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Split Self in Johann Wolfgang von Goethe's *The Sorrows of Young Werther*

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By

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Letter of Recommendation

Mr. Kamal Prasad Parajuli completed his thesis entitled “Split Self in Johann Wolfgang von Goethe’s *The Sorrows of Young Werther*” under my supervision. He carried out his research from March 2011 A.D. to August, 2011. I hereby recommend his thesis be submitted for viva voce.

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Abstract

This research studies the split self of the protagonist of the novel *The Sorrows of Young Werther* by Johann Wolfgang von Goethe from the perspective of Lacanian psychoanalysis. It explores the psyche of the protagonist, who is guided by split self and that very split self leads him towards self-destruction. Werther cannot live full-fledged happy life because of deceitful love. That deceitful love makes Werther's life very painful which he cannot endure in the absence of Lotte. So, to get easy exit from this exhausted life Werther ultimately commits suicide.

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Letter of Approval

This thesis entitled “Split Self in Johann Wolfgang von Goethe’s *The Sorrows of Young Werther*” by Kamal Prasad Parajuli has submitted to the Central Department of English, Tribhuwan University, has been approved by the under signed members of the Research Committee.

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I. Goethe and *The Sorrows of Young Werther*

This study focuses on Johann Wolfgang von Goethe's novel, *The Sorrows of Young Werther*, in order to examine the inner psyche of the protagonist, who loves but cannot marry Lotte, the woman of his choice and the source of purest pleasure. As a result, Werther is captivated by sorrows. This causes Werther's split in his psyche and that happens to commit suicide as an eternal solution to exit from the painful and exhausting life. The study examines the novel from the Lacanian psychoanalytic perspective i.e. imaginary stage, symbolic stage and the real and particularly split self of the protagonist.

Broadly speaking Goethe can be considered as one of the towering romanticists since we can see the description of nature and transformation of nature, description of common people's life, revolt against strict rules, focus in personal emotions and feelings, superstition etc. which are the dominant features of the Romantic Movement in his writing. The Romantic Movement came as a reaction against the Enlightenment's unequivocal emphasis on reason; the same can be seen in Goethe's writing. While narrowing down the scope of literature contributed by Goethe, we can limit him within the two particular literary movements namely Sturm and Drang and Weimar classicism.

Sturm and Drang is a movement in German literature and music taking place from the late 1760s through the early 1780s in which individual subjectivity, and in particular, extremes of emotion are given free expression in reaction to the perceived constraints of rationalism imposed by the enlightenment and associated aesthetic movements. The philosopher Johann Georg Hamann is considered to be an ideologue of Sturm and Drang, and Goethe is notable proponent of the movement. His novel *The Sorrows of Young Werther*, is a perfect example of this literature since the protagonist, Werther rejects rule of his society to give free expression for his passion. At the same time, Werther is the manifestation of Goethe himself. Because of this, the critic, Gregory Maertz claims: "Goethe's works are seen as autobiographical documents which depict the development

and unfolding of author's beautiful soul" (22).

On the other hand, Weimar Classicism is a cultural and literary movement of Europe. The followers of this movement attempt to establish a new humanism by synthesizing romantic, classical and enlightenment ideas. The movement from 1772 until 1805 involves Goethe, Herder, Schiller during the period of 1788-1805. This movement is later on questioned by scholars outside Germany. Goethe is considered as classicism since he is closer to romanticists like Coleridge and Shelly, classicists like Homer and Goldsmith and rationalists like Rousseau. It is because of this feature, he was considered as a classical author rather than a romantic author.

This clearly shows that, Goethe was a person of multiple dimensions since he proved him as a successful poet, novelist, playwright, critic, and philosopher and so on. It is because of this versatile nature of Goethe, many critics have judged him from various perspectives for instance many critics have considered Goethe as, 'the greatest critic, perhaps, that has ever lived.' So, Goethe is noteworthy for his genius. The great philosopher of English literature after Goethe like; Nietzsche, Kierkegaard, Jung, Freud, Carlyle etc. were influenced from Goethe.

Goethe has become not only one of the most important writers of the Romantic period which has come against the Enlightenment period but of the whole English Literature. Goethe has been successful to attract a fair amount of critical attention by means of his popular novel. *The Sorrows of Young Werther* which was published in 1774. A large numbers of articles on this novel have appeared in critical and scholarly journals on the grounds of its apparent recommendation of suicide. The success of this novel has been rapid and immense. The fifteen years following the first publication had been the heyday of fever of this novel. That is why, the novel has been translated into every major European languages. There have been many poems, many operas and many songs about the novel now.

Among the many critics of the novel *The Sorrows of Young Werther*, Joyce S.

Walker is one who has connected the suicide of Werther with sublimity that exists in mind and is absolutely great, vast and inexpressible, concerned only with feeling. The source of such sublimity is fear, pain, and tragedy. To our imagination the sublime object is formless and beyond cognition. Walker sees the prevailing of beautiful and sublime in this novel in terms of language and Werther's movement towards self-destruction for Walker death and sublime seem fatally interwoven and writes:

Death and sublime seem fatally interwoven. As Kari Locke suggests, "in the end sublimity seems to presuppose and require violence against self, passion, nature and ultimately against life itself." Indeed, Werther's fascination with sublime leads to the ultimately "unnatural" all of suicide, leaving behind his shattered Lotte on the threshold between life and death, pulled towards him by the sublime power of Daura's image. (220)

Here, Walker shows Werther's attempt to achieve sublime by means of suicide. The novel is such a text for walker which confirms Werther's integrity by interpreting his life as an inevitable progress towards his sublime self-annihilation. Here, the sublime is negating and destructive. Walker sees the dramatic interplay of beauty and sublimity in Werther's mind. The movement from the beautiful to the sublime is reflected in Werther's consciousness and projected into nature and the beauty of Lotte who compels him to discover and use his strength. According to walker, the dialectic of the sublime here closely follows Burke's insistence that the beautiful is individual, even isolating. Werther's isolation and his solipsism is inherently part of his sublime response.

Similarly, Hasty sees Werther's relation with Lotte, Albert and other siblings of Lotte in term of familial relation. For this Hasty writes:

contrary to those who view Werther as a revolutionary or egocentric, but ultimately impotent outsider who fails to define his own role in society and pays for his failure, I will argue that

Werther constructs his identity in an ongoing aesthetic activity that culminates in the creation of an imaginary family, which includes Werther, Lotte and her brothers and sisters, and Albert provides Werther with an identity by providing him with a social context to which he can belong and it comes into being as Werther's response to inconsistencies in the societies of which he is a member. (165-6)

Thus for Hasty, Werther first defines his relationship with Lotte within the framework of an institution family-that represents the very foundation of this society. According to Hasty, whenever his love for Lotte begins to threaten moral norms that he himself shares, Werther creates and justifies his ongoing relationship to Lotte, and through her to society as a whole, by integrating himself in an imaginary family. The imaginary family provides both a broader social group to which Werther feels he belongs as well as an authorization for his continuing presence in this group.

To develop such familial relationship Werther ingores the fact of Lotte engaging with Albert argued by Hasty. Werther's suicide for Hasty is an ultimate act of integration since it preserves the interests of his imaginary family in the world by realizing its problematical promises in the beyond, that is, after death. Thus, for Hasty, Werther's relation with Lotte is associated with family relation.

The other renowned critic, Benjamin Bennett has considered life as a game with double perspective or paradox. For him, on the one hand there is restriction in life and on the other hand there is freedom as well. Bennett is of the opinion that Werther has committed suicide to achieve absolute self-unity. To forward this idea, Bennett argues:

The messiness of Werther's suicide suggests the idea of arbitrary blundering; but on the other hand, it takes him exactly from midnight till now to die, and the image of the clock work or of circular return suggests the opposite of freedom or arbitrariness. In symbol, therefore, as well as in character development, in explicit

philosophical speculation, and in its implied relation to its reader, the novel's central paradox is ceaselessly present: that we exist as two points of view with respect to ourselves, a free will and a perception of strict causality, and these opposites must nevertheless be ultimately one. (75)

Here, Bennett explicitly argues that our life possesses paradoxical nature since there is pleasure and pain, freedom and restriction, day and night. He uses 'clock' imagery to refer this. Existence of one in the absence of the other is not possible. That's why Werther's act of suicide for Bennett is to achieve self-unity and balance those paradoxical elements of life in an eternal way. Bennett has appreciated this deed of Werther and says, "we must adopt Werther's point of view, not only in reading but also in life-yet in such a way as not to draw his apparently logical conclusions, or at least not in action" (80). Thus for Bennett, Werther's act of committing suicide is to unite the paradoxical elements of life.

Similarly, the next twentieth century widely known Marxist critic, George Lukacs has accepted *The Sorrows of Young Werther* as one of the greatest love stories in the world literature but for him the erotic tragedy of Werther provides much more than more tragedy of love. Lukacs has considered Werther's tragedy as the tragedy of bourgeois humanism and has shown the insoluble conflict between the free and full development of personality and bourgeois society itself. To support this idea Lukacs further writes:

It is through this apparent diversion that the book ends in catastrophe. As regards this catastrophe itself, we must bear in mind that Lotte also loved Werther and she became conscious of this love through the explosion of his passion. But, this is exactly what brings about the catastrophe. Lotte is a bourgeois woman who instinctively holds on to her marriage with a capable and respected man draws back in alarm from her own feelings. Thus,

the tragedy of Werther is not the tragedy of unhappy love, but the perfect expression of the inner contradiction of bourgeois marriage based on individual love, with which it emerged historically, bourgeois marriage, by virtue of its socio-economic character, stands in insoluble contradiction to individual love. (54)

Thus, for Lukacs, the catastrophe in the novel, that is, suicide of Werther is the cause of bourgeois society in general and bourgeois Lotte in specific. In term of human nature and feature, Werther is superb to Lotte. It is because of this feature of Werther that has attracted Lotte towards him. But, Werther is inferior and nothing to Albert in terms of wealth. So, this ground reality of Werther forces the bourgeois woman, Lotte to marry Albert, who is absolute regarding wealth but very poor regarding feeling, emotion and love. It is because of this reason that Albert gives more attention to his business than to Lotte after getting married with her. According to the conclusion of Lukacs, there is more quantity of material aspect in Lotte that the humanism and the same is the cause of Werther's suicide.

All the above different interpretations of different critics are meaningful in themselves. They contain enough grain of truth. However, the present project will interpret from the different angle rejecting the above interpretations of different critics. Contrary to them, this project has forwarded to claim that Werther's mounting relation with Lotte and after her marriage with Albert how the protagonist, Werther's psyche breaks or splits. Werther's suicide is because of the dominance of split self in his psyche which is the result of the loss of Lotte, the purest pleasure, an angel, the loveliest creature and so on of Werther's life but not neither because of bourgeois Lotte nor because of the sublime effect. The loss of Werther's everything has made Werther's sorrows weight excessively more than this moments pleasure. As a result, Werther has committed suicide as an eternal solution to be released from the walls of sorrows. This research work has applied the Lacanian psychoanalysis in particular to prove these claims.

Psychoanalysis generally deals with the state of mind and structure of personality of an individual. It emerged as a therapeutic technique for the treatment of hysteria and neurosis in the early decades of 19th century. The premises and procedures of psychoanalysis were established by the Austrian psychiatrist and neurologist, Sigmund Freud. Freud's theory of psychoanalysis has become the most influential personality theory of modern era. Through this means of psychoanalysis, we become able to understand the inner human sentiments and feeling. However, this project tends to explore the Lacanian psychoanalysis and his concept viz. the mirror stage, symbolic and the real. This research mainly focuses on the split personality or split self of the protagonist, where the protagonist is the manifestation of author, Goethe himself.

Lacan one of the influential French psychoanalysts, his work centers on his extensive re-reading of Freud in the light of insights furnished by linguistics and structuralism. Before examining some of Lacan's most influential texts, it may be useful to outline some of his pivotal views. As stated earlier, Lacan rewrites Freud's account of the unconscious using linguistics terminology and concepts. Lacan posits three orders or state of human mental disposition: the imaginary order, the symbolic order and the real. The imaginary order is a pre-oedipal phase where an infant is as yet unable to distinguish itself from its mother's body or to recognize the line of demarcation between its self and objects in the world; indeed, it doesn't as yet know itself as a coherent entity or self. Hence, the imaginary phase is one of unity (between the child and its surroundings) as well as of immediate possession (of the mother and objects) a condition of reassuring plenitude, a world consisting wholly of images (hence "imaginary") that is not fragmented or mediated by difference, by categories, in a word, by language and signs. The mirror phase-the point at which the child can recognize itself and its environment in the mirror-marks the point at which this comforting imaginary condition breaks down, pushing the child into the symbolic order, which is the world of predefined social rules and gender differences, the world of subjects and objects, the world of language.

Lacan rewrites this process, the child, in passing from the imaginary to the symbolic order continues to long for the security and wholeness it previously felt; it is now no longer in full possession of its mother and of entities in the world; rather, it is distinguished from them in and through a network of signification. The child's desire as Lacan explains it, passes in an unceasing movement along an infinite chain of signifiers, in search of unity, security, of ultimate meaning, in an elusive signified, and immaturely clinging to the fictive notion of unitary selfhood that began in the imaginary phase. The child exists in an alienated condition; its relationship with objects always highly mediated and controlled by social structures at the heart of whose operations is language.

For Lacan, the real is the impossible. Lacan rejects any notion that the mind of either child or adult has any instinct psychological unity; it is merely a "subject" rather than a self or ego, merely the occupant of an always moving position in the networks of signification; hence, for Lacan, as he indicates in a famous statement, the unconscious is structured like a language. In Lacan's view the subject is empty, fluid and without an axis or center, and is always recreated in his encounter with the other, with what exceeds his own nature and grasp.

In conclusion, this research explores the psyche of the protagonist of the novel, *The Sorrows of Young Werther*, who commits suicide when he cannot marry the woman, Lotte whom he loves so much. This painful event makes Werther's self split and this very cause leads him towards suicidal zone. Consequently, the protagonist gets relief from his exhausting life forever by choosing the path of suicide.

Summing up, this research consists of three chapters. The first section of research has discussed the technique of the novelist, Goethe and some critics over the novelist's writing technique, literature review of the novel, departure made by this research from those critics, the hypothesis of this research and a brief introduction to the tool; Lacanian psychoanalysis. Likewise, the second section is all about reading the text from Lacanian concepts. It has presented how Werther's self is created first in imaginary stage and that

very self is shattered when he enters into the symbolic stage. Werther's love for Lotte and his condition after Lotte's marriage with another man, Albert, that very situation firstly creates Werther's self but at last his self shatters as the child's self shatters when it enters into the symbolic stage. In addition to this, it also discovers the fact that Werther is the manifestation of the novelist, Goethe himself. Chapter three of the research has contained the conclusion.

II. Lacan, Split Personality and Werther

Johann Wolfgang von Goethe was one of the pioneers of German Romanticism. A man of multiple dimension, he achieved great popularity during his life time and after death too. He proved himself as a successful poet, novelist, playwright, critic, and philosopher and so on. At the age of sixteen, he studied law at Leipzig but was interrupted by a debilitating illness that nearly took his life. Two years later, he went on to the University of Strasbourg, where he completed his study. While there, he met Johann Gottfried Herder, who introduced him to the works of Homer, Shakespeare, Ossian and to folk literature. Herder also converted Goethe to the tenets of a new artistic credo which would become known as romanticism. All these elements loom large in Goethe's works.

On his return to Frankfurt, Goethe engaged in law writing. In 1773, he achieved immediate renown among his compatriots with the play *Gotz von Berlichingen mit der eisernen Hand* (*Gotz von Berlichingen with the Iron Hand*, 1799). A year later, his reputation took on international stature with *The Sorrows of Young Werther*, his most work with the exception of *Faust*. In 1775, Goethe attracted the attention of young Duke of Saxe-Weimar, who invited him to the capital city, Weimar. Except for a two-year interval when Goethe visited Italy, he would remain at Weimar all of his life. It was at Weimar that Goethe fell in love with the married Charlotte von Stein, a woman of high refinement and intellectual capability. Realizing that the ten-year affair was a romance without a future, Goethe departed for Italy in 1786, where he remained for nearly two years. The Italian sojourn affected him greatly and marks his embrace of classicism and his retreat from Herder's influence. Classicist norms are evident in his plays *Egmont* (1788; English trans. 1837), *Iphigenie auf Tauris* (1779, revised 1787; *Iphigenia in Tauris*,

1793), and Torquato Tasso (1790; English trans. 1827). Several years later his return to Weimar, Goethe entered into the principal friendship of his life, with fellow artist Friedrich Schiller; each served as critic and motivator to the other until Schiller's death in 1805. On one occasion, Goethe confessed to Schiller that he owed him a second youth. Keenly intelligent, perhaps overly punctilious, Goethe seems to have intimidated many of his contemporaries. Hence, his last years were largely lonely ones. Nevertheless, during these years he produced some of his greatest works, among them *Faust*, a labor of love for nearly sixty years and, by common assent, some of the world's most sublime lyric verse. Literature, however, was not only his forte, for he was accomplished in fields as wide-ranging as botany and optics, mineralogy and anatomy. He died in 1832, already a legend in his lifetime.

Goethe's epistolary novel *The Sorrows of Young Werther* is autobiographical since the plot of the novel is drawn by Goethe upon his love experiences with Lotte and suicide of his close friend, Jerusalem. Because of this, this novel has captured a mood of the time and is greeted with great admiration and enthusiasm by the public.

The tripartite relation among Werther, Lotte and Albert in the novel represents the tripartite relation among Goethe, Charlotte Buff and G.C. Kestner on the one hand and Jerusalem, Elisabeth Herd and Kestner on the other hand which is mentioned in the introduction of the novel itself by Michael Hulse.

The novel is divided into two parts viz. book one and book two. "In the first part of the novel Werther was Goethe and in the second Jerusalem" (11), writes Michael Hulse in the introductory part of the novel. Like Werther in the novel Goethe was twenty four when he wrote this novel. Goethe is parallel to Werther in the sense that Goethe left

community to escape his passion and would walk to nearby village, read his Homer or Goldsmith or the Bible, talk to the villagers and the children and sit in the shade of the linden trees. Both of them are wild in term of passion and share even the same birthday which is 28 August.

Like Werther, Goethe met Charlotte Buff a young woman at a ball in the nearby village. Charlotte Buff aged nineteen was the second eldest of the eleven children of Heinrich Adam Buff. Goethe recorded that he found Charlotte pleasing and cheerful, pure and healthy and noted that "wherever she was, an atmosphere of light hearted serenity prevailed (6)". She was likely to inspire contentment to Goethe. The woman is represented in the novel as Lotte whom Werther feels the same as Goethe felt to Charlotte Buff. Charlotte Buff was already engaged to Kestner so Goethe developed friendship with Charlotte and Kestner. Goethe and Charlotte would go walking together when Kestner was prevented by his business. These two were inseparable as Werther and Lotte in the novel. Despite this smooth relation, Charlotte got married with Kestner and asked Goethe to take her simply as a friend. It shattered Goethe's heart. Thus in the first book of the novel Werther represents Goethe, Lotte represents Charlotte Buff and Albert represents Kestner.

In the second book of the novel Werther represents Goethe's intimate friend Jerusalem, Lotte represents Elisabeth Herd and Albert represents Kestner. Jerusalem was polite, round faced, gentle, blue-eyed, fair-haired youth. He wore a blue frock coat a buff leather waistcoat and breeches. Jerusalem had taste for drawing of deserted landscapes and passion for another man's wife like Werther in the novel. Jerusalem like Werther committed suicide when he failed to possess Elisabeth Herd, the wife of Kestner. The

process of committing suicide by Jerusalem and Werther is same. Like Werther, Jerusalem asked his servant to borrow the pistol from Kestner in the name of security while making the journey. Between midnight and one, Jerusalem shot himself. A Franciscan monk heard the shot and saw the flash of the powder, but since everything remained quiet, he thought no more about it as the neighbor of Werther does when Werther shoots himself in the novel. Jerusalem's servant found his master still alive but unable to do anything but groan. He called the doctor. This same is done by Werther's servant in the novel. This news reached to Kestner. So, Kestner hurried to Jerusalem's room. Jerusalem died around midday and no priest attended him. The same is the case with Werther's dead body at the end.

Thus, we can say that through the writing of the novel, Goethe expresses his dark experiences. In other words, Goethe transforms reality into poesy. The past nostalgic events gave immense energy for Goethe; by substituting characters Goethe expresses his dark and guilty experiences in the novel, *The Sorrows of Young Werther*.

This project tries to study the Lacanian psychoanalysis and his concept viz. the mirror stage, symbolic and the real. This research mainly focuses on the split personality or split self of the protagonist, where the protagonist is the manifestation of author, Goethe himself. Lacan, "the French Freud" developed a semiotic version of Freud converting the basic concepts of psychoanalysis into formulations derived from the linguistic theory of Saussure, and applying these concepts not to the mental process of human individuals, but to the process of operations of the process of signification. His procedure is to recast Freud's key concepts and mechanisms into the linguistic mode,

viewing the human mind not as pre- existent to, but as constituted by the language we use.

In Lacan's revision, for example, both gender and desire are not producers, but products of signifying system. Especially important in Lacanian literary criticism is Lacan's reformulation of Freud's concepts of the early stages of psychosexual development and the formation of the Oedipus complex into the distinction between a pre-linguistic stage of development that he calls the imaginary and the stage after the acquisition of language that he calls the symbolic. In the imaginary stage, there is no clear distinction between the subject and an object, or between the individual self and other selves. Intervient between these two stages is what Lacan calls the mirror stage, the moment when the infant learns to identify with his or her image in the mirror, and so begins to develop sense of a separate self, and an (illusory) understanding of oneself as an autonomous subject, that is later enhanced by what is reflected back to it from encounters with the other people. When it enters into symbolic stage, or linguistic stage, the infant subject assimilates the inherited system of linguistic differences, hence is constituted by the symbolic. Thus, this research work hovers around the Lacanian psychoanalysis to prove its hypotheses as such.

The Sorrows of Young Werther, the Romantic subject is taken to the limits of fullness and loss, transgressing all other bounds: "love is both vital and fatal, presenting the zenith of subjectivity and extreme of solitude" (5). Kristeva, here, discloses love's dual nature as vital and fatal which many lovers experience, and some consume the love and take full joy of it, some of others are damaged by it. So, it is taken to the limits of fullness and loss, and blurring all other bounds. In the experience of these impossible

limits, however, “love discloses a division at the heart of subjectivity, a division wherein negativity rends unity with the movements of desire, leaving plenitude at the level of a narcissistic fantasy that is constituted and displaced by structure of language” (1). On the one hand, Kristeva, a psychoanalyst argues that the split that love tries to cover discloses, not the ideal image glimpsed by flights of amorous fantasy, but monstrosity of subjectivity itself. Roland Barthes on the other hand says “‘Love’ is a textual affair, bound up with structures of signification” (1). In Werther's case to the effect of romance that shapes and displaces the subject of love who is associated with imagination, creativity and unity of Romanticism.

After getting acquainted with Lotte, Werther regularly visits to her home and enjoys passing time with Lotte midst of her brothers and sisters. Werther doesn't like to miss Lotte even for few hours let alone for few days. In the very short time the thought processes of the two are so interwoven that it is impossible for them to live apart. Werther grieves over their separation when Lotte goes for a purposeful task. Werther can't bear to have her out of his sight. In such a situation he identifies himself as a saint since he doesn't know if it is day or night and the whole world is nothing to him. He writes these things in his letter of 19 June and 21 June as:

The sun and moon and stars go about their business as they please, but as for me, I do not know if it is day or night, and the whole world is nothing to me. My days are as happy as any god sets aside for his saints; and whatever the future may have in store for me, I cannot claim I have not enjoyed the pleasure of life, the very purest of pleasures. You know my Wilhelm, I am quite at home there now, and from there it is only half an hour to Lotte, and there I take pleasure in myself and all the happiness that can be man's.

(43-4)

The above line suggests that Werther is enjoying the purest happiness of his life while having strong bond with Lotte. He passes his days as interestingly as a saint who does not bother anything about worldly relation and its existence. Werther too is indifferent to worldly business like the rotation of moon, stars and so on. He does not know whether it is day or night like a saint having penance. The figure of Lotte, embodies idealized feminist. Lotte combines many qualities; she is the virgin-mother who tends her eight younger siblings and attempts to fulfil her role as faithful patient fiancé and wife. She is enough charming to compel Werther to discover and use his strength.

The degree of passion in Werther goes on heightening when his relation with Lotte becomes smoother and sound. Lotte is promised to Albert yet it does not matter even a degree of small grain to Werther because it is a matter of rationality but Werther is utterly split. Werther's heart is pierced by pain even when Lotte does not gaze him let alone leaving or rejecting him. Many things are there around him yet he sees nothing but only the image of Lotte. It is because of his strong passion for her. That's why there occurs flood of tears when Lotte drives off the carriage without viewing at Werther's adieu to her. Werther pours these feelings in his letter as: " I tried to catch Lotte's eyes, but ah, they gaze from one to another ! But not at me! me! me! The only one there who saw nothing but her, and she did not look my way! - My heart bade her athousand adieus! And she did not see me! The carriage drove off, and my eyes filled with tears" (51). From this we can conclude that Werther's life for him is meaningless in the absence of Lotte. She is the base for his existence.

Beauty and love of Lotte haunts Werther, who is strongly attached to Lotte as our flesh with nails. The emotional attachment makes Werther's imaginative power deteriorating. As a result, he cannot grasp any outline for his art which he does the same brilliantly before having any relation with Lotte. Now, he tries to make the portrait of Lotte for three times but he fails in it. This issue has been mentioned in his letter dated 24

July as: "I do not know how to express myself; my imaginative powers are so weak and everything slides and shifts before my soul so that I cannot grasp the outlines, I have started on a portrait of Lotte three times, and three times I have failed disgracefully" (55). Lotte is a poisonous snake for Werther. At this moment of attachment, Werther feels as if he is fallen on the ground by her lightening effect. He never knows what he is about when he is with her. In the absence of Lotte, he feels like "a magic lantern without light" (40). This expressed in the letter as: "indeed if she places her hand on mine when we are talking and excited by the conversation, moves closer to that her divine breath brushes my lips - I feel as if I shall sink into the ground as if I had been struck by lightning" (53).

Werther excessively loves Lotte. Like a child, he has created a self within her. He has a tie with her. Love depends on the other for Werther, It is Lotte's love that supports his recognition of himself as his own ideal: "Loves me!" he declares, "how the thought exalts me in my own eyes! How I -- I may tell you, perhaps, for you can sympathize with such an emotion -- How I worship myself since she loves me" (36). Made possible by the other's recognition, the idealization opens to the infinite union desired by the subject.

Werther passionately loves Lotte though she is engaged to the other man. After getting such ground reality too Werther cannot give up Lotte. He is intoxicated by Lotte's love. Werther further says:

Oh ! Friend, when the world grows dim before my eyes and earth and sky are absorbed into my soul like the form of a beloved, and I am often consumed with longing and think, ah ? Would that I could express it, would that I could breathe on to paper that which lives so warm and full within me, so that it might become the mirror of my soul as my soul is the mirror of the eternal God ! my friend -- but it is beyond my power, and I succumb to the splendor of what lies before me. (58)

In the above cited lines Werther feels as if his life dark in the absence of Lotte. His

words saturated with gloom shows that he is broken inside and he sees no charm in life. Though he is aware that everything is beyond his power and can do nothing, he consumes his time longing for Lotte and thinks of Lotte.

Regarding love and its consequences in human life, Bataille writes:

As the physical world recedes under the longing gaze of the romantic subject a transcendental dimension unfolds as its horizon and object of voracious introjections. Beyond difference, divine in its plentitude, the oneness that is imagined also involves the loss of identity, a sacrifice to the other and absorption in its sublime splendor. Consuming and consumed, the subject remains dislocated in the momentum of a strange and impossible fusion.

(152)

The above lines clearly state that it is a fusion that offers, not life in full, but absence and death. What Werther wants is not a specific object, but infinity of being. Love, as Bataille argues, “is a desire to possess an object as great as the totality of desire. As the summit of a subject's desire, love activates the passionate, momentum that exceeds dialectical resolution” (Bataille *Guilty*.152). Bataille takes the negativity at the core of the Hegelian system further than Kojève. What he terms “unemployed negativity does not reconcile opposition at a higher level but breaks closed systems” (123-4). Werther’s extreme state of experience displays the movements and effects of negativity. The joy, the ecstasy of love is the consummation of the self in a passion that takes it outside itself towards its object which is neither being nor nothingness. As Bataille argues:

This object, chaos of light and shadow, is catastrophe. I perceive it as object; my thought, however, shapes it according to its image, at the same time that it is its reflection. Perceiving it, my thought sinks into annihilation as into a fall where in one emits a cry.

Something immense, exorbitant, is liberated in all directions with a

noise of catastrophe; this emerges from an unreal, infinite void, at the same time loses itself in it, with the shock of a blinding flash.

(130)

Those cited lines show that Werther is sunk into dilemma. He is in the state of null and void. Werther's self liberates as a separate object, not in a unifying fusion with a determinable object or ideal, but in its sense of absolute loss, its plunge into an overwhelming torrent of negativity. This is the condition which makes Werther's psyche split after Lotte's marriage with a wealthy bourgeois businessman. Werther sees "eternal life transformed into the abyss of the ever open grave" (52). The abyss into which subjectivity dissolves is the "yawning gap that love opens between subject and object. The yawning gap also opens a wound in the narcissistic ego, the 'principle of insufficiency', that mocks being with its incompleteness" (Bataille *Inner Experience*, 81). Incompleteness puts all assumptions of unity into question. Unity is rendered and which leads Werther to the catastrophe.

The image of unity proposed by Hegel's concept of self, however, depends on an experience of separation as does the subject in the attainment of self consciousness. Aware of this separation, the subject posits this unification in a future state. Love's unity is deferred; the subject separated from the object, encounters the distance from the ideal object of unity: "Religion is one with love. The beloved is not opposed to us, he is one with our essential being; we, see only ourselves in him -- and yet also he is still not we -- miracle that cannot grasp" (Hegel "Two fragments" 262-3). Love is ideal, its divine self-image, remains distanced, ungraspable. The separation from ideal unity, however, becomes a condition for human development. Hegel uses the family to illustrate the relationship between the intuition of love, one's separation from it and recovery of unity. Lovers, united in the manifold of life and love, lose consciousness of their difference from each other in the abolition of their separate selves. "A child is born, testament to the union of selves and bodies, a seed of immortality, of the eternally self-developing and

self generating [race], has come into existence. What has been united [in the child] is not divided again, [in love and through] God has acted and created” (Hegel, “Love” 307).

Hegel, here, argues that child’s unity or union of selves and bodies is a seed of immortality or existence of self. In the case of Werther too it is somehow relevant because Werther like a child creates a self but that very united self shatters like the child’s self , which vanishes when the child recognizes his ‘image’ and the ‘Other’.

However, while the child signifies the lover's union with each other in the wider sphere of manifold being, the child's own unity is rather limited. Hegel further says:

This unity [the child], however, is only a point, [an undifferentiated unity,] a seed; the lovers can not contribute to it as to give it a manifold in itself at the start. Their union is free from all inner division; in it there is no working on an opposite.

Everything which gives the newly begotten child a manifold life and a specific existence, it must draw into itself, set over, against itself, and unity with itself. The seed breaks free from its original unity, turns ever more and more to opposition, and begins to develop. Each stage of its development is a separation, and its aim in each is to regain for itself the full riches of life [enjoyed by the parents]. Thus the process is: unity, separated opposites, reunion. After their union the lovers separate again, but in the child their union has become unseparated. (307-8)

The child functions into different registers at once: for the parents it is a symbol of lasting union, the realization of their greater existence in love, which exists in separation, aiming to regain a lost unity that, the last sentence implies, may only be illusory. Love provides the subject with an ideal of its own unity as nostalgia and wish, a unity lost in the present and consigned to both an irrecoverable past and a distant future as we find in Werther.

Werther gets himself lost in imaginary world, full of bliss and with his charming girl but

when comes into reality he becomes split. The fundamental contradiction of self' appears in renewed distancing of subject and object love, the ultimate and ideal unity of human consciousness, is wanting. Indeed, it exists as want: love's intuition seems to fulfill the demand for completeness; but there is a contradiction. "Intuition, representative thinking, is something restrictive, something receptive only of something restricted; but here the object intuited [God] would be something infinite. The infinite cannot be carried in this vessel" (253). Love exceeds consciousness and mind is left incomplete, an incompleteness which determines the subject's want of unity, it's want of an ideal and the totality of being.

Werther is determined by the incomplete dialectic of love, subjected to the want of unity it prescribes. He speaks the exorbitant language of the Romantic imagination and indulges in passions whose ultimate object is the idealized form of itself. Werther speaks of the imagination and the possibility of artistic expression if I had some clay or wax to model. Love constitutes Werther as the consummate artist, for though unable to work he feels he has "never been more of a painter than I am now" (3). As a Romantic artist, Werther identifies nature as the locus of total unity. Alone in the folds of nature, Werther feels the unifying presence of being; it elevates him, enabling his participation in the "breath of the All-loving One who sustains us as we float in illimitable bliss" (3). This unity, as with Hegelian conceptions, assumes the fusion of internal and external worlds through the animating breath of life. "Such unity is found, also, in love as it presents the subject with the possibility of transcendence. Love elevates the subject himself, it is after all, certain that nothing in the world renders a man indispensable save love" (48). In love, Werther recovers the fullness of being which his first letter describes as having been lost. The letter states that he has left the love of his friend behind in order to escape the apparently scandalous results of his rejection of another woman who has 'entertained' him. Early in his epistolary account he recalls the loss of a woman friend whose presence elevated his own sense of being, allowing him to become "everything I could be; nature

and woman are the locus of love, linking the totality of being to the presence of maternal attention” (6). Not only are woman in Werther's past substitutes for lost maternal affection: Lotte is herself identified with the wonderful mother whose story has both Albert and Werther on the brink of losing consciousness.

Werther is possessed by a monstrous figure, undergoing the dramatic reversals characteristic of the Romantic subject of love. Bereft of the tiny acknowledgements a lover depends upon, Werther's bright vision of the world is replaced of by a bleak prospect. Bliss and fullness once produced in sympathy with nature now cause 'unbearable torment', the infinity of being remains a memory; “that exacerbates his sense of total separation, it is as though a curtain has been drawn from before my soul, and the scene of eternal life is being transformed before my eyes into the abyss of the ever open grave” (52). Life turns to death, being to nothingness, as nature becomes a consuming destructive force rendering all beings transient and mortal entities. The figure of the monster dominates the psyche of Werther and he is in the state of dilemma what to do and not to do. So, Werther says: “I see nothing but a monster, eternally devouring; Unity dissolves, self is lost; I cannot, I cannot regain command of myself. Wherever I go I encounter an apparition which totally deranges me” (90). The appearance of the monster, in Werther's psyche signals the decomposition of his narcissistic fantasy.

In *The Sorrows of Young Werther*, the appearance of monstrous figure in Werther's psyche constitutes the turning point, the moment of complete reversal which discloses the negativity inherent in Romantic idealism. “Life, presence and unity confront death, absence and difference, situating the subject in a world, not of love, benevolence and completeness, but of desire, loss and insufficiency” (61). Werther is utterly without a place, his love of self having taken him beyond all symbolic, social relations, beyond reason and prohibition as is evident from his discussion with Albert.

Happiness in life is momentary though life is a long journey. Many obstacles are to be faced to achieve this momentary happiness and this same momentary success acts as a

fuel to continue the journey of life keeping aside the piles of pains and sorrows. The same is the case with Werther. To win the heart of Lotte, Werther faces many ups and downs with strong determination Werther moves forward to possess Lotte ignoring the fact that she is already betrothed to another young man, Albert. Lotte betrothing to Albert is a social reality which Werther cannot ignore very easily. This social reality makes Werther to have the journey the path with full of thorns for instance, Werther takes Lotte in the arrangement of a ball by the people driving in a carriage. But Werther is warned in the very beginning by Lotte's aunt, she says: "Be on your guard, put in the aunt and take care not to fall in love. Why? I asked-she is already promised to a very worthy man, she replied, his father and to see about a descent position" (37). Aunt suggested Lotte not to fall in love with Werther because she is already engaged to Albert who now has gone to Switzerland to see about a decent position after the death of his father.

Werther's intimacy with the fiancé of Albert is not bearable to Lotte's aunt only but also to other people of the society who are strongly bound by the social norms and values and are repressing the automatic and must physical need. Girl promised with somebody else and involving in emotional attachment, that is, dancing publicly with the second person is unnatural for them. These people cannot endure it at any cost. That's why Werther's intimate relation with Lotte causes volcanic effect upon them. It is, because of this, one of the women after seeing Werther and Lotte's joint warns Lotte by raising a finger uttering the name of Albert, twice in a very significant tone. It is mentioned in novel as: "she looked at Lotte with a smile raised a warning finger, and as she flew by uttered the name Albert, twice and in a very significant tone" (41). Uttering Albert's name twice shows how strongly people are guided by social reality.

Not only the illiterate and innocent people showed negative attitude towards Werther having intimate relation with Lotte, the meaning of his existence, but also the educated person like the physician shows negative attitude towards Werther, and comments his behavior as : "The officer's children are split enough as it is and now

Werther is ruining them completely” (45). The physician blames; Werther is spoiling the children who are the brothers and sisters of Lotte wherever he goes. But, in fact, it is not the case opposite to the foundation for the character of the children. The doctor is too dogmatic to think of Werther's playing with children other than as damaging to their education.

However, Werther's manner of thinking and acting differs decidedly from that of other mortals. There is great gap between him and his fellow man. No matter how much he might try to avoid differences of opinion with those surrounding him, the depth of his perception brings him into repeated conflict with others. Werther, however remaining deaf and dumb, goes to the opposite direction to that of social reality and against the expectation of the people. Acting this by Werther, is blurring of social prohibitions and struggling against social reactionary elements to achieve the real pleasure of life or the nectar of love. This same principle is reflected in Werther's saying, “If we only have strength to pull ourselves together our work goes wonderfully and we take real pleasure in what we are doing” (48). This citation makes it clear that Werther is a person believing on action for him, elixir of life results only from hard work. Werther is well aware of the fact that we can't enjoy the juice of lemon without any effort. We can enjoy its juice only by squeezing the lemon with bold effort.

After Albert's appearance Werther's mood changes and his every sensation is colored by his pessimistic outlook. Werther's forward journey at rapid pace is broken by the arrival of Albert, the antagonist of the novel. Now Albert acts as a strong pillar on the path of Werther. The emergence of Albert makes Werther realize how strong the social reality is Albert, that's why, becomes hindrance in the life of Werther. As a result Werther is disgusted and tries to endure his pain. Instead of making an attempt, he develops fear of Albert and thinks to leave the place. He sees no any alternative than to grind his teeth and mock his own misery. A sort of rivalry is developed within him against Albert. These facts are revealed in Werther's Letter dated 30 July where he pours

his pain as:

Albert has arrived and I shall leave, even if he were the best and noblest of men, one to show I should be willing to think myself inferior in every respect, if would be unbearable to see him before me in possession of such perfections- enough clear Wilhelm her intended is here! A dear and honest man whom one can't help liking. Fortunately, I was not present when she welcomed him home! It would have broken my heart. (56)

Werther's pain becomes more unbearable when Lotte too suggests him to move away and stop doing previous types of activities. Lotte tells this to Werther not because she doesn't love Werther but because she too fears Albert, her intended. Lotte very well knows that Werther is wild in terms of passion which is very much dangerous before Albert. The passionate behavior of Werther before the arrival of Albert is pleasant and loving to Lotte, but now the same passion terrifies Lotte. It is because Albert is a strong social reality which the soft hearted Lotte cannot go easily against it. Lotte's fear towards Werther's wild passion is written in the letter by Werther as: "for God's sake, Lotte said to me today, 'please spare us scenes like last night's! When you are so merry you are terrifying'" (57). This idea of Lotte contains enough grain of truth since she has faced it time and again. Thus, it is his perfection, an angel and the lovely creature that causes flood of tears in his eyes. Slowly and gradually Werther's source of happiness and integrated self turns into the source of pain and torture.

However, in such a secluded place Werther becomes nostalgic and by recollecting his past days with Lotte, Werther tries to bring some rays of happiness within him. The past event haunts him every moment. In the letter of 20 January, he mentions these things as:

I have to write to you, my dear Lotte, from the parlor of this humble country inn where I have taken refuge from a dreadful

storm. As long as I was in, that miserable whole, living among stronger who were alien to my heart, I never had time not a single moment, when my heart might have prompted me to write to you and how in this cottage, isolated and confined with snow and hail beating against the little window, my thoughts turned to you first of all. The minute I entered, your figure appeared before me, and the memory of you, oh Lotte! So sacred, so warm! Dear God! It is a first moment of happiness once again. (77)

These lines explicitly reflect that Werther in the secluded place, after the separation with Lotte, brings some rays of happiness by recalling the past events. He is haunted in the isolated cottage by her image. Werther's separation with Lotte is a dreadful storm for him. He finds himself alien in the middle of strangers. This separation makes his senses dry out. Now, there is not a single instant when the heart is full, not one single hour of bliss. He doesn't know why he rises and goes to bed. That's why every delight of Werther is lost. He finds himself surrounded by pains and sorrows. Werther becomes so pessimist that he neither sees any rays of hope nor he can forget his torturous past.

Nothing makes Werther happy when he loses Lotte. He cannot get any solace from elsewhere. Social reputation, wealth and physical matters become petty things to him. So, the position of an ambassador does not give any solace to Werther. Moreover, by being a soldier and driven his mind from Lotte he loses sound relation with the prince who is a general of army. This dream of Werther shatters when the prince too gives more value to Werther's mind, the cause of misery than to his heart that pleases him. Hence, Werther's wandering here and there to soothe the wound is in vain. That's why, realizing this, Werther writes: "I am also disturbed to find the values my mind and abilities more highly than my heart which is only my pride and indeed of everything, all my strength and happiness and misery. The things I know, anyone can know but my heart is mine and mine alone" (86). This citation proves that no one understands Werther's heart, the

psychological aspect since they are mind centered. Hence, Werther is alone who is heart centered. That's why taking shelter by accompanying different people to forget Lotte by Werther cannot get success. Its a consequence of this, Werther finally attached to Lotte, who attracts him as a magnet attracts iron. Everything for Werther is Lotte. "I only want to be near to Lotte again, that is all (88)", says Werther realizing the fact.

Finally, Werther returns back to Lotte and makes step to develop the relation with Lotte and Albert when everything fails to care his sick heart. The only care of his sick heart is Lotte. In the absence of Lotte, Werther feels like a flood washing villages and earthquake swallowing cities. Times and again Werther swings in the memory of Lotte. He feels disgust and makes himself split. He sometimes unites himself with Lotte in his memory and tortures himself. These poles of unity and dissolution chart the limits, the extremes of possibility for the subject as it remains separated, dislocated by the momentum of its excessive passion. The mirror, reflecting the subject from where it is not, discloses an impossible ideal. "The narcissism of amorous passions have subjectivity between another that it cannot efface and another which it cannot grasp. There is a last negative direction, however, for union, the fatal path of Narcissus, sacrificing himself to his image. At the fatal rendezvous of life and death, the love of self mastery, control and possession is sacrificed to the other on the condition that the subject will be free from its subjection to the forces of desire, loss and separation" (Bataille *Inner experience*, 31). The beyond that love promised, the transcendence of limited and alienated existence and an ecstatic entry into a world of being and self presence turns, in the force of the passion it loses, into absolute abandonment to the other. The totality of being becomes the totality of dissolution. As Bataille notes, the attempt of the ego to exceed itself, to surpass its solitary and isolated state by uniting with another in the 'pure eroticism' of love's passion in bodily sexuality produces an intensity that leads it towards destruction.

"In his instant of self destruction, Werther images the Perpetual embrace guaranteed by the divinity. But the violence of his death transgresses every limit of

subjectivity and a refusal to serve any master. The 'non serviam'" (Bataille *Guilty*, 152). Bataille notes, the devil's motto, the resistance that determines the lethal condition of human life, the satanic sovereignty that refuses all forms of subjection. At last exceeding law and reason Werther becomes sovereign and dies. His satanic rebellion against all law brings him close to the split. Werther, who presents more complete gesture of gloriously pathetic and heroically tragic self-sacrifice. The destructively vital passion that sustained his relationship with another being in a dialectic without resolution ends with the doom of Werther.

The pleasant and wonderful world just before for Werther now turns into terrible void. The existence of life is of little importance to Werther since he is not allowed to embrace to his loveliest thing though "after that entire embrace is the most natural of man's instincts" (98). Werther's heart is pierced when his eyes are caught by Lotte's wedding ring. All these series of unexpected events make Werther overwhelmed and furious. After this there remains no space for tolerating them. The things of the world, for Werther, are meaningful only in relation to Lotte. Yet he has to tear himself away from her. This makes him difficulty in breathing as if a murderer has pressed his throat. Lotte doesn't allow him to permit miserable solace of weeping on her hand for relief. In such a situation, Werther sees no end to his misery but the grave.

Werther cannot think about his future. His mind is corrupted and has become defunct. Werther is lost in the memory of Lotte though he knows that it is in vain. Werther is caught in the controversial self which leads him towards the devastation. So, the thought of suicide with a knife comes in his mind to get eternal freedom which is clearly mentioned in his letter to Wilhelm dated 10 march where he writes:

Ah, I have snatched up a knife a hundred times, meaning to relieve my sorely, beset heart. People tell of a noble breed of horses that instinctively open a vein when they are exhausted and feverish, in order to breathe, more freely. I often feel the same and tempted to

open a vein and so find eternal freedom. (83)

Thus, in this citation Werther's split self is at its peak. He snatches a knife a hundred time to get relief from his torturous present and want to go where can find absolute peace and serenity. Moreover, he wants to kill himself; he calls it "eternal freedom". Suicide for Werther is to get eternal relief from the beset heart caused by Lotte. But later Werther argues that the source of all these wretchedness lies within himself at the source of all his joy once does. Werther has poured all his pains in the letter dated 3 November as:

And now that heart is dead and no longer gives me joy, my eyes are dry, and my senses are not refreshed by heartfelt tears any more but furrow my brow with fearful worries, I suffer a great deal because, I have lost the sole pleasure in my life, that sacred and inspiring power to create new worlds about me- It is gone-when I gaze from my window at the distant hills and see the morning sun breaking through the mist above them and shining upon the tranquil meadows, and the river gently meandering amongst the leafless willows- oh ! all the glories of Nature are frozen to my eye, like a vanished painting and all the delights are powerless to extract one drop of joy from my heart to refresh my mind and there dried up spring like a broken pitcher. (98)

The life which he has been living is meaningless to Werther. His previous joys and his past time with Lotte now come and dance in front of the Werther's eyes. The above citation is the reason behind Werther's decision towards the suicidal zone. The purest pleasure that he got in the past is no more with him after Lotte's marriage with Albert; for Werther, Lotte is an inspiring power to create new world. So, in the absence of her, the

world is nothing to him. Werther in the absence of Lotte is similar to the spring without water and is as useless as a broken pitcher. The beauty of nature is no more pleasing, charming or alluring to him. In short, no hope has left for Werther. It is gone. His entire self trembles on the edge of – ‘being and non-being.’ In the lack of hope or inner resources he is plunging to inexorable destruction.

Albert is drawn more strongly by his wretched business affairs than his dear and precious wife Lotte but this same thing makes Werther crazy, it becomes the end of his life. The harmony of his spirit is completely destroyed after Lotte marries Albert and her suggestion to Werther to find another girl to satisfy the longings of his heart so that they will enjoy the happiness of the true friendship together- Werther's unhappiness is ever increasing because Albert is finally enjoying the happiness that Werther looks forward. This causes fever and frenzy within Werther.

For Werther, death completes love's selfish sacrifice. It ruptures and completes the narcissistic fantasy of unity, attenuating the divine at the expense of life. However, Werther's passion, though endlessly stating the will to exceed all limits, repeatedly teeters on the brink of the sacrificial and apathetic moment. In speaking of suicide, he continually retreats from the act. For him it has a different end, Werther says:

For the last time then, for the last time I open these eyes. They are
 alas! to see the sun no more; it is hidden by a dark and misty day
 mourn then, Nature ! thy son, thy friend, thy lover nears his end. I
 lay down, and in that peaceful morning hour of awakening the
 decision was still unshaken, its power undiminished in my heart: I
 am resolved to die! (116).

In those above cited lines we can clearly predict that Werther has decided to kill himself by suicide. Nature is enjoined to mourn an ideal figure, Werther himself, who though imaginarily already eclipsed, is not yet physically lost. Werther indulges in quite a number of last moments and mournful speculations of the loss of his own ideal. In the anguish of repeated last moments the subject hangs on passionately, waiting for some word of reprieve from the other. Unable to attain the ecstatic heights of being that are intimated in his relationships with Nature and Lotte, he pleads for their understanding, their recognition, Addressing Nature as a lover and demanding suitable rites of mourning, Werther shows that: “ he cannot conceive of his demise by projecting himself, as powerful absence, into a future in which he will have no vital part, Indeed, as he goes onto say to Lotte, he has no conception of the meaning of 'the last' or to 'pass away’” (116-17).

“The inability to conceive of finitude displays the recalcitrance of narcissism. Werther hangs on to the dream of his ideal and infinite self. This believes his gesture of sacrifice and statements of utter dissolution, 'friend, I am lost! She can do with me what she will’” (88). Werther, however, does not submit her will. Rejected, he keeps coming back. His returns and especially his explanation of self-sacrifice, have little of the ring of true devotion about them. Instead, in the insinuations of responsibility (stating that it was she who provided the means of death), in describing the death of another lover (Lotte was not the first and only!) and in the visions of her suffering, Werther sets out to hurt her. The aggressive tone of his last letters constructs a childish wish to punish her for her rejecting of him. He taunts and threatens her with his own death, his last weapon in his fight to own her recognition. It is also the last gesture of a “subject glimpsing the

impossibility of mastery to have effects on others bears some precious, pathetic testimony to his continuing powers. The vain cry of 'she is mine! You are mine!'" (118) only repeats his lack of mastery.

The repeated and vain gestures of mastery with which Goethe's novel draws to a close, situate Werther as a resolutely narcissistic being. His gesture the projections and mournful recuperations of his idealized image, produce a game of mastery, a rejecting and returning the lost object of love in an effort to overcome the trauma of separation. For Freud, "the child's 'fort/da' game attempts to overcome the distressing experience caused by the disappearance of the love object of the narcissistic ideal ego" (23).

Werther, it seems, predicates his ideal on the wish to recover the lost figure of his own ego. As Lacan observes, "the mother is central to Werther's narcissism: the object, Lotte, cuddling a child provides an entirely satisfying' image for the analcites narcissism as it coincides with his own fundamental image" (103). Throughout the novel, maternal figures are linked to the subject's ecstasies. Albert and Werther are brought to the brink of ecstasy by Lotte's relation of the story of wonderful mother. In another letter Werther asks his friend not to send any books. Not wishing to add to the ferment his heart is already in Werther is content with the 'lullabies' of Homer. The maternal songs that soothe a child to sleep offer a cure to the "restless changeability of his sick heart where other books enliven or excite, rousing the fluctuations of extreme desire. With Werther's last words the another is firmly placed at the centre of the beloved image: after death he will be united with Lotte and her mother" (128).

Ultimately, Werther decides to kill himself though there are two other options as well, that is, either to kill Albert or to kill Lotte. On the morning of Monday, 21

December Werther writes:

I am resolved to die! - I lay down, and in that peaceful morning hour of awakening the decision was still unshaken, its power undiminished in my heart: I am resolved to die! - It is not despair; I am convinced I have endured my fill of sorrows, and that I am sacrificing myself for you. Yes, Lotte! Why should I not say it? One of us three must go, so let it be me! Oh, my dearest one! This broken heart of mine has often harboured furious thoughts of- killing your husband! - or you! - Or myself! - So be it! - when you climb the mountainside some fine summer evening, remember me, they may, I would come walking up the valley, and then look over to the churchyard, to my grave, with the wind waving the long grass in the light of the setting sun. - I was composed when I began writing, but now, now I see it all too vividly, and I am crying like a child. (117)

Werther doesn't see any bright future. So, he has decided to kill himself not seeing any charm in his life. After this harsh decision, Werther borrows the pistol from Albert in the name of security while making journey. It is at midnight that Werther shoots himself above the right eye, blowing out his brains and dies at twelve midday. Borrowing pistol from Albert and killing himself by shooting in brain has deep meaning. Werther because of divided self can't think of future. He has sunk into pessimism. Werther is surmounted by nothingness. So, he takes decision for the eternal journey. Before shooting, Werther

bids farewell to Lotte saying, "They are loaded. It is striking twelve! So be it! - Lotte! Lotte! Farewell! Farewell!" (133).

Thus, Werther fearing the loss of Lotte, his everything as well as "the purest pleasure of life (44)," strengthens his split psyche and makes him cruel. As a result, Werther commits suicide for an eternal solution to exit from the melancholic real life. Werther, thus, favors emotional death of biological death. Regarding this death caused by split psyche, Lois Tyson writes:

If we complicate matters by realizing that our fear of death is not merely of biological death but translates for most of us into fear of loss in general- loss of my mate's attention, loss of my money-then we can see how death if not biological death, is so attractive, at least on the unconscious level: if I do not feel anything then I cannot be hurt and if we realize that our first experience of death is not biological at all but the psychological "death" most of us suffered the first time we abandoned by a parent then can see the ways in which our early experiences of abandonment created our fear of death. This desire not to feel, this desire to insulate ourselves from life in order to insulate ourselves from pain is probably the most common form of death work. (25-26)

The above cited Tyson's idea clearly state that we commit psychological death to get release ourselves from our sorrows applies in the case of Werther who to commits psychological death but not biological to get relief from the sorrows that he gets from the loss of Lotte. It is clear when Werther says, "A thousand possibilities and plans raged in my soul, but in the end it was there, one last, fixed and definite thought : I am resolved to

die” (116). Thus, the loss of Lotte in his life brings him to an inescapable state of affair. Werther's death is almost mathematical necessity since the weight of Lotte's loss is far heavier than other thousands possibilities.

Formalistically analyzing the novel it has great relevance to psychoanalysis. Goethe's *The Sorrows of Young Werther*, is a psychological novel in the letter form, influenced by Samuel Richardson, an eighteenth century English novelist famous for epistolary novels. This same letter writing style is a natural genre for Goethe whose writings are filled with biographical and autobiographical elements. The most of the novel is in large part, is the result of its epistolary form. Most of the part of the novel is presented as a collection of letters written by Werther to his intimate friend, Wilhelm pouring the feelings of his heart that are either pleasant or painful. In brief, feeling of Werther wherever he goes and whoever he meets are poured in the letters after the brief forward by the fictional editor where he has given the introduction of the novel showing the parallelism in between Goethe and the protagonist of the novel, Werther.

After this brief forward by the fictional editor, the reader plunges straight into the world of Werther's mind and the style of his letters full of explanations, broken sentences and impassioned flights of imagination, expresses his personality better than could any description. The reflection of this is seen, for instance in his letter dated 16 July where he expresses his emotional attitude towards Lotte as:

Ah how the thrill of it shoots through me if my fingers happen to touch or our feet meet beneath the table! I recoil as if from a fire, yet some secret force draws me on again -ally my sense grow dizzy- And oh! her innocence and her ingenuous spirit do not feel what

agonies these little intimacies put me through. Indeed, if she places her hand on mine when we are talking and, excited by the conversation moves closer to that her divine breath brushes my lips- I feel as if I shall sink into the ground as if I had been struck by lightning. (53)

The above lines expose that the form of letter very closely gives the impression of activities themselves. The frequent use of exclamation marks, commas, hyphens, spelling error etc. express the emotional and distorted mind of Werther. In other words, this form is the expression of Werther's psyche is associated with psychoanalysis. By reading it, the reader too happens to get and feel as the influence of words.

Throughout the novel, Werther moves from peak to peak of his divided self and the letters pick out the high points of his life. When he finally becomes too incoherent to write, the editor enters, which creates a chilling effect. Thus, the editor observes events from a distance and by observing Werther with a sympathetic but dispassionate eye retards the headlong rush of the story. For instance, the editor writes what is done by Werther and other people after Werther shoots himself as:

A neighbor saw the flash of the powder and heard the shot but since everything remained quiet, he thought no more about it. Next morning at six o'clock the servant came in with a candle. He found his master on the floor saw the pistol and the blood, called out and shook him; but Werther made no reply and merely groaned. The servant ran to fetch a doctor and Albert. (133)

The above citation is written by the editor as Werther cannot do this in his unconsciousness. This citation doesn't contain any emotional structure or form since there is the lack of exclamation mark, hyphen etc. but only possesses commas, semi colons and full stops to express the sorrows of Werther. When readers go on reading such parts, they too are overwhelmed by Werther's sorrow and drop flood of tears from their eyes or at least show sympathy towards Werther's sorrow. Epistolary fiction, in other words, through its imitation of real life reading experience forces the reader into the role of an addressee. It is because of this, the tragic situation faced by Werther matches to the situation of many readers. The consequence of reading the novel made the young people of Europe contended themselves with dressing in blue frock-coats and buff waistcoats. Many people committed suicide like that of Werther when ignored by their love partners. The novel was banned when it caused a suicide epidemic.

III. Loss of Love, the cause of Werther's Split Self

This study explores the disintegration of the self of the protagonist of the novel, *The Sorrows of Young Werther*. Werther, the protagonist of the novel, who passionately loves Lotte and that very love turns into catastrophic end. By indulging with the woman who is already betrothed to the other man, Albert, Werther damages his own life. All the consequences that emerge in the novel are obvious. Moreover, love becomes deceitful at last. Love turns into great loss in the case of Werther and he becomes a scapegoat at the hand of clever woman, Lotte, who tackles and behaves as per the situation and society demand. Werther a vulnerable man, who cannot behave as per the situation demands, is blind in his love and that blindness love leads him towards the suicidal zone, the suicide.

Werther loves Lotte so much and their relation goes on for a long time. But their smooth relation turns into harsh encounter. Such evident makes Werther pathetic and he wants to quit Lotte though his heart does not allow him to do so. By joining an ambassador Werther tries to forget Lotte first and later on by joining prince. However, Werther is in vain since he is haunted by the image of Lotte wherever he goes and whoever he meets. This compels him to return back to Lotte and further relation with Lotte and Albert to cure his sick heart. Opposite to this expectation, Werther's sick heart gets worst when he hears Lotte getting married with Albert. This event makes him fully grieved. He cannot bear the sight of Albert enjoying his source of everything. Now, there is no any ray of love, peace, pleasure and harmony within Werther. Contrary to this, he is surrounded by pains and sorrows, and hate and cruelty. This leads him to compare his life with autumn season since all the leaves of him are yellowing. The whole world turns into terrible and void to Werther which was so pleasant and perfect before the arrival of

Albert. Pains and sorrows are circulating in all his body parts. In the absence of Lotte, he feels his life as meaningless as the spring without water and his life as useless as a broken pitcher. As a result, Werther seeks an eternal solution to get relief from his sorrowful life by means of committing suicide. Thus, the sole reason behind Werther's suicide is because of his disintegrated self which makes Werther disillusioned and this disillusionment leads him towards suicide, and the sole purpose of suicide is to get rid of exhausting life forever. This suicide Werther calls it an eternal freedom, from which he can find absolute peace and serenity. That's why Werther neither wants to hurt Lotte nor to destroy the Albert, his greatest enemy who seizes all his happiness, rather he wants to take his own life by committing suicide.

This research work tends to explore the protagonist, Werther's split psyche. Werther in his so many letters which are sent to his intimate friend Wilhelm pours his pains and sorrows frequently. He uses broken language in those letters which represents his disintegrated self. That self which he had created at first like a child creates a self seeing his picture in the mirror discarding the reality so far. Lotte already engaged with a wealthy bourgeois man, Albert, lastly gets married with him. This evident adds fuel to the burning flame in the life of Werther. And ultimately his tormented self turns into absolute doom. Werther always chants a hymn of love and enjoys by contemplating or yearning into the imaginary world where he completely unites with Lotte's self. But the tragic doom occurs when he comes into the real world because his self created in that pleasant imaginary world or mind completely shatters within a twinkling of eye when he comes into the real life.

Thus, exploration of self is the focal point of this research. That very self is constituted by the elements which are in the surroundings. So, this research discovers the fact that human personality is in a constant state of change. Like, in this novel, Werther's integrated self turns into disintegrated self very soon, as cloud turns into patches in the sky and hovers here and there. There comes change in human personality when there is change in the things with which human being is related. Every human being is abiding by rules and regulations constituted by their society. In other words, human personality is not constant and fixed rather it is fluctuating like the image of jellyfish into the water which has no concrete shape. Human personality does not solely depend upon an individual; rather there are too many things which are inseparably bound up in the result of human personality. In this novel, *The Sorrows of Young Werther* the protagonist, Werther's self too is in constant flux of change. He possesses the self which is divided and this divided self leads him not towards the progress but towards the torn path which ultimately damages Werther's whole life. The protagonist's personality in the novel is not only the product of his own rather is strongly related to Lotte and other things around him. As a result, there is change in Werther's personality when there is change in Werther's relation with Lotte and other things around him. Thus, different factors are responsible to shape the human personality.

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