits. Mysterious and terrifying threats of God's wrath encourage him to conform to a pattern of prayer and devotion which gives him for a time a sense of identity and purpose. While he is at Clongowes, he believes that heaven is his expectation as simply as that God has different names while he has only one.

This early almost unquestioning involvement brings conflict in adolescence when his drives are at odds with the demands of the Church, and later when he concludes that the Church, as it exists in Ireland, is narrow and ossified.[1] Nevertheless, the rhythms of the psalms and prayers, the colour and ritual of religious ceremonies still deeply move Stephen when as a student at the university he has lost all certainties of belief. As a child he had felt that it was "a strange and a great sin even to touch" (P. 46/52) the monstrance, and as a young man Stephen cannot make a false communion to please his mother because the ritual is not for him an empty gesture. He fears the possibility of what he no longer believes.

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[1] In Portrait I the problems are put in abstract form: "His training had early developed a very lively sense of spiritual obligations at the expense of what is called 'common sense'. He ran through his measure like a spendthrift saint..." (The Workshop of Daedalus, p. 60).

Between these two stages lies a gradual awakening to the reality of the Church in Ireland. Politics and religion are opposed at the Christmas dinner. What Stephen has been taught - that the priests are always right - is opposed to Stephen's sympathies, which lie with his father and Mr Casey and the abused and defeated Parnell. That priests are not always just he learns too from Father Dolan's pandybatting. By the time Stephen leaves Clongowes he stands at some distance from the Church, observing but not taking part in his grand-uncle's devotions.

A new restlessness and greater sensitivity to his family's declining fortunes come with puberty. The adolescent fantasies of Stephen and Törless are similar: both wait hungrily for some devastating sight. Stephen "wandered up and down the dark slimy streets peering into the gloom of lanes and doorways, listening eagerly for any sound" (P. 99/113) and Törless „blickte mit so brennenden Augen durch die kleinen Fenster und winkligen, schmalen Torwege in das Innere der Häuser, dass es ihm beständig wie ein feines Netz vor den Augen tanzte" (T. 25). Characteristically, Stephen responds to sound, Törless to sight. In both cases violence is the central feeling, but the ethical context is very different: while Törless is ashamed of his sensations, comparing them to the ordered and serene life of adults, as he sees it, Stephen condemns his own fantasies, masturbation and visits to the

prostitutes in terms of the hysterical prudery of Irish Catholicism.

Both boys can see women only as either the ethereal, remote mother figure, making impossible demands, or the prostitute, to whom one goes for relief. This view of women was held by society in general and is not specifically dictated by the Church, but Stephen's mentors encouraged it by stringent condemnation of sexual sins. Stephen suffers guilt in doctrinal terms: "The chaos in which his ardour extinguished itself was a cold indifferent knowledge of himself. He had sinned mortally not once but many times and he knew that, while he stood in danger of eternal damnation for the first sin alone, by every succeeding sin he multiplied his guilt and his punishment" (P. 103/117). The categories laid down by generations of Church fathers echo through Stephen's despairing cry, and yet - although he continues to think in the moral terms he has been taught - the effect of his guilt is to further the process by which he moves away from the Church. The flood of self-condemnation he experiences in Cork is felt as a loss of identity. He tries to regain control over the turmoil of his mind by repeating a catalogue of names and places, as in his first term at Clongowes he had affirmed his own reality by the inscription on the flyleaf of his geography primer. It is as though he were seeking to restore the sense of self which his earlier training had given. This helplessness in the face of inevitable changes

within himself issues in a despairing cry. As if he were a Calvinist, he feels himself foredoomed: "What did it avail to pray when he knew that his soul lusted after its own destruction?" (P. 103-104/117).

Stephen's drift away from the Church is temporarily reversed by the retreat sermons. Father Arnall, the preacher, had been at Clongowes and thus again reminds Stephen of his childhood. The sermons leave no room for doubt, they exert the power of complete conviction over the hearers. They appeal to the emotions, not the intellect, and Stephen (forgetting all his quibbles about theological enigmas) responds as a child to the injunction: "Banish from your minds all worldly thoughts and think only of the last things, death, judgment, hell and heaven" (P. 111/125).[1]

Stephen's imagination, whipped by terror, runs wild with fantastic images of self-condemnation: "his soul was festering in sin... The wind of the last day blew through

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[1] Several articles have been written on the sources of the sermons and the place of retreat sermons in Irish education. J.R. Thrane in "Joyce's Sermons on Hell" (Modern Philology, LVII, February 1960, pp. 172-198) and J. Doherty in "Joyce and Hell Opened to Christians: The Edition he used for his Hell Sermons" (Modern Philology, LXI, November 1963, pp. 110-119) give the sources of the sermons and a detailed analysis of how close they are to the English translation of a book of seventeenth century meditations, Hell opened to Christians to caution them from entering into It, by Father Giovanni Pinamonti S.J. Thrane shows how Joyce adapted the meditations for his own purpose.

his mind; his sins, the jeweleyed harlots of his imagination, fled before the hurricane, squeaking like mice in their terror and huddled under a mane of hair" (P. 115/130-131). The thinking, observing student has regressed; "eternity" for him is not that exciting and frightening intellectual concept that Törless discovers, but a word representing the horrors of his condemnation, in the borrowed terms of the fire and brimstone sermons. Body and soul are seen in the sermons as warring entities, and this leads Stephen to an anguished (though for the reader farcically simplified) condemnation of his own sexuality. In his desperate desire for spiritual cleanliness he goes so far as to dissociate himself from the tainted part of his body: "But does that part of the body understand or what? The serpent, the most subtle beast of the field... His soul sickened at the thought of a torpid snaky life feeding itself out of the tender marrow of his life and fattening upon the slime of lust" (P. 139-140/159). Even in this hysteria, however, he glimpses the essential contradiction of his dilemma: "Who made it to be like that, a bestial part of the body... He cowered... in the awe of God Who had made all things and all men" (P. 139-140/159). Stephen's frenzy culminates in his monstrous plea: "Had it been any terrible crime but that one sin! Had it been murder!" (P. 142/162), which is almost a burlesque of the penitent of traditional Irish jokes. In the light of this theology the frowsy flower-sellers may be closer than he is

to God's grace; and so Stephen tries to deny his individuality and special talents in order to "be at one with others and with God" (P. 143/163).

Stephen's confession is heard by a priest who is old, weary and impersonal. These very qualities fit in with the boy's mood, and help to transform his self-dramatising agony of fear into an equally self-gratifying melancholy of contrition. For Stephen, at this time, the whole cycle of guilt, repentance and forgiveness takes on a beauty of charged emotion and seems to invest his life with significance. But that there is something factitious in this emotion, that the satisfaction it provides is somehow false, has been subtly suggested by the overblown quality of the description in which it is rendered: "The old and weary voice fell like sweet rain upon his quaking parching heart. How sweet and sad! ... his prayers ascended to heaven from his purified heart like perfume streaming upwards from a heart of white rose" (P. 145/165-166). It is suggested too in Stephen's fervent self-absorption and the old priest's restrained, sympathetic but almost disillusioned response: "The priest passed his hand several times over his face. Then, resting his forehead against his hand, he leaned towards the grating and, with eyes still averted, spoke slowly" (P. 144/165). For the priest's weariness appears to be more than the physical fatigue of age: what to Stephen seems so urgent and new and terrifying is evidently for the priest an old old story,

even if distressing to see in one so young as Stephen. And the element of falsity involved in Stephen's religious emotion is also hinted at by a detail of the priest's exhortation: "You will never be worth one farthing to God" (P. 145/165). This money image is echoed later in Stephen's penance, a business deal with heaven: "he seemed to feel his soul in devotion pressing like fingers the key-board of a great cash register and to see the amount of his purchase start forth immediately in heaven" (P. 148/168).[1] In Portrait I Joyce explained in the abstract what is here dramatised: "It was indeed a long time before this boy understood the nature of that most marketable goodness which makes it possible to give comfortable assent to propositions without ordering one's life in accordance with them".[2]

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[1] There is another example of such "heavenly book-keeping" in "Grace" (Dubliners, pp. 150-174) in which his friends try to make of the Protestant Mr Kernan "a good holy pious and God-fearing Roman Catholic" (P. 170) with the help of Father Purdon's retreat for business men. Father Purdon, their "spiritual accountant" (p. 173), preaches on an obscure text: "Wherefore make unto yourselves friends out of the mammon of iniquity so that when you die they may receive you into everlasting dwellings", a text apparently specially adapted for the guidance of business men "who yet wished to lead that life not in the manner of worldlings" (P. 173).

[2] R. Scholes and R.M. Kain, The Workshop of Daedalus, p. 60.

After the confession, freed from his burden of secrecy and shame, Stephen feels life to be simple and beautiful. His radiant mood seems to himself a reflection of the grace and innocence with which his soul has been filled. To the reader, however, the change presents itself as an easily understood psychological process of action and reaction, needing no explanation in theological terms: Stephen's happiness has the buoyancy of release from oppressive fears and self-disgust, and is likely therefore to be ephemeral, to fade away as his desires and needs - "the insistent voices of the flesh" (P. 152/173) - return. Likewise, the innocence of his vision, his childlike delight in the goodness of the world to which he feels restored, is too ingenuous not to make the reader suspect it. That such a response to the episode is proper seems confirmed by the comic, almost parodic lyricism which Joyce introduces into the prose: "White pudding and eggs and sausages and cups of tea. How simple and beautiful was life after all!" (P. 146/166).

Because Stephen's penitence merely denies instead of coming to terms with physical desire, it is doomed to the failure of any attempt to ignore reality. But Stephen has also a mind and imaginative energy which cannot be denied. The simplistic version of life to which his confession had led cannot support the power of his own awareness. It involves too little of himself. This lack of complete engagement of the personality with the life it is leading

makes one of the closest and most interesting parallels between the Portrait and Törless. Like Stephen, Törless can commit only part of himself to the life he must lead. This similarity arises from causes apparently opposed, in Stephen denial of the senses, in Törless capitulation to the senses. But the underlying causes are essentially the same: immaturity, lack of direction, of discovered purpose in the boys themselves, and lack of sufficiently demanding and fulfilling possibilities in the way of life imposed on them. In both novels the direction or vocation which will allow the most complete and positive response to life must be discovered. This is the adventure in which both young men are involved.

The way in which such a vocation is to be found differs: in Törless through analysis and understanding of the process by which experience becomes meaningful, in the Portrait through dramatising the process of involvement, as in the perception of the girl in mid-stream and Stephen's realisation that his exile is imperative. Exile for him is the physical confirmation of his inward break from the ties of home and Church.

Until he is faced with the rector's suggestion that he join the priesthood, Stephen has not completely rejected this as a possible vocation. Once he must make the decision, the subtle hints of deathliness - the "mirthless reflection of the sunken day" (P. 160/182) in the priest's face - make the protected life at second hand (as Stephen

sees the priesthood) impossible.[1] The beauty and immediacy of the girl on the beach confirms Stephen in his choice of vocation. He is aware of the penalty: isolation from a close-knit, conforming and secure society. Caroline Gordon sees Stephen as Lucifer, "the picture of a soul that is being damned for time and eternity caught in the act of foreseeing and foreknowing its damnation",[2] but the flock Stephen forsakes is one whose shepherds do not seek out the stray but instead loudly condemn it. In my view Stephen, in order to be part of a wider community, becomes a modern apostate, spurning this kind of religion in order to achieve for himself another, more positive and immediate kind of salvation.[3]

Stephen's gradually growing awareness of others and his sense of charity towards them (already discussed) contrasts with the irritable judgments and egocentricity of Törless, but there is a parallel in their awareness of

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[1] See Chapter 1, pp. 39-41 above.

[2] Caroline Gordon, "Some Readings and Misreadings", in Connolly, p. 140.

[3] Compare Joyce's letter to Lady Gregory (November 1902): "... for I know that there is no heresy or no philosophy which is so abhorrent to my church as a human being... I shall try myself against the powers of the world. All things are inconstant except the faith of the soul... though I seem to have been driven out of my country here as a misbeliever I have found no man yet with a faith like mine" (Letters of James Joyce, p. 53).

their own developing conscience. Stephen describes to Davin the birth of the soul, by which I think he means the development of ethical consciousness. He tells Davin that the soul is born in moments of sexual experience and humiliation. "It has a slow and dark birth, more mysterious than the birth of the body" (P. 203/231). In both novels the humiliations of adolescent guilt and shame are shown as vital in developing the self-awareness, the subtlety of perception and delicate judgments of the artistic temperament.

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Stephen must leave Ireland and regards himself as an exile from a society which demands his conformity. The issue comes to a focus for him in the story brought back from the west of Ireland about the old man in the mountain cabin. The teller, John Alphonsus Mulrennan, is presumably a sentimental patriot who set out in search of the "real" Ireland. At any rate, what he found was determined ignorance and superstition.[1] The old man with red-rimmed eyes signifies for Stephen all that he now knows he must struggle against. Dissatisfaction with the narrowness of

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[1] See Stephen Hero, p. 212, for the story in greater detail. Mr Fulham declares "It is easy to laugh at the peasant... Our Irish peasantry is the backbone of the nation."

his life, the claims that society and his family make on him, urge him "to discover the mode of life or of art whereby... [his] spirit could express itself in unfettered freedom" (P. 246/280). This "freedom" is as yet vague, but he implies that distance will allow the detachment necessary to the artist. To the patriot, Davin, Stephen had declared that "the shortest way to Tara was <u>via</u> Holyhead" (P. 250/285).

To recognise the unremitting honesty of the novel it is important to note that even at this stage Stephen is shown as acting from a complexity of motives, not all equally conscious or equally honourable. It is characteristic of his arrogance that blended into his Messianic sense of vocation should be personal jealousies and resentments. His cooling relationship with Cranly, "a decollated precursor trying to pick the lock" (P. 248/283) reflects both: Cranly voices the conventions of thought that Stephen feels hold him back, and Cranly appears to be succeeding where Stephen had failed with Emma.

Thus the objectifying pattern of the novel continues to the end. The heroics of the last journal entries contain further traces of the comic and deflationary element in the presentation of Stephen, but there is also an important development. Stephen himself supplies the irony. This suggests the beginnings of a new wisdom, a self-critical humility. The grim, punning humour of his references to Cranly shows how far he has come since his

indulgence in "coarse railing" (P. 221/251) against another suspected rival, Father Moran. And as he has begun to see the ridiculous side of his own intransigence, so too he recognises, without abating his dedication to his self-determined goals, the limitations of his inexperience and immaturity.

Side by side with his exultant cry "Welcome, O life!" we find Stephen's gentle, though still ironical acceptance of his mother's plea that he may learn about the heart, and his appeal to his father-mentor Daedalus, "Old father, old artificer, stand me now and ever in good stead" (P. 253/288). This last glimpse of Stephen in the Portrait undergoes further ironic development in Ulysses: real sorrow and remorse at his mother's death take the place of the young man's posturing: he finds his mentor not in the brilliant inventor of the labyrinth, but in the platitudinous, pragmatic Ulysses figure, Leopold Bloom. At the end of the Portrait, however, Joyce has brought Stephen to an awareness of the issues that must be taken into account in order to achieve a steady and sensitive moral vision, though "as a young man" he is not yet able to resolve them.

The portrait we are shown of the adult Törless develops the insight given to Törless as a schoolboy: once a contemptible action has been committed, the personality must find ways of living with it, by subterfuges and rationalisations, or by making use of the experience, as Törless does. Looking back, the adult Törless does not

regret the homosexual episode: it prevents smugness, over-confidence. It was „jene kleine Menge Giftes, die nötig ist, um der Seele die allzu sichere und beruhigte Gesundheit zu nehmen und ihr dafür eine feinere, zugeschärfte, verstehende zu geben" (T. 119). In others Törless condemns not crimes or weaknesses (such as addiction to cigarettes or alcohol), but rather the psychological state which causes such behaviour, the lack of firmness and spiritual values: „nur wegen des traurigen, beraubten, entkräfteten Anblicks, den er bietet" (T. 118).[1] Such recognition of the subtlety and complexity of motives and action is a prerequisite of the writer and a necessity in the artist's capacity for moral discrimination. In Ulrich, an adult related to Törless but one with greater warmth and quicker sympathies, we see something closer to a self-portrait of Musil himself. Ulrich does not write fiction, but his psychological treatises and the quality of his responses to his world and fellow men show that he could. In the case of both Stephen and Törless, as we see them by the end of these two novels, we are left in doubt.

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[1] Cf. Musil's diary entry of 5th July 1905: „Ein Typus, den ich eigentlich nie verstand, rückt mir nun nahe [von Allesch]. Der Typus des ästhetisch Sensitiven. Ich bin moralisch sensitiv... Früher ging ich mit den Ästheten mit. Später hielt ich sie von einem gewissen Grade an für Treibhauskultur" (TAE. p. 92).

CHAPTER 3

Artist and Aesthete: the irrational and the creative imagination

The sense of vocation each possesses or develops makes an essential difference between Stephen and Törless. Stephen ardently believes he has a vocation to be an artist and that by being an artist he will be enabled to live fully and satisfyingly. Törless never thinks of himself as an artist, even in potential. This difference emerges significantly, in a contrast which was noted earlier,[1] but now requires fuller examination. Stephen's childhood fascination with words matures into a belief in their power to create "life out of life" (P. 172/196). Törless places far less faith in words. He doubts their capacity to express accurately - almost to express at all - the kind of experience with which he is preoccupied. There is no ready-made language to render the insights he seeks to grasp, intuitive insights which are most immediately individual and furthest removed from such conventional responses and modes of expression as those of his teachers.

In order to demonstrate these differences, but also to allow the complex parallels to appear, I shall deal first with Stephen, then with Törless. The imposition of a logical and necessarily rigid pattern of cross-references

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[1] Chapter 1, pp. 29-30 above.

would, I think, blur the subtle differences there are between the two cases, even in related areas of experience.

In Hugh Kenner's view "Stephen does not become an artist at all". Mr Kenner argues that "country, church, and mission are an inextricable unity, and in rejecting the two that seem to hamper him he rejects also the one on which he has set his heart. Ironically, he repeats exactly the pattern of the mediocre clergy who, according to his own diagnosis, had insulted God's creation in seeking God."[1] A different view is taken by Robert Scholes who argues that at least in the writing of the villanelle Stephen bears out his claim to the status of poet.[2] Perhaps it would be more helpful and accurate to describe him as S.H. Poss does, using one of I.A. Richards's terms: Stephen, says Mr Poss, is in a "condition of incipience... Stephen is an apprentice/artist, son to the great artificer, learning the craft with enthusiasm, but, at the same time, he is vulnerable."[3]

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[1] H. Kenner, "The Portrait in Perspective", in Connolly, p. 40.

[2] R. Scholes, "Stephen Dedalus, Poet or Esthete?", P.M.L.A., LXXIX, iv, Part 1, September 1964, p.489.

[3] S.H. Poss, "A Portrait of the Artist as Beginner", University of Kansas City Review, XXVI, March 1960, p.189.

See also E.M. Waith, "The Calling of Stephen Dedalus", in Connolly, p. 117.

From the very beginning, Stephen has found in words, their rhythms, colours and sounds, a source of satisfaction as well as a means of exploring his environment. When inadvertently he changes "his" song ("O, the green wothe botheth")[1], this gives a humorous foretaste of the inspired borrowing he is later to develop consciously (and Joyce himself to perfect).[2] Stephen's first "poem", the incantation he weaves around the threat that the eagles will "pull out his eyes" (P. 8/8) shows, as we have seen, an imposition of rhyme and rhythm on the incomprehensible, seeking to contain the terror. The ritual of the Church fosters the belief that words have a magical power. At Clongowes Stephen believes that his nightly prayers are an assurance against hell. He prays in the chapel "against the dark outside under the trees" (P. 18/20) and in bed to protect himself from ghosts.

The small child's sensitive awareness of people and things around him, his quick intelligence and capacity for making imaginative connections are early promises of special ability. Eileen's hands, "long and white and thin and cold and soft" (P. 36/40), lead him to associate her with the

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[1] Barbara Seward in "The Artist and the Rose" (Connolly, p. 169) solemnly regards this as the earliest sign of creativity.

[2] Joyce said to Frank Budgen: "Have you ever noticed, when you get an idea, how much I can make of it?" (Introduction by R. Ellmann to Stanislaus Joyce's My Brother's Keeper, London; 1958, pp. 19-20).

Virgin's "Tower of Ivory", the noise of the refectory is made into the roaring of a train (P. 13/14). These images and phrases, and others like them, are to recur in later passages of the novel.[1] They exemplify the process by which Stephen creates verbal emblems of experience, linking past and present and giving to this rendering of his consciousness in later sections a sense of stored memory as well as of developing complexity. From simple associations of sight and sound he moves on to rudimentary abstraction, again with a confidence in his own mind which he is never entirely to lose and which makes a striking contrast with Törless. "By thinking of things," he muses, " you could understand them" (P. 43/48). Even the most amusingly naïve of Stephen's first intellectual gropings turn out to prefigure the decisive conclusions of his maturity.

By a subtle economy, as rigorous as it is unobtrusive, the novel creates its thematic unity through the continuity, in overlapping and increasingly sophisticated versions, of the same ideas or problems in Stephen's thought at different stages of his growth. This may be seen, to begin with a minor example, in Stephen's reaction to the verse Fleming writes into his geography book: "What was after the universe?... there could be a thin thin line there all ~~a~~round everything" (P. 16/17). This looks forward to

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[1] For instance, the bird-football image on P. 22/24 and later bird imagery.

Stephen's "placing" of heaven and earth with regard to himself, when he recognises his vocation on the beach at Bull's Head.

A more significant example of the same process occurs in Stephen's way (touched on in an earlier chapter[1]) of escaping in adolescence from the disorder of his home by identifying with the heroic and remote Count of Monte Christo and living in imagination a life of adventures and disappointment, cultivating the pose of weary and misunderstood Romantic.[2] The pose persists up to the diary entries. It is partly adopted from other poets, partly an expression of his own feeling of inadequacy in scholarship and artistic creativity. It is also a reaction to the oppressive lethargy around him. Most poignantly it is contrasted with the "overtone of weariness behind their frail fresh innocent voices" when he hears his younger brothers and sisters singing: "Even before they set out on life's journey they seemed weary already of the way" (P. 163-164/186).

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[1] Chapter 1, p. 25 above.

[2] A popular pose in the fiction of the time. D'Annunzio's young noble hero in Le Vergini delle Rocce is aptly described by Hugo von Hoffmannsthal in a review of the novel: „Er stellt sich allein, weil er anfängt zu fühlen, dass der Kontakt der Menge unfruchtbar macht" (Prosa I, Frankfurt; 1950, p. 275).

Baby tuckoo, the Stephen of his father's story, had encountered a moocow coming down along the road. In adolescence, these simple and tangible realities are replaced by the vague "unsubstantial image" of a mysterious transfiguring love which, he believes, will one day "encounter him" (P. 65/73). The concrete reality of the moocow fades into an escapist dream of a princess who will release Stephen from adolescent embarrassments of "weakness and timidity and inexperience" (P. 65/73). Loneliness and his sense of being different drive him to find comfort in this fantasy world.

Stephen's first poem was to have been a championing of Parnell. On the morning following the Christmas dinner he had sat down to strike a blow for justice, "but his brain had then refused to grapple with the theme" (P. 70/79); he had lost confidence and mechanically written a list of his classmates' names. With the changing fortunes of his family, however, Stephen turned to prose, with a masochistic savouring of the decline. He "chronicled with patience what he saw, detaching himself from it and testing[1] its mortifying flavour in secret" (P. 67/75). The mood of this is reflected in the three pictures which follow of visits to relatives and of a party, in which the minute observation of the setting and reporting of the banal

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[1] "Tasting" in the Cape edition.

dialogue captures, without comment, the quality of the life around him.

The poem to E.C. is apparently the opposite of such detailed scenes. Here "all these[1] elements which he deemed common and insignificant fell out of the scene" (P. 70/79), making it an abstract of experience, apparently in borrowed, conventionally poetic terms.[2] The "undefined sorrow... hidden in the hearts of the protagonists" (P. 70-71/80) transfuses into the reality of this situation the emotion previously associated with the image of the vague girl who would magically release him from loneliness and immaturity. After writing the poem Stephen gazes at his face in his mother's mirror, probably less in narcissistic rapture, as

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[1] "Those" in Cape edition.

[2] An illuminating comment on Joyce's early taste in poetry is made by Stanislaus Joyce: "His personal preference was for poems the interest of which did not depend on the expression of some poetical thought, but on the indefinable suggestion of word, phrase and rhythm. The poems that he liked sought to capture moods and impressions, often tenuous moods and elusive impressions, by means of a verbal witchery that magnetizes the mind like a spell, and imparts a wonder and grace, which Marlowe thought no virtue could digest into words. His own poems were songs without thoughts, the most difficult kind" (My Brother's Keeper, p. 166).

suggested by some critics,[1] than in search of an identity so obviously lacking in the poem.

Neither his attempt to buy order and elegance with his essay prize-money, nor the excessive penances he imposes on himself after the terror of the retreat sermons can have lasting effect. To find his proper course, Stephen must first achieve some degree of self-definition, recognise the true needs of his own nature. His wide reading, his championing of Byron in the face of bullying threats and the importance the weekly essay has for him are all signs of the direction he must take. When he sees the girl on the beach, it is as if the haunting images of romantic love from his boyhood are materialised in the wonder of her mortal beauty, and the nebulous intimations of the proper direction for him are gathered together and clarified in

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[1] See R.S. Ryf, A new Approach to Joyce, p. 123: "From the description of this poem, perhaps the kindest thing that can be said about it is that it lacks an objective correlative; but we as readers are supplied with an objective correlative of Stephen's narcissism when, after finishing the poem, he stands gazing into his mother's mirror." Somewhat closer to my view is A. Goldman's point: "Joyce is bearing down on Stephen here, in the description of the elaborate self-consciousness of the fledgling effort (new pen, new ink, new paper), the automatic Jesuit superscription, the inability to concentrate, the narcissism. The poem is blatant wish fulfilment" (The Joyce Paradox: Form and Freedom in his Fiction, London; 1966, p. 31).

the revelatory vision of "the advent of the life that had cried to him" (P. 172/196). His purpose crystallises, his refusal to join the priesthood, "obeying a wayward instinct" (P. 165/188), as he had thought, is justified. Stephen's vision of the girl resolves the tension between the two ways of dealing with experience with which he has experimented: the minute chronicling of events and conversations in order to capture their quality and the attempt in his poems to grasp at essentials or universals through mood, sound, rhythm and by avoiding the details of actual events.

For Stephen the priesthood offers security and power, an escape from direct contact with others while yet learning about life. He never sees it as a fulfilling involvement and his own half-willed alienation from others would dissuade him from entering the priesthood even if he could see it in these terms. Because he sees his choice so simply as a death-life dichotomy, it is relatively easy to choose art. Once the decision to turn to earth and beauty has been made, he explores, in terms of his intense but still immature emotions, the implications of his decision. His first ecstatic reaction, a sense of flying, expresses release from bonds of conventional behaviour. His commitment to Art and Beauty is a spiritual communion, described in religious terms: "the body he knew was purified in a breath and delivered of incertitude and made radiant and commingled with the element of the spirit"

(P. 169/193). Here he is changed, later he thinks of himself as the "priest of eternal imagination[1], transmuting the daily bread of experience into the radiant body of everliving life" (P. 221/252). But unlike the priest he is not protected by the powerful tradition of priestly power invested in him at his ordination. Stephen feels how isolated and vulnerable he is: "His heart trembled in an ecstasy of fear and his soul was in flight" (P. 169/192).

Stephen's perception of the girl in mid-stream stands out from the wild exclamations of intense feeling before and after it. All his attention is directed to her and not to the self observing her. Following the Pateresque rhetoric of "Where was the soul that had hung back from her destiny, to brood alone upon the shame of her wounds and in her house of squalor and subterfuge to queen it in faded cerements and in wreaths that withered at the touch?" (P. 171/194), the dramatic, direct description comes as a powerful contrast. It is restrained, factual, without hysterical comment or projection of feelings on the part of the observer. Colours, shapes and textures create the girl as in a painting: "Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh" (P. 171/195). The girl and her surroundings are in complete harmony, she is even described as a bird, "her bosom

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[1] Cape edition: "priest of the eternal imagination".

was as a bird's, soft and slight" (P. 171/195).[1] Stephen nevertheless is very much aware that the girl is not merely a symbol, but a real, vulnerable, human being, "her long fair hair... girlish and touched with the wonder of mortal beauty, her face" (P. 171/195).[2] Without any diminution of this reality, she becomes also the angel calling him to his true vocation. Her image evokes in him a powerful response, but without physical desire, thus prefiguring the theory he is later to develop about the static nature of aesthetic emotion (P. 205/233). Because there is no direct relationship between Stephen and this girl, and

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[1] The innocence of this girl may be brought out by comparison with the passage (which reads like a parody of this one) in which Leopold Bloom ogles Gerty MacDowell: "...her face was suffused with a divine, an entrancing blush from straining back and he could see her other things too, nainsook knickers, the fabric that caresses the skin... and she saw that he saw" (Ulysses, p. 366).

[2] Critics have generally been severe on this passage. Harry Levin, for example, complains "Stephen dips self-consciously into his word-hoard for suitable epithets... We are given a paragraph of word painting which is not easy to visualize... This is incantation, and not description. Joyce is thinking in rhythms rather than metaphors. Specification of the bird appeals to the sense of touch rather than to the sense of sight. What is said about the hair and face is intended to produce an effect without presenting a picture" ("The Artist" in Connolly, p. 17). Yet in its quiet wonder and restraint, placed between two outbursts of ecstasy, in its appeal to both sight and touch, it is surely one of the most remarkable and successful passages in the novel.

because he seeks nothing beyond the delight and significance of seeing her, he does not feel the frustration and failure that always accompanies meetings with Emma. This girl brings to life the image that had haunted him. Now he strides over the sands "crying to greet the advent of the life that had cried to him" (P. 172/196).

Stephen recognises the possibility of error and failure in the life to which he now feels committed and when he sees his calling as "to live, to err, to fall, to triumph, to recreate life out of life!" (P. 172/196), this is the culmination of a series of choices between the safe, uncreative, security-seeking life and that of the artist. This choice means for Stephen complete involvement in a way of life which denies claims that might distract him from his end. The rector of Belvedere had shown himself as only partly living when he could not respond to the gay young men with their concertina. But Stephen's own narrow concentration on developing his artistic sensibility carries the danger of another sort of self-restriction, through arrogance and pride - the danger of a failure of compassion, of excluding himself from humanity. This danger is painfully suggested when he encounters a squad of Christian Brothers and despite his shame is unable to transcend the scorn he feels for their uncouth faces and simple-minded piety (P. 166/189). He finds Irish society limiting, oppressive, dehydrating. His first impulse, to leave it, is that of an impatient young man.

In his aesthetic, again, Stephen is impatient to leave the traditional theories of Aristotle and Aquinas behind. Like an industrious apprentice, he forges a system for himself, not for the love of abstract speculation, but as a means to an end. To the dean of studies he says: "For my purpose I can work on at present by the light of one or two ideas of Aristotle and Aquinas... I need them only for my own use and guidance until I have done something for myself by their light" (P. 187/212). And yet Stephen's theories about beauty are still very close to their sources. His elaborate exposition to Lynch of his ideas about beauty and the three phases of artistic perception shows the young artist self-consciously flexing his muscles.[1] It is not surprising that these theories, when Stephen tries to put them into practice, do not produce impressive results. In writing the villanelle (P. 217-224/247-255) Stephen demonstrates that his head has outstripped his heart: he can think more maturely than he can feel and, especially,

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[1] R. Scholes and R.M. Kain, in their Introduction to Part III of The Workshop of Daedalus, "The Esthetic Milieu", p. 241, suggest that Joyce's elaborate presentation of Stephen's own aesthetic may derive from Yeats's insistence that an artist must have a philosophy.

than he can articulate feeling.[1] The opinion of Robert Scholes that "in this violently compressed fusion of myth and theology the ardent heart of the virgin mother of the Redeemer is seen as the cause of the fall of the rebellious angels"[2] is perhaps based more on the preamble to the poem than on the poem itself. The highly-wrought villanelle suffers from a vagueness of subject similar to that we suspect, from its description, in the first poem to E.C. At the centre stands a woman, part goddess, part earthly temptress, Mary and Eve. She incites desire but demands distant homage. Her "ardent ways" are presumably promises of passion, which the "enchanted days" also hold. But the flame of mortal desire she has kindled is denied: she demands "smoke of praise". There is a suggestion that it is this taunting Eve who made the seraphim fall, and that

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[1] R. Scholes suggests that the poem might have been part of an early collection, the lost Shine and Dark of 1900 or 1901 ("Stephen Dedalus, Poet or Esthete?", p. 485). There is an unenthusiastic reference to such a poem in Stephen Hero: "a trivial incident set him composing some ardent verses which he entitled a 'Vilanelle of the Temptress'" (p. 186). See also G. Geckle, "Stephen Dedalus and W.B. Yeats: The Making of the Villanelle" (Modern Fiction Studies, XV, i, Spring 1969, pp. 87-96). Mr Geckle shows the influence on Joyce of the early Yeats in poems like "He remembers Forgotten Beauty" and the essay "The Symbolism of Poetry".

[2] R. Scholes, "Stephen Dedalus, Poet or Esthete?", p. 486.

she is therefore responsible for the existence of evil. This looks to be simply a more subtle version of Stephen's attempt to implicate Emma in his guilt feelings after his adolescent rampages. The villanelle is thus to be seen as a very young man's poem about frustrated desire, expressed in borrowed and abstract terms. While the associations with religious ritual, the relationship established between Mary and Eve, the concept of the heavenly and earthly mother and lover are bold, the poem does not represent a mastering of the experience from which it proceeds.[1] The whole incident shows how far, at this stage, Stephen's ambition has outstripped his capacity. The poem proclaims in all its faults that it is the work of immaturity, derivative and solipsistic. It is expressive in the negative sense, mere outlet for emotion, but fails to recreate the emotion objectively. For the reader of the novel the emotion is convincingly rendered, but not through the poem: it enters

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[1] Barbara Seward offers a somewhat different view of the poem: "The art for art's sake doctrine, already presented explicitly in Stephen's talk with Lynch, is here presented by symbolic indirection... Stephen, still preoccupied with the religion he is repudiating, has used Dantesque imagery to translate his sexual desire into anti-Catholic terms and to create of its object an inverted Virgin who is as potent a force of damnation as Mary is for salvation" ("The Artist and the Rose", in Connolly, pp. 176-178). This reading of the poem, although more elaborate than the one I have given, is not incompatible with it. The important point, it seems to me, is that Miss Seward's reading, too, if carried to a critical conclusion, would seem to support the judgment I have offered.

with lavish power into the prose narrative which describes the composition of the poem,[1] and by contrast shows painfully how unsubstantial the verse is. Yet the poem shows, too, some of the signs of authentic talent which Coleridge has told us to look for in the work of a young poet: musical subtlety and variety, a delight in richness of sound for its own sake, and an absorbed interest in words.[2] To Stephen, at this time, rhyme and rhythm are as important as meaning; mood or how the lines accord with his feeling (vague as it is) perhaps more important: "The verses passed from his mind to his lips and, murmuring them over, he felt the rhythmic movement of a villanelle pass through them. The roselike glow sent forth its rays of rhyme... Its rays burned up the world, consumed the hearts of men and angels: the rays from the rose that was her wilful

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[1] "Her nakedness yielded to him, radiant, warm, odorous and lavishlimbed, enfolded him like a shining cloud, enfolded him like water with a liquid life: and like a cloud of vapour or like waters circumfluent in space the liquid letters of speech, symbols of the element of mystery, flowed forth over his brain" (P. 223/254).

[2] Biographia Literaria, London; 1949, Ch. 15, especially p. 153.

heart" (P. 217-218/248).[1] Unlike Törless, Stephen is not concerned about the precision with which feelings are converted into words, nor with the psychological process by which this takes place. Stephen's emotion is strong, but diffuse; associations in the poem are not organically tied to a central concept, but range freely through the spectrum of his experience.

The immaturity demonstrated in the writing of the villanelle is as much emotional as intellectual: as much a matter of uncritical self-indulgence as of confusion. Stephen's jealousy of Father Moran rushes him into generalisations about the girl - "she was a figure of the womanhood of her country, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness... loveless and sinless" (P. 221/251) - and into brash childishness: "Bah! he had done well to leave the room in disdain. He had done well not to salute her on the steps of the library." (P. 220/250).[2] These weaknesses flow into

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[1] Cf. W.B. Yeats, "The Symbolism of Poetry" (1900), Essays and Introductions, London; 1961, p. 159: "The purpose of rhythm... is to prolong the moment of contemplation, the moment when we are both asleep and awake, which is the one moment of creation... to keep us in that state of perhaps real trance, in which the mind liberated from the pressure of the will is unfolded in symbols... the patterns of the artist are but the monotonous flesh woven to take the eyes in a subtler enchantment."

[2] "library!" in Cape edition.

the poem, which generalises much further the transgressions of its mysterious temptress. The ritualistic service implied in the poem, as of priests in the cult of some love goddess,[1] grows too out of Stephen's feeling of rivalry with Father Moran, whom he sees as performing only traditional symbolic acts. Not thinking of the priest in his human ministry, Stephen can easily find himself superior, for he as artist is a priest of the imagination.

By the end of the novel the metaphor has changed: "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (P. 253/288). The ritual of "transmuting" has become the adventure of encountering. The ambiguity of "for the millionth time" is richly suggestive: Stephen now realises he is part of a tradition, not only of artists, but of all who seek truth which must be searched out again and again. And he understands that attempt after attempt must be made to grasp reality, and to find redemption by insight into weakness and folly. Here, there is a recognition of his responsibility to

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[1] A.G. Woodward in "Technique and Feeling in James Joyce's Portrait of the Artist as a Young Man" writes: "Art is seen as an analogy of, and a substitute for, both the religious and the sexual emotions which, at the price of social isolation, grants individual power" (English Studies in Africa, IV, i, March 1961, p. 48).

society: by seeking to forge the conscience of his race, Stephen shows his recognition of the close connection between human society and the interpreting artist. His experience, formed by the imagination into art, must illuminate theirs, creating a "conscience", an awareness of responsibilities and moral values, firm purpose and a capacity for living warmly and fully. "My race" primarily means Ireland, but reaches beyond it to all humanity. These are bold and brave words and in the tension between Stephen's gradual approach to being one who might carry out their promise and the demonstrated distance he still is from this, lies their delicate irony.

Because Stephen's upbringing and education give scope to his talents and interests, he is able to turn to literature for solace, to find his identity in a choice of rôle and to seek philosophical justification for his ambitions. Even the elements of his world which are most antagonistic to his choice serve only to confirm and strengthen it. Thus the pressures put upon him by family, friends and teachers drive him not into conformity but into a more conscious, more carefully reasoned independence. And these pressures strengthen his resolve not only by producing in him a negative reaction. They also enter, through a process of spiritual metamorphosis, into the contrary position he adopts. Thus, to cite the most notable instance of this process, the adolescent piety which at one stage seemed almost capable of drawing him

away from art and into the Church, becomes transmuted into his sense of absolute dedication, of priestly function in the practice of his art.

For Törless there is no corresponding process. This is because his life and environment are negative in a simpler way. There is nothing to stimulate a love of art, even as an escape; nothing to awaken in him the idea that personal fulfilment or a solution to his besetting problems could be found through poetry. There is not even the suggestion that in the world of art he could find a contrast to the outlook he is expected to absorb. Törless is not in rebellion against the spirit of the military academy. It does not touch him deeply enough for that. The intensity of his private concerns has little or no relation to his public life.

The soulless routine of the military academy, in which young men are groomed for a successful career in the army or public service, contrasts with Stephen's breadth of experience. Musil limits what we see of Törless's experience to the school and the village near it and to Törless's last few months at the school. The result is an intense concentration (by both the reader and Törless) on his development. In a diary entry Musil explains: „Der Sechzehnjährige ist eine List. Verhältnismässig einfaches und darum bildsames Material für die Gestaltung von seelischen Zusammenhängen, die im Erwachsenen durch zuviel andres kompliziert sind, was hier ausgeschaltet bleibt...

bloss Mittel, um das zu gestalten oder anzudeuten, was in diesem Unfertigen unfertig ist."[1]

By the time he is Törless's age, Stephen has read widely and written poetry and prose. As we have noted,[2] he has become enthusiastic enough to defend his preference of Byron over Tennyson. He has spent his leisure "in the company of subversive writers whose jibes and violence of speech set up a ferment in his brain before they passed out of it into his crude writings" (P. 78/89). For Stephen what he reads forms bridges of the kind Musil describes as providing a borrowed, temporary identity for the adolescent. Literature of the kind taught in a gymnasium might have encouraged writing, embracing a set of ideals and ways of thinking, even if these are later discarded. While Törless reads the books in the school library, he does so without discrimination and without becoming involved. Both at school and at home adults regard the classics as awesome and dull, Kant's name is mentioned as that of „eines unheimlichen Heiligen" (T. 85) who has finally solved all philosophical problems, making further study redundant.

Musil makes it clear that literature and philosophy should be Törless's true interests: „Dieses schiefe

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1 R. Musil, TAE. p. 776.

2 Ch. 1, p. 27; Ch. 2, p. 75 above.

Verhältnis zu Philosophie und Literatur hatte später auf Törless' weitere Entwicklung jenen unglücklichen Einfluss... sein Ehrgeiz wurde hiedurch von seinen eigentlichen Gegenständen abgedrängt" (T. 86). Though Törless feels that his interest in literature is ridiculous and useless, it nevertheless represents his real inclinations, and the conflict between it and the expectations of the academy weakens him: „dieser beständige Kampf war es, der sein Wesen der festen Linien und des aufrechten Ganges beraubte" (T. 86). Unlike Stephen, Törless has to find for himself the vital connections between his own intuitions and sensual experiences and learning and literature. The psychological and physiological reactions he observes in himself fascinate him and, in trying to understand them, he begins to learn how his life should be lived.[1]

From the bleakness of his environment and the meaningless routine of school tasks Törless turns inward to observe and study the sudden intuitive insights he has of

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[1] At the time of writing Törless Musil was reading Novalis's Fragmente. Many of these aphorisms illuminate Törless's experience: „Nach Innen geht der geheimnisvolle Weg. I, p. 13, 16. Wir werden die Welt verstehn, wenn wir uns selbst verstehn, weil wir und sie integrante Hälften sind. Gotteskinder, göttliche Keime sind wir" (Fragmente II, Herrliberg-Zurich; 1946, p. 42, Number 888); and „Die Welt hat eine ursprüngliche Fähigkeit, durch mich belebt zu werden. Sie ist überhaupt a priori von mir belebt - eins mit mir" (Fragmente II, p. 50, Number 898).

another dimension to existence. These insights are comparable to the flashes of inspiration Stephen talks about. Their origin is in a condition of mind when it is liberated from the everyday pattern of responses to anticipated problems. They represent for Törless a chance to enrich the soul, by which I understand a broadening of awareness beyond the rational, a movement towards the original, creative, unfragmented state comparable with that of mystical union with God. Törless experiences this state in the form of powerful images and sensations. This power could be thought of as resembling (perhaps as being) the raw energies of imagination which an artist transmutes into the intelligible form of his achieved creations. Stephen confidently seeks to do this. Törless, however, finds that he possesses no adequate medium of expression.[1] He is baffled by the gap between experience and his attempts at precise articulation. Thus, when in the grip of adolescent sexual desire, intense but undirected, he feels „irgend etwas von fürchterlicher, tierischer Sinnlichkeit; das wie ihn mit Krallen packe und von den Augen aus zerreisse" (T. 25). As soon as he attempts to take hold of the

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[1] J.G. Ponce in his article "Musil and Joyce" seems to me to oversimplify and distort the matter when he writes of Törless, "the hero is not an artist. From the outset Musil never looks to art for the answer to the conflicts confronting his characters" (P. 79).

experience by means of words, it becomes distorted, reduced to either crudely physiological or moralistic terms.

Theodor Ziolkowski has used Joyce's term "epiphany", to describe Törless's intuitions,[1] but the term as Joyce used it implies a confidence that words can grasp (indeed, make experience) which is entirely foreign to Törless. Because they are not accessible through deliberate efforts of thought, are only the illuminated tips of the waves of the great sea of which we remain unaware, Törless's intuitions must necessarily remain almost beyond articulation. Musil is here dealing with a problem which interested and perplexed other writers at the turn of the century and in this instance comparison with Joyce seems rather less helpful than with, for example, Hugo von Hoffmannsthal. In the latter's Chandos Brief[2] the poet is troubled by the

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[1] T. Ziolkowski, „James Joyce: Epiphanie und die Überwindung der empirischen Welt in der modernen deutschen Prosa", DVjs., XXXV, 1961, pp. 594-616. Mr Ziolkowski's comparison seems to me to go astray on more than the general issue stated above: he examines only one of Törless's intuitive insights - that into the nature of the term "infinity" - and does not sufficiently allow for either the complexity of that or the diversity of the others. His argument has also been challenged by Elisabeth Stopp in "Musil's Törless: Form and Content", pp. 94-118.

[2] H. von Hoffmannsthal, Prosa, II, Frankfurt; 1951, pp. 7-22.

exhaustion of language, but he is also aware of a deeper difficulty. Beyond the problem of working with a worn-out set of expressions lies that of finding any language at all for an unfamiliar mode of thought: „das Ganze ist eine Art fieberisches Denken, aber Denken in einem Material, das unmittelbarer, flüssiger, glühender ist als Worte... eine Sprache von deren Worten mir auch nicht eines bekannt ist, ... und in welcher ich vielleicht einst im Grabe vor einem unbekannten Richter mich verantworten werde."[1] This sheds light on the peculiar difficulties Törless has not only in defining for himself the precise nature of his experiences but even in indicating, in the barest way, to others what his perturbation is about. The difficulties, that is to say, arise not from language as such, but from the difference between his ways of thinking and perceiving and those of the commonplace adult minds to which he must answer - his parents and, more particularly, the committee of teachers who interview him in connection with his flight. The teachers pounce on the parts of his explanation that they can order into their neat systems of values; what does not fit into their schemes, they ignore. In addition, Törless is young and inexperienced, and having (as we have seen) no borrowed imaginative life from books, he can respond to his audience only in his own terms. Because he is more willing to be puzzled and to question than his

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[1] H. von Hoffmannsthal, „Chandos Brief", Prosa, II, pp. 21-22.

teachers and school-fellows, he is receptive to unique experience. When he sees the light of the upturned lamp as „ein Auge. Zu einer fremden Welt" (T. 78) it irritates his friends as „Spielereien, Empfindeleien" (T. 78), but Törless realises „dass er die Ereignisse mit einem Sinne mehr in sich aufnahm als seine Gefährten" (T. 78). His experiences are as unamenable to communication as a mystical vision, and their origin in irrational forces suggests to him a connection with religious ecstasy. According to the novelist, however, a better connection, unseen by Törless because he knows so little of the matter, would be with the intuitions of great artists.[1] This, I suggest, is where it does become meaningful to see a similarity between Musil's idea of moments of significant insight and Joyce's idea of the epiphany.

It is the process by which experiences become suddenly meaningful that both Törless and Musil explore in the novel. In a diary entry of 19th January 1911 Musil explains: „Im Törless wird das Unbegreifliche, Ahnungsvolle, nur ungefähr Vorstellbare, wo es auftritt, überall begreiflich zu machen gesucht, genetisch, psychologisch."[2] In a comment on Alfred Kerr's review of the novel, he

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[1] „Aber er kam sich unter all dem wie ein Ausgewählter vor. Wie ein Heiliger, der himmlische Gesichte hat; - denn von der Intuition grosser Künstler wusste er nichts" (T. 99).

[2] R. Musil, TAE. p. 132.

describes his aim in Törless as „eine Vivificierung intellectueller Zustände... Ich will nicht begreiflich, sondern fühlbar machen. Das ist glaube ich im Keim der Unterschied zwischen psychologischer Wissenschaft und psychologischer Kunst".[1] This raises sharply the problem of method that the novelist set for himself: how to make vivid, fühlbar, states of being which words cannot adequately render. Musil's solution is to involve the reader in the bewildering search for understanding of the irrational forces which present themselves to Törless as impulses, intuitions, strange sensations. And he demands more than intellectual activity: the reader is forced, by the complicated and elaborate images, to engage with Törless's experiences imaginatively. In a sense, the reader is repeating the process by which experience and thoughts become meaningful and which Törless explores in the novel.

This development the reader follows minutely. At the beginning of the novel (as I have already noted in another connection[2]), Törless is influenced by the books he has read to write stories, to begin a romantic epic. While he is writing, the sufferings of his heroes excite him, his cheeks grow red and his eyes shine, but there is no

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[1] R. Musil, PD. pp. 723-724.

[2] Chapter 1, p. 30 above.

connection between his essential self and his writing. It is like a rôle, temporarily assumed by an actor, „Reaktionen des Gehirns" (T. 21). Musil's image is that he cannot find himself („eine innere Hilflosigkeit, die ihn nicht zu sich selbst finden liess", T. 22). There is a split between the conscious self and the inner personality, that „was man als Charakter oder Seele, Linie oder Klangfarbe eines Menschen fühlt ... wogegen die Gedanken, Entschlüsse und Handlungen wenig bezeichnend, zufällig und auswechselbar erscheinen... dieser letzte, unbewegliche Hintergrund" (T. 21-22). To describe such fragmentation of personality Beineberg later invents the phrase „das hüpfende Übel" which he describes thus: „Denn unsere Gedanken und Gefühle fliessen nicht ruhig wie ein Strom, sondern sie ‚fallen uns ein', fallen in uns hinein wie Steine" (T. 127). Life should be experienced, they both realise, as „eines ruhig Gleitenden [Gefühls]" (T. 127).[1] But they try to find purpose and meaning in their lives in very different ways, Beineberg in the attempt to achieve the perfect balance between life and death by hypnosis and oriental mysticism, Törless by understanding what his life is.

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[1] The nature of this kind of life is not explored until MoE. Ulrich sees his dissatisfaction with his life as growing on the two trees - one is violence: „Dieser Drang zum Angriff auf das Leben... auf die Wirklichkeit mit einer unverkennbaren schonungslosen Leidenschaft einwirken." The second is love, „ursprüngliche Erinnerung an ein kindhaftes Verhältnis zur Welt, an Vertrauen und Hingabe... in der Ahnung, einmal als weite Erde gesehen zu haben, was sonst nur den Topf füllt, aus dem die kümmerlichen Gewächse der Moral spriessen" (p. 592).

This attempt to understand his life - to understand the myriad complex new impressions which assail him from within and without - involves Törless, and involves the reader along with him, in a threefold struggle. He struggles with language, to revitalise words so that by their means he can fix the flux of thoughts which so disturb him. He struggles with concepts which for him have lost or never had meaning, so that he can find in them an intellectual correspondence to his emotional experience.[1] And he struggles to unify his experience, to emerge from the divided state between what seem two discrete modes of being.

Three kinds of speech are demonstrated in the novel. The speech of the teachers is pompous and cliché-ridden. It accords with their desiccated moral system, as when the mathematics teacher talks pompously about „Rezeptivität und Spontaneität des Denkens", (T. 144), killing the vital experience with vague abstractions. Beineberg's rhetoric, though not stale, is bizarre and makes Törless feel: „Seine Worte würden zu einem zerbröckelnden indischen Tempel gehören" (T. 69). Finally, there is Törless's own attempt to infuse into the dead language his own insights. When Beineberg describes Basini, for instance, as „eine blosse

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[1] The hero of Tonka dramatically recognises the necessity of learned responses as a means of orienting himself when he senses chaos if the „Kreis von Weltgefallen und Selbstvertrauen" (PD. p. 291) were suddenly lacking around the individual.

äffende, äusserliche Ähnlichkeit" (T. 67), he recognises that these words have suddenly involved him and „diese geheime, ganz persönliche Perspektive hatte ihn erregt" (T. 68). Because of the complexity of his problems, Törless is at times tempted to escape into pure fantasy. He imagines the dark, for instance, as „eine Welt für sich... Wie ein Schwarm schwarzer Feinde war es über die Erde gekommen und hatte die Menschen erschlagen oder vertrieben" (T. 32). But he realises that he must tackle the problems into which he has had some insight and which he must solve in order to grow, to become completely involved with his life. To do this he must find the gateway between the two kinds of life he sees: the respectable life of home and office and the irrational, wild, tumultuous life of the senses, between conventional, accepted responses and the life of the subconscious: „Er hatte das Bedürfnis, rastlos nach einer Brücke, einem Zusammenhange, einem Vergleich zu suchen - zwischen sich und dem, was wortlos vor seinem Geiste stand" (T. 72).

Törless's intuitions of this other life have an element in common: „Sie waren zu ihrer Zeit von einem dunklen Gefühl begleitet gewesen, das er wenig beachtet hatte" (T. 72). The first of these occurred when as a child he had felt abandoned, „den leblosen Geschöpfen preisgegeben", in the forest. Then he had heard „dieses plötzliches Schweigen, das wie eine Sprache ist, die wir nicht hören" (T. 31). This, like all subsequent

experiences of this kind, is directly meaningful and less ambiguous than something experienced through words. Such wordless perceptions range from Törless's masochistic and sexual desire to roll in the filth of the peasants' yards and to press his body against the attic floor to his intellectual apprehension of the power harnessed in the concept of infinity.

This last experience is the clearest illustration of Törless's insights achieved when his whole personality is involved. I have already discussed this experience as it figures in the development of his consciousness;[1] here I shall examine it as a vital example of the way in which concepts become meaningful to Törless. The tension between the longing he feels to penetrate the depth of space, to reach the piece of blue sky beyond the clouds, and the sense of his own insignificance and vulnerability in the face of the immense world of growing, living things is related to his difficulties with the concept of infinity. "Infinity" is the term with which he has unthinkingly carried out mathematical calculations every day, in the calculation of the square root of minus one, for example. Now he realises that the concept has been tamed by being tied to the word. In his recognition of this process, a kind of re-enactment of the creative thought of previous mathematical discoverers, the term "infinity" again becomes

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[1] Chapter 1, pp. 50-51 above.

meaningful, powerful and disturbing.[1] The explosive charge lies in the tying of the concept to a term, „ein harmloses erklärendes Wort". Though he realises that words are necessarily limited in their capacity to hold meaning, Törless's increasingly bold thought and greater awareness of the creative process is demonstrated in the parallel construction of the two related sentences on T. 70 and T. 71:

T. 70: Etwas... durch die Arbeit/
irgendwelcher Erfinder/
hineingeschläfert.../
war nun plötzlich aufgewacht und wieder fruchtbar geworden.

T. 71: Als etwas, das durch die Kraft/
irgendwelcher Erfinder/
an ein harmloses, erklärendes Wort gefesselt war.../
etwas ganz Fremdes, das jeden Augenblick sich davon loszureissen drohte.

The second sentence is more dramatic, even explosive. „Arbeit" is replaced by „Kraft", suggesting creative energy that fuses experience with word. „Hineingeschläfert",

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[1] Elisabeth Stopp compares Törless's bewilderment to the unease felt by the contemporaries of the seventeenth century Anglican bishop, John Wallis, who was "one of the first to postulate $\sqrt{-1}$ as a working principle for calculation" ("Musil's Törless: Form and Content", p. 101).

suggesting torpor, lack of energy, now becomes „gefesselt", the bound energy of which threatens to tear itself away in the final clause. The explosive tension between insight and expression is a reminder of how close creativity sometimes comes to insanity:[1] „Es kam wie eine Tollheit über Törless, Dinge, Vorgänge und Menschen als etwas Doppelsinniges zu empfinden" (T. 71). Törless suddenly sees objects, processes, even people, as equivocal, being contained, on the one hand, in the concepts, words, patterns we make to fit them and, on the other hand, as entirely strange. He is developing what Musil in Der Mann ohne Eigenschaften calls a „Möglichkeitssinn": a recognition

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[1] This is an important theme in MoE. in which Musil reflects the fate of Nietzsche in that of Clarisse. Of the latter Erich Heller writes: "he knew that the knowledge... acquired, invariably reflects the nature of the impulse which creatively partakes in the making of the knowledge, and its share in it is truly immeasurable when the knowledge is about the very source of the impulse: the soul" (The Artist's Journey into the Interior, New York; 1959, pp. 184-185).

that nothing is static, simply itself.[1] Not only are there many perspectives from which things can be seen, but things themselves change. The hopelessly inadequate concepts with which the teachers try to understand Törless are the opposite of this realisation: when they place their preconceptions over what he says, nothing can be understood.[2]

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[1] In Die Schwärmer the trick which allows man to juggle with the irrational is described in fascinating terms by Thomas to Regine: „dass wir mitten in einer Rechnung stehn, die lauter unbestimmte Grössen enthält und nur dann aufgeht, wenn man einen Kniff benützt und einiges als konstant voraussetzt. Eine Tugend als Höchste. Oder Gott. Oder man liebt die Menschen. Oder man hasst sie. Man ist religiös oder modern. Leidenschaftlich oder enttäuscht. Kriegerisch oder pazifistisch... diesen ganzen geistigen Jahrmarkt entlang, der heute für jedes seelische Bedürfnis seine Buden offen hält. Man tritt bloss ein und findet sofort seine Gefühle und Überzeugungen auf Lebensdauer und für jeden denkbaren Einzelfall. Schwer ist es nur, sein Gefühl zu finden, wenn man keine andre Voraussetzung akzeptiert, als dass dieser entsprungene Affe, unsere Seele, auf einem Lehmhaufen kauernd, durch Gottes unbekannte Unendlichkeit saust" (PD. p. 379).

[2] It is of some interest that the concept of irrational numbers comes, fleetingly, into the Portrait. Stephen's thoughts about his sins, his sense of remoteness from God through pride, are interrupted by the teacher's question to Ennis, "Do you mean to say that you are not able to tell me what a surd is?" (P. 104/117). But here the discrepancy between the mundane classroom situation and the vital, mysterious qualities of irrational numbers is no more than hinted at.

At the turn of the century many ideas previously firmly held were being questioned. Musil, a mathematician and engineer, knew that the change extended far beyond changes in the social structure, a favourite topic of writers of the time. A new physics too was then being developed.[1] Suddenly it became difficult to see life in the relatively simpler terms of the nineteenth century. Törless reflects the new uncertainty; though he longs for the security of definite values and simple decisions, he comes to realise more and more clearly that borrowed logic will not satisfy him and that confusion is a necessary step before he can see the full complexity of the situation.[2] Musil explained his method in the draft of a letter to

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[1] W. Heisenberg writes: "In quantum theory the physicists had to learn rather early that the terms of classical physics describe nature only inaccurately, that their application is limited by the quantum laws and that one therefore should be cautious in their use" (Physics and Philosophy: The Revolution in Modern Science, 1958, pp. 116-117, quoted by T. Ziolkowski, „James Joyce und die Überwindung der empirischen Welt in der modernen deutschen Prosa", p. 599).

[2] J.T. White in "Mathematical Imagery in Musil's Young Törless and Zamyatin's We (1920)" shows that the hero of We, D-503, has an experience similar to that of Törless. He cries "Take this $\sqrt{-1}$ out of me! This irrational root had become ingrown as something alien, outlandish, frightful... it could not be rationalised, could not be rendered harmless, inasmuch as it was outside any ratio" (Comparative Literature, XVIII, i, Winter 1966), p. 72.

Frau Tyrka: „Reine Kombinatorik, sich verwirren durch unwirkliche Gestalten, deren innerer Konsequenz man sich aber doch nicht entziehen kann... Eine Tatsache: Die Welt der Gefühle und die des Verstandes sind inkommensurabel".[1] It is natural that since Musil, like Joyce, must explore the inner growth of the hero's mind in the light of his own intimate experience, Törless, as a product of this mind, shows a parallel development. And through this growth the gap between Törless and Reiting and Beineberg becomes more obvious. They see a simple situation when Basini comes into their power, whereas Törless feels suddenly bound to Basini: „ein Zustand plötzlicher, neuer Gebundenheit, in dem schon die ganze Zukunft enthalten ist" (T. 53).

Gradually Törless realises how differently he sees the world „dass für ihn etwas aufgespart war, das immer wieder und in immer kürzeren Zwischenräumen ihn mahnte" (T. 78). For his two companions the red chamber suggests a rather childish secrecy and adventure, for Törless „eine Lust, in die Gebilde dieser Finsternis hineinzustarren, welche die anderen nicht bemerkten" (T. 57). What are whims and tricks of feeling to the others are to Törless intuitions of another dimension to experience „das stärker, grösser,

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[1] Letter of 22 March 1905, LWW. pp. 276-277.

schöner, leidenschaftlicher, dunkler ist als wir" (T. 99).[1] These experiences make Törless feel, as does Stephen, that he is a chosen figure. The difference is that Stephen feels isolated partly because he is more intelligent, imaginative and critical than his peers, partly because isolation and sacrifice are part of his vocation as an artist, as he sees it, while Törless is isolated from his companions by the kind of experience he has: what seems to Törless to be akin to the visions of mystical experience, but what is really, as Musil shows, the intuitive experience of the artist. Musil delicately distinguishes between the inspiration of the artist and the illumination of the mystic, seeing them as closely related because of their common source, but different in their expression.[2]

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[1] Elisabeth Albertsen in Ratio und „Mystik" im Werke Robert Musils (Munich; 1968, p. 47) describes Törless's experience thus: „in diesen Erscheinungen der Sinnlichkeit glaubt Törless jene geheimnisvolle Essenz zu besitzen, die sich der rein rationalen Erkenntnis entzieht".

[2] Religious mysticism and its relationship to modern man are discussed in MoE., for instance, on pp. 552-553: „ein reiner Erlebniskern... [heute] scheint es, dass sich in der Tat das nackte, aller überkommenen begrifflichen Glaubenshüllen entschälte, von den alten religiösen Vorstellungen losgelöste, ... Grunderlebnis des mystischen Erfasstwerdens ungeheuer ausgebreitet hat."

In the Portrait, institutionalised religion is rejected because it has lost this psychic energy and inspiration. But Stephen sees his vocation in terms of a religious mission, himself both as interpreter of moral values and as martyr. In his vision of the rose after he has seen the girl on the beach, the reminder of Dante[1] suggests religious ecstasy in a heightened experience of earthly beauty: "His soul was swooning into some new world, fantastic, dim, uncertain as under sea, traversed by cloudy shapes and beings. A world, a glimmer, or a flower? Glimmering and trembling, trembling and unfolding, a breaking light, an opening flower, it spread in endless succession to itself" (P. 172/196-197).

Törless finds few answers to his queries about the nature of the world and the purpose of life. He grows, as we have seen, increasingly wordless. His early facile stories and poems, produced on request, are replaced by a groping for words to express experiences so close to the roots of thought and feeling, the subconscious, that articulation becomes almost impossible. A memory of his response to a landscape painting, „o es ist schön" (T. 72), which might just as well have been „es ist schrecklich traurig" (T. 72) demonstrates to Törless the inadequacy of words and ambiguity of aesthetic response to experience: words are so often „nur zufällige Ausflüchte für das

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[1] See
Barbara Seward, "The Artist and the Rose", in Connolly, pp. 173-174.

Empfundene" (T. 72), a kind of dishonesty and loss of integrity towards one's feelings.

After his experience in the park and his failure to find answers in Kant or from the mathematics teacher, Törless burns all his earlier writing. He realises, as does Stephen after rejecting the priesthood as a vocation, that he must work out his own answers. His sensuality will give „individuelle Klangfarbe" and be the channel of creative energy. Now he believes that philosophers like Kant, whose philosophy he considers entirely cerebral, may never have had such experience. In his diary Musil describes such thinking as „Dörrfischrationalität".[1] Ulrich sees philosophers as „Gewalttäter, die keine Armee zur Verfügung haben und sich deshalb die Welt in der Weise unterwerfen, dass sie sie in ein System sperren" (MoE., p. 253).

Törless's treatise, grandly titled „De natura hominum", is his attempt to derive abstractions from his own

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[1] TAE. from „Geist und Erfahrung: Anmerkungen für Leser, welche dem Untergang des Abendlandes entronnen sind" [1921], pp. 666-667: „Ich weise noch einmal auf den Unterschied von ratiofd und nicht-ratiofd hin, ... Hier steckt die Wurzel, aus der die verhängnisvolle Frage der Intuition wächst und des gefühlsmässigen Erfassens, die nichts andres sind als Eigentümlichkeiten des nicht-ratiofden Gebiets, falsch verstanden... Hier wäre zu verstehn, warum der ergebnislose Kampf in der heutigen Zivilisation zwischen dem wissenschaftlichen Denken und den Ansprüchen der Seele nur durch ein Plus zu lösen ist, einen Plan, eine Arbeitsrichtung, eine andre Verwertung der Wissenschaft wie der Dichtung!"

experience. In a sense, it is the very opposite of Stephen's aesthetic theory: it is highly personal, a subjective attempt, independent of books, to clarify his experiences of „der andere Zustand". Törless's aim to impose form on experience, meticulously to order experience into an organic whole out of the confusion of ambiguities, is as sound as the one Stephen proposes in his theory of artistic perception. But Törless fails, as Stephen fails in his villanelle, because he lacks the maturity necessary to what he undertakes. Törless's treatise ends up as a series of random observations, without form or coherence because he is still too close to the experience and cannot as yet isolate its significance.

In order to avoid what seem to him the lifeless abstractions he has struggled with in Kant, Törless directs half his attention to Basini as he writes. The problem, however, proves far more complex than he has suspected. His affair with Basini had been something gradually prepared for below the level of consciousness, beginning with the shock of „ein Erdbeben ganz tief am Grunde" (T. 97). The treatise has been an attempt to take a short cut by means of abstraction, instead of discovering through experience the true nature of the impulses that drive him.

By the end of the novel Törless has not written more, nor does he think of himself as an artist. Yet his investigation into the nature of experience and of the process by which impulses from the subconscious are

converted into concepts and words provides some parallel to Stephen's self-conscious experimentation with words. Both Stephen and Törless have reached, in the end, some stability and a richer sense of awareness. In Törless this is still undirected, but Musil describes it in images of growth: „Als sei seine Seele schwarze Erde, unter der sich die Keime schon regen, ohne dass man noch weiss, wie sie herausbrechen werden" (T. 134). His restlessness and masochistic desire to involve himself in the "other experience" are replaced by „eine Sehnsucht nach Stille, nach Büchern" (T. 134). He wants to achieve a „Seelenzustand" in which he can live a life whose main interest is „das Wachstum der Seele, des Geistes" (T. 118).

The puzzle of the two worlds is resolved at least in part. Objects perceived do not change, but Törless after this will see them from different points of view: from the rational and also from the irrational, the imaginative and subjective. He can also accept that a dimension of experience must be lost in the process of making it conscious: „Und zwischen dem Leben, das man lebt, und dem Leben, das man fühlt, ahnt, von ferne sieht, liegt wie ein enges Tor die unsichtbare Grenze, in dem sich die Bilder der Ereignisse zusammendrücken müssen, um in den Menschen einzugehen" (T. 113). This process in which images, intuitions, impulses from the subconscious are condensed into the familiar mode of everyday is necessarily limiting. The great wave that had flooded

Törless's whole being is indicated only by the pictures, fragments of the great dark sea which splash in momentary illumination on to the shore. It is the creative energy from this flood which will distinguish living ideas from dead. Even the jottings in his treatise gain new meaning for Törless after the experience with Basini and the restoration of his own sense of independence. The author describes the process thus:

> Ein Gedanke, - er mag schon lange vorher durch unser Hirn gezogen sein, wird erst in dem Momente lebendig, da etwas, das nicht mehr Denken, nicht mehr logisch ist, zu ihm hinzutritt, so dass wir seine Wahrheit fühlen, jenseits aller Rechtfertigung... Eine grosse Erkenntnis vollzieht sich nur zur Hälfte im Lichtkreise des Gehirns, zur andern Hälfte in dem dunklen Boden des Innersten, und sie ist vor allem ein Seelenzustand, auf dessen äusserster Spitze der Gedanke nur wie eine Blüte sitzt (T. 142-143).[1]

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[1] Musil's diary entry headed „Tote und lebende Gedanken" is interesting in this connection: „Der Gedanke ist nicht etwas das ein innerlich Geschehenes betrachtet sondern er ist dieses innerlich Geschehene selbst. / Wir denken nicht über etwas nach, sondern etwas denkt sich in uns herauf. Der Gedanke besteht nicht darin, dass wir etwas klar sehen, das sich in uns entwickelt hat, sondern dass sich eine innere Entwicklung bis in diesen hellen Bezirk hineinerstreckt. Darin ruht das Leben des Gedankens; er selbst ist zufällig, ein Symbol, d.h. kann er so oft tot sein, nur wie er das Endglied einer inneren Entwicklung ist, begleitet ihn das Gefühl der Vollendung und Sicherheit" (TAE. p. 79).

This emotional charge which makes thoughts, concepts and things meaningful and involves the individual with them, is only possible where there is no rigid pattern of prescribed behaviour or beliefs, of anticipated response and immovable dogma. In order that the imagination can react to each situation with fresh vigour, our sets of values cannot be static. I have discussed this important theme in its ethical aspects in Chapter 2 (pp. 88-89 above) and attempted there to show how this more flexible position opens up greater possibilities of experience, as in the empiricism and „Essayismus" of Ulrich in Der Mann ohne Eigenschaften, and of Thomas and Regine in Die Schwärmer.[1]

Törless turns back to his parents for their affection and calm assurance, as the ground on which he can develop, for he now knows the danger of losing his grasp on the complex reality he sees. While he does not understand everything that happened, and is incapable of articulating much of what he does understand, he knows that this is a state from which progress can be made. The state of mind in which he could anticipate some monstrous sight at the peasants' huts has turned into a new confidence, „wie die

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[1] W. Braun in his article on Die Schwärmer (P.M.L.A., LXXX, iii, June 1965, p. 298) shows that Thomas, realising that "all ultimate values" cannot be reduced to a common denominator [„alle letzten Dinge sind nicht in Einklang mit uns zu bringen", PD. p. 400], asks rather "for the strength to love contradictions and to live with them".

Gewissheit des befruchteten Leibes, der das leise Ziehen der Zukunft schon in seinem Blute fühlt" (T. 146).

Despite the considerable differences between Stephen and Törless in their attitude to words, they do finally reach a similar position. Stephen has always credited words with something like a ritual power. And in spite of Törless's distrust of them he finally comes to realise their potential power. The difference here is that what for Stephen seems natural, instinctive, can be accepted by Törless only after analysis has convinced him of its psychological necessity. Conscious thought, he concludes, is the flower on the plant that has its roots and draws its energies from the subconscious, and it is only through words that this primal thought can become fully conscious.[1] Though Stephen and Törless reach their object by different routes and with different aims, the object is, finally, the same: the utilisation of the imagination, the creative

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[1] Cf. L. Klages, Die Sprache als Quell der Seelenkunde (Zurich; 1948, p. 1): „Lassen wir die Antriebe zum Denken beiseite, die noch kein Denken sind, wohl aber im nächsten Sekundenbruchteil ein Denken veranlassen können, so findet innerhalb der geschichtlichen Menschheit - entgegen der Ansicht nicht weniger Philosophen - seit Jahrtausenden kein Denken ohne innere Zeichengebung statt... Denkantrieb und lautloses wie auch verlautbares Sprechen wirken wechselweise aufeinander, das Denken selbst dagegen hängt... weitgehend vom Sprechen ab und dergestalt von der Sprache."

impulse. In both novels the process of perception and the energy which makes perception meaningful and vital is explored. Stephen explains to Lynch: "The first step in the direction of beauty is to understand the frame and scope of the imagination, to comprehend the act itself of esthetic apprehension" (P. 208/237). Out of his perception of the girl in mid-stream grows the step-by-step analysis of the process by which the single and particular image becomes universal, by which the artist makes it "outshine its proper conditions" (P. 213/242) and achieve a "silent stasis". Stephen's perception of the girl, he later realises, had proceeded in three essential stages: the singling out of the girl "as selfbounded and self-contained upon the immeasurable background of space or time which is not it" (P. 212/241), the description of her body and clothes, "the result of its parts and their sum, harmonious" (P. 212/242) and finally, the apprehension of the girl "luminously by the mind" (P. 213/242). Such a moment in which experience becomes wholly engaging is the moment of inspiration which Törless also explores. He feels that inspiration occurs when an emotional impulse charges the idea „so dass wir seine Wahrheit fühlen, jenseits von aller Rechtfertigung" (T. 142).

Both Törless and Stephen respond strongly to the suggestiveness of certain situations and moods and find in them the enhanced awareness that allows inspiration or intuitive insight. Between sleeping and waking Stephen

feels "a tremulous morning knowledge, a morning inspiration" (P. 217/247). His thoughts, less anchored to the reality of the moment than usual, move at random between the dream or vision of the night, a vague recollection of folk-lore about that time of day ("It was that windless hour of dawn... the moth flies forth silently" (P. 217/247) and religious symbols of the incarnation. This vague mood finds its reflection in the terms which describe it: "from cloud on cloud of vague circumstance[1] confused form was veiling softly its afterglow" (P. 217/247). Stephen's vague experience is rendered in his rather misty terms. Torless's moods are more precisely described: usually it is Musil communicating moods or physical sensations in metaphors, as in: „Wie mit Spinnenfüssen lief ihm ein Schauer den Rücken hinauf und hinunter; dann sass es zwischen den Schulterblättern fest und zog mit feinen Krallen seine Kopfhaut nach hinten" (T. 77). This difference in precision and originality may be seen even more clearly when Stephen and Törless undergo a similar experience. After the great excitement of extraordinary insight, both heroes feel how vulnerable they are and how isolated from a comforting sense of being part of a planned and benevolent universe. Stephen feels "above him the vast indifferent dome and the calm processes of the heavenly bodies" (P. 172/198), Törless „dass er unter diesem

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[1] Cape edition: "vague circumstances".

unbewegten, stummen Gewölbe ganz allein sei, er fühlte sich wie ein kleines lebendes Pünktchen unter dieser riesigen, durchsichtigen Leiche" (T. 73).

Because Stephen is so firmly convinced of his vocation, all his knowledge, his thought and his moments of inspiration are put at the service of his art. In accord with his youthful idealism the theory he formulates concerns "beauty": our understanding of things must serve "to try slowly and humbly and constantly to express, to press out again, from the gross earth or what it brings forth, from sound and shape and colour which are the prison gates of our soul, an image of the beauty we have come to understand" (P. 207/235). He asserts that beauty is the ultimate aim, that it can be grasped, defined and aspired to. A.G. Woodward formulates it in this way: "... the artist should be able to render the essential 'thisness' of things, should be able to intuit the unique quality of each and every experience and to transmute it into the spiritual medium of art".[1] For Stephen this is a sacramental experience, a drama or Mass, in which he as the priest gives to words and experience immortality, a process vital both to himself and to humanity.

In contrast, Törless has no fixed idea of beauty, no theory about it. He is hardly aware of it as an

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[1] A.G. Woodward, "Technique and Feeling". pp. 48-49.

abstraction, experiencing it directly for the first time only when he sees Basini's naked body. His father's approval of his pleasure in a landscape painting had taught him that there are expected responses to art. But on that occasion he had also felt that such responses are ambiguous, that a different response might have been just as valid. Musil's generalisation about the sense of beauty and art in young people certainly does not apply to Stephen: „Ist sie [Kunst] doch bis zu einem gewissen Alter jedem in freier Luft aufgewachsenen Menschen unverständlich und langweilig!" (T. 105). Even as a small child Stephen had delighted in colours and scenes accepted in his society as beautiful. When Törless does see Basini as beautiful he feels, in spite of his emotional involvement with the boy, a sense of awe, an almost religious reverence: „Und doch war etwas daran, das zum Händefalten feierlich und bezwingend war" (T. 105). His response is not very different from Stephen's when he sees the girl on the beach: „Eine Überwältigung. Ein Staunen... die Reinheit, die unwillkürlich von diesem Zustande ausging" (T. 116). In both cases the direct experience of beauty makes the term meaningful and personally involving in a way not felt before. Though Törless has no reason to consider questions of the purpose of art or of form, he does gain a recognition that is indispensable to a writer, one that Stephen is only beginning to achieve at the end of the novel: the

recognition of the importance of authenticity and precision in the verbalisation of emotions.[1]

When Törless leaves the academy he has not decided on a career, but his experiences have taught him to expect far more from life than the secure profession and social esteem the academy had promised. Both Törless and Stephen recognise their moral and intellectual superiority over their peers and both are isolated by this realisation. This helps to make them both self-centred, defensive, uninvolved in the problems of their society. Stephen's difficulty, Professor Goldberg finds, arises because he

> makes no distinction between moral values and the values of morality, presumably because he cannot see any; he is, as we realize, too much in revolt against his society, too much concerned with his individual destiny... he fails to see that art is far more complex than his theory... because it necessarily engages human sympathies, rejections, feelings, thoughts and judgments, even as it gives them another value in ordering them.[2]

As we have seen, however, there are signs that Stephen is becoming more self-aware and able to respond to others.

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[1] See the key Chapter 116, Volume I, of MoE. titled „Die beiden Bäume des Lebens und die Forderung eines Generalsekretariats der Genauigkeit und Seele", pp. 583-600.

[2] S.L. Goldberg, The Classical Temper, pp. 48-49.

The adult Törless of whom Musil gives us a brief glimpse seems less likely to become an artist. This is „ein junger Mann von sehr feinem und empfindsamem Geiste" (T. 118) who would rather not question the laws and conventions of his society as he regards them as „etwas Grobes" (T. 118). „Das ganze verfeinerte Seelenleben" he regards as an ornament.[1] He condemns the criminal or addict, rather than his crime or weakness. This adult Törless would not have espoused the cause of the compulsive murderer Moosbrugger as Ulrich does in Der Mann ohne Eigenschaften, nor could he have gone to the rescue of Clarisse when she was slowly sinking into lunacy. Nevertheless, the adult Törless we are shown has carried further his early realisation that his experience with Basini was in one sense positive. As we saw in Chapter 2 (pp.115-116 above), it had left that small amount of poison in his system that prevents smugness. This suggestion of awareness and concern for others and of humility is very abstract, but it does prevent the adult Törless from seeming entirely cold and insufferably egocentric.

Yet there does seem to be a discrepancy between the adult we are shown and the schoolboy who had felt that the

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[1] "Zierat" is defined as „Ausschmückung, schmückendes Beiwerk, Zierde, Schmuck" in Gerhard Wahrig's Deutsches Wörterbuch (Gütersloh; 1968), as „Schmuck, Prachtstück; verschönerndes, schmückendes Beiwerk" in Der Sprach-Brockhaus (Wiesbaden; 1966).

wordlessness in which his strange experiences had left him was also a positive state, promising creativity. There is some suggestion in the description of the adult that the experiences he passed through as a schoolboy are not only sensitising but also limiting: that if they made him a person capable of original and fine discrimination, they also closed his responsiveness to large areas of life. But the process which brings this suggested after-effect is nowhere clearly set out: the limitations of the adult Törless are not persuasively shown to arise from his experiences in the academy, and one is left with the uneasy impression that some link is missing. At least, I can find no satisfactory explanation of why the early promise of the hero, so buoyantly suggested in the closing pages of the novel, seems not to have been fulfilled. This may be explained by the fact that the novel is the work of a young man and that his somewhat immature ideal of the artist corresponds in its exclusiveness and remoteness from social problems to Stephen's (and possibly to that of the young Joyce).[1]

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[1] See R. Musil, TAE. p. 62 and p. 92.

CHAPTER 4

Structure; Authorial Judgment; Inward Perspective

I

Musil and Joyce show in their works a growing and self-conscious awareness of the vital interaction between content and form. In „Die Bedeutung der Form" Musil states: „... es gibt keine Form, die nicht an einem Inhalt, keinen Inhalt, der nicht durch eine Form in Erscheinung träte, und solche Amalgame aus Form und Inhalt bilden die Elemente, aus denen sich das Kunstwerk aufbaut."[1] In Törless the events form „das Rückgrat": „das vereinheitlichende Moment [ist] der Wunsch, eine bestimmte, vorher ausgedachte Geschichte zu erzählen."[2] Of course, Musil goes beyond this: seeing literature as „ein kühner, logischer kombiniertes Leben. Ein Erzeugen oder Herausanalysieren von Möglichkeiten usw. ... [eine] bis auf die Knochen abmagern machende Inbrunst für ein intellektuell emotionales Ziel."[3] His aim in Törless is to dramatise „die leidenschaftliche Energie des Gedankens... [der] durch die aus dem Gegenstand kommenden methodischen Forderungen

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[1] R. Musil, TAE. p. 712.

[2] R. Musil, TAE. p. 118.

[3] R. Musil, TAE. p. 128.

verschnürt, begrenzt, artikuliert [wird]."[1] „Der Gegenstand" in Törless is the development of the hero from boredom and purposelessness towards the recognition of a complex identity, an ability to conceive of life as rich and potentially creative. Musil dramatises this through the elusive moods and sensations, the insights wrung from intense emotion. It is perhaps because he realised the difficulty of his task that he chose so traditional a structure.

In Törless he employs „ein Prinzip der geraden Linie als der kürzesten Verbindung zwischen zwei Punkten" and a strict relevance to the events of all images and ideas, demanding that they „[sich] mühelos in den Gang der Handlung einfügen."[2] In this way Törless corresponds to Wolfgang Kayser's definition of the novel: „Der Roman ist die von einem [fiktiven] persönlichen Erzähler vorgetragene, einen persönlichen Leser einbeziehende Erzählung von Welt, soweit sie als persönliche Erfahrung fassbar wird."[3] The unmistakable and taut structure of Musil's first novel differentiates it from his experimental stories. Of these Musil wrote: „Der Fehler dieses Buches ist, ein Buch zu sein. Dass es einen Einband hat, Rücken, Paginierung.

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[1] R. Musil, TAE., p. 116.

[2] R. Musil, in „Vermächtnis II", MoE. p. 1607.

[3] W. Kayser, Entstehung und Krise des modernen Romans, Stuttgart; 1954, p. 26.

Man sollte zwischen Glasplatten ein paar Seiten davon ausbreiten und sie von Zeit zu Zeit wechseln. Dann würde man sehen, was es ist."[1]

Into the three months between the departure of Törless's parents from the station and Törless's own departure from the academy Musil crowds his hero's development of complex insights. Musil further deliberately limits his scope by concentrating on one affair, one main theme and a very small group.[2] So complex a development in so brief a space of time can be presented as a straight chronological sequence during which high dramatic tension is maintained. Joyce, on the other hand, deals with about fifteen years of Stephen's life, a wide diversity of episodes, a decline from wealth to poverty, progress through schools and university. Inevitably, more momentous breaks in the narrative occur and more intricate patterns are required to give an effect of unity to the total narrative.

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[1] R. Musil, in a projected „Vorwort zur Neuausgabe der Novellen", presumably Vereinigungen, TAE. p. 188. Of Vereinigungen he also notes: „Ich hatte mir vorgenommen: ‚etwas von dem Reiz leis dahintreibender Bruchstücke zu finden.' So wie man auf Aufzeichnungen stösst: welch sonderbare, wunderbare, verstörte Menschen... aus halben, dämmernden Farben sich herauslösend" (TAE. p. 122).

[2] This forms a striking contrast to the encyclopedic Mann ohne Eigenschaften, the immense scope of which includes hundreds of characters, national and international conspiracies, the Austrian historical tradition and present-day political and sociological trends.

In contrast to the Portrait's five numbered and intricately patterned chapters, Törless is divided into twenty-nine unnumbered sections, some of which are further subdivided by a series of dashes across the page.[1] Some of the sections form complete units, dealing with events at certain places and times. Others, such as the fifth (beginning on T. 51), merely form bridges between dramatic scenes and there seems little reason for them to stand on their own. Some division into sections was necessary, but there is no direct correspondence of these with the tripartite structure which reflects the three main stages of Törless's development. The first section shows us Törless's mood, the quality of the life he is forced to lead at the military academy. The reader is given glimpses of previous experience that culminates in the present boredom and purposelessness. In his strange anticipation at the peasants' huts, his memory of a childhood moment of complete isolation, his recognition of the link between his mother and Božena, Törless glimpses another dimension to experience, possibilities of „der andere Zustand".

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[1] Elisabeth Stopp points out that in the 1931 Rowohlt edition which Musil supervised and in both 1906 editions each section begins on a new page, one-third of the way down and with a large initial letter ("Musil's Törless: Content and Form", pp. 112-113). Such more obvious breaks would allow the reader to become adjusted to changes of time and scene and prevent the more sensational aspects from predominating, blurring the complex insights. The function of the „Gedankenstrichpause" or dash-break is discussed by Mrs Stopp on p. 113. In the Rowohlt edition, Sämtliche Erzählungen (Hamburg; 1957) the section breaks are no longer.

In the second stage Törless discovers in himself the possibilities of such experience. The setting of the action has been narrowed to the school, all attention is focussed on Törless's studying of his own responses, his realisation of the closeness of the two worlds: that of consciousness, light and respectability and that of anarchy, darkness and insanity. The first climax of the book comes with Törless's "experience" of infinity, his recognition of the emotional force which alone can make abstract concepts meaningful to the individual. However, the failure of the essay „De natura hominum" indicates that further growth is necessary before there can be a synthesis for Törless between experience and its abstract expression. The second climax parallels the first: when Törless is seduced by Basini he hopes to find a „Tor zum Leben" (T. 116), an escape from the isolation and bewilderment of abstract intellectual problems. Törless's realisation that he must preserve his sense of identity and his moral fastidiousness forms the short third stage of the novel. From Section 21 (T. 114-121) onwards Törless gains increasing control over the situation. By the time he faces the committee of teachers, he has gained a new independence and confidence which demand a different life.

The plot itself contains elements of tension and suspense: the reader follows the dramatic events and feels apprehension about Törless's possible disgrace and about the effect on him of the events. Musil uses, in addition, another means of maintaining interest and anticipation:

the reader shares with Törless the puzzlement about the nature and meaning of his intuitions, as we have seen in Chapter 3. Tension is maintained from episode to episode in which these intuitions are manifested. In „Über Robert Musils Bücher", Musil describes his aim in writing: „die Entwicklung will, dass die Schilderung der Realität endlich zum dienenden Mittel des begriffsstarken Menschen werde, mit dessen Hilfe er sich an Gefühlserkenntnisse und Denkerschütterungen heranschleicht, die allgemein und in Begriffen nicht, sondern nur im Flimmern des Einzelfalls - vielleicht: die nicht mit dem vollen rationalen und bürgerlich geschäftsfähigen Menschen, sondern mit weniger konsolidierten, aber darüber hinausragenden Teilen zu erfassen sind."[1] The intuitive "knowledge" which Törless tries to communicate to the teachers and of which the reader struggles to catch glimpses is essentially individual, the whole process of winning it is the expression of Törless's maturing.

When Törless's mother comes to take him back to Vienna, the narrative framework is completed. Ironically, Törless returns to the „verderblichen Einflüssen einer Grossstadt" (T. 16) from which the academy was to have shielded him. The structure here somewhat resembles that of William Golding's Lord of the Flies, in which the boys devastate the island paradise on which they are marooned, and are then, by a stroke of "luck", returned to a civilisation engaged

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[1] TAE. p. 776 (1913).

in nuclear war. In each novel, that is, the structure is essentially ironical and the final event gives to the tale a savage moral twist.

The structure of the Portrait has been the subject of a large number of studies.[1] Many of these are concerned with the difference between this novel and Stephen Hero. A widely held opinion is that expressed by William Schutte who writes: "The structure of the Portrait with its interweaving of themes, symbols and motifs more closely resembles the structure of a poem than of a traditional novel."[2] Within the wavelike motion forward of Joyce's chapters are eddies or cycles involving time other than the present and this dissolves a rigid concept of time in the service of a clearer presentation of the stages in the hero's

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[1] C. Hart, James Joyce's "Ulysses", pp. 29-33.
H.M. McLuhan, "Joyce, Aquinas and the Poetic Process", in Connolly, pp. 256-257.
G.H. Redford, "The Role of Structure in Joyce's Portrait", in Connolly, pp. 102-113.
H. Kenner, "The Portrait in Perspective", in Connolly, p. 25.
L.T. Lemon, "Portrait, Motif as Motivation and Structure", in Schutte, pp. 38-40.
R. Ellmann, "The Structure of the Portrait", in Schutte, pp. 38-40.
R.S. Ryf, A new Approach to Joyce: "Portrait" as a Guidebook, especially pp. 29-36.
M. Schorer, "Technique as Discovery", in Forms of Modern Fiction (ed. Van O'Connor), Bloomington; 1964, pp. 20-22.

[2] W. Schutte in his introduction to Twentieth Century Interpretations of "A Portrait of the Artist as a Young Man", pp. 9-10.

development. J.V. Kelleher asserts: "There aren't any separate parts... The book is all of a piece, one organic whole. It is, as it were, written backwards and forwards and sideways and in depth, all at once. A score of premises is laid down in the first twenty-odd pages. From these, with deliberate and unobtrusive engineering, everything else is developed in the most natural-looking way possible."[1] While I do not agree that the novel has no separate parts - I see big blocks of material in their own ironic modes - I think Professor Kelleher is right about its closely-woven tissue of cross-references. The events of each chapter move towards a climax or crisis which is followed by a fall or deflation at the beginning of the new chapter. "Each of the first four sections ends a period of Stephen's life with what Joyce, in an earlier draft, calls an epiphany: a peculiar revelation of the inner reality of an experience, accompanied with great elation, as in a mystical religious experience. Each is followed by the opening of a new chapter on a very prosaic, even depressed level."[2] These climaxes involve Stephen in making a moral choice: each set of events demands that he choose his direction. Like Törless, he does not always choose the morally or emotionally satisfying one. While

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[1] In "The Perceptions of James Joyce", in Morris and Nault, p. 86.

[2] W.C. Booth, "The Problem of Distance in A Portrait of the Artist", in Schutte, pp. 87-88.

Stephen, at the end of Chapter 1, chooses to fight for justice and complains of Father Dolan, he has, by the end of Chapter 2, given up the struggle against disorder, poverty and his own sensuality, and accepts relief and consolation from the prostitute. The crisis of Chapter 3 brings Stephen to the confessional and back to the arms of the Church. Chapter 4 brings a recognition of his real vocation, while Chapter 5 lets him recognise that exile is necessary for the kind of life he wants to lead and the art he wants to create.

Each climax already contains, most carefully placed in the text, the elements that must bring deflation and disillusionment: Father Conmee's shielding of his fellow-teacher foreshadows the "great laugh" (P. 72/82) that they will have about the incident. Stephen's elaborate but economically unsound financial arrangements and the insufficiency of pink paint suggest the coming collapse of his "breakwater of order and elegance" (P. 98/111). His indulgence in masochistic mortification of his senses, and his zeal in accumulating spiritual capital, make quite plain the instability of his religious phase. Finally, there are hints of inadequacy even in Stephen's brave final declaration: "Welcome, O life!" (P. 252/288). Not the least of these hints is given by his aesthetic theory, which, in its resolute turning from the world around him towards static beauty, denies involvement with the

responsibilities and realities of his life.[1] In both novels the hero, by the end, has achieved the premises for a new beginning. Stephen's vocation is much more clearly defined: he recognises, at least in part, the conditions necessary for his creative work. Törless's recognition is less directed: it is rather one about the quality of the inner life he must now lead.

In each novel we find clusters of recurring images which not only trace the development of the hero's consciousness, but also subtly suggest the influence of past experience on that of the present and in this way knit the action together. Richard Ellmann's ingenious but too biographical interpretation of the structure of the Portrait in terms of the growth of the foetus stems from the dominance, in the first part of the novel, of water images.[2] What interests Joyce, however, is the growth of self-consciousness in the artist and so the analogy with the foetus seems to me to be misguided. More immediately relevant to Joyce's concerns are the recurring themes or episodes, looked at from different points in time and

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[1] For detailed analysis of the theory in this light see F.M. Link, "The Aesthetics of Stephen Dedalus" (Papers on Language and Literature, II, Spring 1966, pp. 140-149) and Darcy O'Brien, The Conscience of James Joyce (Princeton: 1968), especially pp. 3-14 and pp. 21-34.

[2] R. Ellmann, "The Structure of the Portrait", in Schutte, pp. 38-40.

showing a maturing perspective. Joyce shows the fluidity of time in that episodes and impressions from the past are part of present responses, as memory, and as having helped to form the responding personality. An example of such a recurrence concerns Stephen's reactions to water. I shall deal in detail with such image patterns in Chapter 5.[1] Another example of the way in which motifs recur and knit together the structure is presented by Stephen's sense of being vulnerable because of his short-sightedness. The small child felt exposed to danger on the football field: "He felt his body small and weak" (P. 8/8). This becomes remote in the altered perspective when his glasses are broken: "The fellows seemed to him to have grown smaller" (P. 41/46). In an early scene he is shown on the football field, feeling exposed to dangers his eyes can only dimly discern: "He felt his body small and weak amid the throng of players and his eyes were weak and watery" (P. 8/8). In a later scene, although Stephen is now surer of himself and more accustomed to the school, his initial bewildered fear is echoed when the boys discuss the punishment meted out to those who had been caught smugging in the square: "Stephen stood among them, afraid to speak" (P. 40/46). Although the cause of his fear here is quite different, the sense of a continuity in his experience is persuasively rendered by the association with it of a similar dim perception of the football field, for his

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[1] Pp. 220-230, below.

glasses have been broken: "That was why the fellows seemed to him smaller and farther away and the goalposts so thin and far and the soft grey sky so high up" (P. 41/46). The small boy who had "eaten slim jim out of his cricketcap"[1] (P. 93/105) seems quite alien to the adolescent Stephen as, on the trip to Cork, he remembers his earlier self: "He had been lost or had wandered out of existence for he no longer existed" (P. 93/105). This technique is seen again in Stephen's response to the rector's invitation to join the priesthood, when it is the remembered sights and smells of Clongowes that warn him against accepting. In his diary entry of April 6th Stephen makes the final abstraction: "The past is consumed in the present and the present is living only because it brings forth the future" (P. 251/286). His response to experience and his attitudes to the future are shown to have been moulded by the past. By such use of recurring motifs which reflect slight changes of mood and perspective, the structure becomes dense and complex. In Törless, in contrast, while some images do recur (the tree and light images are examples) and while memories of past events occasionally illuminate the present, there is little sense that this is deliberately used as a structural device.

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[1] "cricket cap" in Cape edition.

II

Whereas the author of the Portrait remains, in Stephen's words, "within or behind or beyond or above his handiwork, invisible" (P. 215/245), the presence of the author in Törless is often, as we have noted, strongly felt.[1] The novel is related in the third person, and the author remains in full control of the events. He knows about the thoughts and dreams of his hero, his intuitions and sensations, even where they are most opaque from Törless's own point of view. What for Törless remains ineffable, Musil conveys by metaphor and analogy. This is an extraordinary achievement which has been well described by Werner Hoffmeister: „Musil versucht hier das fast Unmögliche: er stellt mit Hilfe der Sprache Vorgänge dar, die sich unter der Ebene sprachlicher Fixierbarkeit, in einem vorsprachlichen Bereich der Bilder und Emotionen vollziehen, Vorgänge höchst dynamischer, sprunghafter Art, die der Trieb- und Phantasiesphäre entspringen."[2]

Musil's adherence to the device of an omniscient narrator both in Törless and in the even more experimental Vereinigungen which followed may be explained, in part, by

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[1] In fact, Wolfgang Kayser demands the narrator as guide: „Wer aber um der durchgehaltenen Unsicherheit Willen den Erzähler aus ihm [dem Roman] gänzlich verdrängen will, der beraubt ihm seines Wesens. Der Tod des Erzählers ist der Tod des Romans" (Entstehung und Krise des modernen Romans, p. 34).

[2] W. Hoffmeister, Studien zur erlebten Rede bei Thomas Mann und Robert Musil, The Hague; 1965, p. 143.

the elusiveness of the material. Because for Törless (as for Claudine and Veronika) the inward process of change and growth is at once too complex, too subtle and too subliminal to be assimilated fully by the intellect, analysed and verbalised, the work demands an author whose own consciousness may be felt as more comprehensive, more penetrating and assured than that of the character he creates. And because the development of the character is to be seen as a progression through a series of dissolving perspectives, it becomes essential to have only in the author a stable point of reference.[1] Musil himself, however, has given a further reason for his choice of narrative method. He saw the method as a defence against the anarchic influences upon the writer of the period in which he wrote. At the time of writing Törless he notes (20th April 1905): „Es ist Norm, dass im Roman der Dichter nicht selbst das Wort ergreift. (Statthaft ist dies nur in gewissen Perioden der Umwälzung des Geschmackes, der Denkungsart usw. in Sturm- und Drangzeiten, wie sie die Geburt der Moderne begleiteten)."[2]

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[1] The lack of this flaws some modern novels. Philip Roth's Letting Go, for example, suffers from a lack of clear emotional control and point of view. This results in a blurring of the relation of author and hero, this in turn causing a blurring of values and judgments. The sustained tour-de-force When She was Good by the same author forms an interesting contrast.

[2] R. Musil, TAE. p. 86.

Musil's own explanatory comments on Törless and on experience related to the boy's behaviour are forerunners of the idea of „Essayismus" which he uses so extensively in Der Mann ohne Eigenschaften.[1] In Törless we do not yet find „die einmalige und unabänderliche Gestalt, die das innere Leben eines Menschen in einem entscheidenden Gedanken annimmt" (MoE. p. 253), but rather the result of Musil's method, as he described it in a note of 19th January 1911: „Im Törless habe ich meine Gedanken, wie ich sie so... notiere, zu Verbindungen, Erklärungen udgl. benutzt... Daher im Törless der Eindruck grösseren Reichtums, weil er im Nebenbei liegt."[2]

Just as the method of omniscience enables Musil to describe the darkness within Törless's own soul, so (more simply) it enables him to place the ignorance and self-concern of his hero in relation to the rest of the world, to tell the reader things Törless cannot know or fails to consider. An example of this is his telling of Božena's history which thus illustrates the life of a social outcast in the dark world which Törless, in the beginning, regards as so foreign to himself.

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[1] For examples in Törless see T. 32, T. 119, T. 144, and for definitions and discussion of the concept see MoE., I, Chapter 62: „Auch die Erde, namentlich aber Ulrich, huldigt der Utopie des Essayismus."

[2] R. Musil, TAE. p. 132.

In the novel, Musil states his aim as the demonstration that „in der Entwicklung einer jeden feinen moralischen Kraft gibt es einen solchen frühen Punkt, wo sie die Seele schwächt, deren kühnste Erfahrung sie einst vielleicht sein wird" (T. 33). Perhaps there is here already a hint of the slightly defensive protectiveness which Musil shows in describing Törless's experience with Basini. In the latter case he is concerned that the reader should regard Törless as sexually normal: „denn schon von den Eltern her war er kräftig, gesund und natürlich./ Aber man darf auch wirklich nicht glauben, dass Basini in Törless ein richtiges und - wenn auch noch so flüchtig und verwirrt - wirkliches Begehren erregte. Es war allerdings etwas wie Leidenschaft in Törless erwacht, aber Liebe war ganz gewiss nur ein zufälliger, beiläufiger Name dafür und der Mensch Basini nicht mehr als ein stellvertretendes und vorläufiges Ziel dieses Verlangens" (T. 115).[1] In further explanation, even apology, Musil tells us that Basini is not yet physically very masculine: „Der Eindruck war nicht anders, als wäre er den nur schönen, von allem Geschlechtlichen noch fernen Formen eines ganz jungen Mädchens gegenübergestanden... Es war die heimliche, ziellose, auf niemanden bezogene, melancholische Sinnlichkeit des Heranreifenden" (T. 116).

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[1] My underlining.

If such concern that the reader will not mistake Törless for an incipient homosexual seems excessive, it can be explained in part by the period during which the novel was written.[1] It is to some extent justified by the explosion of sensational criticism, centering on the homosexual and sadistic episodes, with which it was received.[2] Nevertheless, the reader might feel that Musil's control is not quite firm enough here, that he was making inartistic concessions to his readers. Also disturbing is Musil's lack of perspective about Törless's categorical and heartless condemnation of Basini. Musil himself dismisses the latter almost as cavalierly as do Reiting and Beineberg: „Die moralische Minderwertigkeit, die sich an ihm herausstellte, und seine Dummheit wuchsen auf einem Stamm" (T. 58).

Apparently, also, Musil approves of the adult Törless, the aesthete whose only interest is „das Wachstum der Seele, des Geistes" (T. 118). But it is very difficult to assess

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[1] Frank Wedekind's Frühlings Erwachen (1892) was prohibited from performance until 1906.

[2] In „Vermächtnis II" (TAE. p. 803) Musil remarks laconically: „Durch ihn [den Stoff] und seine, wie man sagte, amoralische Behandlung erregte das Buch Aufsehen", and in his review of Törless Alfred Kerr predicts: „In diesem jungen und wohl bald verrufenen, verzeterten, bespienen Werk, das auf den Index ornatloser Pfaffen gesetzt wird, wenn ein halbes Dutzend Menschen es nur erst gelesen hat..." (Kerr's review in Der Tag, 21st December 1906).

Musil's attitude to Törless as an adult. While there is no overt disapproval, the description of the young man might indicate Musil's recognition of his poverty of spirit, his lack of concern and compassion for others. There is just a hint that Musil condemns Törless for regarding social justice as „etwas Grobes" (T. 118), about which he does not want to have to think, and another in the word „Zierat", decoration, for which Törless takes art and artistic appreciation. A comparison with Ulrich's width of interest and compassion, his patient understanding of points of view which at first sight seem diametrically opposed to his own - such as those of Arnheim, Hans Sepp, Graf Leinsdorf - and his concern with social problems shows Törless to be a less interesting person, introspective to the point of egocentricity and, as an adult, limited.

These instances of what may be called special pleading on behalf of the character indicate that Musil has not managed altogether to control his chosen method of narration. The distance between the narrator and the protagonist does not remain constant, and at times the author comes damagingly close to the character. At other times, a more acceptable kind of sympathy is found, as where the author draws on his own experience to explain Törless's reticence towards the peasant girls: „Der Grund hiezu lag wohl teilweise in einer gewissen Schüchternheit in geschlechtlichen Sachen, wie sie fast allen einzigen Kindern eigentümlich ist, zum grösseren Teile jedoch in der ihm besonderen Art

der sinnlichen Veranlagung" (T. 25). At one point the author offers such an explanation in the first person: „Ich meine diese gewisse plastische, nicht bloss gedächtnismässige, sondern körperliche Erinnerung an eine geliebte Person, die zu allen Sinnen spricht und in allen Sinnen bewahrt wird" (T. 17).

Yet these personal touches too lapse at times into a less acceptable form, when material which seems rather obscurely to belong in the author's experience more than in the created world of the novel, or at least remains shadowy and arbitrary, is offered as a counterpart to the experience of the youth. Thus another generalisation about love, drawn one must suppose from the author's own experience, or at any rate quite extraneous to the sort of situation with which the novel deals, is said by Musil to parallel the humiliation Törless feels through Basini: „die Stunden der absichtlichen Demütigung in der Liebe! Diese entrückten Stunden, zu denen sich Liebende über gewisse tiefe Brunnen neigen ~~und~~ oder einander das Ohr ans Herz legen, ob sie nicht drinnen die Krallen der grossen, unruhigen Katzen ungeduldig an den Kerkerwänden hören? Nur um sich zittern zu fühlen... der zärtliche Stolz derer, die miteinander durch alle Höllen gegangen sind" (T. 119). The imperfectly controlled suggestiveness of such writing does not really help the reader to understand Törless, but rather distracts attention from him and turns it towards the image of the author thus tantalisingly glimpsed.

These occasional lapses in the author's relation to Törless appear to indicate some measure of uncertainty about the character and experience that he seeks to create. Similarly, the glimpse we are given of the adult Törless seems to reveal an incompleteness of conception because, important and telling as it is in most ways, it is nevertheless to some extent at odds with the main presentation of his character. The precious aesthete we are told he is to become does not seem likely to grow from the more interesting and significant figure of the youth as presented through the many images of free flow, growth and fertility in the last section of the novel. In these images, as when Törless feels „die Gewissheit des befruchteten Leibes, der das leise Ziehen der Zukunft schon in seinem Blute fühlt" (T. 146), the narrative points convincingly towards a new beginning.

In spite of these occasional ambiguities, Musil, as we have seen, is very much present in his work while Joyce in the Portrait has chosen to a far larger degree to efface himself behind his hero. By a subtle irony, usually without overt authorial commentary, Joyce allows Stephen more scope to reveal himself. The Portrait was written in three versions: the first, written in January 1904, "A Portrait of the Artist", is part manifesto, part story. This was rejected by the editor of the journal Dana[1] and Joyce then turned it into the novel Stephen Hero (1904-1908). Subsequently, Joyce wrote the final version of the Portrait. This last tended to be read as an

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[1] See R. Scholes, R. Kain, The Workshop of Daedalus, p. 56.

autobiography whose hero was to be admired, until the publication of Ulysses (1922) in which Stephen appears as a disillusioned Icarus. After the publication of Stephen Hero in 1944 ironic readings became popular,[1] the differences between the two novels making readers more aware that in the Portrait Joyce is far from uncritical approval of Stephen.

In Stephen Hero the satire is direct, the distance between author and hero deliberate and open, as in: "Except for the eloquent and arrogant peroration Stephen's essay was a careful exposition..." (SH. p. 70); and "This mood of indignation which was not guiltless of a certain superficiality was undoubtedly due to the excitement of release and it was hardly countenanced by him before he realised the dangers of being a demagogue" (SH. p. 128). What in Stephen Hero was the narrator's comment "He had swept the moment into his memory... [and] brought forth some pages of sorry verse" (SH. p. 59) becomes in the Portrait the sorry verse itself, the technically skilled but emotionally soggy villanelle. The fact that the narrator in the Portrait has thus disappeared so far behind his hero gives rise to problems. Wayne Booth, for example, asks: "The young man takes himself and his flight with deadly solemnity. Should we?"[2] Because critics are

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[1] See W. Booth, "The Problem of Distance in A Portrait of the Artist", in Schutte, p. 93.

[2] Ibid., p. 88.

so divided about the meaning of Stephen's exile - "... we cannot believe that it is both a portrait of the prisoner freed and a portrait of the soul placing itself in chains"[1] - Booth concludes that we can come to no final conclusion:

> Whatever intelligence Joyce postulates in his reader... will not be sufficient for precise inference of a pattern of judgments which is, after all, private to Joyce. And this will be true regardless of how much distance from his own hero we believe him to have achieved by the time he concluded his final version... Unless we make the absurd assumption that Joyce had in reality purged himself of all judgment... unless we see him as having really come to look upon all of Stephen's actions as equally wise or equally foolish, equally sensitive or equally meaningless, we must conclude that many of the refinements he intended... are, for most of us, permanently lost.[2]

The logic of Booth's criticism seems difficult to accept: it requires us both to agree that the novelist's judgments are not visible in the novel and to share the assumption that such judgments did have a place in the novelist's mind and were even (mistakenly) supposed by him to emerge from his work. It is possible that Joyce could have made a miscalculation as serious as this, but with a

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[1] Professor Booth is here (Schutte, p. 88) referring to Caroline Gordon's view that Stephen's soul "is being damned for time and eternity caught in the act of foreseeing and foreknowing its damnation" ("Some Readings and Misreadings", in Connolly, p. 140).

[2] W. Booth, p. 95.

novel so long-considered and carefully constructed it would seem better to look for other possibilities. The refinements which, according to Booth, Joyce intended but failed to render must remain at best matters of conjecture: they cannot be known and do not seem worth pursuing. Dealing as we must with the novel as Joyce finally gave it to us, and not with his possible projections of a novel, we may find that the author's judgments are not at once clear, they do not lie on the surface. This does not mean that they are not present, but rather that the expression of authorial judgments in this novel, like the judgments themselves, is less simple than in more conventional works.
In the simpler prototype of the Portrait, Stephen Hero, the narrator gives clear, explicit indication of his judgments: Stephen is shown as foolish and intelligent, sensitive and arrogant, hasty and passionate. In the Portrait these characteristics of the hero are continued: Stephen remains a mixture of arrogance and humility, of soaring idealism and of self-recognised limitations. But here we are not so plainly told how to judge the hero. Instead, we are called upon to achieve the appropriate judgments through an alert responsiveness to the subtleties of presentation: by contrasts of style and subject matter, careful modulations of tone, reiteration of key images, and similar patterning devices, the author unobtrusively directs our responses. That is, although Joyce has deprived himself of the opportunity to make direct authorial pronouncements, the author's presence and views are still to be felt through the choice,

sequence and style of episodes. In addition, Stephen himself is made to provide some guidance to our judgments of him: for instance, he judges himself, and as he matures the reliability of his judgments can be gauged against the external realities of the circumstances in which he is seen. The very process of maturation in itself helps in this process, for we are made constantly aware that Stephen is passing through a sequence of phases and that his behaviour in each is to be understood as part of a development still far from complete.

The importance to this question of the presentation of Stephen through a sequence of distinct phases has not, I believe, been generally understood. Instead, some critics have been led by it to make rather arbitrary generalisations about distance. Clive Hart writes:

> In the beginning, when Stephen is a child, the tone is on the whole sympathetic, though the child's self-pity in the infirmary is rather unattractive. In the central chapters during Stephen's purple period, the author grows more detached, exposing more of the young man's failings. Later, as Stephen grows up, the critical tone once again diminishes in intensity and a fair measure of sympathy is re-established. During this cyclic process the point of observation moves ever closer to Stephen's consciousness. As the book advances Stephen himself increasingly dominates the scene until finally Joyce hands us over to him completely: the last few pages are written in the form of Stephen's diary. We are now right inside his mind.[1]

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[1] C. Hart, James Joyce's "Ulysses", pp. 34-35.

Hart's account of how the distance between author and protagonist changes seems to me too general and too simple. That "Stephen increasingly dominates the scene", for instance, can hardly be defended: nowhere in the novel is Stephen so dominantly present as in the first section of Chapter 1: all knowledge, all sensation is presented through his childish perspective. And an impression of greater distance during Stephen's romantic effusions seems to me ascribable rather to the reader's embarrassment than to the author's distance.

The reader does not really need to know that Joyce said to Frank Budgen about the Stephen of Ulysses that he had not "let this young man off very lightly" and that "Many writers have written about themselves. I wonder if any of them has been as candid as I have?"[1] Neither does he need to be told that Joyce complained that the last words of the title, "as a young Man", were often ignored. Careful reading of the novel alone is sufficient to reveal not merely that Stephen is intelligent and richly imaginative - an artist in potential - but that his embryonic abilities are limited both by inexperience and by immaturity: his special talents emerge indeed as a product of his gradual maturing, and are seen by the reader as inextricably involved in the formation of his character as a whole. Perhaps the argument should be stated yet

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[1] F. Budgen, James Joyce and the Making of "Ulysses", Bloomington; 1960, p. 51.

more forcibly: not only is such a reading of the novel alone sufficient, the limitation is even necessary to a proper apprehension of this process. Not by attending to what Joyce has said of his hero outside the novel, but by immersion in the process of the hero's growth, and only by that, can we come to appreciate the subtle and essential interplay between emotional, moral and imaginative maturing.

Stephen's early consciousness is one of almost pure apprehension, but does contain from the very first page of the novel some sense of a centre of awareness, a self - "He was baby tuckoo" (P. 7/7). This self-consciousness develops until it becomes not merely the centre from which the world is apprehended, but itself the main subject of attention. The novel turns inward, in the central chapters of introspection and self-concern. Here, the very flamboyance of the prose indicates the lack of measure, of objectivity, in the hero; and this has its counterpart in the indifference and impatience he displays towards others, especially to his family. In the last phase, from the discovery of his vocation as an artist until the end, a growing quality of objectivity in the style - a spare hardness of diction and rhythm - reflects his gradual turning from self-absorbed inward contemplation to relationships in the world outside. Now he begins to see other people as individuals in their own right and gains a sense of purpose for himself, to be fulfilled in the world of men. And yet, even at the end, Stephen's growth in this direction is seen

as far from complete: he remains aloof, suspicious, and afraid for his own integrity.[1]

To speak of the necessity for the reader to become immersed in the process of the hero's growth, however, may lead to misunderstanding. What I mean is that it is not by learning from outside sources or through authorial comment how Joyce felt towards his hero, but by witnessing the detailed and concrete building up of the portrait, that the full complexity of the author's conception can be realised. Joyce's method requires that he come very close to the character of Stephen while yet preserving a cool and unswerving judgment of him. The reader must do the same. Immersion, in the sense I wish to give it, does not mean identification: to identify completely with Stephen, although this seems to be quite frequent among readers of the novel, would be fatal to a proper understanding. What the reader is called upon to do is, appropriately, far more complex: he is required to parallel the author's achievement by reading with an attention that is cumulative, patient, compassionate and always critical.

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[1] An interesting parallel to my argument is offered by J.V. Kelleher: "Proudly Stephen declares what qualities - fortitude, discipline, detachment - characterise the true, and the very rare artist. The novel, telling his story so intricately and simply is the proof of those qualities. And the proof itself is a measure of how far Stephen has yet to travel, through how much discouragement and pain, before he can practice [sic] what he so confidently preaches" ("The Perceptions of James Joyce", in Morris and Nault, p. 91).

Whether Stephen ultimately makes a mistake in going into exile or in his choice of vocation seems to me less important than the processes of experience through which his choice is motivated, the quality of that experience and of the responses of which he becomes capable. And how, in any case, could one measure the success or failure of such a decision? It seems to me again too simple a reading to say that Joyce progressively writes himself out of the novel, that the narrator has vanished by the stage of the diary entries. Because Stephen writes them and they are in the first person, Hart comments "We are right inside his mind".[1] Yet, like Musil, Joyce used third-person narration in the description of states of mind, moods, sensations, and such descriptive analysis or suggestion often conveys more of the whole person Stephen, conscious and unconscious, than can be revealed in Stephen's conscious articulation, however private and self-addressed this may be.

Stephen's sensations and thoughts in the state between sleeping and waking, for example, are conveyed "directly", without the censorship, simplification and selection that would immediately enter into any attempt he might make at verbal formulation. This helps to account for the

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[1] C. Hart, James Joyce's "Ulysses", p. 35.

embarrassing excess of emotion and the lack of perspective we find in: "O what sweet music! His soul was all dewy wet. Over his limbs in sleep pale cool waves of light had passed... His mind was waking slowly to a tremulous morning knowledge, a morning inspiration. A spirit filled him, pure as the purest water, sweet as dew, moving as music" (P. 217/246-247). Hugh Kenner solemnly describes this as an awakening from a wet dream. It seems strange that no critic, as far as I have discovered, recognises in this passage (and some related passages of earlier ecstasy) the accent of comedy. The comic effect, of course, is muted; but it seems to me both undeniable and important. It is important because it serves to place the passage firmly in the reader's scale of judgment.[1]

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[1] Though Kenner misses the comic element in such passages, he makes a related point of importance. Thus he defines very precisely the quality of an earlier passage: "He heard a confused music within him... A voice from beyond the world was calling" (P. 167-168/191): "The surroundings are visible to the reader only in the way in which they are visible to Stephen. Joyce bent his attention on finding the exact cadences and textures for registering the sort of consciousness a Stephen Dedalus would imagine himself to manifest; the solution, after many trials, proved to be a thickly Paterian prose in which preciosity and self-consciousness could be held in an exact balance with sentiments whose lavishness the protagonist was unequipped to assess" (Dublin's Joyce, Boston; 1956, p. 99).

Stephen's thought (or sensation), "His soul was all dewy wet", is comic when seen from the reader's adult perspective, but may be seen too with a kind of compassion, perhaps even nostalgia, for adolescent extravagances of fancy. Joyce here involves the reader in judging Stephen's behaviour by the very circumstance that he as narrator does not. His technique here is closer to film than to traditional fiction: the quality, the timbre of the total experience, action and setting, involves the viewer and his judgment.

This analysis brings me into general agreement with the opinion of Professor S.L. Goldberg on the problem of distance in the Portrait. He argues that Joyce neither sentimentally identifies with the hero, nor rejects him. "If his readers have seen only one or the other of these judgments in the book, the reason is that Joyce holds both of them in the balance of his larger comprehension."[1] Joyce's irony, according to Professor Goldberg, becomes

> the mark of a sympathetic patience, an imagination large enough to embrace the tangles and paradoxes of life as they are without rushing at once to reduce them to abstract simplicities... The art is thoroughly dramatic in every sense. Joyce allows its action to speak its own meaning in its own terms. His attitudes inform the action, but they shape and order it from within so that we see their justification in feeling the logic with which the novel unfolds.[2]

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[1] S.L. Goldberg, Joyce, p. 50.

[2] Goldberg, pp. 50-51.

Here Professor Goldberg, with what I consider admirable clarity and good sense, places the problem in a sound general perspective. But it seems to me necessary to go further. Because several critics have related their difficulties with distance to specific passages, and because my own analysis has so far been mainly in general terms, some detailed examination of the text is called for to complete my argument.[1] Since both Hugh Kenner and Wayne Booth have cited the scene in which Stephen composes the villanelle, I shall examine this scene somewhat more minutely than they have done. Minuteness of examination needs to be emphasised because, as I shall try to show, the main difficulties Wayne Booth found in the passage appear to result from his own defects of attention. He appears, that is, to have formed his conclusions upon the basis of a general impression; and what is more, it seems that a general impression is as much as he expects the scene to yield. Thus he presents the problem as simply that of determining how we are to take Stephen's poem: "Are we to smile at Stephen or pity him... to marvel at his artistry, or scoff at his conceit?"[2]

In the scene itself, the poem is presented piecemeal, a stanza at a time, so that the reader is obliged to take

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[1] P. 220-223/251-254: "Rude brutal anger routed... flowed forth over his brain."

[2] W. Booth, "The Problem of Distance in A Portrait of the Artist", in Schutte, p. 89.

it along with the rendering of Stephen's complex state of mind. This in itself is sufficient to suggest that a single judgment of the poem, as poem, is less than the passage calls for. It calls rather for a series of judgments, judgments which respond to the interplay between the lines Stephen composes and the other thoughts crowding into his mind. As the first three stanzas take form, they correspond closely to the accompanying thoughts and sensations in Stephen's mind. It could, I think, be claimed that in this counterpointing the verse is made to seem thin, a watering down of the prose, as though Joyce were trying to show the difference between his own capacity to render a mood and the as yet immature artistic powers of the young man:

> Above the flame the smoke of praise
> Goes up from ocean rim to rim.
> Tell no more of enchanted days.

> Smoke went up from the whole earth, from the vapoury oceans, smoke of her praise. The earth was like a swinging smoking swaying censer, a ball of incense, an ellipsoidal ball. The rhythm died out at once; the cry of his heart was broken. His lips began to murmur the first verses over and over; then went on stumbling through half verses, stammering and baffled; then stopped. The heart's cry was broken (P. 218/248).

This, however, is not a claim I wish to press. It cannot be conclusive, because it depends on my judgment of the relative merits of the prose and the verse. It is thus open to the objection that, should another reader compare the verse more favourably with the prose, there is

nothing in the passage to determine who is right. We have only the counterpointing. To grant this much, however, does not affect my main point.

Further on in the scene Joyce's method becomes clearer, and indications of authorial judgment emerge in different ways and with some frequency. Contrast of style and subject helps to "place" the mood of composition, when its somewhat overblown imagery and resounding cadences ("Smoke went up from the whole earth, from the vapoury oceans, smoke of her praise") are exchanged for this description of cold realities on the table beside Stephen's bed: "... the soupplate he had eaten the rice from for supper and the candlestick with its tendrils of tallow and its paper socket, singed by the last flame" (P. 218/249).

As the scene progresses, authorial judgments become more explicit: "Rude brutal anger routed the last lingering instant of ecstasy from his soul", "on all sides distorted reflections of her image started from his memory" (P. 220/251). In comments like these, the author clearly places himself at a critical distance from the character, but the method is rather more complex than this indicates: there is some suggestion that Stephen too has begun to recognise the element of falsity in his mood, that his critical consciousness is trying to distance and control his rude brutal anger. So the passage moves from Joyce's judgment of Stephen to Stephen's judgment of himself:

> And yet he felt that, however he might revile and mock her image, his anger was also a form of homage. He had left the classroom in disdain that was not wholly sincere, feeling that perhaps the secret of her race lay behind those dark eyes... He had told himself bitterly as he walked through the streets that she was a figure of the womanhood of her country (P. 220-221/251).

This in turn is succeeded by the most complex effect of all: a sentence in which the author's judgment seems to be expressed simultaneously with the character's judgment, and yet the judgments differ:

> His anger against her found vent in coarse railing at her paramour, whose name and voice and features offended his baffled pride: a priested peasant, with a brother a policeman in Dublin and a brother a pot-boy in Moycullen (P. 221/251-252).

It seems plausible here to credit Stephen with the self-diagnosis of the phrase "baffled pride". This would be in keeping with his recognition of the element of insincerity in his anger. But as the sentence goes on, Stephen's anger seems to reassert itself, and in the sentence that follows his indignation and pride seem once more unqualified by any trace of self-criticism:

> To him she would unveil her soul's shy nakedness, to one who was but schooled in the discharging of a formal rite rather than to him, a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life (P. 221/252).

"Baffled pride" can be taken equally well as expressing the author's judgment, but here an important difference follows. The very patterning of the language in which Stephen's thought is cast can be seen from this point of view as designed to indicate the quality of that pride - the quality of childish name-calling and provincial snobbery. The alliteration of "priested peasant", the balance of sound as well as syntax in "a brother a policeman in Dublin and a brother a potboy in Moycullen" have a blatancy appropriate to the emotion. This demonstrates the meaning of the phrase "coarse railing" - all the more so in juxtaposition with the affected word "paramour". That "paramour" is Stephen's word, rather than Joyce's, is clear from his recollections, a few moments earlier, of the time when he had sung to her "a dainty song of the Elizabethans" (P. 219/249).

This leaves us with the phrase "coarse railing" as certainly expressing Joyce's judgment, but just possibly expressing Stephen's too. Here, then, I would admit that Booth's objections have some relevance: it does make a difference to the passage if Stephen is to be thought of as capable of this self-criticism. On balance, however, it may be said that this element of uncertainty does not obscure the main effect. That effect is one of multi-levelled awareness, in which Stephen is seen as struggling to distance himself from this anger and then again yielding to it, while Joyce perceives and presents both the struggle and the surrender with critical understanding.

In this subtle and highly complex presentation of Stephen, then, the reader is given a detailed and ironical though sympathetic picture of adolescence. Stephen, we are shown, can be crudely jealous of Father Moran yet capable of some sensitive, even shrewd, understanding of Emma. He has an intuitive grasp of the limitations placed on her by her upbringing: conservatism, conventionality and submissive ways of thinking and feeling. But Stephen himself is shown to be subtly implicated in such "paralysis", even projecting his own sense of failure in human relationships (as when he could not hold and kiss the girl on the tram steps) into his analysis of her. The inflated language he uses - "to him [Father Moran] she would unveil her soul's shy nakedness" (P. 221/252) - expresses his own frustrated desire for a greater intimacy with her. Stephen's own expectations, we are led to understand, go beyond the "innocent transgressions" he contemptuously attributes to her; but what he desires from the girl seems to be not much more than physical surrender. The soul's nakedness of which he thinks here gives way, within two pages, to: "Her nakedness yielded to him, radiant, warm, odorous and lavishlimbed, enfolded him like a shining cloud, enfolded him like water with a liquid life" (P. 223/254). The irony of this transition gains special sharpness from the contrasting lushness, the merely sensual indulgence, of the lyrical style in this sentence. It is an irony of which Stephen, we see, remains unconscious, just as he remains unconscious of the suggestion, in the

images that fill his mind, of infantile longing to return to the womb. To ensure that the reader, unlike Stephen, will not fail to see the suggestion, Joyce has earlier hinted at it in the description of Stephen "shrinking" from the life around him, "making a cowl of the blanket" (P. 221/252) to closely cover his head, retreating from the reality of the world he had promised so boldly to embrace into a vision of the flowers on the tattered wallpaper as "a rose-way from where he lay upwards to heaven all strewn with scarlet flowers" (P. 222/252). His impulse may be understandable, and youthfully poignant, but the irony of presentation is unmistakable.

To determine how we should take Stephen's poem - whether, as Wayne Booth asks, we should marvel at its artistry, scoff at its arrogance, or simply regard it as a symptom of Stephen's phase of development - we must look at the poem in its context. And the context, as my analysis has sought to demonstrate, presents the poem to us in a complex ironical perspective. The conclusion to which the context leads us thus seems to me to be that we should neither marvel nor merely scoff at the poem, but rather should see in the balance of its merits and weaknesses an accurate reflection of Stephen's character at this point. Wayne Booth's third suggestion is after all, I think, the right one; and his own difficulty in recognising its force is hampered not by an essential ambiguity in the novel, but merely, it seems, by inadequate reading. That he has somehow overlooked the ironical pointing of the scene emerges especially in this passage:

> The poem, we are told, "enfolded him like a shining cloud, enfolded him like water with a liquid life: and like a cloud of vapour or like waters circumfluent in space the liquid letters of speech, symbols of the element of mystery, flowed forth over his brain." As we recall Jean Paul's formula for "romantic irony", "hot baths of sentiment followed by cold showers of irony", we can only ask here which tap has been turned on. Are we to swoon - or laugh?[1]

Reference back to the text would have shown Professor Booth that in the first part of the sentence he quotes it is not the poem that enfolds Stephen like a shining cloud. It is the temptress of the poem, which is to say, it is the image of the girl to whom the poem is addressed. Stephen's voluptuous daydream (before the ~~semi~~-colon) melts, in the second half of the sentence, into his self-satisfied incantation of the completed poem. The conjunction of erotic fancy and poetic conception, each seen as an enfolding shelter from bleak reality, plainly tells us that what has been turned on is the cold shower of irony.

III

In both Törless and the Portrait, the author's dominant concern is to render the inner experience of the protagonist. This, more than anything else, is what made both novels so experimental in form, and it is also what chiefly gives interest to the comparison between them. By

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[1] W. Booth, "The Problem of Distance", in Schutte, p. 89.

the nature of the inner experience explored, and by his unusual way of conceiving such experience, each novelist was obliged to evolve special, and interestingly related, techniques of presentation.

In each of these novels the notion of "character", as it had served in discussion of almost all previous novels, seems scarcely at all to fit the main figure. In this sense of the term, the reader of a more conventional novel might think of its characters in somewhat the same way as he thinks of real people whom he knows: character, that is, may be apprehended as a sum of appearance, action, manner and motive. This holds good, I think, even for very complex characters, and even when a large part of the characterisation takes place through introspection or authorial description of what the personages inwardly feel. The character, however complex, and however intimately explored, is understood as a defined entity within a larger context of experience, and frequently the definition is in moral terms.

Although it is possible to speak in this way of the character of Stephen or of Törless (and even needful, for a complete reading of either novel does, as we have seen, demand some moral judgment upon the hero), to do so requires an unusual feat of abstraction from the text. Within the novels, neither Stephen nor Törless is presented as a defined entity. Instead, each is presented, quite explicitly, as in search of self-definition. And, more importantly, neither is seen as a separate self within a

larger context of experience: rather, each is seen as a centre of experience, a nexus of awareness in which experiences take form, and the sense of a distinctive selfhood (that this is Stephen, that this is Törless) emerges as a special quality of the organising awareness.

For this treatment of the protagonist a different terminology is needed, which will avoid confusion with more conventional notions of character and characterisation. Both Joyce and Musil seem to have felt this, and to have solved the problem by similar means. One of the most striking features of the two novels is the frequency with which they refer to the soul. In each case the word is secularised, so that such considerations as whether the soul is immortal become irrelevant to this special usage. But, at the same time, both authors are using the word in ways that rely upon its broad traditional meaning. It is as if, while divesting the word of its theological implications, they wish to retain the meaning, given by theologians such as St Augustine, of the soul as "the active principle... in the living whole that is man".[1] In both novels, moreover, this "active principle" is thought of as striving towards self-realisation in a quest which may be regarded as a modern, secular and agnostic

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[1] Quoted in New Catholic Encyclopedia, XIII, New York and Sydney; 1967, p. 454.

version of what might be described, in more orthodox terms, as the soul's quest for transcendental union with God.[1]

As we might expect, the religious provenance of this key term is more evident in the Portrait. In Stephen's Ireland, the vocabulary of Christianity is still pervasive and potent; and as a small child at Clongowes Stephen accepts without difficulty the simple religious scheme he is taught. Only gradually, as the novel proceeds, do the word "soul" and the special conception of self it stands for emerge as clear and independent of the religious matrix. By Stephen's early adolescence, however, "soul" has begun to assume its different reference, for Stephen, we are told, longs to meet in the real world that image of true love "which his soul so constantly beheld" (P. 65/73). Here, the transcendental longing has descended into the realm of mortal desire. At about the same age, Törless undergoes a similar experience. In his case the longing of the soul takes its mortal, mundane guise in the form of homesickness. The image of his parents represents for him, as the romantic daydream of Mercedes does for Stephen, the unknown and unknowable goal of his desire: „Er hielt es für Heimweh, für Verlangen nach seinen Eltern. In

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[1] See New Catholic Encyclopedia, XIII, p. 463: The soul with the body constitutes "one man, who can be experienced only in his totality and unity as one spiritual person with spiritual knowledge and transcendence towards God the ground of being and existence."

Wirklichkeit war es aber etwas viel Unbestimmteres und Zusammengesetzteres" (T. 17). The thought of his parents becomes a pretext for indulgence in a suffering which has unmistakable religious overtones: „das ihn in seinen wollüstigen Stolz einschloss wie in die Abgeschiedenheit einer Kapelle, in der von hundert flammenden Kerzen und von hundert Augen heiliger Bilder Weihrauch zwischen die Schmerzen der sich selbst Geisselnden gestreut wird" (T. 17). To diagnose the process taking place in Törless, Musil like Joyce employs the word "soul", and gives to it the same quality of a secularised religious principle. Törless's parents, the author comments, failed to recognise in their son „das Symptom einer bestimmten seelischen Entwicklung, vielmehr hatten sie Schmerz und Beruhigung gleichermassen als eine natürliche Folge der gegebenen Verhältnisse hingenommen. Dass es der erste, missglückte Versuch des jungen, auf sich selbst gestellten Menschen gewesen war, die Kräfte des Inneren zu entfalten, entging ihnen" (T. 18).

Only when we understand this special quality of the inner experience in the two novels, are we in a position to appreciate properly the special techniques they employ. In neither novel should the inner experience of the hero be thought of as simply a sequence of sensations registered upon a given sensibility. The Portrait, at least, is quite often thought of in this way, as when it is said to employ

the method of "interior monologue".[1] The difficulty of applying that term accurately to the novel should be enough to alert us to the mistake. The point is that, like Törless, Stephen is not presented simply as a register of sensations, and the centre of interest is not in his conscious reception of them. The central interest in both novels lies, rather, in the conception of a sensibility unfolding by the operation of an active principle, seeking to realise itself in a succession of deeper and deeper self-recognitions and discoveries of the world beyond the self.

The technical task with which both Joyce and Musil were faced, then, was twofold. They needed to find a method of exploring experience with the utmost possible inwardness, giving expression even to pre-verbal states of being. And they needed a method of ordering this experience from outside, so that through a rigorous selection of images and events the dynamic development of the soul could be revealed. It is in precisely these respects that both novels, despite their "inwardness", depart significantly from anything that could meaningfully be called interior monologue or stream of consciousness.

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[1] See Melvin Friedman, Stream of Consciousness: a Study in Literary Method, New Haven; 1955, p. 215.

S.L. Goldberg defines "stream of consciousness", which he (unlike Professor Friedman) equates with "interior monologue", as "the artistic rendering of a mind engaged in apprehending its world, and enacting its values in the very process of apprehending" (James Joyce, p. 89).

They are selective, dynamic, patterned, they give objective expression to wordless states of being. This explains why, in both novels, the narration must be in the third person and in the past tense.[1]

The basis of Joyce's narrative technique in the Portrait can be demonstrated by analysis of a single sentence. The first sentence of the narrative proper, after the story of the moocow told by Stephen's father, is this: "His father looked at him through a glass: he had a hairy face" (P. 7/7). Here, the material is seen as the infant sees it: it is kept within the narrow confines of his vocabulary and his small stock of concepts. This gives an effect of coming very close to his consciousness, so that the experience seems to be rendered from within him. At the same time, the third-person pronoun lends distance, authorial objectivity. The two effects in combination create a narrative which seems at once to render the experience as it is felt from within, and to remain under the firm control of a directing hand. Were we to rewrite the sentence in the first person, disruptive complications would immediately set in. "My father told me that

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[1] Other critics have noted these external features of the method although their explanations of it differ in some important respects from mine. See, for example, Melvin Friedman's discussion of what he calls "internal analysis" (Stream of Consciousness, pp. 5-6) and Werner Hoffmeister's discussion of „erlebte Rede" in relation to Törless (Studien zur erlebten Rede bei Thomas Mann und Robert Musil, The Hauge; 1965, p. 142 ff.).

story" would become reminiscence, destroying the effect of immediacy by removing it into a past which the narrator, now older, merely recalls. And to fit in with this older narrator, a more sophisticated and reflective, but less fresh and vivid, interpretation of the material would become inevitable, as in: "My father looked at me through a monocle, although at the time I did not know what to call that piece of glass." Similarly, to put the sentence into the present tense would not really enhance its immediacy: instead, it would introduce into the child's reception of ~~adult~~ experience a note of explicit, analytic self-consciousness.

This technique, combining the intensity of extreme subjectivity with the objectivity of third-person omniscience, was not entirely new in fiction when Joyce and Musil used it, but it had not been used before in ways so sustained, systematic and purposive. And in applying it both authors evolved, quite independently, strikingly similar refinements of method to describe as if seen from within the soul the unfolding of impulses which that soul could neither comprehend nor put into words. Both, that is, seek to convey the quality of experience through an accumulation of complicated, interrelated analogies.

To demonstrate this similarity I should like to compare two passages. In each, the hero is shown in a moment of surrender to adolescent sensuality. This passage, from the Portrait, comes just before Stephen's first visit to a prostitute:

Such moments passed and the wasting fires of lust sprang up again. The verses passed from his lips and the inarticulate cries and the unspoken brutal words rushed forth from his brain to force a passage. His blood was in revolt. He wandered up and down the dark slimy streets peering into the gloom of lanes and doorways, listening eagerly for any sound. He moaned to himself like some baffled prowling beast. He wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin. He felt some dark presence moving irresistibly upon him from the darkness, a presence subtle and murmurous as a flood filling him wholly with itself. Its murmur besieged his ears like the murmur of some multitude in sleep; its subtle streams penetrated his being. His hands clenched convulsively and his teeth set together as he suffered the agony of its penetration. He stretched out his arms in the street to hold fast the frail swooning form that eluded him and incited him: and the cry that he had strangled for so long in his throat issued from his lips. It broke from him like a wail of despair from a hell of sufferers and died in a wail of furious entreaty, a cry for an iniquitous abandonment, a cry which was but the echo of an obscene scrawl which he had read on the oozing wall of a urinal (P. 99-100/113).

This passage, from Törless, comes as the hero yields to the embraces of Basini:

Törless fand keine Antwort. Während Basini sprach, während der Sekunden des Zweifelns und Überlegens, war es wieder wie ein tiefgrünes Meer über seine Sinne gesunken. Nur Basinis bewegliche Worte leuchteten darinnen auf wie das Blinken silberner Fischchen.

Noch immer hielt er seine Arme gegen Basinis Körper gestemmt. Aber auf ihnen lag es wie eine feuchte, schwere Wärme; ihre Muskeln erschlafften; er vergass ihrer... Nur wenn ihn ein neues der zuckenden Worte traf, wachte er auf, weil er plötzlich fühlte, - wie etwas schrecklich Unfassbares, - dass eben - wie im Traum - seine Hände Basini näher gezogen hatten.

> Dann wollte er sich aufrütteln, sich zuschreien: Basini betrügt dich; er will dich nur zu sich hinabziehen, damit du ihn nicht mehr verachten kannst. Aber der Schrei erstickte; kein Laut lebte in dem weiten Hause; in allen Gängen schienen die dunklen Fluten des Schweigens unbeweglich zu schlafen.
>
> Er wollte zu sich selbst zurückfinden: aber wie schwarze Wächter lagen sie vor allen Toren.
>
> Da suchte Törless kein Wort mehr. Die Sinnlichkeit, die sich nach und nach aus den einzelnen Augenblicken der Verzweiflung in ihn gestohlen hatte, war jetzt zu ihrer vollen Grösse erwacht. Sie lag nackt neben ihm und deckte ihm mit ihrem weichen schwarzen Mantel das Haupt zu. Und sie raunte ihm süsse Worte der Resignation ins Ohr und schob mit ihren warmen Fingern alle Fragen und Aufgaben als vergebens weg. Und sie flüsterte: in der Einsamkeit ist alles erlaubt.
>
> Nur in dem Augenblicke, als es ihn fortriss, wachte er sekundenlang auf und klammerte sich verzweifelt an den einen Gedanken: Das bin nicht ich! ... nicht ich! ... Morgen erst wieder werde ich es sein! ... Morgen... (T. 114).

The moral struggle within Törless takes the form here of a contest between wakefulness and sleep, between the conventional inhibitions of consciousness - „des Zweifelns und Überlegens" - and the liberated impulse acting itself out as if in a dream. To convey the experience of lapsing consciousness, of surrender to the impulse, Musil builds up a series of images drawn from an analogy with the sensation of drowning. Törless feels himself overwhelmed as by „ein tiefgrünes Meer". He struggles to tell himself that Basini „will dich nur zu sich hinabziehen". The silence in the corridors he feels as „die dunklen Fluten". At the

moment of surrender the image of drowning reaches its climax: „als es ihn fortriss". And like a drowning man clutching at a spar he „klammerte sich verzweifelt an den einen Gedanken: Das bin nicht ich!"

In the passage from the Portrait, the analogy with drowning is more subdued. It comes in primarily as a metaphor which is itself subordinate to another metaphor: "He felt some dark presence moving irresistibly upon him from the darkness, a presence subtle and murmurous as a flood". But the image of being swept away in the flood of sensuality gives rise, as in the passage from Törless, to a series of related images. The words of Stephen's passion, like waters breaking a dam, "rushed forth from his brain to force a passage". Like Törless, his resistance to the flood is overmastered: "its subtle streams penetrated his being". And here, as in Törless's sensation of „die Sinnlichkeit, die sich in ihn gestohlen hatte", there is the same confused impression that the lust arising within him has somehow overwhelmed him from outside. But Joyce's presentation of the experience is more diffuse, less coherently rendered through developing images than Musil's. Such rather hackneyed phrases as "the wasting fires of lust", "his blood was in revolt", "like some baffled prowling beast", suggest that Stephen's is a mind closer to the habitual modes of thought in which such a state is conventionally conceived.

Both Stephen and Törless appear in these passages to project their emotions outward into the form of a dark,

mysterious presence. In Stephen's case, this seems to be another version of the composite image of Mercedes and Emma - to which he attaches romantic yearnings as well as orgiastic fantasies. In the case of Törless the figure is vaguer and even more strange, but evidently feminine too. It is as if, in the very moment of yielding to Basini's enticements, Törless seeks by an involuntary mechanism of projection to protect himself from the knowledge of what is taking place.[1] By masking the reality with this image of lust as a naked woman, he finds the necessary oblivion as though the image had covered his head with its black cloak.

In both cases, too, the rôle of this presence is equivocal: it is both active and passive, desired and assaulting. For Stephen, it is a form "that eluded him and incited him". For Törless, it whispers „süsse Worte der Resignation", while its fingers „schob... alle Fragen und Aufgaben als vergebens weg". Stephen suffers "the agony of its penetration", as if the very force of his passion violated his being. In each case the sexual rôle of the protagonist is thus shown to be not yet fixed. This is appropriate to Stephen's uncertainty at this stage, for the passage is a prelude to his sexual initiation by an experienced prostitute. More than uncertainty is involved

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[1] This is a dramatisation of the process Törless had understood when he questioned Basini about the effect on him of the humiliations he suffers: „[Törless war] einfach erschrocken wie bei einem Überfall, und hatte ohne Überlegen blitzschnell nach Paraden und Deckungen gesucht" (T. 111).

for Törless: in submitting to enact the sexual rôle Basini offers him, he has to deny his conception of himself. His last broken thoughts - „Das bin nicht ich!" - give evidence of the split he feels within himself. Only for this instant does he consciously recognise the depersonalising undertow previously registered by the imagery: while he was still trying to hold Basini away, he felt that on his arms „lag es wie eine feuchte, schwere Wärme". This strange, indeterminate „es" is like an alien pressure blotting out his individuality.

The method used in each of these passages is to create an image - the image of drowning - which will be sufficiently complex to convey in all its aspects the intensely subjective, inarticulate, and indeed barely conscious experience of the protagonist. This does not mean that the images give an abstract intellectual formula to correspond with the sensations. They render the sensations with intense vividness. But they do represent very much more than the experience of the protagonist: they represent also the incisive analysis, the balanced understanding, of the author. This may be confirmed by the fact that, in each passage, the images are called upon to do more than convey the immediate experience. They are called upon also to serve the author's larger design. In the passage from the Portrait, the images link this episode with both past and future. Thus the sound of the flood of desire, besieging Stephen's ears "like the murmur of some multitude in sleep", recalls his childhood dream of

Parnell with "a multitude of people gathered by the waters' edge" (P. 27/30). The cry that breaks from him "like a wail of despair from a hell of sufferers" looks forward to the retreat sermons. In the passage from Törless, too, the imagery has links with other passages: for example, it seems to fulfil the earlier prophetic vision of the dark as a house in which he is to confront „der Herrin selbst der schwarzen Scharen" (T. 32). And, in the imagery of a depersonalising immersion in sensuality, the passage restates the theme of Törless's search for identity.

CHAPTER 5

Imagery and Style

I

An attempt to depict inner experience by the methods analysed in the previous chapter requires very close attention on the author's part to the texture of the language in which this experience is to be registered. In this chapter I shall examine some aspects of the style of the two novels, though I am aware that there is some artificiality in writing of style in isolation. Though there exists a danger of over-simplification, of disregarding a host of essentially disparate factors, in a stylistic comparison of novels in different languages, each of which is embedded in a history and tradition of its own, yet there are areas where comparison is possible and valuable. One such area is in the use of images, a striking feature of both the Portrait[1] and Törless.

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[1] Imagery in the Portrait has received considerable attention from critics, notably: W.Y. Tindall, A Reader's Guide to James Joyce, pp. 83-94.

Tindall, "The Literary Symbol", in the Viking edition of the Portrait, pp. 378-387.

L.T. Lemon, "A Portrait of the Artist as a Young Man: Motif as Motivation and Structure", in Schutte, pp. 41-52.

Barbara Seward, "The Artist and the Rose", in Connolly, pp. 167-182.

H. Kenner, "The Portrait in Perspective", in Connolly, pp. 26-59.

R.S. Ryf, A New Approach to Joyce, especially pp. 33-36.

F. O'Connor, "Joyce and Dissociated Metaphor", in the Viking edition of the Portrait, pp. 371-377.

C. Hart, James Joyce's "Ulysses", pp. 33-34.

Images in the two novels have different functions. In the Portrait, as I have noted, clusters of related images knit together the action and, while supporting a simple, linear progression of time, are also used to suggest the complexity of Stephen's growth and development. At the same time these iterative images retain some of the emotive qualities which accrued to them in their prior appearances, thus becoming for Stephen symbols of earlier experience. In Törless, on the other hand, the images are more directly related to the dramatic situation of the present. As I shall show, in Törless, too, many images are related to certain topics, but their function of suggesting development over a long period is much less pronounced. Musil creates analogies to the experience he is rendering by means of images and so they tend to be intellectually more startling than those in the Portrait.

Joyce's use of images in the Portrait provides a measure of Stephen's development, and also an oblique means by which to present Stephen's creative individuality. One of the most thematically significant of such image patterns involves Stephen's names. Stephen is keenly aware of his namesakes, as we would expect in a boy so eager to accumulate meaning by naming. St Stephen, "a man full of faith and of the Holy Ghost" (Acts 6.15) became the first Christian martyr when he was stoned after a vision of God in His glory with Jesus at His right hand. Ironically, Stephen sees himself as martyr and exile in leaving the

Church. He takes himself as seriously (almost willing his persecution) as did the Stephen of the old ballad, "St Stephen and King Herod". The rector of Belvedere exhorts Stephen to make a novena to his patron saint, but the youth becomes convinced that he must follow, instead, the prophecy he sees in his other name, so close to that of Daedalus, "the fabulous artificer" (P. 169/192).

In the well-known story, recounted by Ovid, Daedalus, the designer of the labyrinth, had been forced against his will to remain in Crete, and in order to escape had made wings for himself and his son Icarus. The epigram to the Portrait sounds an ambiguous note: Daedalus "abandoned his mind to obscure arts", where dimittit has sinister overtones. Stephen is aware of the dangers of his chosen vocation, for he sees himself as like Icarus who soared too high and brought about his own destruction, but he also glories in the promise he sees in his name.[1]

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[1] In his article "A Source for the Name Dedalus?" (J.J.Q., IV, iv, Summer 1967, pp. 271-274), F.X. Newman suggests a possible source for the name and some themes of the Portrait. In 1885 a novel by Tom Greer called A Modern Dedalus was published in London by Griffith, Okeden, Farrar and Welsh. It is the autobiography of a young man "very much aware of his own personality", who invents a winged contrivance which he eventually puts at the disposal of the Irish rebels and thus becomes a national hero. Newman writes: "its central theme is O'Halloran's effort to define himself as a private person whose creativity is so grossly misunderstood that he is suspected by everyone", his family, his countrymen and the English authorities.

Törless, in contrast, has no given name. The surname is not recorded in any of the name-dictionaries available to me,[1] and it may be a fabrication, like some of the names in Der Mann ohne Eigenschaften which deliberately indicate the bearer's personality. In the light of Musil's playful humour in commenting, for instance, on „Ermelinda" Tuzzi's name,[2] it may not be too far-fetched to look closely at the name Törless. „Tor" means both "gate" and "oaf, stupid fellow". In both cases the suffix somewhat reduces the effect of the meaning: "Tor=gate" suggests the transition between adolescence and maturity, one of the central themes in the novel. Even the hero's exploration of the process by which experience takes shape in words is suggested.

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[1] M. Gottschald, Deutsche Namenkunde. Berlin; 1954.

G. Schramm, Namenschatz und Dichtersprache. Göttingen; 1957.

H. Grünert, Die altenburgischen Personennamen. Tübingen; 1958.

H. Penner, Die Familiennamen der Westpreussischen Mennoniten. Weierhof, Pfalz; 1963.

A. Socin, Mittelhochdeutsches Namenbuch nach oberrheinischen Quellen des 12. und 13. Jahrhunderts. Darmstadt; 1966.

[2] „Nun ist Ermelinda zwar nicht einmal die Übersetzung von Hermine, aber sie hatte das Recht auf diesen schönen Namen doch eines Tags durch intuitive Eingebung erworben, indem er plötzlich als höhere Wahrheit vor ihrem geistigen Ohre stand, wenngleich ihr Gatte auch weiterhin Hans und nicht Giovanni hiess" (MoE. p. 92).

The negative meaning of „Tor" as "clumsy, clownish fellow" might reflect Törless's fumbling and confusion. But „less" is an exclusively English suffix and so my hypothesis must be tentative.

In the Portrait the image clusters centre on certain subjects: hands, eyes, colours, birds. The objects on which the experience was focussed become invested with an additional charge and this, in turn, affects events or experience in the present. Since early childhood hands have suggested to Stephen the personalities of their owners and their disposition to him: Nasty Roche's big hands contrast with his own vulnerable ones, "bluish with cold" (P. 9/9); Eileen's "long white hands", associated because of their smoothness with the litany of the Virgin Mary, contrast with the "white fattish hands, clean and strong and gentle" (P. 45/51) of the teacher Mr Gleeson. When the rector of Belvedere invites him to join the priesthood, Stephen resists partly perhaps because the slow deft movements of the priest playing with the blindcord remind him of the pandybatting episode when Father Dolan had deftly straightened the child's hand before hitting it. Much later Stephen realises that the importance he attaches to heroic gestures is often undermined when they fail to communicate, as when he notes: "I made a sudden gesture of a revolutionary nature. I must have looked like a fellow throwing a handful of peas into the air" (P. 252/287).

In Chapter 1, the small child, as we have seen, had felt his eyes especially vulnerable. Dante's fierce threat is directed against them and at Clongowes unjust pandybatting follows when his glasses are broken in an accident. So it is not surprising that Stephen connects his myopia with a punishing God who demands complete obedience. After the retreat he sees his eyes as a means of temptation: "The eyes see the thing, without having wished first to see" (P. 139/159). In his penance he denies them that right to perception, mortifying his sense of sight and shunning "every encounter with the eyes of women" (P. 150/171). Just before he does gaze at the girl in mid-stream he wonders whether it is his weak eyes that have made him turn inward, away from reality, "the reflection of the glowing sensible world" to "the contemplation of an inner world of individual emotions" (P. 166-167/190).

Because they demonstrate the child's immediate and concrete response to his environment, most of the eye, hand and colour motifs appear in the first half of the novel. Some critics have tried rather clumsily to equate such motifs with realities in Stephen's experience (moocow = mother, green = Ireland) and have demanded consistency of response from Stephen. Robert Ryf complains:

> They [the images] form a complicated pattern, and it is difficult to assign consistent meanings to them... Warmth in general is attractive, but Stephen's pre-Christmas fever is not, nor are the flames of hell... Coldness is in general repulsive, particularly when combined with wetness; yet it is

> by the cold wet sea, which Stephen fears, that the apparition of his fabulous hawklike ancestor is manifested to him.[1]

In my view, however, it is absurd thus to try to interpret, as a consistent intellectual system of symbols, images which work in a different mode. The images recur not as what Coleridge might have called the fixities and definites of an intellectual allegory, with a regular pattern of meaning, but as symbols of psychologically important moments, and thus they vary with the whole varying texture of experience from which they arise. Thus, what is important about Stephen's early bed-wetting is not the temperature of the moisture, as some critics maintain (going on to generalise - warm water: good, cold water: bad), but the fact that for the small child the experience of temperature and moisture is a vital means of orienting himself.

Stephen's half-forgotten memories influence his responses in the present: the horror of having been shouldered into the slime of the square-ditch may well express itself again in the images of condemnation of his adolescent lust ("fattening upon the slime of lust", P. 140/159), and his fear of the "warm turfcoloured bog-water" (P. 22/25) of the Clongowes baths certainly does influence him years later to decide against joining the

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[1] R.S. Ryf, A new Approach to Joyce, Berkeley and Los Angeles; 1966, pp. 33-34.

priesthood. Yet there is an implied contrast between the orderly life of the priests and the disorder of his home which seems epitomized for him in the crusts scattered on the kitchen table and the yellow dripping which "had been scooped out like a boghole" (P. 174/197). Much later, in the diary entry, "Dark stream of swirling bogwater on which appletrees have cast down their delicate flowers" (P. 250/285-286), the earlier fear and disgust have been neutralised. Now Stephen can see the bogwater objectively, as part of the scenery.

Stephen's response to the sea changes significantly as he develops. The small child is fascinated and frightened by it, the older boy finds it an exciting terrain to explore, even if it is rather distasteful to the weary stragglers who come home "with the stale odours of the foreshore in their nostrils and the rank oils of the sea-wrack upon their hands and in their hair" (P. 63/71). But this immediacy and concreteness gives way to Stephen's adolescent "idea" of the sea as promising adventure and freedom in a romantic life in Marseilles.

These two modes of perception - sensory and symbolic - are dramatised later during Stephen's walk along the Bull: the precious "phrase from his treasure... A day of dappled seaborne clouds" (P. 166/189) contrasts with the incisive description of observed reality, "a flying squall darkening and crisping suddenly the tide" (P. 167/190). The distant masts that "flecked the sky" (P. 167/190), here part of the seascape, become to him, by the end of the

novel, the frightening but exciting challenge - "black arms of tall ships... making ready to go, shaking the wings of their exultant and terrible youth" (P. 252/288), promising Stephen (as he hopes) a life of greater freedom and vitality. In the girl standing in the water Stephen sees a symbol of perfect beauty. He sees her as a bird, thus including her in the images of freedom and fulfilment that haunt his mind, although in her passivity she forms a contrast to the images of flight and challenge in which he conceives the hawklike man, his emblem, who will teach him to fly.

Indeed, in what is close to mystical ecstasy, he feels he is flying, that his body is purified and "made radiant" (P. 169/192-193). But such ecstatic experience also has a counterpart in Stephen's weariness as he leans on his ashplant, watching the swallows. It is a measure of his youth and immaturity that he alternates between soaring idealism, and depression and self-doubt which is partly real, partly a pose of Weltschmerz. In this latter pose the image of the hawklike man becomes its own parody: Thoth, the god with the ibis head, is translated in Stephen's fancy into a pedant, "a bottlenosed judge in a wig, putting commas into a document which he held at arm's length" (P. 225/256), casting doubt on all Stephen's plans.[1]

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[1] Eugene Waith ("The Calling of Stephen Dedalus", in Connolly, p. 115) lists the attributes of Thoth: "[he] was the scribe of the gods, but he was also much more: he was the god of wisdom, the inventor of speech and letters and, somewhat like the divine logos, the one at whose word everything was created...", but one suspects that Professor Waith fails to realise that Stephen is rather bitterly mocking his own ambitions and pedantry.

The flight images in the Portrait have evoked much comment from critics.[1] Certainly, flight and different flying creatures are seen by Stephen as symbols of various kinds of experience, the swallows as pursuing an instinctive pattern of migration, the women of Ireland as having bat-like souls which make them secretive, mysterious and ungenerous. Yet in the relentless critical pursuit of bird images we find points as ridiculous (so they seem to me) as that since "turkey" is the slang term for pandybat it is especially significant that it was over the Christmas turkey that the political quarrel should have developed.[2]

Another much-discussed complex of images concerns colours, especially green and red. No doubt, children may attach strong emotions to colours which they associate with memorable experience. Yet it seems to me to be a futile exercise to try to determine what each colour "stands for" and to look for consistency in their "meaning". Robert Ryf, for instance, tries to find such consistency when he writes: "Green, standing variously for country, decay, and imagination, serves as a color texture within which there are clashes. The various shades are essentially

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[1] See, for example, L.T. Lemon, "Motif as Motivation and Structure", in Schutte, pp. 41-52.
R. Bates, "The Correspondence of Birds to Things of the Intellect", J.J.Q., II, 1965, pp. 281-290.

[2] L.T. Lemon, "Motif as Motivation and Structure", in Schutte, p. 45.

incompatible, and Stephen eventually merges in his mind the green of decay with the green of Ireland and takes his own imaginative green to Paris."[1] As when Barbara Seward finds "incipient creativity" in the infant Stephen's substitution of "green" for "wild" in his song,[2] Ryf's argument seems to me to evince a rather desperate determination to find significance. Certainly, the small boy sees the political differences between Dante and his father and Mr Casey in terms of maroon and green, the campaign colours of Michael Davitt and Parnell. And he shows that he wishes for a peaceful compromise when he sees Dante wearing both colours in his dream. But Joyce's use of colour is flexible and cannot be bound to a scheme. The rose Stephen sees in his ecstatic experience on the beach is "full crimson and unfolding and fading to palest rose" (P. 172/197). Its connotations go far beyond the warmth and gaiety which red suggested earlier in the novel. It suggests, rather, Dante's Rose of Heaven[3] as well as the vividness and transitoriness of earthly delight.

A feminine figure one could call Stephen's muse weaves in and out of the novel. In the thought of her Stephen expresses his sense of isolation from his society and of being inadequate to the rôle he imagines for himself. Sometimes she takes the shape of the romantic Mercedes of

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1 A new Approach to Joyce, p. 35.

2 Barbara Seward, "The Artist and the Rose", in Connolly, p. 169.

3 Seward, p. 173.

the Count of Monte Cristo, at other times she is "the unsubstantial image" (P. 65/73) which would miraculously give him confidence and maturity. After the children's party she takes the form of the girl Emma. But when the relationship proves to be frustrating, he sees Emma rather as "a batlike soul... loveless and sinless" (P. 221/251). Instead, the girl on the beach becomes the symbol of the awesome wonder of creation, the delight of apprehending perfect beauty. Finally, by the time of the diary entries, Stephen has discovered Emma as a human being with whom a relationship might be developed: "I liked her and it seems a new feeling to me" (P. 252/287). Thus the various transformations of the muse-symbol give perhaps one of the clearest measures of Stephen's maturity.

Images in Törless are not used in this "inward" way. Rather than dramatising the growing awareness of Törless's identity and of the life around him, as they do in the case of Stephen, the images here are the means of explaining highly complicated experiences or states. H. Brosthaus writes that they achieve: „was gewöhnlich die bildlose Begriffssprache leistet: sie verweisen in generelle Wesensstrukturen. Vom Verstand fordern sie die Fähigkeit, die in ihnen geborgenen Bedeutungen, Beziehungen und Sinnzusammenhängen zu erfassen und zu erschliessen... Die Antinomie zwischen Dichtung und Wissenschaft, zwischen begrifflicher Abstraktion und Gestaltung, ist in ihnen dialektisch aufgehoben... [so] dass sie weiterhin in einem lebendigen

Spannungsverhältnis stehen."[1] Musil's own formulation, „Einheit von Intellekt und Gefühl, von Genauigkeit und Seele", which Professor Brosthaus goes on to quote, suggests the means by which Musil describes highly complex psychological states, including the experience of intuitive insights. The images are never ornaments, used merely to create atmosphere. Alfred Kerr in the first review of the novel wrote: „Nicht ‚gemalt' ist die Stimmung, sondern das Dargestellte wirft sie ab."[2] The main function of the images, then, is to provide vehicles for conveying complex experience with unusual precision.[3]

While some patterns of images in Törless do recur, as we shall see, the shorter and more concentrated action precludes the reflection of changing attitudes by means of recurring images that we saw in the Portrait. Musil's images tend to be more complex, intellectually more demanding than Joyce's. One of the main image patterns concerns light and dark. Alfred Kerr writes of the strange nocturnal happenings: „In einem Helldunkel sind sie gemalt, dass neben den wirklichen Dingen etwas Unwägbares, Entgleitendes durch sie hindurchschwingt."[4]

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1 H. Brosthaus, „Struktur und Entwicklung des ‚andern Zustands'", DtVjs. XXXIX (1965), p. 420.

2 A. Kerr, „Robert Musil", Der Tag, 21st December 1906, Section 2 (Microfilm).

3 In an essay „Der mathematische Mensch" Musil complains: „Wir plärren für das Gefühl gegen den Intellekt und vergessen, dass Gefühl ohne diesen... eine Sache so dick wie ein Mops ist" (TAE. p. 595).

4 A. Kerr, „Robert Musil", Section 2.

And Musil's comment on this is revealing: „Aber jedenfalls waren auch für mich die Vorstellungen des Helldunkels, des dämmernden Hineintreibens usw. bestimmend."[1] The existence of a dimension to life that is like a treasure in the dark and that disintegrates in the light of reason is already suggested in the epigram to the novel. Musil quotes Maeterlinck: „Wir wähnen eine Schatzgrube wunderbarer Schätze entdeckt zu haben, und wenn wir wieder ans Tageslicht kommen, haben wir nur falsche Steine und Glasscherben mitgebracht; und trotzdem schimmert der Schatz im Finstern unverändert."[2] In the novel itself Musil uses images to minimise the loss of this treasure: by suggestion and vivid parallel rather than explication and analysis he makes us aware of complex states and insights.

In the very first description the quality of the sunlight („ermüdet") and of the melancholy scene („die abweisende, stumpfe Melancholie, die jetzt auf der ganzen Natur ringsumher lastete und schon auf wenige Schritte die Formen der Gegenstände mit schweren glanzlosen Farben verwischte", T. 23-24), reflects the boredom and lack of purpose of the students. Contrasted with this wan light are the images of darkness which suggest possible ways for

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[1] R. Musil, „Brief an W.", PD. p. 723.

[2] M. Maeterlinck, Le trésor des humbles, Paris; 1906, pp. 65-66. The quotation comes from the chapter "La morale des mystiques" in which Maeterlinck writes of the intuitive certitude which mystics feel.

Törless to find excitement, perhaps purpose, in his life: his sensuality is „verborgener, mächtiger und dunkler gefärbt" (T. 25) than that of his friends. The contrast between the encroaching dark and the suddenly illuminated leaves reminds Törless of his fearful delight in his fantasies of confronting the mistress of the black hordes. Like this one, many of the images have sexual overtones which give them thematic as well as stylistic coherence. Sometimes the contrast of light and dark is expressed in geometric terms, as in: „[der] Lichtschein, der keilförmig durch die Fenster des Erdgeschosses fiel" (T. 36), and: „Einige mächtige Balken leuchteten mit scharfen Schatten auf, weiterhin sah man nichts als einen Kegel tanzenden Staubes" (T. 76). Another such image concerns the square of light on the floor of the dormitory through which the shadow of the blindcord creeps „wie ein Wurm durch das helle Viereck" (T. 91). This is a curious parallel to the rector's looping of the blindcord in the Portrait: in both cases the boys sense a threat. To Törless it seems to lie in the stark opposition of the two ways of experiencing: „Ihm war, als liege dort eine Gefahr gekettet" (T. 93). In such images Musil demonstrates fine observation of line and mass. It may be helpful to think of paintings of the Cubist period (I am reminded vividly of those of

Lyonel Feininger,[1] especially because of their sense of dramatic shape).

Light and dark have become symbols for the division of the world Törless senses: „einer solid bürgerlichen... und einer abenteuerlichen, voll Dunkelheit, Geheimnis, Blut und ungeahnter Überraschungen" (T. 49). And though he makes one of his most significant discoveries on a bright autumn day, his final realisation about this phase of his life is expressed in terms of darkness: „Es ist etwas Dunkles in mir, unter allen Gedanken" (T. 143).

Törless, as we have seen, tries to find the gateway between these two worlds. Many images involve this point of transition. The homesick boy saw his letters home as a golden key „mit dem er, wenn es niemand sieht, das Tor von wunderbaren Gärten öffnen werde" (T. 17). This romantic image of longing changes in puberty when Törless suspects that sensuality might be the gateway to extraordinary experience, that his parents might know „dunkle Tore zu geheimnisvollen Freuden, die man ihm verheimlicht hatte" (T. 42). That the world of darkness has its frightening, destructive aspects Törless discovers when Basini's theft

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[1] "L. Feininger (1871-1956) best exemplified the constructivist aesthetic doctrine in the transparent fluidity of his colours, in interpenetrating segmented planes, which create a pure and crystalline atmosphere", Larousse Encyclopedia of Modern Art, R. Huyghe (ed.), London; 1965, p. 380.

is revealed: „eine Falltüre hatte sich geöffnet, und Basini war gestürzt" (T. 54). Yet Törless feels grief at being excluded from the world beyond that of every day: „dass er noch immer vor einem verschlossenen Tore stehen müsse... und eine wortlose Klage flutete durch Törless' Seele, wie das Heulen eines Hundes, das über die weiten, nächtlichen Felder zittert" (T. 94). As Törless slowly gropes his way towards some understanding of his two kinds of experience he gradually realises: „zwischen dem Leben, das man lebt, und dem Leben, das man fühlt, ahnt, von ferne sieht, liegt wie ein enges Tor die unsichtbare Grenze" (T. 113). For a while the relationship seems to tear open „ein Tor zum Leben" (T. 116), but Törless must become independent of this relationship before he can live fully, when life appears as a stream: „einem breiten, vollen, warmen Strom... dem Leben, das nun offen vor Törless lag" (T. 137).

Images of perception are frequent in the first part of the novel. They range from those conveying extraordinary visual sensation, such as „er fühlte jetzt nur mehr das feurige Netz vor den Augen" (T. 26), to images of direct metaphysical perception: „als ob die aufs äusserste gespannte Sehkraft Blicke wie Pfeile zwischen die Wolken hineinschleuderte" (T. 70). Beyond the mechanical process of seeing lies another kind of sight which Törless „wie mit unnatürlich gewordenen Augen stets noch als zweites dahinter schimmern sah" (T. 71). Direct physical sensation is suggested in „das ihn wie mit Krallen packe und von den

Augen aus zerreisse" (T. 25) and in „er fühlte, wie seine Augen gross werden würden wie die eines Fisches" (T. 77). Törless contrasts his extraordinary sense of the irrational with the sober facts he has been taught: „Aus ihnen [den Augen] wirkt.... mitunter eine Kraft, die in keinem Physikunterricht ihren Platz hat... Mir ist dieses Licht wie ein Auge. Zu einer fremden Welt... Ich möchte es in mich hineintrinken..." (T. 78).

Related to these images concerning the eyes, and thematically significant in the novel, are the images suggesting distortion, confusion, „Masken, Schleier, Zerrbild". Törless's desperate homesickness makes him see „alles nur wie durch einen Schleier" (T. 16). This parallels the way his mother, in hiding her tears behind her veil, seems unknowingly to hide from herself her failure to understand her adolescent son. Törless's confusions seem to distort all vision: „Er wusste ja selbst nicht mehr, war es nur seine Phantasie, die sich wie ein riesiges Zerrglas über die Dinge legte, oder war es wahr, war alles so, wie es unheimlich vor ihm aufdämmerte?" (T. 57). In an extraordinary image the distortion of perception suggests a truth that lies beyond observed reality, and is revealed by this very distortion: Törless fails to imagine the opera singers whose voices he hears from the dark, but senses, instead, an inner dimension of their music: „so wie in der Finsternis die menschlichen Körper wachsen und menschliche Augen wie die Spiegel tiefer Brunnen leuchten" (T. 98).

Törless's sense that words distort some experience is expressed in terms from microscopy: „wenn man es durchaus mit Worten sagen wollte... dann ist es auch nur mehr entfernt ähnlich, wie in einer riesigen Vergrösserung, wo man nicht nur alles deutlicher sieht, sondern auch Dinge, die gar nicht da sind..." (T. 26). This expresses Musil's startling belief that scientific techniques, in which modern man places so much confidence, may, when it comes to human feelings and perception, in fact distort, rather than reveal.

As we would expect, images drawn from religious ritual are used differently in the two novels. In Törless images concerning „Kapelle, Dornenkrone, Schutzengel, Götzenbild" lack the emotional loading of the religious images in the Portrait. Törless's masochistic, precious enjoyment of homesickness is expressed in the claustrophobic image of the flagellants in the chapel: „in der von hundert flammenden Kerzen und von hundert Augen heiliger Bilder Weihrauch zwischen die Schmerzen der sich selbst Geisselnden gestreut wird" (T. 17). This might be contrasted with Stephen's self-lacerating sense that "Little fiery flakes fell and touched him at all points... Shame covered him wholly like fine glowing ashes falling continually" (P. 142/162). Stephen's feeling of guilt causes him to suffer in imagination the punishments so vividly described in the retreat sermon. Törless, too, conceives of his suffering in terms of medieval religious tradition, but in bizarre decadent form. The remoteness of such traditional

religion is made even clearer when Törless's friendship with the Prince is described in terms of „den Genuss... das Tageslicht einmal durch Kirchenfenster anzusehen" (T. 19).

While Törless's „Dornenkrone" of guilt indicates the physicality of suffering, Musil shows us that the connotations of the image are really misplaced, that Törless thinks of himself as „ein Heiliger" and „ein Ausgewählter", but that what he sensed was actually the „Intuition grosser Künstler" (T. 99). Stephen is thus shown to move from religion to art, while Törless thinks in religious language of what is really art.

In the Portrait, as we have seen, the sea as a reality plays a large part in Stephen's consciousness and takes on a general symbolic significance, becoming associated with his vague romantic longing and then, more specifically, with freedom. In Törless (which is, of course, set far inland), images of the sea occur with some frequency but only for purposes of analogy. Most notably, the sea is used as an analogue of processes in the unconscious, as in: „ein Erdbeben ganz tief am Grunde, das gar keine merklichen Wellen warf und vor dem doch die ganze Seele so verhalten mächtig erzitterte, dass die Wellen selbst der stürmischsten Gefühle daneben wie harmlose Kräuselungen der Oberfläche erscheinen" (T. 97). Musil uses sea-imagery to suggest analysis of such processes:

> Wenn ihm dieses eine Gefühl zu verschiedenen Zeiten dennoch verschieden zu Bewusstsein gekommen war, so hatte dies darin seinen Grund, dass er zur Ausdeutung dieser Woge, die den ganzen Organismus überflutete,

> nur über die Bilder verfügte, welche davon in seine Sinne fielen, - so wie wenn von einer unendlich sich in die Finsternis hinein erstreckenden Dünung nur einzelne losgelöste Teilchen an den Felsen eines beleuchteten Ufers in die Höhe spritzen, um gleich darauf hilflos aus dem Kreise des Lichtes wieder zu versinken (T. 97).

This extended image is followed by a definition of the process so vividly suggested by analogy, and it is thus firmly rooted in the imagination of the reader. It is this kind of effect that prompts Jürgen Schröder's description of Musil's images: „Sie aktualisieren mit der ‚Logik des Analogischen und Irrationalen', mit ‚Genauigkeit und Seele' [quotations from Musil's notebooks] die geheimnisvolle Stellvertretungskraft aller Dinge, die magischen Relikte einer verlorenen, möglichen Einheit".[1] It is just such a magical, unfragmented state that Törless glimpses when he writes letters home during his first desperate "homesickness". For the first time Musil combines a sea image with that of an island: „Wenn er aber schrieb, fühlte er etwas Auszeichnendes, Exklusives in sich; wie eine Insel voll wunderbarer Sonnen und Farben hob sich etwas in ihm aus dem Meere grauer Empfindungen heraus, das

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[1] J. Schröder, „Am Grenzwert der Sprache", Euphorion, LX, i (January 1968), p. 327.

ihn Tag um Tag kalt und gleichgültig umdrängte" (T. 17).[1] Here a complex experience of escape from the dull routine of everyday is suggested. An imaginative re-creation by association is required of the reader, who thus in himself realises the impossibility of completely verbalising (as in analysis) some states and psychic processes.

In the suggestion of complex psycho-physiological sensations and moods Musil often uses images concerning insects. Törless's early longing to be a little girl he describes as „ein Jagen und Hasten, das sich tausendfältig, wie mit samtenen Fühlfäden von Schmetterlingen an seinem Körper stiess" (T. 93). The horrors of the red chamber are evoked in images of insects: Törless sees the crafty Beineberg as „eine unheimliche, grosse, ruhig in ihrem Netze lauernde Spinne" (T. 64). Beineberg's web to trap Reiting is described in gruesome detail, in an image startlingly surrealistic and foreboding: „Das Gewebe, das doch irgendwo draussen im Abstrakten angeknüpft worden war... musste sich mit fabelhafter Geschwindigkeit plötzlich zusammengezogen haben. Denn mit einem Male war es

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[1] The island, as the scene of intense experience, isolated from the distractions and diversions of life in the cities, figures in several important chapters of Der Mann ohne Eigenschaften: „Die vergessene, überaus wichtige Geschichte mit der Gattin eines Majors", Volume I, Chapter 32, and the early drafts, numbered Chapters 116 and 117 by A. Frisé, „Die Insel der Gesundheit" and „Die Insel der Gesundheit. Die Unsicherheit", pp. 1517-1533.

nun konkret, wirklich, lebendig, und ein Kopf zappelte darin... mit zugeschnürtem Halse" (T. 64). Now Törless realises that his earlier sense of Beineberg's prurience was justified: he finds him „schändlich, wie er ruhig und grinsend seine vielarmigen, grauen, abscheulichen Gedankengespinste um jenen zusammenzog" (T. 64). Törless finds himself involved, at least in the pleasure he has at hearing it, in the torturing of Basini, and his strange nervous excitement is rendered in another spider-image: „Wie mit Spinnenfüssen lief ihm ein Schauer den Rücken hinauf und hinunter; dann sass es zwischen den Schulterblättern fest und zog mit feinen Krallen seine Kopfhaut nach hinten" (T. 77). Here the simile in the first part of the analogy becomes suddenly a metaphor, the more terrifying because the unidentified creature - „es" - seems to act directly on Törless's scalp.

Basini is regarded by Beineberg and Reiting as a worm, „nur etwas so Unbestimmtes" (T. 63). Reiting expresses his sadistic delight in having power over him in these terms: „es gibt gar nichts Schöneres, als wenn einem ein Mensch plötzlich auf solche Weise offenbar wird, seine bisher unbeachtete Art zu leben plötzlich vor einem liegt wie die Gänge eines Wurms, wenn das Holz entzweispringt..." (T. 50-51). When Basini reappears in the light after being beaten by the bullies, Törless sees him „mit demselben starr festgehaltenen, süsslichen Lächeln; als ob in der Zwischenzeit nichts geschehen wäre" (T. 79). The reader may be reminded of Musil's earlier comparison of Basini's

amorality with the women „mit niedlichen Löckchen über der Stirne" (T. 58) who kill their husbands by small doses of poison and are then surprised at the harshness of their sentence. But here the full horror of Basini's humiliation is conveyed by „nur über Oberlippe, Mund und Kinn zeichneten langsame Blutstropfen einen roten, wie ein Wurm sich windenden Weg" (T. 79).

Even the time of day is evoked by Musil in images concerning insects. An added complexity in the image that follows is that Törless's experience of the great silence of some evenings is suggested by his suddenly remembering their opposite: „der heissen zitternden Unruhe eines Sommermittags, die einmal seine Seele glühend, wie mit den zuckenden Füssen eines huschenden Schwarms schillernder Eidechsen überlaufen hatte" (T. 71). Musil described the relationship between form and content in his work in an essay titled „Bedeutung der Form". I think that what he says may also be applied to the relationship between object and experience in many of his images:

> ...diese eigentümliche Stellung zwischen Körperlichkeit und Geist... was da als Form aus dem stofflich Gegebenen gleichsam hervordrängt, ist nicht mehr bloss sinnlicher Eindruck, und es ist noch nicht Inhalt deutlicher Begriffe. Man möchte sagen: es ist nicht ganz geistig gewordenes Körperliches, und es scheint, dass eben dieses das Seelenerregende ist, denn sowohl die elementaren Erlebnisse der Empfindung und Wahrnehmung wie auch die abstrakten Erlebnisse des reinen Denkens schalten das Seelische durch ihre Bindung an die Aussenwelt beinahe aus.[1]

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[1] TAE. pp. 715-716.

Images in Törless tend not to evolve, not to be repeated in altered form as they are in the Portrait. An important exception is the tree-image, in which Törless, at the beginning of the novel, is described as „verarmt und kahl, wie ein Bäumchen, das nach der noch fruchtlosen Blüte den ersten Winter erlebt" (T. 18), at the end as a young man whose soul „einen neuen Jahresring angesetzt [hatte] wie ein junger Baum" (T. 137). Once Törless has achieved the insights that will allow him to live more fully, images of growth and fertility become dominant. Even the confusions Törless suffered are seen as roots which had needed to churn up the soil they were later to bind (T. 33). Adolescent sensuality is now seen as „die feuchte, schwarze, keimtragende Erde im Frühjahr" (T. 116). Törless himself feels the possibility of growth in such terms: „Als sei seine Seele schwarze Erde, unter der sich die Keime schon regen, ohne dass man noch weiss, wie sie herausbrechen werden" (T. 134). He realises that what he has found within himself must be diligently tended: „Das Bild eines Gärtners drängte sich ihm auf, der jeden Morgen seine Beete begiesst, mit gleichmässiger, zuwartender Freundlichkeit" (T. 134). This image of growth and flowering culminates finally in Musil's definition of the difference between dead and living ideas:

> Man kann eine geniale Erkenntnis haben, und sie verblüht dennoch, langsam, unter unseren Händen, wie eine Blume... Eine grosse Erkenntnis vollzieht sich nur zur Hälfte im Lichtkreise des Gehirns, zur andern Hälfte in dem dunklen Boden des Innersten, und sie ist

> vor allem ein Seelenzustand, auf dessen äusserster Spitze der Gedanke nur wie eine Blüte sitzt./ Nur einer Erschütterung der Seele hatte es für Törless noch bedurft, um diesen letzten Trieb in die Höhe zu treiben" (T. 142-143).

Here all the main image sources are combined: light and dark, growth and its related upheaval, the blossoming of thought as the result of creative forces whose impetus lies in the unconscious.

The final image of fertility is a particularly rich and paradoxical one: „Aber diese Wortlosigkeit fühlte sich köstlich an, wie die Gewissheit des befruchteten Leibes, der das leise Ziehen der Zukunft schon in seinem Blute fühlt" (T. 146). Törless is humble and wordless at the beginning of his new life. Stephen had felt, too, that he must "not declare" himself, that his only arms must be "silence, exile, and cunning" (P. 247/281).

II

In Törless, Musil's style is of a piece, unvaried from beginning to end as in the traditional novels of the nineteenth century. The style of the Portrait, on the other

hand, varies to suit the phases of Stephen's growth.[1] The first chapter, dealing with Stephen's childhood, shows an enlarging world, a widening recognition of life outside himself and its effect on the child. The impressionistic first page, which shows important experience gained directly through the senses, changes the focus of attention abruptly from sentence to sentence in a staccato rhythm of observations which mimics the child's rapid shifts of interest and discontinuities of discovery. Most of the sentences are short, factual, direct, concrete and dramatic. The child is seeking to orient himself in the world and to find assurances that this world is knowable, even predictable. The incomprehensible threat, on the second page, thus follows as a significant shock: "O, if not, the eagles will come and pull out his eyes" (P. 8/8).

The sentences on the first page are also grammatically very simple, most of them consisting of a single clause or of co-ordinate main clauses joined by a colon or conjunction. The effect is to suggest the elementary nature of the

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[1] Mark Schorer in an illuminating comment refers to three different sections of the novel: "A highly self-conscious use of style and method defines the quality of experience in each of these sections... Joyce is forcing technique to comment" ("Technique as Discovery", in Forms of Modern Fiction, p. 21). Such division into three sections, however, seems too simple; the stylistic variations, as I shall show, are very much more numerous.

child's thought, capable at this stage of little more than placing ideas side by side to see likeness or difference: "When you wet the bed first it is warm then it gets cold... They were older than his father and mother but uncle Charles was older than Dante" (P. 7/7).

In the next section describing Stephen's life at school, the syntax shows a significant gain in complexity. A new ability to rank ideas in importance and in order of time is manifested by the occasional presence of subordinate clauses and a variety of tenses in longer, more elaborate constructions: "And his father had told him if he wanted anything to write home to him and, whatever he did, never to peach on a fellow" (P. 9/9). The vocabulary, too, is more elaborate and adjectives and adverbs now are plentiful. Whereas on the first page impressions had been rendered in the most basic terms - warm, cold, queer, nicer - quite fine discrimination of perceptions now appears in such a phrase as "the evening air was pale and chilly" (P. 8/8). It may be worth noting here that this is not to be taken for Stephen's own formulation, any more than it is to be supposed that he describes the football to himself as a "greasy leather orb" (P. 8/8). The vocabulary reflects not Stephen's own command of language at this stage but the quality of his perception. The growing capacity to order ideas into more complex relationships is seen too in his continuing effort to orient himself within the new, larger and more bewildering world of the school. Stephen's thoughts now move about in time and in what he has learnt,

defining his relationship to the other boys, to school life. The effects of schooling soon begin to show in the style. One has a growing sense that the style does not only correspond to the manner of Stephen's thinking but also comes closer to the way in which he himself might verbalise his experience. The description of his dream in the infirmary carries biblical and literary overtones which seem to derive from the training instilled into him by the Jesuits: "and he saw a multitude of people gathered by the waters' edge... / He saw him lift his hand towards the people and heard him say in a loud voice of sorrow over the waters... We saw him lying upon the catafalque" (P. 27/30). This certainly is not the language a child of Stephen's age would be likely to use, but its stiff and sonorous formality has the tone he might be impressed and moved by.

The description of the Christmas dinner provides the first notable instance of a deviation from the method I have been describing. In this scene, the narration has a hard, dramatic clarity and brilliance not closely related to the manner of Stephen's apprehension. Stephen here is mainly a spectator of what others do, and although the effect of the quarrel upon him is registered, the scene seems to be rendered with a vividness which is its own justification. In retrospect, as it were, we can see that the scene plays an important rôle in the hero's development - that it concentrates in a single explosive discharge the political passions of the world in which he is growing up. But as the scene is presented, Stephen's

responses for once do not seem at the centre of attention. We are told his thoughts at some points and in language which indicates his increasing maturity ("He smiled to think how the silvery noise which Mr Casey used to make had deceived him", P. 28/31); and as the quarrel develops we are shown how his bewilderment proceeds not only from ignorance of the issues, but from a deeper incapacity to comprehend adult complexities: "Stephen looked with affection at Mr Casey's face which stared across the table over his joined hands. He liked to sit near him at the fire, looking up at his dark fierce face. But his dark eyes were never fierce and his slow voice was good to listen to. But why was he then against the priests?" (P. 35/39). These instances, however, seem in the context to be points of reference which keep Stephen in the picture rather than providing the defining frame. More typical of the scene is the detached, third-person style of this sentence: "Dante shoved her chair violently aside and left the table, upsetting her napkinring which rolled slowly along the carpet and came to rest against the foot of an easychair" (P. 39/44). So is the last sentence, the description of Stephen's response to the conflict: "Stephen, raising his terrorstricken face, saw that his father's eyes were full of tears" (P. 39/44). Here Stephen is seen wholly from outside, as he is through most of the scene. It is as if here a section of an earlier, more orthodoxly objective narrative had survived into the new experimental novel.

It is important not to overlook the presence of such passages in the novel. There is, in fact, far more of such objective narrative than the many discussions of interior monologue or interior analysis in the Portrait might lead one to suppose. Chapter 2 of the novel, for example, begins with a sentence of repertorial prose which might have come from almost any nineteenth century novel: "Uncle Charles smoked such black twist that at last his nephew suggested to him to enjoy his morning smoke in a little outhouse at the end of the garden" (P. 60/67). Here the phrase "his nephew" bears no relation to the way in which Stephen would have seen the episode; for the novelist, the two men are uncle and nephew, but for Stephen the "nephew" is, and surely would only be seen as, his father. The measure of Joyce's skill in using this detached style may be seen in the ease with which it modulates, where necessary, into the more "inward" narrative. Uncle Charles, for example, is seen with a relish for the eccentricity of his character which suggests not only the novelist's keen observation but also the child's delight: "Every morning, therefore, uncle Charles repaired to his outhouse but not before he had creased[1] and brushed scrupulously his back hair and brushed and put on his tall hat. While he smoked the brim of his tall hat and the bowl of his pipe were just visible beyond the jambs of the outhouse door" (P. 60/67). That the hat was tall may be

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[1] "greased" in Cape edition.

mere matter of fact, but that its tallness appealed to the child is suggested not only by the oddity of the picture ("just visible beyond the jambs of the outhouse door"), but by the repetition of the word. But the writing here seems to mould itself as much to the nature of the person observed as to that of Stephen, the observer. Uncle Charles is created in his own slightly pompous and eccentric idiom: "repaired", "scrupulously" catch the dignity of long-standing habits, reflected also in the delight the old man finds in using words like "salubrious" and "mollifying". The rhythm of the sentence is satisfyingly apt, and by comic juxtaposition it reveals the dignity and formality of Uncle Charles who goes to sing and smoke in "his arbour" - actually "the reeking outhouse which he shared with the cat and the garden tools" (P. 60/67).

Illustrated by these examples is another quality of style in the Portrait which deserves more notice than it has generally received: the good-humoured, quietly affectionate tone of the work, of its sharp observation and wit. This is frequently co-present with higher-pitched intensities, especially those of Stephen's adolescent emotions, but to attend only to the more febrile qualities, as many critics seem to do, means that we miss the novel's fine balance. This is a question I shall take up shortly, when I turn to Joyce's use of stylistic juxtaposition; but it needed to be mentioned here because it is only with this good humour and balance in mind that we can properly estimate many passages in the middle scenes of the novel.

This is not simply a matter of sudden shifts in mood, from pathos to irony for example. It is rather that the most intense, inward, and self-regarding passages in the novel can be seen within a larger perspective than that proper to Stephen himself in the moment of experience - the perspective of sympathetic irony established by the novel as a whole. In this way we are given the critical poise necessary to appreciate the skill with which the style mimics Stephen's adolescent rapture:

> His heart trembled in an ecstasy of fear and his soul was in flight. His soul was soaring in an air beyond the world and the body he knew was purified in a breath and delivered of incertitude and made radiant and commingled with the element of the spirit. An ecstasy of flight made radiant his eyes and wild his breath and tremulous and wild and radiant his windswept limbs (P. 169/193).

By comparison with the passages I have been examining, from the account of Stephen's childhood, this passage looks at first glance merely overwrought and diffuse. The style is metaphorical to the point of almost losing touch with any substantial reality of experience it may be supposed to convey. We may wonder, for example, what precisely to make of "his heart trembled" or of the alleged radiance of his eyes, but it is evident that precise reference is not the aim here. The words convey Stephen's sense of himself at this moment, and he sees himself as the hero of a fable on which such romantic vagueness casts an appropriate glamour. The prose is heightened by poetic devices - the accelerating rhythm, the repeated words and inverted

phrases - but the product of this heightening is affectation, "poetic" prose in the pejorative sense. The headlong rush of feeling, the sense of liberated self-delight, are beautifully suggested, but suggested in such a way as to ensure that what they contain of naïveté and weakness will be unmistakably apparent.

Stephen here is re-enacting in imagination the flight of Daedalus, the hawklike man flying sunward, but his own uncertainty and lack of confidence make him tremble in an "ecstasy of fear", suggesting in the precarious rôle of Icarus an unconscious parody of the heroic flight he conceives. The combination of opposites, ecstasy and fear, Stephen's sense that his uncertainty and self-doubt are miraculously swept away in ecstasy, are a product of his limited ability to deal with the realities of his life. He feels that his soul is "soaring in an air beyond the world", that his art will allow him to escape from and transcend the triviality and sordidness of his life. His body, he feels, like the host consecrated at the Mass, is "made radiant and commingled with the element of the spirit", transformed into something else. But what? Are we really to believe that he felt himself to be God the Creator? The vagueness of "the element of the spirit" saves us from having to push the analogy so far. Instead, we are left dissatisfied with this impetuous young man who initiates bold comparisons and then ends in vagueness. Nevertheless we feel here, as in even the worst of the

purple prose,[1] an energy and enthusiasm (however it may lack discipline) that holds promise.

To some extent, this promise is shown to have been realised in the Stephen of the diary entries. Here we see Stephen writing both in an elaborate style and in the laconic, elliptical and epigrammatic style of the more self-aware and discriminating young man he now is.[2] In the entry of April 10 Stephen describes his romantic dream:

> Faintly, under the heavy night, through the silence of the city which has turned from dreams to dreamless sleep as a weary lover whom no caresses move, the sound of hoofs upon the road... They are heard now far away, hoofs that shine amid the heavy night as gems, hurrying beyond the sleeping fields to what journey's end - what heart? - bearing what tidings?
>
> 11 April: Read what I wrote last night. Vague words for a vague emotion. Would she like it? I think so. Then I should have to like it also (P. 251/286).

Stephen still describes his dream in the romantic idiom of poetic prose and in conventional, even hackneyed imagery. There is still a conscious striving for effect, but the

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[1] See, for example, "Where was his boyhood now? Where was the soul that had hung back from her destiny, to brood alone upon the shame of her wounds and in her house of squalor and subterfuge to queen it in faded cerements and in wreaths that withered at the touch?" (P. 171/194).

[2] When Mark Schorer refers to the "austere intellectuality of the final sections" and their "excessive intellectual severity" he seems to me to be oversimplifying ("Technique as Discovery", p. 21 and p. 22).

self-indulgent tone of the passage analysed earlier has gone. In fact, this description seems less personal, more distanced, more consciously discriminating than that. Stephen's increased maturity is shown in his comment on his belletristic effort: "Vague words for a vague emotion", a stringent comment on his precious mood and tone. Stephen's awareness of Emma as a person, whom he still finds attractive despite his shrewd estimate of her taste, emerges in wry comment. His own earlier lack of confidence has here developed into a humorous recognition of the gap of intellect and discrimination between himself and Emma: "Then I should have to like it also."

The important insights Stephen achieves are expressed as aphorisms in which the explicitness, repetition and heaping of adjectives and adverbs in earlier passages are replaced by the brief, pungent formulation in which the suggested ramifications of the thought reach beyond the words, as in: "Told him shortest way to Tara was <u>via</u> Holyhead" (P. 250/285) and "The past is consumed in the present and the present is living only because it brings forth the future" (P. 251/286).

Joyce does more than vary the style to suit the phases of Stephen's development. He also exploits the variations for dramatic purposes. As I have intimated,[1] Joyce uses stylistic juxtaposition as an important device for

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[1] Chapter 5, pp. 250-251.

registering change. Juxtaposition - abrupt and extreme changes of style - is used to mark decisive shifts in Stephen's sensibility as well as changes of place and time, and thus Joyce makes the styles comment on each other. A dramatic example of such shifts in style may be seen in the last section of Chapter 4. After the embarrassed wait for his father outside Byron's public house, described in objective, matter-of-fact language, Stephen thinks of how his mother also has let him down by disapproving of his going to University. The situation between mother and son is rendered in rhetorical, melodramatic terms: "A dim antagonism gathered force within him and darkened his mind as a cloud against her disloyalty: and when it passed, cloudlike, leaving his mind serene and dutiful towards her again, he was made aware dimly and without regret of a first noiseless sundering of their lives" (P. 164-165/187). And we note the justice of the implication that Stephen soothes his bruised ego by thus turning against his mother, accusing her, a little self-righteously, of "disloyalty", and complacently accepting the way his mind becomes "serene and dutiful" towards her again. And from this point Stephen moves still further from the problems of his real life by escaping into a daydream of "an elfin prelude, endless and formless... from under the boughs and grasses wild creatures racing, their feet pattering like rain upon the leaves" until these give way to "a proud cadence from Newman". But Stephen is shaken in this complacent dream by the reality of "the heavily shod"feet of the Christian

Brothers tramping on the wooden bridge. Joyce returns us with a jolt to the reality of physical and mental poverty, the reality of most of the life around Stephen.

Again and again, thus, Joyce places Stephen's romantic longings and dreams of escape in dramatic contrast with tangible reality: these are problems which Stephen must solve if he is to fulfil himself. Ultimately, in the diary entries, we see dream and reality beginning to coincide. To show this, Joyce maintains in the reader's mind a firm sense not only of Stephen's real problems, but of the world in which he lives. Because of this the novel, although its dominant concern is with the growth of a personality, continually brings before us the substantial existence of its setting: introspective but not solipsistic, it puts Stephen firmly in relation to other people, to places and objects.

Such realities of the physical world, and even the realities of everyday social life, enter Törless only shadowily. Not even the red chamber, with its lurid claims to notice, provides a significant counterpoise to the novel's more abstract concerns: it seems less like a physical reality than a projection of the callow fantasies of Beineberg and Reiting, and for the confusions of Törless himself it provides little more than an incidental setting. It is typical of Musil's novel that its physical locations are few - the station, the peasant huts, the rooms and attic of the school - and that these are treated usually as if they were extensions of mood, of the being of the

observer, as in the description of the station in the opening pages, or of the falling of darkness outside the window of the cake-shop. Perhaps the most peculiar feature of the novel's style, indeed, is that, although filled with vivid sensuous images, it seems continually to dissolve into abstraction. Törless is unable to see other people, even, as fully autonomous: his awareness of them does not only give rise to, it blends into, his awareness of the process within himself of recognition and response. Basini in particular appears to Törless less as a person with an independent existence than as a source of excitement, as the catalyst of a deep psychic disturbance within Törless which comes closer to the true focus of interest.

This direction of interest in the novel explains the special qualities of its style. Musil himself was fully aware of the relation between the style and his drive towards abstraction, and affirmed „Stil ist für mich exakte Herausarbeitung eines Gedankens".[1] Even to describe the style as a medium for the expression of psychological states, of the inwardness of experience, would not be completely accurate: it is rather a medium by means of which to see through psychological states, through the inwardness of experience, to the special perceptions which certain kinds of experience make fleetingly available. The emotional disturbance Törless undergoes has its value for

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[1] TAE., p. 788.

Musil less because of its own intrinsic interest than because it opens the mind to ideas and insights of paramount importance: „Das Gefühl von diesem Menschen Törless ist hier auch erst etwas Sekundäres."[1]

To put the matter in this way may seem misleading: the work, after all, is a novel, not philosophy or prophecy. But that Musil chose to explore his central insights here in the form of a novel rather than in an essay or a clinical case-study seems an inevitable consequence of the nature of those insights. Complex, original, and elusive, they seem scarcely accessible to direct analysis, and can be presented only as concomitant with the experience from which they arise. Thus the writer must seek to render them "live", at first hand, immediately from the dramatic enactment, and must seek also to involve the reader not in judging and evaluating (as in the Portrait), but in apprehending, imaginatively undergoing, the complex processes described. Musil's way of doing this is to dramatise, in detail and with intense intimacy, the inner life of Törless during a brief crucial period of almost unbearable strain. In this brief period, psychic processes which are seldom so disturbingly conscious are speeded up, telescoped.

To elucidate this analysis a comparison may be helpful. Where Joyce characteristically renders emotion by a correlative image, and goes on, Musil characteristically

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[1] TAE., p. 118.

turns attention from the emotion to the image itself, undermining it as if to get beneath the immediately suggestible to a deeper, wordless, reality. Joyce's method, in this respect, may be exemplified by the sentence I quoted a few pages earlier: "A dim antagonism gathered force within him and darkened his mind as a cloud against her disloyalty: and... passed, cloudlike, leaving his mind serene and dutiful towards her again" (P. 164/187). This sentence is followed in the text by several descriptions of sky, clouds, sunlight and shadow, so that we should perhaps see a connection between the comparison and the scene. We may even go so far as to see this first cloud-image as leading, by a series of associations, to Stephen's vision of the symbolic voyage of clouds from Europe over Ireland. But as far as his "dim antagonism" is concerned, the comparison with cloud-shadow sufficiently suggests the emotion and, having done its work, is not further developed.

Musil's method, in contrast to this, may be exemplified by the passage in which he describes the sensations Törless feels when contemplating Basini studying. Recalling the humiliations he has seen Basini suffer, he finds it strange to see the boy now looking so ordinary. The memory of those humiliations returns to Törless's mind with a peculiarly disturbing effect: „dass sich sofort in ihm etwas regte wie eine wahnsinnig kreiselnde Bewegung, die augenblicklich das Bild Basinis zu den unglaublichsten Verrenkungen zusammenbog, dann wieder in nie gesehenen

Verzerrungen auseinanderriss, so dass ihm selbst davor schwindelte" (T. 97). This image is at once shown to be inadequate: it does not represent the immediacy of sensation, but rather the attempt in retrospect to verbalise what had been felt. And as this attempt is made, as Törless forces himself to an unusually heightened consciousness of self, the image is succeeded by another, and yet another, each seeking to come closer to the wordless, almost incomprehensible, reality:

> Im Augenblicke selbst hatte er nur das Gefühl, dass etwas in ihm wie ein toller Kreisel aus der zusammengeschnürten Brust zum Kopfe hinaufwirble, das Gefühl seines Schwindels. Dazwischen hinein sprangen wie stiebende Farbenpunkte Gefühle, die er zu den verschiedenen Zeiten von Basini empfangen hatte.
>
> Eigentlich war es ja immer nur ein und dasselbe Gefühl gewesen. Und ganz eigentlich überhaupt kein Gefühl, sondern mehr ein Erdbeben ganz tief am Grunde, das gar keine merklichen Wellen warf und vor dem doch die ganze Seele so verhalten mächtig erzitterte, dass die Wellen selbst der stürmischsten Gefühle daneben wie harmlose Kräuselungen der Oberfläche erscheinen (T. 97).

Here, the image of the whirling top has given way to the image of an earthquake far below the surface, and this in turn becomes in the next paragraph an image of flooding: „dieser Woge, die den ganzen Organismus überflutete" (T. 97). The cumulative effect of these images is not simply to render the sensation vividly. It is rather to suggest the inaccuracy of all of them, their failure to penetrate to the depth of being where the experience most fully takes

place. What the mind sees is „gewissermassen nur die Vision seiner Visionen. Denn immer war es in ihm, als sei soeben ein Bild über die geheimnisvolle Fläche gehuscht, und nie gelang es ihm in Augenblicke des Vorganges selbst, diesen zu erhaschen" (T. 97). What the images do succeed in conveying is not the precise experience, but the sensation Törless has, when he attempts this self-analysis, of multiple levels of being within himself: the sensation, in fact, that by pursuing this experience he can reach towards some perception which lies behind it, waiting to be discovered. Thus he is brought to ask himself „Was ist das für eine besondere Eigenschaft, die ich besitze?" (T. 98). And at this stage the image of the whirling movement returns, but no longer as an indication of mere inner confusion. What had begun as inner confusion has now, it seems, passed outward to embrace the physical reality surrounding him, as if the defining line between consciousness and the objective world has been erased: „Wie eine heisse, dunkel glühende Masse schwang das alles ununterschieden im Kreise um ihn" (T. 98). Basini, like the whole room including the other boys, has by this stage ceased for Törless to exist independently.

Although, as I have shown, Musil uses the method of third-person narration to establish his authorial judgments, he also frequently introduces into his account a tentative note which accords with Törless's uncertainties. This note is introduced sometimes by an interesting use of the

conditional tense.[1] The effect is to suggest that the author himself is probing, questioning, aware of the many possibilities of interpretation and the added richness which alternatives give to an idea. This is in accord with Musil's „Möglichkeitssinn", his awareness of the tentativeness speculations about the unconscious must have.

The section I have been discussing continues with a passage in which this tentativeness is well demonstrated. Recognising in his present excitement a sort of fever, „eines mehr seelischen als körperlichen Fiebers", Törless recalls a previous experience of a related kind when, hearing her voice, he had fallen in love with an opera singer whom he had never seen. Unable to understand the words of the opera, he „empfand die Leidenschaft der Melodien wie Flügelschläge grosser dunkler Vögel." This image now is extended - „als ob er die Linien fühlen könnte, die ihr Flug in seiner Seele zog" - so that it becomes surrealist, an extraordinarily bold description of the effect of music on the soul, which here means far more than consciousness. Musil is trying by analogy to approximate in words to the experience of pure music and because he recognises that the effect of music cannot be

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[1] In MoE. Musil has developed the use of the subjunctive (mainly Konjunktiv 2) into a highly wrought device. See Albrecht Schöne, „Zum Gebrauch des Konjunktivs bei Robert Musil", in Deutsche Romane von Grimmelshausen bis Musil, Frankfurt a/M Fischer, 1961 pp. 290-318.

equated to visual imagery, he uses such an image merely as a starting point and extends it into a further image of more purely abstract movement, the lines felt to be made in the soul by the flight. Nevertheless, he is well aware of the looseness of his analogies: „als ob" suggests that this is only one way of approaching the matter.

This developed image is followed, as so often in Törless, by an explanation of the experience, in which the mind is seen in the process of defining, hesitantly, what it has felt: „Es waren keine menschlichen Leidenschaften mehr, die er hörte, nein, es waren Leidenschaften, die aus den Menschen entflohen, wie aus zu engen und zu alltäglichen Käfigen." And in this explanation of Törless's extraordinary sensations another bird-image emerges, expanding the first, both enriching it by the added insight we are now given and pointing forward to the sense of the passion which goes beyond, which lies outside the actors. When Törless tries to reverse the process, to confine the voices to the bodies from which they issued by imagining the actors, he fails. It is as if his consciousness cannot impose rational, visual elements on this experience of the irrational.

What happens to him is described in another set of strange images: „so schossen augenblicks dunkle Flammen vor seinen Augen auf oder unerhört gigantische Dimensionen." What these two images have in common is their eerie strangeness, their suggestion of a reality different from that of

rationality and ordinary life. Both have sinister overtones: „dunkle Flammen" suggests in itself a paradox, with echoes of mystical illumination; „unerhört gigantische Dimensionen" suggests strange and frightening distortion and exaggeration of proportions which the mind usually has no difficulty in imagining. The combination of the more colloquial „unerhört" with the formal, literary „gigantische[1] Dimensionen" also introduces a tension into the diction to reinforce the suggestion of paradox. In the same sentence, a very long and grammatically complex one, Musil goes on by means of yet further images to explain from more generalised experience what he means: „so wie in der Finsternis die menschlichen Körper wachsen und menschliche Augen wie die Spiegel tiefer Brunnen leuchten". From Törless's unique experience Musil returns us by an analogy to an experience we are able to share, but this is more than a matter of clarifying the subject for the reader. It is as if we witness (and even re-enact in ourselves) the process by which Törless understands his special experience by relating it to something more normal.

Here Musil is dramatising Törless's sense of a mysterious, fascinating though slightly frightening

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[1] gigantisch: „auf die körperhafte erscheinung bezogen soviel wie riesengrosz, riesenmäszig, riesenhaft... mythologisch begründet erhält die vorstellung des ungeheuren oft den beisinn des dämonisch-unheimlichen, schrecklichen" (J. and W. Grimm, Deutsches Wörterbuch, IV; i (4)).

dimension to experience which may be felt when the familiar features of things and events are blurred, when we are no longer tightly bound to anticipated patterns, „dass etwas in uns ist, das stärker, grösser, schöner, leidenschaftlicher, dunkler ist als wir" (T. 99). The paragraph ends with a rhetorical parallel to an earlier sentence („Auf diese Weise verliebte er sich in eine der Schauspielerinnen, ohne sie je gesehen zu haben"): „Diese düstere Flamme, diese Augen im Dunkel, diese schwarzen Flügelschläge liebte er damals unter dem Namen jener ihm unbekannten Schauspielerin". In this last sentence the idea of the singer represents the surface reality of normal life, one's normal sense of oneself and of the things to which one is related. The dark flames, the black wingbeats, are images of the deeper, irrational self.

CONCLUSION

The most obvious similarity of Törless and the Portrait is that each concerns the development of an uncommon, potentially creative personality. In each novel the hero is unusually receptive and emotionally responsive to experience. Each has also a lively, probing mind. Each is shown to be discovering an identity, and in the process must work out for himself values he finds meaningful. Both Musil and Joyce consider in detail, and with notable originality, the connection between this search for identity and adolescent sexuality. They dramatise the intensification of emotions which at this stage of heightened awareness and responsiveness can be made to serve significant insights.

The societies in or against which the heroes must take their stand are, of course, very different, and they are portrayed with different degrees of fullness. Musil concentrates intensely on Törless's thinking and feeling, so that the external realities of school and village are necessarily left to seem rather remote and incidental. This contrasts with the vivid picture of life in Ireland which Joyce presents. Although it is seen mainly through Stephen's eyes, and its thematic justification may be that it places Stephen fully in a social context, helping us to understand why he conceives his vocation as at the end he does, this depiction of Irish life has an interest and

importance of its own in the novel. This interest in fullness of presentation may be seen, too, in the much longer time-span covered by the Portrait. Critics turning for comparison with the Portrait to Stephen Hero are likely to be impressed by the far greater condensation and selectivity of the later version, but comparison with Törless can help to guard us against exaggerating the disappearance of detail from the Portrait. Joyce's method of tracing a career through a succession of crises seems expansive when contrasted with the single focus to which the whole development of Törless is brought, with its main action concentrated into a few months.

This difference is matched, as we would expect, by a difference of technique: Joyce's careful patterning of each chapter, both by the placing of climax and anti-climax and by the use of interrelated, evolving image patterns, imposes artistic order on what might otherwise have been a random collection of episodes. Musil gives coherence to his novel partly by the concentration we have noted upon a single action; but a deeper, more significant unity is created by the basic technique of the novel: all its events and images are made to function as examples or illustrations of its central concern with ideas, as modes of articulation in the pursuit of definitions. The comparison thus brings out the intensely intellectual nature of Musil's novel, and helps to show that, even with the quite lengthy sections of theorising it contains, the

Portrait has no matching central concern with ideas: Stephen's aesthetic theory, interesting and relevant as we may find it, can be seen in the light of this comparison as an episode rather than as an intellectual goal to which the whole novel has been driving. The Portrait thus emerges from the comparison as a novel concerned with personality and society, ideas having their principal importance in the expression and formation of personality.

The comparison also suggests that the Portrait is less confined to the inwardness of experience than is sometimes thought. Events, people, places are established and dramatised in their own right and offer an interest independent of Stephen's response to them. Because of this they can provide a measure of his responses, and the quality of his judgments at different stages of his development is dramatically conveyed. In the sense in which this process can be described as a continual moral assessment and definition of Stephen it may be plausible to describe the Portrait as a study in moral as well as psychological development. In Törless, on the other hand, this kind of moral concern is scarcely discernible: although Törless is confronted by a situation which could easily have been described in conventional moral terms, and he does at some points feel acutely the difficulty of adopting an appropriate moral position, this difficulty in itself becomes only an element in the psychological disturbance the novel explores. It would, I think, not be going too far to suggest that in this novel the exploration of psychological

pathology is a means of approaching insights which conventional morality would obscure.

Stephen is shown frequently in the process of rejecting the ready-made values offered to him: he brings everything to the test of his own sense of what is real and what is relevant to his objectives. Törless, too, is shown to question accepted ideas, and even the usual meanings of words, but with him this is a less empirical process: it is rather the outcome of a profoundly unsettling, perplexing but meaningful kind of experience. In these differences between the two characters we see, I think, a reflection of differences also between the two authors. Musil's questioning, analytic mind is seen both through Törless and apart from him. Joyce's more concrete imagination and his greater concern with the ordinary stand out more clearly by the contrast. This particular point has a surprising but important corollary. Although the Portrait shows at almost every turn the influence upon Stephen of Catholicism, and the physical and moral reality of the Church is vividly presented, the Portrait evinces little interest in religious experience as such. Stephen's adolescent piety and anguish are made to seem, in the perspective of the whole novel, based on delusion and partly on self-delusion. In spite of the readiness with which he employs the terminology and framework of thought of Catholicism to work out his conception of art, Stephen appears to feel no need for transcendent insight. To this Musil's ostensibly secular novel forms a startling contrast:

it is centred on moments of mystical perception achieved by introspection, the closest attention to sensation or intuitive insight which promises to reveal some innermost unfragmented and ultimately creative dimension to experience. Such mystical experience has nothing to do with the practical Christianity which makes Stephen ashamed of his uncharitable feelings towards, for example, MacCann or the Christian Brothers.

In discovering their identity and their values both Törless and Stephen become aware that they must battle against the narrowness they encounter in society - the facile, shallow ideas and judgments, the lack of imagination to which others seek to limit them. It would be a distortion to treat Austrian and Irish societies at this time as comparable in many ways, but both Stephen and Törless encounter a spiritual lethargy, a complacent acceptance of traditional ways of thinking. Stephen, at least, has literature as an ideal against which he can measure the poverty of the life led by his fellow-students and his family. Törless has not even this outside help and so is thrown entirely on to his own resources. It is thus understandable that Stephen's response is the more social, even didactic: he feels a powerful urge to enlighten his country. Törless has no such sense of public mission: he seeks only to achieve a particular „Seelenzustand".

Although I have said that Törless does not present its society very fully, this needs to be qualified by the observation that the novel does embody an acute diagnosis of that society in its scrutiny of the four schoolboys. In the withdrawal of Törless to aesthetic contemplation, as well as in the sadistic power-seeking of Reiting and Beineberg, Musil has foreshadowed some essential aspects of subsequent European history. Törless can almost be seen as a prototype of those European intellectuals in the 1930s who turned inward and without protest allowed the bullies to run their world. It would be easy to press this too far: I do not wish to claim a great degree of prescience for Musil, and in any case an emphasis on this kind of shortcoming in Törless is not to be found in the novel.

Both boys, while finding themselves to be outsiders, alienated from society, sense also that they are chosen for a special kind of life by their extraordinary talents and insights. They both show also a tenacious dedication to the kind of life in which they hope to fulfil themselves. Each is in this way a heroic figure, despite his limitations. They prepare for this chosen life in characteristically different ways: Stephen seeks fulfilment through language, Törless seeks understanding beyond language.

At the end of each novel the hero feels that he has completed a phase and is about to enter maturity, but there is also a suggestion that he will fall short of his aim,

that the new life will not be wholly as expected. In the Portrait these indications are clearer: Joyce shows us that Stephen's egocentricity and lack of true compassion mar his promise to some degree. In Törless the author's attitude is more equivocal, but the glimpse we are given of Törless as an adult is sufficient to suggest that he will not altogether fulfil his creative potential. Both novels thus leave us with a recognition of the incompleteness of the life portrayed, and thus both seem to point forward to a further and deeper exploration.

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