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Vindication of Culture of Sensibility in Goethe's *The Sorrows of Young Werther*

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Letter of Recommendation

Mr. Kushal Timilsina has completed his thesis entitled “Vindication of Culture of Sensibility in Goethe's *The Sorrows of Young Werther*” under my supervision. He carried out his research from March 2011 to May 2011. I hereby recommend his thesis be submitted for viva voce.

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Letter of Approval

This thesis entitled “Vindication of Culture of Sensibility in Goethe's *The Sorrows of Young Werther*” submitted to the Central Department of English, Tribhuvan University, by Kushal Timilsina, has been approved by the undersigned members of the Research Committee.

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Abstract

This thesis primarily focuses on the vindication of culture of sensibility in Goethe's novel *The Sorrows of Young Werther*. In the novel, Goethe sharply satirizes every concept of morality, civilization, rationality and enlightenment, thereby focusing on passion, pleasure, and romance as equally important to human life. He ridicules the restrictions imposed by the mainstream society in the name of decency, discipline, normality, moral order and superiority. He critiques the reason based system like capitalism and advocate for freedom and happiness of an individual like young Werther who rejects the prison-like society of eighteenth century. Thus, this thesis locates the text in its contextual context in order to bring out the basic concepts of the culture of sensibility in Goethe's text, which emphasizes on the notion of 'mind in the body' rather than the reason promoted by Enlightenment.

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I. Goethe and the Literature of Sensibility

This thesis mainly focuses on the culture of sensibility in one of the most famous and infamous work in the history of English literature, *The Sorrows of Young Werther* (1774), by Johann Wolfgang von Goethe. This text supports Goethe's critique of concepts of morality, civilization, rationality and enlightenment, thereby focusing passion, pleasure and romance. In this novel Goethe ridicules the restrictions imposed by mainstream society in the name of decency, discipline, normality, moral order and civilization. The main focus of this research is to highlight Goethe's critique of the reason based system like capitalism and it also advocates for freedom and happiness of an individual by rejecting the prison like society of eighteenth-century. The issues taken up for this research are freedom, happiness, impulse, passion, pleasure romance, desire, joy, pain, sorrow, misery, emotion, sentiment and so on. This research thus analyzes Goethe's critique of the norms and values of mainstream culture that put great emphasis on discipline, decorum morality, and normal human behaviour.

The natural, frank and candid behaviour remains in sharp contrast to hypocritical, snobbish and inwardly hollow nature of so-called high moral and civilized society. Meanwhile, Goethe's novel critiques on the eighteenth century "age of reason" which highlights that the reason should be used as a means not an end in itself. It gives a heavy blow to the values of decency and decorum of so-called civilized and polite society by emphasizing on the new ideas like freedom, happiness, emotions, passion, and sentiment among others. As a whole this project explores the emotional and sentimental domain of a person than the rationalistic side of reason, which kills the individual world of emotions and sentiments.

Johann Wolfgang Von Goethe was born into an upper-middle-class family in Frankfurt am Main, Germany, on August 28, 1749. Given a largely private education

that included a rigorous study of ancient and modern languages, he came into contact with the theater at a very early age. 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 studies. While there, he met Johann Gottfried Herder, who introduces 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 work.

Goethe wrote *The Sorrows of Young Werther* in a period of a few weeks in 1774, in a burst of creative energy that charged the whole work with a rare intensity. He drew upon his own experiences, and much of the work is autobiographical perhaps because of this, it captured a mood of the times and was greeted with great admiration by the public. It was the one work that can be said to have made Goethe's reputation; to the end of his life, he was for many readers primarily "the author of *Werther*". At the same time, it was a turning point in his career, for it marked the end of his "storm and stress" period. The outburst of all-consuming emotion was followed by a quiet period, which led to his classical style of the 1780s. Goethe himself later regarded *The Sorrows of Young Werther* as a kind of therapeutic expression of a dangerous side of his own personality, one which he overcame and controlled. He was appalled to find that *Werther* had become regarded as a model of behaviour, influencing men's fashion and inspiring a rash of suicides all over Europe.

The first great popular success of Goethe's career was *The Sorrows of Young Werther*. It is a sentimental and psychological novel in letter form, influenced by Samuel Richardson, an eighteenth century English novelist famous for his epistolary

novels. The letter-writing style is a natural genre for Goethe, whose writings are filled with biographical and autobiographical elements.

The character, Lotte to whom the protagonist, Werther, is irrevocably drawn was inspired by Goethe's unhappy infatuation with Charlotte ("Lotte") Buff, the fiancée of his friend G.C. Kestner. Goethe met Lotte during his summer stay in Wetzlar in 1772. The end of the novel, with Werther pulling the trigger pointed at his head, "was most probably prompted by the tragic fate of Karl Wilhelm Jerusalem, secretary of the Brunswick ambassador", who committed suicide in October 1772 after public reprimand and the subsequent ostracism from aristocratic circle of his infatuation with the wife of a colleague.

In the letters to his friend, Goethe's characters, Werther, describes the joy and agony of his love for Lotte. She also feels the attraction but is betrothed to Albert, whom she subsequently marries. Werther befriends Lotte's husband but is convinced that Albert's love for Lotte is not as deep as his own. After a passionate embrace with his beloved, the chaos and excruciating turmoil in his heart become unbearable for Werther. He asks Lotte to let him borrow Albert's pistols for a safety on a journey that he never takes. Instead, in an ironic twist, the weapons of protection provide Werther with the means to end his suffering.

Goethe's sentimental novel stands for more than the fate of Werther. It becomes the creed of a whole generation protesting the oversimplified and optimistic rationalism of the Enlightenment, with its emphasis on reason and its disregard for emotions. *The Sorrows of Young Werther* met with enthusiastic response from its readers and was soon translated into most of the European languages.

Its popularity produced a kind of Werther fever, with imitations of Werther's behaviour, which unfortunately led to a series of suicide. For a brief time, the

publication of the novel was stopped. And its sale banned. The reverberations of the effect of *The Sorrows of Young Werther* reached into the twentieth century, with psychologists referring to a rash of suicides among young people as the “Werther Syndrome.” The popularity of this novel testifies Goethe’s success in directing into a single channel the many currents of sentimentalism that were so prevalent during the German Romantic period.

Following the sixteenth and seventeenth century’s interest in the encyclopedic range of human experience the growth of the mind became the object of fascinated inquiry for eighteenth century novels and essays. The *Spectator* and *Ramblot* transmitted the discussions of Shaftesburg, Hume, and Hutchinson, about social relationships through to a wider audience. A new style of writing evolved, focusing on human emotions and subjectivity; it became known as the literature of sensibility.

The *Encyclopedia Britannica* of 1798 defined sensibility as a nice and delicate perception of pleasure or pain, beauty or deformity which 'seems to depend upon the organization of the nervous system'. Sensibility as a literary movement consists of texts from that era which glorify and elicit such sensitive emotional relations.

According to Adela Pinch:

Sensibility refers to one of the most fascinating literary and cultural movement of all time. It spread across Europe and Euro - America in the middle of the eighteenth century and its effect persisted until the middle of the nineteenth century and indeed have endured, in some ways, into our own era. (49)

Its epicenter, however, was late eighteenth century England. Sensibility was not just a literary movement; it was a cultural phenomenon that affected the lives of men and

women across Europe and America. What could make a culture place such a high value on extravagant emotional sensitivity both in literature and in real life?

Adela Pinch further writes that "sensibility was always been bound up with politics. Because it stressed the importance of humanitarian feelings for other, the culture of sensibility fostered the development of liberal and republican politics throughout Europe and America" (53). Regarding sensibility Pinch states:

It's vocabulary of tears, impassioned exclamation, and pathetic description of suffering was a powerful resource for forming politicians of the era, such as the English parliamentarians William Wilberforce and Charles James Fox. It played the crucial role in humanitarian movement on behalf of the poor, on behalf of a native people around the globe, as well as on behalf of abolition of the slavery. (53)

Political poems on these subjects sprouted up all over the place, such as sensibility poet Williams Cowper's "piety for poor Africans" (1788).

That much eighteenth-century German discourse is conducted within the discourse of sensibility has complicated the matters as the category of 'sensibility' has itself only existed as a meaningful critical concept since at the earliest, the mid-1950s. Even now there is no consensus about the meaning of its key words, and concepts. The words 'sensibility', 'sentimental', and 'sentimentalism' have always enjoyed a close relationship. Some critics, such as G.J. Barker-Benfield and Chris Jones, insist that they are 'cognate' or even more or less 'interchangeable'. Others, including Janet Todd and Jerome McGann, argue that they are very different, McGann going so far as to say that the habit of considering the terms interchangeable is "symptomatic of a wholly inadequate critical procedure" (4). He does not supply a usable alternative

critical procedure, however, while continuing to use the words interchangeably throughout his own book. Todd's testing apart of the words is more convincing than McGann's, but she too fails to sustain throughout the body of her *sensibility: An Introduction* the careful distinction made in its introduction. The lack of consensus does not leave us in a very helpful position, but a few clear points do seem to emerge.

A fourth important word, 'sympathy', is central to this book. This was a key term in the philosophy of sentimentalism, encapsulating several theories about human sociability. The ability to 'feel with' another is itself a possible definition of 'sensibility; a point recognized by Johnson who defines 'sympathy' as 'mutual sensibility'. In political terms "recognition of the sympathetic impulse was vital to the formation of campaigns and policies that aimed relieve the suffering of others" (5). Arising in part from this 'active sensibility' was a group of words often used to describe the relationship of the sentimental person with the larger world. These include 'benevolence', 'humanity', 'charity', and 'philanthropy'. In poetic discourse, they were often personified, and they were, always held up as models of behaviour to be emulated by those with sensibility.

Eighteenth-century sensibility was a discourse which celebrated the passions over the intellect, which valued the untutored response over the considered reply, and which favoured 'natural genius' to learned philosophical and critical procedures. Samuel Johnson thought that 'sensibility' described "quickness of sensation" and "quickness of perception" (4). A person with sensibility would be quick both to understand an event and to experience feelings appropriate to it. 'Sentiment' is a more difficult concept. Johnson recognized that it could mean 'thought', 'notion', 'opinion', but he also considered it "the sense considered distinctly from the language of things themselves" (4). Finally, Johnson noted that sentiment was by 1755 already

a term of literary criticism. One usage, he started was that it was "a striking sentence in a composition" (4).

Johnson's definitions, given during the early period of sensibility, do not fully anticipate the importance of the word to assume in the following forty years. As Raymond Williams has pointed out that "'sensibility' in its C 18 ranged from a use much like that of modern awareness (not only Consciousness but conscience) to a strong form of what the word appears literally to mean, 'ability to feel'" (5). It was therefore available for a use in a wide variety of situation ranging from the intimate to the public and, as Williams suggests, the overtly political. 'Sentiment' too became a powerful term, meaning, in Williams word, "a conscious openness to feelings, and also a conscious consumption of feelings", the latter use, he argues leaving 'sentimental vulnerable'. Williams' argument is useful, although it ignores the usage on Johnsonian literary criticism, as well as failing to draw a strong distinction between "the ability to feel" and "a conscious openness to feeling" (5).

The task of charting the changing meanings of the word 'sentiment' and 'sensibility' is allied to the study of the critical reception of the literature of sensibility. In the first phase, approximately between 1740 and 1790, critics, in many cases practicing sentimental poets, dramatists, and novelists, discussed the work of their contemporaries in terms which were themselves often highly sentimentalized. The second long phase involves a reaction against sentimentalism which originated in the late eighteenth century, which was consolidated in the mid-nineteenth century, and which reached an advanced state of precision with the modernist movement of the early twentieth century.

Mary Wollstonecraft, Jane Austen, and George Canning are the most famous early critics of sensibility, but although much discussed, their interventions were light

skirmishes compared to the later onslaught. Victorian critics typified by George Meredith, argued E.M. Foster, made "heavy attacks on sentimentality." His modernist generation, he continued, pursued "the same quarry but with neater instruments". I.A. Richards called a text sentimental when either the feelings it aroused were 'crude' rather than 'refined', or when the emotional response was 'inappropriate to the situation that calls it forth'. T.S. Eliot maintained that in the seventeenth century 'thought' and 'feeling' became separated, a phenomenon he calls the "dissociation of sensibility". The problem was that "while the language became more refined, the feeling became cruder" (6). The problem was solved, he argues, with the advent of the modernist poets of whom he was, of course a prominent member.

The third (and current) phase is revisionist post war critics such as Northrop Frye have sought to rehabilitate 'the age of sensibility' into the cannon, while historicist and new-historicist critics have argued that the discourse of sensibility should not be judged according to current notions of taste but rather studied as an historically located cultural phenomenon. Frye introduced the term 'age of sensibility', which has the useful attribute that it defines sensibility in its own terms rather than in relation to earlier or later discourses. Equally usefully, Frye saw sentimental authors as 'process-writers', arguing that "when we turn to *Tristram Shandy* we not only read the book but watch the author at work writing it" (6). Frye's essay signaled a major shift in recent thinking about late-eighteenth-century literature, but, it was clearly intended to be indicative rather than definitive. Accordingly, it prompted a debate: critics writing during the 1970s, such as Leo Braudy and R.S. Brissenden, were still working against the received wisdom that saw the mid to late eighteenth century as 'pre-romantic' and sensibility as an embarrassing aberration. Yet, Brissenden set an important precedent when he recognized that in eighteenth-century

discourse "the key word is "sensible": What we know derived ultimately from what our sense tell us from our sensibility" (6). In Brissenden's view sensibility "was an offshoot of empirical philosophy" (6).

This strand of thought has produced much of the best recent work on sensibility. John Dwyer's virtuous discourse, although confining its attention to the Scottish Enlightenment, argues that sensibility is always proactive, political, and moralistic. Sympathy is a key sentimental concept, while the novel's of Henry Mackenzie and moral works of Adam Smith are important sentimental texts. Likewise, John Mullan, in *Sentiment and Sociability*, argues that theories of sympathy, especially David Hume's could be used to explain human society by proposing the ability to sympathize as the essential social engagement of sensibility has led other scholars to more deeply to explore its political dimensions. Chris Jones argues in *Radical Sensibility* that "sensibility was never homogenous but rather appeared in a number of varieties" (7). On the one hand, "it posited a natural benevolence according to which society was held together by individuals working in mutual sympathy": on the other hand, "it was also a social construction which translated prevailing power based relationships into loyalties upheld by 'natural feelings'" (7).

In the 1790s, as events in Revolutionary France unfolded, these versions of sensibility, expressed in poetry and novels as well as in tracts and pamphlets provided a site of conflict between radicalism and conservation. This conflict was not entirely new in the 1970s, however, as Markman Ellis shows in *The Politics of Sensibility*. Ellis examines "the paradox of sentimentalism" which arises because sentimental novels are "the site of considerable political debate [both] despite and because of extraordinary texture of the novels" (7). The loose and experimental form of the

sentimental novel, he argues made it an ideal site for the working out of previously unexplored political questions — among which Ellis includes the abolition debate.

Not all works on sensibility has followed this path. A distinct strand of thought considers the discourse of sensibility, in particular the novels, as a site for the working out of changing gender relationship. Nancy Armstrong's *Desire and Domestic Fiction*, for example argues that, "narratives which seemed to be concerned solely with matters of courtship and marriage in fact seized the authority to say what was female" (7). Interpreting the literary construction of the 'domestic woman' as a political act, Armstrong maintains that it was in fact a decisive move in the class struggle between the bourgeois and the aristocracy, although, her contention that "the formation of the modern political state — in England at least — was accomplished largely through cultural hegemony" (7) is a large claim indeed, and one which is by no means proved by her study.

G.J. Barker-Benfield in *The Culture of Sensibility* sees eighteenth century sensibility not only as the "site and expression of an extensive reworking of female manners, but also as a socially active force that sought to direct male as well as female behaviour" (8). The culture of sensibility, he argues was that culture by which "middle-class women publicized their consciousness of segregation" (8) from the male world and sought to endow the male, or public, sphere with supposedly feminine characteristics. More recently, however, the alleged division of sensibility between male public sphere and a female domestic sphere has been challenged.

Sensibility was often seen as a social phenomenon associated with femininity, and as a literary mode associated with women writers. This was a mixed blessing. Women writers throughout the late eighteenth early nineteenth centuries were able to use the vocabulary of sensibility to give voice to their concerns. Beginning in 1759,

with the publication in the Edinburgh Chronicle of a poem called "A payer for Indifference" by Frances Greville, women poets debated back and forth about whether it was better for women to be subject to powerful feelings or to have no feelings at all. The speaker of Greville's poem prays to 'Oberon', the fairy' to release her from the curse of feminine feelings:

Take then this treacherous sense of mine,

Which dooms me still to smart:

Which pleasure can to pain refine,

To pain new pangs impart. (56)

While Greville complained that sensibility was simply too painful, other women poets, such as Helen Maria Williams, responded by suggesting that to renounce "the sacred power to weep" was to renounce what small power women could have.

In seizing upon the issue of feeling as a way of talking about gender, many poets who participated in this debate anticipated a crucial theme in Mary Wollstonecraft's analysis of women's position in *A Vindication of the Rights of Woman* (1792). Sensibility represents, for Wollstonecrafts, a key factor in the degradation of women. By being linked to feeling, "women had acquired . . . all the follies of civilization". She comments "their senses are inflamed, and their understandings neglected, consequently they become the prey of their senses, delicately termed sensibility, and are blown about by every momentary guest of feeling" (56). However, we should be wary of over generalizing, and seeing sensibility as always linked with women and with femininity. Women have, throughout western history been strongly linked to the emotions, the great revolution of the era of sensibility was that it permitted *men* to get credit for crying; and in doing so it opened up whole new arenas for masculine power and prestige. Sensibility, that

is, may have accorded women *some* new powers, but it vastly expanded men's sphere of cultural influence.

Other critics – in part taking their lead from Mullan – emphasize the physical and the physiological aspects of sensibility, noting that "it is the body which acts out the powers of sentiment" (13). The sentimental moment is often characterized by tears, blushing, fainting or other physical responses including excessive or inappropriate sexual desire. While these physical symptoms can strike either sex, the physiology of sentiment has been studied more in relation to women than to men. Indeed, as Ann Jessie Van Scant notes, in her discussion of Henry Mackenzie's *The Man of Feeling* (1771), "although the novel's title provides the descriptive term widely adopted for male figures of sensibility [. . .] the novel's central figure, however, hardly has a body" (13). By contrast, women's bodies are often central to sentimental fiction, usually when they are threatened; a trope early identified by Brissenden as "virtue in distress." Todd contrasts the internal characteristics of female sensibility, "intuitive sympathy, susceptibility, emotionalism and passivity", with their external markers, 'tears blushes, palpitations, hysteria and even death', arguing that this 'bodily authenticity' allowed women to 'glorify themselves' and be glorified in fiction" (14).

Meanwhile, arguing against the sensibility, anti-sensibility thinkers warn against sensibility's effects on several grounds. They sometime argued that devotees of sensibility were hopeless slaves of fashion, who did not genuinely feel the extravagant emotions they expressed. They warned that, by putting individual feeling first, the devotees of sensibility were engaging in irrational and anti-social practices. And the conservative critics of sensibility feared for the nation, as they saw the cult of feelings destroying law and order. A Cartoon in the *Anti-Jacobin Review* called "New

Morality" showed "a figure representing sensibility weeping over a dead bird. The figure holds the works of Rousseau, and steps on the head of the deposed French king Louis XVI" (54). When the French revolution turned into Terror, it had definitively turned the tide of European culture against sensibility, learning a mixed legacy for Romanticism. Ambivalence about emotion, feeling and sentiment still ran high, for example, even in 1807 some years after the worst of the revolution's violence – when Anna Seward greeted Wordsworth's new *Poem in Two Volumes* with a mixture of 'admiration' and 'disgust', she thought his description of his heart dancing with the daffodils in his new-famous poem "I Wandered Lonely As a Cloud" was a parody: "Surely if this worst foe had chosen to caricature this egotistical manufacturer of metaphysic importance upon trivial themes, he could not have done it more effectively" (54).

Though literature of sensibility has been widely criticized from various critics calling it irrational and anti-social, its importance has not been decreasing rather it is increasing. It is still relevant to talk about the genre of literature of sensibility because its main occupation is to penetrate human emotion, feeling and sentiment which are natural for every human being. None of the human beings are devoid of feeling and sentiment because they are universal and innate. Since every man is provided with human heart he or she is emotional and sentimental no matter how hard he or she tries to be rational and logical. Literature of sensibility is evergreen genre and therefore there should be sufficient discussions regarding the issue of sensibility.

Lastly, Goethe's purpose to write this novel, *The Sorrows of Young Werther* is to accelerate and develop the genre of literature of sensibility. Through this novel he wants to justify the emotional and sentimental side of human behaviour rejecting the rationalistic domain of reason. Goethe contends that it is the reason based system

which destroys the sentimental aspects of human personality. Goethe is of the opinion that proper use of human feeling and sentiment is productive but if used excessively it leads towards the destruction and madness. The main focus of Goethe in that novel is to critique the reason based system like capitalism and it also advocates for freedom and happiness of an individual by rejecting prison like society of eighteenth century.

II. Vindication of Culture of Sensibility in Goethe's *Werther*

Politics of sensibility refers to the objectives or aims why literature of sensibility is written. The first cause to write literature of sensibility is to increase the humanitarian feelings for others. It means the feeling of co-operation, brotherhood and sympathetic feelings for those who have been suffering. It is a kind of feeling in which one can participate in the suffering and pain of other. Second, it speaks against the slavery or slave trade. Speaking clearly, it places emphasis on anti-slavery movement. It vehemently criticizes the culture of exploitation, victimization of poor, black and African people. Third, it brings forth the weakness and bad aspects of society for corrective purposes. It is a kind of satire on bad aspects of society and culture. Fourth, the literature of sensibility is also called confessional literature because a writer often confesses the personal guilt and suffering for the welfare of the public. It means, in literature of sensibility one confess secret guilt and sufferings.

Fifth, literature of sensibility places more focus on nature because it takes nature as a true companion of the pain and suffering. Sixth, it prioritizes the individual freedom from the society which is hypocritical and rule ridden. Another politics of literature of sensibility is to oppose the capitalism and bourgeoisie society and class snobbery. It suggests that capitalism is the excessive use of reason and heavily based on the material world like money and property. Last but not the least objective of literature of sensibility is to correct dogmatic and conventional aspects of religion and to make it more liberal and democratic.

Johann Wolfgang Von Goethe's, *The Sorrows of Young Werther* (1774), is an epistolary, sentimental, and psychological novel which was written in the heyday of age of sensibility (1740-98). Being a sentimental novel it embraces most of the features of age of sensibility. The age of sensibility was such kind of period in which

most of the writer wrote their text following the spirit of age like emotion, passion, sentiment, Joy, suffering, tear, sorrow, pain against the excessive domination of reason. Writers of that age chiefly focused on nature because nature was primary to them than art. Goethe's novel was a product of this age and that is why it cannot be an exception for these features. Popular slogan of that period was Rousseau's "back to nature".

The Sorrows of Young Werther opens when the protagonist of the novel, Werther a man of some means, flees the complexities of life by taking refuge in the countryside. There he indulges his exuberant imagination by immersing himself in idyllic delights of his natural surroundings. Werther is sent to the Wahlheim valley by his mother to deal business affairs with his aunt but he no longer takes interest in that business rather he visits the surroundings of the valley enjoying its natural beauty. In the letter of 4 May 1771, Werther writes to his friend, Wilhelm, describing the natural beauty of Wahlheim valley and its refreshing power over him. In the beginning of the novel we can see the perspective of nature of Goethe and his sentimental feeling towards it through the character of Werther. In the letter he says that previously he was not happy at all because of his deep attachment with beautiful ladies of his companionship. But, now he says, he is happy and trying to forget all his past experiences. He promises to his friend that he will improve from this moment onwards. Werther says, "I promise, dear friend, I promise I shall improve and will not keep on chewing over some morsel of misfortune doled out by fate" (25).

In the first letter of the novel he expresses his inability to understand the human heart and pain it gives to him. Here, he is pondering over the nature of human heart because it is only one source which gives happiness and pain both. That is why in the very first line of the letter he writes, "My dear friend, "what a thing is the heart

of man!" (25). From the very beginning we can realize Werther is not happy but he has been trying to be happy in natural beauty of Wahlheim. He is in deep pain because he has not been able to express all his painful experience smoothly. Frequent use of exclamatory marks and dashes prove that he is in deep sorrow and pain because of his passionate attachment with beautiful ladies. Werther writes, he cannot stop his passion growing in that poor heart. Werther speaks about his heart, pain, suffering, misfortune, nature and his previous love affair with other beautiful ladies. According to him the ultimate solution of all the problem and suffering is to make nature a true companion. He also says that he does not like to remember his past misfortune which gives only pain and suffering. He says, "... that the pains people endure would be less if only — God knows why they are made that way! — if only they did not put so much imaginative energy into recalling the memory of past misfortune, rather than bear an indifferent present with equanimity" (25).

Most of the novels of sensibility focus on the human heart than the mind. Pain, suffering, fear, exclamatory marks are the feature of novel of sensibility. From all these above evidences it become clear that nature is only one true companion of the people whether they are in pain and suffering. Werther feels happy in the surrounding valley of Wahlheim where he finds solitude and natural beauty all round.

Werther frames himself within a language of escape. He does not like to involve in the worldly affairs of the society that is why he no longer takes the interest in business of his aunt and his family. His mother is very much serious about the business transaction but Werther negates all these business affairs. He wants freedom and longs for the solitude in the nature. From his first declaration of freedom to his final farewell Werther's rhetoric is that of flight, departure and escape. These are not his idle words. Werther flees the company of Wilhelm in the wake of an unhappy love

affair, the bourgeoisie society of Albert and Lotte, the aristocratic society of Count; he flees from the ennui and inactivity, and from the busy work of legation. Ultimately he flees from his life itself. The very first exclamatory remark of the Werther suggests his love for freedom and escapism, "How happy I am to be away" (25).

While in Wahlheim valley, forgetting the suggestion of his mother, he continuously visits the word of nature. In the letter of 10 May 1771, Werther writes to his friend describing the natural beauty in this way:

Wonderful serenity has taken possession of my entire soul, as these sweet spring mornings, have, which I am enjoying with my whole heart. I am alone and rejoicing in my life in these parts, which were created for just such as mine. I am so happy, dear friend, so absorbed in this feeling of peaceful existence that my art is suffering. (26)

These lines suggest that to understand the value of nature and its beauty one should be a man of heart than the mind. Man of reason cannot see the secret beauty of nature, but Werther who is a man of heart do understand the beauty of nature in relation to his heart, pain and suffering. Therefore, he tells his friend that one needs art of suffering. It means, one needs to have an art to suffer and that is beauty of suffering. Werther is a painter and one of his purposes to visit Wahlheim valley is to do painting. While he visits the valley he thinks that "he has never been a greater painter than in these moments" (26). It suggests that it is a beautiful picture of nature that inspires a man to do painting. While describing the Wahlheim valley he writes:

When the vapours rise about me in this lovely valley, and the sun shines high on the surface of the impenetrable darkness of my forest, and only single rays steal into the inner sanctum, and I lie in the long grass by the tumbling brook, and lower down, close to earth, I am

alerted to the thousand various little grasses; [...] and feel the presence of the Almighty who created us in His image [...] so that it would mirror your soul as your soul is the mirror of God in his infinity! (27)

The "impenetrable darkness of my forest" refers to his sadness, pain and suffering. And, further Werther states that, it is this beautiful vision of the nature that puts ointment to his broken heart. Werther further believes that nature is a beautiful creation of God and God creates us in his own image.

In the letter of 12 May 1771, he writes to his friend that he is still doubtful about the natural surroundings of the valley because "treacherous spirit" might have haunted the beautiful valley. He writes, "I do not know whether treacherous spirits haunt these parts, or whether the warm, heavenly fantasy that makes everything seem like paradise in my own heart" (27). In above lines, "treacherous spirit" refers to those women who had given him pain and suffering. Werther all the time makes reference of his heart which we can realize that he is heartbroken and in deep sorrows. When he sees any beautiful lady, he becomes passionate, emotional and wants to establish a deep relationship with her. The moment she disappears from his sight, he feels heartbroken. He writes to his friend:

And the girls come out from the town to fetch water ... when I sit there the patriarchal ways come vividly to life about me, and I see them all, the ancestral fathers Oh, anyone who cannot share this feeling must never have refreshed himself at a cool spring after a hard day's summer walking. (27)

By the time novel was written, the eighteenth-century society was patriarchal in nature. Women were regarded as treacherous spirit, and passionate being. They were limited in the four walls of the house. Kitchen work and child caring was regarded as

the feminine work. In the above lines too Goethe projects same picture of the society. Here, he portrays girls fetching water and male just looking at them patriarchal way. But in this novel Goethe presents his character Werther as a passionate, emotional human being who takes part in every sympathetic situation of the people. Goethe says that his protagonist Werther sees these water fetching girls in sympathetic way and try to being one with them. In the letter of 13 May 1771 Werther writes to his friend again making reference to his heart, "I do not want to be led on, simulated, inspire anymore, for this heart of mine is turbulent enough of its own accord; what I need is soothing Lullabies, and I have found them in abundance in my Homer" (28). Werther makes the point that even though he is in beautiful valley of Wahlheim, his heart is still turbulent and fearful. His heart is growing faster and faster. Therefore, he says he needs soothing Lullabies and for that he is reading Homer. He is treating his poor heart like an ailing child.

When he visits Wahlheim society he comes in close contact with the common people of the town, children in particular. Similarly, he also comes in close contact with poor people. One thing he finds strange is that when he tries to come close with these people, he says, they feel difficulty to be one with that strange person. Werther writes, "I well know we are not equal, nor can be" (28). It gives the message that, even in the poor people there lays a class distinction. Most of the literature of sensibility of eighteenth century criticized the politeness of the aristocratic society. One such evidence can be found in the letter of 15 May 1771, when Werther visits the Wahlheim valley:

Recently I went to the spring and came upon a young servant girl who had set down her pitcher on the bottom I went down and looked at her — May I assist the young maid?' said I — she blushed from top to

toe — 'Oh no, sir!' said she — No standing on ceremony', said I — she set her headgear straight, and I helped her. She thanked me and climbed the steps. (29)

Werther happens to encounter a young servant girl in a spring, who is about to put her pitcher over her head. When Werther asks her to help, she in a polite manner replies to him, blushing from top to toe, 'Oh no, sir'. Though she is from the lower class of the society, she knows how to behave in a polite manner. It was a custom in the eighteenth century that politeness was a standard of the person's behaviour. So, these lines clearly show the polite society of eighteenth century. And literature of sensibility tries to criticize such kind of hypocritical social manner. Regarding politeness in his book, *The Rhetoric of Sensibility in Eighteenth-Century Culture* Paul Goring argues:

This language of politeness- operating on many levels, including the somatic-emerged as a form of social currency to smooth the relations of a developing community of socially and publicly engaged individuals. Politeness, defined in the mid century by Smollette as 'the art of making one's self agreeable... an art that necessarily implies a sense of decorum, and a delicacy to present a public image of civilized gentility. Politeness became an ideal of social conduct – a touchstone of civilized behaviour that could be invoked with in many situations or activities. (22)

In the Wahlheim valley he comes to know many people and their social activities. He also sees the social custom and behaviour of the people. Now, his mind is attracted towards the subject of freedom and restriction. Werther further writes in his letter of 17 May 1771 that people of Wahlheim like his personality and behaviour, however, Werther suggests that "the human race is monotonous affair" (29). He also criticizes

the people who spend the greatest part of their time working in order to live, and what little freedom remains so fills them with fear that they seek out any and every means to be rid of it. But his views of folk life are interesting and kind, because folk people are innocent and they have enough freedom. They do not have any kind of fear. They live comfortably than the people of city. In the Wahlheim valley, he asserts, he is misunderstood and people like his outward behaviour. But inwardly he is different one. He defines every man through his heart. When he describes the manager of the royal estate, he writes, he is a "man of good heart" (30). We know that why he uses the word "good heart," means to say the manager of the estate is man of feeling and emotion. He feels things from his heart; he is kind and affectionate one.

In the letter of 22 May 1771, Werther becomes very much sentimental and writes about restriction and freedom. He further writes that, this human society is a monotonous affair and it places restriction upon human beings. Human beings want freedom but because of social restriction he cannot enjoy the true happiness of the freedom. As Rousseau said "man is born free, but everywhere he is in chain." "When a man finds himself in restriction he longs for freedom and imagines for the second world. Second world refers to the world of freedom and imagination, "That the life of man is but a dream has been sensed by many a one, and I too am never free of feeling" (30). According to Werther, his society is just like a prison which creates restriction on human being. Human being by nature is a free creature, but it is social rules and regulation which poses restriction on human being. In this human society we are doing nothing but just painting our prison walls with colorful figures. Werther believes, freedom creates happiness, and those who have enjoyed happiness in nature are beautiful creatures. Werther gives the example of children who are happy because they do not understand what the social restriction is. Werther states that, happy man

makes an Eden of his garden. He imagines beautiful world. But Werther is an unhappy man that's why his world is the world of pain and suffering. Werther is pursuing for the eternal freedom but he did not find it. Werther speaks, "and then, sweet sensation of freedom, and knowledge that he can quit this prison whenever he wishes" (31). Symbolically Werther believes, this human society is a prison, therefore, he likes to escape from this society but time has not come yet. While discussing the second world he writes to his friend, Wilhelm, "You know of old my way of making myself a home, of pitching my humble shelter in some pleasant place and lodging there in the most modest of manners" (32). Werther in these lines talking about his old habit of making a home. Here, "home" signifies the world of freedom — world of nature. He admits that whenever he finds a beautiful spot in nature, he makes a home made by wood. Wahlheim is such a spot for him.

In the letter of 26 May 1771, Werther describes about the rustic life of Wahlheim. In most of the novel of sensibility we find folk life as a setting of the novel because rustic life is proper setting for novel of sensibility. Wahlheim is a beautiful place which is most engagingly situated on a hill, and produces a beautiful image in onlookers. Werther visits Wahlheim and its local people, farmers, innkeepers, and other native people. He also visits farmer's houses, Church square, drinks coffee and reads his Homer. He experiences the beauty of local people their naiveness and simplicity. It is noteworthy to explain the definition of Adela pinch regarding the sensibility, "it played a crucial role in humanitarian movements on behalf of poor, on behalf of native people, farmers, local peoples around the globe, as well as on behalf of the abolition of slavery" (53). This suggests that literature of sensibility speaks for local and native people. This kind of assumption can be seen in Werther's visit in Wahlheim village.

In this village he comes up with the beautiful picture of two children whose sight delights Werther very much. For a while he forgets his all pain and suffering. Then he compares the nature with beautiful sight of nature with beautiful sight of the children, which produces a kind of pleasure within him. After then he comes to the conclusion that 'Nature' has a great power to create an art as well as artist. Here, what Werther trying to say is that, it is nature which provide raw material to the artist to create his art. When Werther sees the brotherly picture of the children, he comes to the conclusion that, "only Nature has inexhaustible riches, and only Nature creates a great artist" (32). It supports the belief that such kind of creativity cannot be found in the bourgeois society. A society is a rule ridden and nothing can be produced in such a bourgeois society. From the start of the novel what we see is, Werther is revolting against the bourgeois society which place emphasis on rule, regulation, money, property etc, which are against the belief of Werther. Thus, Werther believes:

A man shaped by the rule will never produce anything tasteless or bad, just s a citizen who observes laws and decorum will never be an unbearable neighbor or an out-and-out villain; and yet on the other hand, say what you please, the rule will destroy the true feelings of nature and its true expression. (32)

In this letter, Werther makes clear that novel of sensibility gives more priority to the nature than the art. While defining the differences of Romanticism and age of sensibility Northrop Frye writes, "for the Augustan, art is posterior to nature because nature is the art of God; for Romanticists, art is prior to nature because God is an artist" (148).

Werther in this very letter compares the nature and society and regard nature truer than the society, because society is unfinished product of human being and it is

based on rule and restriction. To support above view Werther, in his letter of 30 May 1771, explains:

What I told you recently concerning painting is doubtless also true of poetry : what counts is that one perceives excellence and dares to give it expression, which sounds little but is in fact a great deal. Today I witnessed a scene which, if written down plainly and exactly, would be the loveliest idyll the world has ever seen; but why trouble with poetry and scenes and idylls? Must we go tinkering about with nature before we can enjoy it? (35)

So far the relationship of nature and art is concerned; it is nature and its loftiness and elegance which are a true source of art. One can produce an art when he and she are in beauty of nature. But the problems is one should have a sensitive heart to understand the true beauty of nature. The person obsessive with reason, truth and fact cannot recognize the true beauty of nature. So, it needs a sensitive heart to produce a beautiful art. Art is the expression of nature and perception of nature. Means to say, first, artist perceives nature and then he expresses it in the form of art. Regarding this concept John Keats says, "If a sparrow comes before my window, I take part in its existence and pick about the gravel". Poetry breaks down the boundary erected by "thought" which always divide experience into subject and object" (492). In these lines, sparrow refers to the nature and I signify the poet himself. In this process, nature comes first and then the subject or poet. First poet sees the sparrow and only then he imagines himself being a sparrow.

One of the significant characters in the novel is a Farmer Lad whom Werther meets in a country is a simple-minded person. And, while talking with him he comes to know that he is in deep love with a widow to whom he is in service. The widow

also loves him very much. While in a conversation, this Farmer Lad told to the Werther that he is devoted to her body and soul. The Farmer Lad told him that she has been badly treated by her first husband, so that she does not want to remarry. She is no longer young and beautiful. This kind of expression of Farmer Lad shows that the widow is immoral and idiosyncratic. It shows the eighteenth century society and act of prostitution. The widow behaves just like a prostitute because, on the one hand, she no longer wants to remarry and on the other hand, she is in an illicit relationship with a young man. Werther writes:

She was no longer young, he said, and had been badly treated by her first husband, so that she did not want to remarry; and from his account it was so apparent that he found her beautiful and charming and ardently wished she might choose him to erase the memory of her first husband's errors, that I should have to repeat his every word to convey this man's pure affection. (35)

Morality, immorality, prostitution are the serious subject matter of the novel of sensibility. One thing about novel of sensibility is to critique such kind of behaviour of the contemporary society. Eighteenth century society was hypocritical in nature because outwardly, it gave much emphasis on morality, polite behaviour, class superiority, but inwardly it suffered from the immoral acts like prostitution. Eighteenth century people used to take prostitution as a great crime, but in a roundabout way, they themselves committed such kind of immoral act. In the case of the widow, she is undoubtedly immoral and acts like a prostitute, but her husband also has not been a good fellow; he is cruel and immoral. By nature, eighteenth century society was a patriarchal and we can see the domination of male over female in above given extract.

When a brother of the widow happens to know the illicit relationship of his sister and servant, he gives a hard blow on the face of the Farmer Lad and kicks him out from his service. When he kicked out the Farmer Lad from the service, the widow is in a problem and she hurriedly replaces another farmer lad and continues her illicit relationship with him:

... her brother came hurrying in, and instantly kicked the lad out of the house, and talked so much about the affair that the women could not have taken the lad back in even if she had wanted to. I gather she now has a new servant, who is likewise a bone of contention between her and her brother; and the lad tells me people say she is sure to marry him; but he is determined not to see it happen. (91)

Another thing related to this topic or issue is that of property. Here, the brother of the widow does not like to see his sister remarry because if she got marry with another person the property that she has obviously beings to the new man, her new husband. In the case, when his sister did not get marry with another person, her whole property turned out to be his, because she did not mother any children. So, this issue is another politics of novel of sensibility because novel of sensibility discards the issue of property.

Similarly, when our protagonist, Werther, encounters with the Farmer Lad in a pathetic condition after a couple of month, who had been kicked out from his job, he is really sympathetic towards his situations. He identifies himself with the Farmer Lad and shares his suffering. While being sympathetic towards his suffering Werther writes, "Why should I not keep the things that trouble and grieve me to myself? Why should I depress your spirits too? Why should I go on providing you opportunities to pity and berate me? No matter; all of this must be my fate as well!" (90). One feature

of novel of sensibility is that of sympathy. It means being sympathetic to other's sufferings and troubles. In above situation too, Werther identifies himself with the Farmer Lad and his sufferings. He praises Farmer Lad's devotion to his mistress and his love towards her. Werther is a man of sensibility therefore he can understand the feeling and emotion of others. Thus, when he sees people suffering around him, he thinks he himself is suffering and shares the suffering and tear of others.

Letter of 16 June 1771 is very much remarkable, indeed, because in this letter Werther tells us his first event with Lotte. Before his contact with Lotte he has just been visiting the Wahlheim valley encompassing the beauty of natural surroundings. In this letter, Werther explains why he did not write Wilhelm for long time and giving the reason. Werther says, "You might guess that things are well with me and indeed — In a word, I have made an acquaintance that has touched my heart very closely" (36). Werther explains that he is spellbound by the beauty of Lotte and calls her an angel. For him, she is a lovable creature. He also pens that he is in good spirits and happy. He forgets his pain and suffering that he had previously experienced with. For him, she is perfection. Her simplicity really attracts him, captivated him. Werther states, "and yet I am unable to tell you how and why she is perfection itself, suffice to say that she has captivated me utterly" (36). He further writes, "so much simplicity with so much understanding, so much goodness and so much resolve, and tranquility of soul together with true life and vitality" (36).

According to Werther, Lotte is a woman who has embedded all the quality that perfect women should have and therefore he calls her perfection. The lack that Werther felt previously is being fulfilled by the companionship with Lotte. Lotte has already been promised to a very worthy man called Albert, but Werther does not care about it. When they have been enjoying their good companionship suddenly there is

an invitation for a ball and both of them including other women take part in a ball.

The ball is very much remarkable for it has countless guests. People dance, have dinner, chat and tease each other. Lotte and Werther, both, dance and the pleasure of dancing is so inexpressible that other people were Jealous about their dancing.

Werther writes, "Never in all my life have I danced so well" (41). He further explains:

As we were going down the row, and I, with God know how great an ecstasy, was gazing at her arms and eyes, which were alive with the warmth of the purest, most genuine pleasure, we passed a woman who had struck me on account of her amiable expression, though her face was no longer quite Young. (41)

For Werther to dance with Lotte is a great ecstasy. He cannot explain the pleasure that he has experienced with Lotte.

The description of dance-party (ball) is really significant because it signifies the culture of aristocratic people in eighteenth century society. It also signifies the emerging capitalistic society and the bourgeois people within it. We can see people of different class and strata in the party. Some people are very much careful about their position and high esteem. Lotte belongs to the high class society and it is also true that she is also going to marry with Albat who is a businessman and has a good position in the society. He stands for the capitalistic society of eighteenth-century. On the other hand Werther is lower in his position than Lotte and Albert. When Lotte is dancing with Werther a woman raised a warning finger to Lotte that she is dancing with man of lower position than her. Werther writes, "... we passed a woman who had struck me on account of her amiable expression, though her face was no longer quite young. She looked at Lotte with a smile, raised a warning finger, and as she flew by uttering name of Albert, twice and in a very significant tone" (41).

In the above extract we can realize the class consciousness of the people. Some people in a party are so conscious about their position that they do not take part in dancing programme and remained aloof. Some of the gentlemen had gone down stairs to smoke pipe "to smoke a pipe in peace and quiet; and; when the hostess had the bright idea of suggesting moving to a room with shutters and curtains, none of the rest rejected her offer" (42). To smoke a pipe in peace is the symbol of people of high position and such kind of people do not like to involve in the activities like dancing where men of lower class people are engaged.

The dancing party is also significant for it is an occasion in which, Lotte and Werther become closer and closer. Werther came to know that Lotte is betrothed to Albert but he said that, "this was no news to me" (41). From this point onward, the love affair between Lotte and Werther really get started. Then after, both of them visit together for so long like lovebirds. Lotte does not care about her finance and Werther too forgets his business and painting. Both of them are busy in love making. Werther asserts, "it was more than I could bear; I bowed over her hand and kissed it, shedding tears of the greatest joy, and once again looked up to gaze into her eyes — Nobel poet" (43).

Other things remaining the same, one thing important to the novel of sensibility is that it revolves around the issue of love. Means to say love affair is the crux to the novel of sensibility. Goethe's novel *The Sorrows of Young Werther* also deals with the tripartiate love affair between Lotte, Werther, and Albert. Though, Lotte is betrothed to Albert, who is a successful businessman, she falls in love with Werther when Albert is absence. Lotte is in problematic situation that neither she stops her love affair with Werther, though she does try her best, nor she can deceive Albert. Both of them are unforgettable for her. At last, she takes the side of Albert

than Werther. Werther is unable to subdue his passion for her and commits suicide because of unrequited love. In the suicide note he writes, "The decision is taken, Lotte, I am resolved to die, and I am writing the words to you without any romantic hysteria, but calmly, on the morning of the day I shall see you for the last time" (116).

Now, the party is over, but Werther cannot forget the pleasure and happiness he had experienced with Lotte. The hangover of the ball was still in his mind. He was really exhausted. For the time being he forgets all his pain and suffering. He realized nature more beautiful and colorful. Regarding the beauty of nature Werther writes, "It was the most marvelous of sunshine. Rain droops were dripping in the woods and countryside all around us was refreshed!" (43). He begins to imagine the new world. Here, new words refer to the world of happiness, freedom, beauty, and the world which is beyond this world. In the letter of 21 June 1771, Werther explains this kind of feeling in this way:

Dear Wilhelm, I have thought a great deal about Man's desire to go out into the world, make new discoveries and go a -wondering; and, on the other hand, about that deep-seated impulse to be contented with limits that are imposed and gladly to proceed as custom dictates with no interest in what gives on beyond the daily round. (44)

What Werther thinks is that he could get happiness and pleasure in the world of Lotte. He sees perfection in the life of Lotte. For him Lotte was just like a paradise. In sadness Werther comments, "my days are happy as God sets aside for his saints; and whatever the future may in store for me, I cannot claim I have not enjoyed the pleasures of life, the very purest of pleasure" (44). Werther is in search of perfect world and he tries his best to get it. Stuart Walker Strickland in his article "Flight from the Given World and Returned to the New: The Dialectic of Creation and

"Escape" talks about Werther's character and his desire of freedom from the existing world and return to the new:

Here Werther finds a world within himself, a kind of refuge from the restriction of the given world, a prison within a prison. The given world makes Werther mute, but in turning inward he finds the ability at least to smile. The discovery of this second world is perhaps a prerequisite for artistic expression. ... The given world was first described as a dream world but by the end Werther characterizes himself as one who is in a dream. (193)

Werther expands on this image later in this same letter. While the second world remains a response to the constriction of the given world, Werther now allows himself both a more active role in the creation of this world and a more ominous image of escape:

But he who humbly perceives where it is all leading, who sees how prettily the happy man makes an Eden of his garden, ..., and will create a world from within for himself, and be happy because he is a man. And then, confined as he may be, he none the less still preserves in his heart the sweet sensation of freedom, and the knowledge that he can quit this prison whenever he wishes. (31)

No longer does Werther simply find the second world within the self, but he insists it must be built out of the self, the self furnishes the materials for the construction of the second world. The world "still" raises again the question of silence, but it evokes an image of calm, in marked contrast with the cynical overtones of the "dreaming resignation" associated earlier with adaption to the given world.

In the company of Lotte, Werther feels comfort and likes to submerge in the heart of Lotte. Werther tells that Lotte provides of kind of solace to his sick and poor heart. She functions like ointment to the wounded heart of the Werther. Werther believes, "the solace Lotte affords the sick I can feel in my own heart" (46). Both of them visit together to the sick people and provide the heartfelt sympathy to them. Her co-operative nature attracts Werther very much. About Lotte he says, "She is still with her dying friend, and is still the same helpful, dear creature, alleviation pain and shedding happiness wherever she turns" (50). So, it is Lotte to whom he finds a kind of perfection of his dream world. What Werther believes is that his utopian desire can be fulfilled in the presence of Lotte that's why he cannot imagine not being together with her.

The love of Lotte in Werther's heart grows deeper and deeper. He cannot imagine the world without her. Even if he does not see or visit her for a couple of days, he becomes hungry for a look. He states, "How one can be so hungry for a look!" (51). Werther says that ever since she began to love him, he started worshipping himself. He comments, "She is scared to me. All my desires are stilled in her presence. I never know what I am about when I am with her; it is as if my very soul were throbbing in every nerve" (53). He begins to worship her as if she is a Goddess. He realizes a magical power in her speaking and the tune of the piano which is her favourite tune. Werther feels, "it is her very favourite tune, and the moment she plays the first note I fell delivered of all my pain, confusion and brooding fancies" (53). Werther seems to be interested in the music of ancients as well as the songs. Therefore, he likes to listen the song with the tune of piano played by the Lotte:

Every word they say about the magical power of ancient music strikes me as a plausible. How that simple song entralls me! And how well

she knows when to play it, often at times when I would gladly put a bullet through my head! The darkness and madness of my soul are dispelled, and I breath more freely again. (53)

Werther believes that the power of music is so great that it can lessen the pain and suffering of the people. This is true in the case of Werther. When Werther listen the music of piano played by his beloved, he forgets his all the pain and suffering. The darkness and the madness to the soul are dispersed and he feels easy and comfortable. The power of music is so great that it can penetrate the mind, the heart and the soul of the listener.

In the mean time, Werther receives a letter from his friend, Wilhelm, suggesting him to accompany the ambassador which is also the desire of his mother. Werther says that his mother would like to see him occupying a governmental position. In the response to his suggestion Werther writes, "the affairs of the world are no more than so much trickery, and a man who toils for money or honor or whatever else in deference to the wishes of other, rather than because his own desire or needs lead him to do so, will always be a fool" (55). Regarding the civil service Werther's perspective is different from other because other regard civil service as prestigious job but for Werther it is just like a hellish business. It means, he does not like to involve in worldly affairs.

Albert has arrived and creates a problem in the relationship of Werther and Lotte. In the absence of Albert, Werther and Lotte spend their good time forgetting all the social affairs. The kind of relationship that is growing in between Werther and Lotte in the absence of Albert is disturbed. Though Werther regards Albert the best and noblest of men he thinks himself inferior in every respect than Albert. Albert is rich, prosperous, has a good social position, and so much so he has a beautiful girl

like Lotte. Werther thinks that he should not visit Lotte frequently because Albert has arrived now. He says, "I have often determined not to see her so frequently. But who could abide by such a decision?" (56).

According to Werther Lotte is a possession of Albert and has to be because both of them have already been engaged. Werther further thinks that it would be unbearable for Albert to see him in possession of such perfections. Therefore he wishes to leave. He has no bad opinion of Albert yet he cannot stop love Lotte. According to Werther, "He is so considerate, too and has not yet kissed Lotte a single time in my presence. May God reward him for it at! I have to love him for the respectful way he treats the girl" (57). Albert is a man of free of ill-humor. He never thinks negative of other. But the problem is that he is a man of reason than the emotion. He lacks the sensitive quality of human being. In this sense his character is just opposite to the Werther. Werther is a man of emotion, feeling and sensibility but Albert lacks all those qualities and prefers world of reason. Albert is a man of business and commerce and there is no single place of emotion in the world of business.

From the arrival day of Albert, Werther's misery is reemerged because there stands obstacles in between Lotte and Werther. About Albert and his relation to Lotte he says, "I cannot tell whether he does not sometimes pester her with petty jealousies; if I were in his position, I should not be entirely safe from that demon Jealousy" (57). Werther is of the opinion that he cannot bear Albert sitting around Lotte and possessing her. "... I find Albert sitting in the summerhouse with her in the greenery, and I cannot bear it any more" (57). His misery also increases due to the tuff words of Lotte once she said to Werther when she is in the company with Allbert. Lotte states, "please spare the scenes like last night's! When you are so merry you are terrifying. —

between you and me, I keep a careful watch for times when he is busy elsewhere" (57). Lotte is of the opinion that she loves Werther but she is more responsible to Albert. From the moral perspective too it is her duty to be responsible in the relationship with Albert, because she is would be wife of Albert. Such kind of behaviour of Lotte hurts the heart of Werther and the cloud of sadness surrounds him. He says, "ah, one thing is sure: the heart alone is the source of our happiness" (59).

In the letter of 12 August 1771, Werther writes, there occurred hot debate in between Albert and Werther regarding the action some people commit. Albert takes everything from the perspective of reason but Werther perceives every action from the perspective of emotion, feeling and sensibility. Albert believes that every action of human being should be analyzed from the point of view of reason; but Werther holds that every action should be taken into account from the perspective of emotion. According to Albert, the act of stealing is wrongful no matter what their motive is. From the perspective of reason and law stealing is crime and the criminal should be punished. This is what the understanding of Albert. Albert believes, "a man wholly under the influence of his passions has lost his ability to think rationally, and regarded as intoxicated and insane" (61). Albert's perception is that a man commits immoral acts if he overwhelmed by feeling and emotion and such kind of person should be punished. But Werther's opinion is that every action should not be judge according to law and custom. In the case of stealing Werther's belief is that a person who steals things to save himself and his family from starvation should not be punished rather we should pity him. In this case Werther takes side of culprit. Werther speaks to Albert "True, it is wrong to steal: but if a man goes thieving to save himself and his family from starvation, are we to pity him or punish him?" (61).

Albert, defending himself charges Werther saying that he is a man of passion and his fanciful thoughts have nothing to do with the law and justice. In Albert's view being passionate is nothing more than weakness. In response to Albert's remark Werther states, "you call it weakness? Beware of being deceived by appearances. If a nation is growing under the unendurable yoke of a tyrant, is it weakness to rebel at last and shatter the chains?" (62). This kind of heart touching speech of Werther shatters the belief of Albert and for a while there emerged a sense of silence. Ultimately, both of them remain headstrong in their own view and before departing Werther suggest to Albert, " — 'My friend', I cried, 'human kind is merely human, and that jot of rational sense a man may possess is of little or no avail once passion is raging and the bounds of human nature are helping him in" (64).

Most often novel of sensibility unearths the issues like rationality and irrationality, reason and emotion, and mind and heart. In this novel Goethe presents these issues through the character Albert and Werther. Albert represents rationality, reason and mind whereas Werther represents irrationality, emotion and heart. It is also true that novel of sensibility helps to revolt against the domination and discrimination of a tyrant, there by advocating the humanitarian activities.

In the course of discussion with Albert Werther makes the point that "If a nation is growing under the unendurable yoke of tyrant, is it weakness to rebel at last and shatter the chains?" (62). Werther's view is that it is only through the emotion and passion that people run for revolution against the tyrant. And when Goethe was writing this novel in the decade of 1770s, Napoleon Bonaparte was creating havoc throughout the European countries people were longing for freedom and which was possible through the emotion and passion of the people. In eighteenth century there was a belief that 'Only Law can give us Freedom'. But Goethe believes that only law

and reason has nothing to do with freedom of people but also the emotion and feeling and this can be possible from the literature of sensibility.

The gulf between Albert and Werther becomes more transparent as they both contradict each other in their opinions. This creates a kind of sadness and loneliness in the life of the Werther. That's why in the letter of 18 August, he explains to his friend, "that the source of Man's contentment becomes the source of his misery?" (65). He further says, "my heart's immense and ardent feeling for living Nature, which overwhelmed me with so great a joy and made about me a very paradise, has now become an unbearable torment, a demon that goes with me everywhere, torturing me" (65).

The philosophy Werther speaks in above given extract is really significant. The things that give us joy and happiness sometime become the source of sadness and misery. In the case of Werther Lotte and Albert are the source of happiness and contentment, but when Albert stands in the relationship between Werther and Lotte, the imaginary world of Werther is dispersed, and misery took place in the life of Werther. Previously, beautiful nature used to provide him a soothing pleasure but now has become an unbearable torment. There is no more happiness, Joy and pleasure in nature for Werther. Everywhere he perceives pain, sorrow, and misery. He claims, "My imagination has deserted me, my feeling for "Nature" is gone, and books nauseate me" (67).

Werther is alone now. He cannot visit Lotte frequently. He hates Albert's presence with Lotte. Feeling of Lotte land being together with her hunts him every hour but he cannot do that. He tells that "I can no longer pray except for her; my imagination beholds no figure but hers; and I see the things of the world about me only in relation to her?" (68). Werther says, "I envy Albert" (67), because he is only

one man in his life to compete with. He wants to defeat him in every respect like love, money, position and so on.

After all these events, he is determined to leave the Wahlheim valley for Weimar where he has been applying for the embassy appointment because of the pressure of his friend and his mother. Before departing Wahlheim Vally he intends to visit Lotte and Albert. When he breaks the news of his journey to Weimar in the house of Lotte, it has deep effect on her but nothing to do with Albert. Lotte says, "There will be a life for us after death, Werther!' she went on, her voice full of the most exalted emotion; but will we find each other again?" (70).

In response to her saying Werther speaks, "'Lotte' we shall see each other again! We shall meet again both here and in the hereafter" (70). It is really difficult for them to shake the hand of departure. At last, Werther speaks to both Lotte and Albert, "we shall see each other again; I cried.' We shall find each other; we shall pick each other out from among the many. I am going, ' I continued, 'going of my own free will, yet if I thought we were parting forever I could not bear it. Farewell, Lotte! Farewell, Albert! We shall meet again" (72).

Book I ends when Werther departs for Weimar shaking the hand of departure to Lotte and Albert. At the end of the book I, he fails to prove his emotional superiority over Albert. Werther's sorrows result from his inability to achieve in life this unity of emotional and practical superiority which would prove to him and to other that he is truly an extraordinary man.

At the beginning of book II, Werther is employed by the ambassador. Apparently he is temporarily happy, successful, and relieved to be free of his old existence. At this point he seems to understand the process of projection that occurs in solitude:

It is true that, since we are so constituted as to be forever comparing ourselves, with others and surrounding with ourselves, our happiness or misery depends on the things in our happiness or misery depends on the things in our environment; and this being so, nothing is more dangerous than solitude. (73)

Now that Werther actually tests his abilities, he feels only his rediscovered strengths. He compares himself to others and feels that he has surpassed them. He pens, "[...], in spite of all our shortcoming and the toilsomeness of it, we quite often find that in our leisurely, tacking style we make better headway than others who sail and row — and it gives us a genuine sense of ourselves, to keep pace with other or indeed outstrip them" (44). Werther forgets that no matter how high a person's abilities may take him, in a structured class society, he will probably still be subordinate to someone higher up. The moment he involved in a job the feeling of superiority arose within him. Already In book I, Werther has denigrated working for the ambassador and says, "I am no great friend of subordination; and we all knew that, what is more, he is a disagreeable person" (55).

In the first letter of Book II, October 20 1771, Werther says that the ambassador is unpleasant. A month later, however, Werther writes, "I am beginning to find things quite tolerable here" (44), because he has made friends with Count von C. But only a month after that, the hostile relationship with the ambassador dominates Werther thoughts. About ambassador he asserts, "the ambassador is extremely trying, as I foresaw, he is the most punctilious oaf imaginable doing everything steps by step" (14). The ambassador's self-dissatisfaction focuses on his own work and on the work of others. But this passage also describes Werther himself, which dissatisfied unless he feels he outpaces everyone else, especially Albert.

Werther reports that the ambassador criticized the Count's work the previous day. Werther defended the Count not just out of friendship but because of his close acquaintance with him. This reminder of another authority occurs exactly one year before Werther's death at twelve noon and burial at eleven p.m. On December 23 1772, after Albert, who is as businesslike as the ambassador, indicates that Werther should visit Lotte less often. At court and later, any criticism or rebuke destroys Werther's insecurely held belief that he is superior. The kind of society where Werther is struggling is given word for him, where, there is no sign of freedom and happiness. He has to compete with Albert, ambassador and other people of superior rank. In this capitalized society there is no place for emotion, feeling and sentiment. Greed for rank and position are in the centre of capitalistic society. Here through the psyche of Werther, Goethe is trying to criticize the capitalistic society which is also the objectives of novel of sensibility.

While at court, Werther never admits that he would like to raise his rank perhaps eventually become ambassador. In the response to the ambassador's rebuke he blames his friend William for advising him to accept the job and he attacks the social aspirations of a mere magistrate's daughter. This should be recognized as an attack on Lotte, a magistrate's daughter. Werther further denigrates Lotte by writing her about Fraulein von B., who is as "natural" as he used to find Lotte:

I have met only one female creature here, one Miss Von B, Who resemble you, may dear Lotte, if it is possible to resemble you. But I was meaning to tell you of Miss von B. She has a great soul, which gazes straight at one from her blue eyes. Her rank is a burden and satisfies none of the wishes of her heart. (78)

Her disparagement of rank enhances Werther's wish to ignore his own lower status as a mere Lawyer, Both Werther and Miss von B. are also equal in their admiration of Lotte. Obviously Fraulein von B. can know Lotte only through Werther's description. In the act of describing Lotte he becomes Fraulein von B's superior, the priest at altar, the person who discovered the holly one. Rather than equal, Werther makes himself superior.

Six weeks after the ambassador's rebuke, his mental state is more precarious. The ambassador, he says, "Is totally intolerable" (79). He further says, "I fear that my ambassador and I will not be able to endure each other much longer. His styles of working and going about his affair are so ridiculous that I cannot help contradicting him" (79). Werther would have regained if he had not received a personal letter. Werther's confidence destroyed by the least reprimand seems restored by the minister's letter:

Recently he complained at Count about this, and the minister reprimanded me: gently it is true, but none the less he reprimanded me, and I was not the point of resigning when I receive a personal letter from him, a letter I submitted, to on bended knee and with reverence for its exalted, noble spirit of wisdom. (79)

The minister's praise helps Werther survive the announcement that Albert has married Lotte, thereby triumphing over him. When Werther writes to congratulate Albert and Lotte, he says he only learned of the marriage after the fact, never naming the exact date, though he must have known the approximate date Albert and Lotte must have married about the time of the minister rebuke and letter, Werther tells the couple that he intended to bury Lotte's silhouette on her wedding day which he had sketched himself. He gained an advantage by not being aware of the exact date: he could not

carry out the magic ceremony at the appropriate time and now the magic is powerless. He can survive even in Lotte's marriage, however, as long as he does not directly experience her engagement until Albert's return in Book I.

Amid these problematic situations Werther does not stop to imagine his world of happiness and pleasure, which is his personal world. In the letter of January 20 1771, Werther provides slight evidence about his imaginary world:

If you could but see me, my dear friend, amidst that while of trivial amusements! My senses are quite dried out! There is not a single instant when the heart is full, not one single hour of bliss! Nothing! Nothing! —It is as if I were watching a raree-show, seeing the little men and horse, moving about, and often I wonder if it is not an optical illusion. (77)

In this above given extract, "raree-show" refers to the imaginary new world which includes horses and men. The allusion of horse signifies Pegasus which is a imaginary world. What above given extract confirms is that Werther is not happy in the capitalistic society of Weimar which is just like a prison world. It means he wants freedom from the given world and likes to reside in the imaginary world, which is a world of paradise. While talking about the imaginary world Werther makes another reference of moonlight in the same letter which also suggests the next world of the Werther. He contends, "in the evenings I resolve to enjoy the next day's sunrise, but I cannot quit my bed; during the day time I look forward to the delights of moonlight, and then I stay in my room" (18).

If unrequited love is the primary theme of the novel, the minister's praise would be too feeble to comfort Werther. He does not, however, collapse on hearing of the marriage, which is further evidence that superiority, not the winning of a

particular woman, is Werther's main preoccupation. His friendship with Count von C. bolsters his quest of superiority. Besides discerning rank, which Werther admires the Count is discerning and friendly. He writes, "I have struck up an acquaintance with Count C. whom I esteem more highly every day, a man of great learning and mature judgment but by no means cold, thanks to his broad understanding; [...], and that he could converse with me in a way he could not converse with everyone" (44).

As with Lotte, we are given little evidence of the scope of that great sensibility, except that each immediately recognizes Werther's strengths. The Count supports Werther in his dislike of the ambassador, and the young man identifies with the Count, taking criticism of the Count as indirect criticism of him. It seems that Count von C.'s affection and their mutual dislike of the ambassador will sustain Werther through the natural separation from Lotte caused by her marriage. A different area of competition, the fight of social status has become more important to him.

Werther assumes that his identification with the count is total, automatically obscuring the differences of rank which separate him as a lower from the aristocratic members of the Count. He therefore oversteps his rank by lingering after a lunch until aristocrats arrive for the Count's home. Fraulein von B. enters and speaks to him circumspectly, the women snub him, and one woman finally asks the Count to request Werther to leave. Even as Werther departs, he is convinced that he and the Count have man- to- man understanding that they both abhor the incident:

....Until at length the Count approached me and look me aside in the bay of a window 'You know how absurd things are', he said. 'I gather the company takes exception to your presence here. I should not wish on any account —' [...] —the count shook my hand feelingly, in a manner that spoke volumes. (82)

If anything, Werther is elated by his complicity with the count. He drives to view the sunset and read Homer, feeling superior to those people who are so bound by restrictive, outmoded social convention that they cannot recognize and respond to innate talent and goodness.

As long as he feels morally superior to the guests because of the Count's understanding, he is happy. The snub only becomes an emotional crisis when a commoner in a pub says that everyone knows he was asked to leave. When he is envied, he does not complain, because the envy supports his need to believe he is extraordinary. Now that others chastise him for the sign of the magistrate's daughter, social climbing, he wants to kill himself, although the next day's letter says he would like to kill anyone who dared to reproach him. Werther opines, "Ah I have snatched up a knife a hundred times, meaning to relieve my sorely beset heart. I often feel the same, and am tempted to open a vein and so find eternal freedom" (83). It means, when Werther found himself in a unhappy situation and sadness, he felt commit suicide for eternal freedom and happiness.

Werther believes that only ordinary men need rank. He does not mind when his own rank aids him, but it should be ignored when it would affect him adversely. The snub shatters him. He cannot bear partial success. As a sensitive, talented individual, he has failed to conquer the rigid society. Werther resigns his post and says, "I have tendered my resignation in the Court and hope it will be accepted" (84).

In both book I and II and in the problematical suicide note in Goethe's novel Werther tests his belief that he is an extraordinary man. Throughout the novel he competes to surpass Albert, the ultimate bourgeois, in both emotion capacity and practical success. At the end of Book I he fails to prove his emotional superiority over Albert. In Book II, after he fails in his attempts to become more successful than at

Court and after he is rebuffed by a woman to a higher social class than Albart's Lotte, he delimits the competition to the area of the emotions alone. By means of suicide note, Werther unites a great emotional triumph with a practical triumph over Albert. Werther sorrows result from his inability to achieve in life this unity of emotional and practical superiority which would prove to him and to others that he is truly an extraordinary man.

The general reader is apt to assume that Werther's sorrows and therefore his suicide result from his unrequited love for Lotte. Before he meets Lotte she has engaged to Albert who, Werther comes to feel, is too insensitive to deserve her. This interpretation does not, however, entirely explain Werther's behaviour at the beginning of book II. Werther's attempts to achieve practical success at court where he also becomes the constant companion of aristocratic women, Fraulein von B; and attempts to transcend his own social class as a lawyer. In fact, Werther is at court for the period from 10 September 1771 until late March 1772, which is one third of the chronological time, though only about fifteen percent of the length, of the narrative, when Werther is snubbed and reminded of his own lower social class, he gives up the struggle to be an extraordinary practical success at Court.

Werther returns to Albert and Lotte. His emotional state becomes increasingly more unstable as he tries to demonstrate the emotional capacity alone determines the superior man. Eventually, Albert and Lotte rebuke him for his emotional extremes, and after elaborate preparations Werther shoots himself. To Werther, possession of Lotte signifies superiority, thus lack of superiority over Albert, not simply unrequited love is a major cause of Werther's sorrows.

The initial sign of competition between Werther and Albert occurs in Book I when Werther describes his first meeting with Lotte. On the way to pick up Lotte,

Lotte's friends tell him, "she is already promised to a very worthy man" (37). Werther learns that she is already engaged and therefore unavailable, and that her fiancé is coming into a large estate. This information might lead a man to look elsewhere, if he seriously desires a love relationship, Werther writes, however, "This information left me pretty much indifferent" (37). As soon as he sees Lotte, however, he ignores the warning—he falls in love with her. Later that same evening when Lotte tells him that she is engaged to a good man named Albert, he is so surprised that his misstep throws the dancers into confusion. He is surprised, because he needs to believe that he loved her before he knew she was engaged, in order to maintain the stance that he is interested in the women rather than in the competition with the man, which is actually the case.

During the next three months, despite the fact that Lotte has told him about Albert, Werther imagines that he alone possesses her; the reader hears nothing more of Albert. Albert's return on July 30 1771 causes a crisis interspersed in the letter telling of Albert's return is indications of his virtues. Werther thinks, "Albert has arrived, and I shall leave; if he were the best and noblest of men, one to whom I should be willing to think myself inferior in every respect, it would be unbearable to see him before me, in possession of such perfection" (56). Werther tries to be objective and descried Alberts virtues much as anyone else might. Werther also includes a subjective interpretation of Albert's character which indicates that he feels competitive. Regarding Albert he comments, "I cannot help esteeming Albert. His tranquil evenness of manner is in marked contrast to the turbulence of my own disposition, which I cannot hide" (57).

Werther, not Albert, thinks of Love in terms of possession acquiring someone's perfection for himself while preventing someone else from possessing it.

One wonders how Werther knows that Albert's esteem for Lotte is increased by Werther's regard for her. Perhaps because the reverse is true — Werther's esteem was born when he learned that someone as worthy as Albert had already chosen her. René Girard's description of Mediation in *Love Triangles* says, "Like all victims of internal mediation, the jealous person easily convinces himself that his desire is spontaneous, in other words, that it is deeply rooted in the objective and in this object alone. As a result he always maintains that his desire preceded the intervention of the mediator" (140). Werther blames Albert for expecting the rights of a betrothed. He cannot tolerate sharing Lotte's attention and always attempts to see her when Albert is busy elsewhere.

For Werther, Love, like money, exists only in fixed quantities. The love Lotte gives another is lost to him. He mourns, "I can think of no man who represents a threat to me in Lotte's heart" (53). Honor, love and title, however, are abstractions which have no physically limited quantity as does a sword. In Werther's competitive world view, everything— including emotion — exists in limited supply.

Albert has the virtues necessary to be successful in the practical bourgeois world. Albert is an honest man, he believes in reason than emotion. He is labourious, punctual, disciplined, devoid of ill-humor, true to friendship and so on. These are some of the qualities which are significant for a successful man, and Albert has all these qualities. That is why in the Letter of 12 August 1774, Werther writes, "No doubt about it, Albert is the best fellow on earth" (59). Later on Werther attempts to surpass Albert in these virtues by triumphing at court, even though his temperament differs from Albert's and even though he has previously refused to follow suggestions from Wilhelm and his mother that he begin a career.

In the same letter, the differences between himself and Albert begin to irritate

Werther. Albert explains that he keeps his pistols unloaded, because his own fear of being attacked once led to a servant's gun accident. Albert explains, "I gave them to the servant to clean and load; and he was fooling about with the maid, trying to scare her, when (god knows how) the gun went off, with the ramrod still in the barrel, and shot the rod straight through the girl's right hand, smashing her thumb" (60). Albert wants to control the situations and insure against danger and accidents, even against unforeseeable eventualities. Albert, the incarnation of bourgeois success and careful judgment, is appalled reacts like a punishing father:

'What rot!' said Albert, taking the pistol from me. 'What are you playing at?' — 'it is not loaded', I said. —'Even if it isn't he retorted impatiently, 'what are you up to'? I cannot imagine how a man can be so foolish as to shoot himself; I find the thought as to shoot himself; I find the thought repellent'. (60)

If a person cannot give a reasonable account of his actions, he is punished or shamed. Albert asserts that "that is entirely different because a man wholly under the influence of his passions has lost his ability to think rationally and is regarded as intricate or insane" (61). Albert thus, denigrates the value of emotion by exiling from human society someone who is overwhelms or not in complete rational control.

The smugness and constriction of Albert's attitude annoy Werther. He feels that Albert's bourgeois philosophy denies liveliness and finally leads to paralysis. Albert is not an extraordinary man, a sensitive man of feeling like himself, because he does not swear by first feelings and spontaneous ideas. After confronting Albert's values, Werther rehearse his eventual suicide, for which he will use Albert pistols. For Werther there are always mitigating crimes of passion or suicide. He claims that, "human kind is merely human, and that jot of rational sense a man may possess is of

little or no avail once passion is raging and the bounds of human nature are hemming him in" (64). Werther cites farfetched examples of the values of spontaneous emotion while Albert insists that suicide is not equal to great artistic achievement, as Werther claims.

To Albert and to the society in which he is successful, composure and control remain the highest virtues. Albert loses emotional control only two times during the narrative. The second incident is at the end of Book II, when Albert is incapable of following Werther's bier. The first time he loses control is at the end of Book I when Lotte speaks of her Mother's death:

'What of our dear departed ones', she went on: 'do they know how we are? Can they sense when things go well with us, can they feel that we remember them with fond love? Oh, the figure of my Mother is always by me when I sit amidst her children in the silent evening hours, amidst my children and they crowd evening hours, amidst my children about her'. (71)

Does Albert protest their happiness too much by acting so out of character? Werther says, 'Lotte' I exclaimed, falling at her feet, seizing her hand and shedding a thousand tears on it — 'Lotte! God's blessing and the spirit of your mother are upon you!' (71). It might seem that the promise that people who love each other will be united in heaven is a comfort to Werther and allows him to leave Lotte's presence for a while. But this does not entirely explain Werther's subsequent behavior.

During this scene Albert kisses Lotte in Werther's presence for the first time. Therefore, Werther must admit to himself that his own relationships to Lotte are different than Albert's. Furthermore, Albert's loss of composure muddles the distinction between the ordinary practical bourgeois and the "exceptional" man of

feeling. This distinction has sustained Werther belief that he is superior to Albert and can offer Lotte something she misses with her fiancé. Albert's loss of control demonstrates that he possesses emotional capacity and is not entirely insensitive. If Albert has strong feelings, as well as practical success, Werther must admit defeat.

Despite Werther belief that he differs from the bourgeoisie, he actually thinks of love in their terms. He must compete to win a woman. It is hardly surprising that the competition itself became more important than the women. Possession of a desirable woman provides concrete proof of a man's superiority and the highly the particular woman is ranked by the society, the more desirable she becomes. In book II while Werther tries for success at court, Lotte fades into the background of his thoughts as she spends time with Fraulein von B, an aristocratic woman who, like himself, is blessed with a sensitive soul. If Werther could become a success at court and win a woman of higher rank than Albert's, he would surpass Albert in both the practical and emotional realms, thus winning the competition.

Werther is a man of sensibility and therefore he understands the feelings of other's heart too. When he resigns his post at Count he suggests his friend to break the news gently to his mother because it might hurt her seriously. Werther writes to his friend, "—Break the news gently to my mother; there is nothing I can do about it, and she will need to be resigned to my being unable to ease the shock for her either" (84). It makes us clear that those who recognize the importance of feelings for themselves can understand the feelings of others.

When his letter of resignation is approved, he is determined to leave Weimar for his place of birth, where he has planned to visit it again and recall these long gone days of happy dreams. He also makes it clear that when he will be at his birth place he will be in the company of Prince because the Prince has invited him to spend the

spring on his estate with him. And the Prince has given him a word to provide him full support as he writes about this in his letter of 24 March 1772. He realizes, " I am to be left entirely to my own device, he promises, and since we see eye on all matters barring one, I intended to trust to fortune and go with him" (84).

For him, his birth place is just like a holy place because it provides him the memory of his childhood world. He enjoyed every part of the place, its natural beauty and its surroundings. He found everything being changed. The freshness and vividness of nature attracts him but not as much as it used to be in his childhood days. Ultimately, he found that his pilgrimage of his birth place turn out to be meaningless. Following extracts makes it clear:

How things have changed! In those days, blissfully ignorant, it longed to go out in the unknown world, where I hoped my heart would find the sustenance and pleasure to meet and satisfy the ambition and desires that were in my breast. And now I was returning from that wide world— and Oh! My friend, how many of my hopes had gone away, how many of plans have been destroyed.... (85)

Werther thought that his hope and ambition will be fulfilled in his birth place which is for him a holy place, but he finds his every hope and ambition being crumbled. He found his plan also being destroyed. Again he remains sad and lonely. Hunting Lodge of Prince is really beautiful and comfortable, but there too, he cannot remain for a while. People around him are not preferable because they do not understand his heart, which is his only source of pride. Wherever he goes, he found pain, suffering and misery. People do not understand him. Werther says, "I am also disturbed to find he values my mind and ability more highly than my heart, which is my only source of 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).

Werther is a man of revolutionary favor. He speaks and acts against the domination, discrimination of tyrant like Napoleon Bonaparte. Therefore he wants to become a soldier and this is what the main reason why he accompanied the prince in his hunting lodge. In the letter of 25 May 1772, he explicitly writes, "I was going to become a soldier, it has been my heart's desire for a long time" (87). That was the main reason why I accompanied the Prince here, since he is a general in the service of nation. Werther likes prince because he is also the man of emotion, feeling, sensibility as well as the man of revolution. But later on, the prince suggests him not to join in the army force.

In sadness, he thinks himself just like a wonderer and a pilgrim on this earth, "I am nothing but a wonderer and a pilgrim on this earth" (87). He finds himself going no were. He does whatever his heart says to him. He wants to be near with Lotte again. He cannot forget the impression of Lotte on him and says, "I only want to be near to Lotte again, that is all, and I laugh at this heart of mine — and do as it dictates" (88).

After his defeat at court, he once more de-values practical success and returns to assert his emotional superiority over Albert, but now he must overlook the physical realities of marriage. Although Albert and Lotte must have married in the middle of February, the marriage only becomes real to Weather when he sees them again in July. After three more weeks of silence Werther writes, "But I am not disputing Thy wisdom; forgive these tears, forgive my vain wishes! — She my wife! If I might only have held the dearest creature under the sun in my arms — it sends a tremble through my whole body, Wilhelm, when Albert takes her by her slender waist" (88). Surely, Werther must realize that Albert does more than put his arm around Lotte's waist. In

fact, it is possible that a baby might be born about ten months after the marriage, about the time of Werther's suicide.

The letters do not mention pregnancy, but there is external evidence to support this speculation. We know that both Goeth's sister Cornelia and the real life Charlotte were pregnant during February of 1774, when Goethe wrote this novel. Hearing of Charlotte's child, Goethe wrote, "It has surprised me; I did not expect this...However now I wish that Lotte...might have abruptly broken through all considerations and said Wolfgang is his name!" "In any case, Goethe's creation, the frictional Werther, seems determined to ignore the physical realities of married life. He prefers to declare that Albert is sensitive:"oh, he is not the man to satisfy all the wishes of her heart. He lacks certain sensitivity; he lacks—well; makes of it what you will. His heart does not beat in unison with hers when—oh! —when they read a passage in a favorite book where my heart and Lotte's beat together" (88). But proclaiming his own superiority of heart and minds does not stabilize the triangle now that there is a sexual bond between Lotte and Albert.

Werther's behavior becomes increasingly desperate and unpredictable. In the presence of Albert and a judge who is probably Lotte's magistrate father, he gives an elaborate justification for a murder of passion. When Werther fails to conquer the objections of the two men, "No, he cannot be saved" (109), and he thinks only about his failures. He becomes so erratic and extravagant that even Lotte rebukes him for his excesses. Ultimately, he decides to commit suicide. "The decision is taken Lotte, I am resolved to die" (116).

Back in Wahlheim valley Werther finds himself not only unfortunate but a lonely creature. Wherever he goes he is misunderstood and mistreated. He sees all men are disappointed in their hopes and cheated out of their expectation. When he

visits the good young woman of Wahlheim valley under the lindens he sees that she is also in pain and suffering because she has lost her youngest son. She is extremely disappointed and the first thing she said is, "ah, dear sir, my poor Hans died!" (89). For a while she is silent and again she continues, "and my husband has returned from Switzerland without the inheritance and if he had not been for the help of some good people he would have to beg his way home; he fell ill with a fever on the way" (89). Werther realized himself in a difficult situation and he identified himself with the woman. And this kind of identification with the victim is what we call sympathy and this is a most important feature of novel of sensibility. When Werther finds people in the similar situation like his, he becomes more miserable.

The story of 'Heinrich' makes Werther more miserable and sympathetic. Once Heinrich fell in love with rich and beautiful woman and when the women came to know that he is a poor man she rejected him. Because of her rejection he went mad and now he is searching a beautiful flower for his beloved but he could not find any of them. Heinrich says, "I promised my sweetheart a bunch of flower" (89). On asking by Werther whether he is happy, Heinrich replies that, "yes, there was a time when I was very contented! Now it is all over" (102).

Werther himself is not happy and when he came to know that Heinrich is not happy, he immediately identifies or compares himself with him and becomes more sympathetic. Werther comments, "This struck me like a thunder bolt" (103). In this situation Werther is more wretched than ever. While comparing himself with Heinrich werther speaks, "Hopefully you go forth-in-winter —to pick flowers for your queen, and are sad when you cannot find any, and cannot understand why there are none. And I — I go out with no help or purpose at all, and return home as I departed" (103).

In the letter of 1 December 1772, Werther provides clear information about Heinrich, to his friend Wilhelm, "the man I wrote to you of that happy unfortunate, was a clerk in Lotte's father's employ, and what drove him mad was a passion for her, which he nurtured, kept secret, then revealed to her and which cost him his position" (104). Here, what Werther tries to clarify is that both of them share the same misfortune and the unrequited love of Lotte.

When Werther came back to Wahlheim, the first time he went to visit Lotte is 5 September 1772. But, unfortunately she was not at her home. Later on, he came to know that she had been away for a few days, collecting Albert, who was in the country attending some business affair. Again, after a week later in 12 September 1772, he happened to meet Lotte and kissed her hand overcome with joy. He says, "Today I entered her parlor and she came to meet me, and I kissed her hand overcome with joy" (93).

In the course of their discussion of canary flew off the mirror and perched on her shoulder. Regarding the bird she says, "Look at him! If I give him some bread he flutters his wings and pecks oh-so-daintily. He kisses me too: Watch!" (93). She held the little creature to her mouth and lovingly pressed it to her sweet lips, as if it were capable of feeling the bliss it was enjoying. She asserts, "He shall kiss you too. Its little beak moved from her mouth to mine, and when it touched me with a peak it was like a breath of love, a promise of pleasure to come" (93).

The language that she uses to describe the habit of canary touch the heart of Werther and immediately he compares himself with the bird and says, "His kiss is not wholly free of desire; he wants food, and these empty endearments leave him dissatisfied" (93). Werther means to say that he just like the bird is not wholly free of desire. He wants love and companionship of her which leave him dissatisfied. Not

only this, the bird is also a symbol of freedom and happiness and Werther too in search of freedom and happiness which, perhaps, he is not getting. This is kind of comparison of Werther with a bird is really significant for the man of emotion and feeling. This adds further distress and misery to Werther. She offered it a few crumbs on her lips, and smiled with all the Joyful happiness of innocent and loving fellow-feeling while Werther was in front of her. She tells Werther, "he will eat out of my mouth, too" (93). Werther averted his gaze when he saw the joyful happiness of Lotte because it excited his imagination with these scenes of divine innocence and bliss. He could not bear all these things in front of Lotte and left her home saying that "It could drive me crazy" (93).

Both, Werther and Lotte, know that they love each other very much. But it is sure that Werther would not get Lotte because she has married with Albert. His distress and misery go on increasing day by day. Only dark eyes of Lotte restore his spirits. A kind of voidness frightens him. He feels like killing himself. He states, "oh my friend! I wish that I might draw my sword like more noble warrior, and deliver my Price from the painful torments of a long drawn-out death, and send my soul to go with the demi-god I had set free" (96). According to Werther his voidness can be filled if only he could hold her to his heart for once, just once. He gives the cause of wretchedness as:

It is enough that the source of my wretchedness lies within myself, as a source of all my joy once did. Am I not still the very same man who once walked in an excess of happiness, paradise before him at every step, with a heart that could embrace the whole world in the fullness of Love? And that heart is dead and no longer gives me joy, my eyes are dry, and my sense 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. (98)

His suicide note must bring to a crisis the developing discord between Albert and Lotte, as the following passage suggest:

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. 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! (117)

Subsequently, Werther becomes emotionally overwhelmed by his predicament and by the Ossian he reads to Lotte. When he kisses her she rebukes him and leaves the room immediately, but the next day according to the Editor, Lotte cannot find a way to tell her husband. About Lotte's problem the Editor writes, "How was she to approach her husband and confuse a scene which she had no reason to conceal and which she was nevertheless loath to tell him of" (128). Always before with Albert she had been "as open and clear as crystal and from whom she had never kept her feelings a secret" (129).

The suicide note speaks ambiguously of favours Werther has received from her. The suicide note of Werther states, "ah, I knew that you loved me, knew it from your first soulful looks" (127). The letter directly addresses Wilhelm, Werther's mother and even Albert:

Wilhelm, I have set eyes on the fields and woods and heavens for the last time. I bid you farewell as well! My dear mother, forgive me! I have requited you ill; Albert, but you must forgive me. I have disturbed

the peace of your home and planted distrust between you. Farewell! I am going to make an end of it. Oh if only my death might make you both happy! Albert! Albert! Make that angle happy! May God's blessing be upon you? (131)

This letter spells out Werther's triumphs over Albert and insures Albert will *not* be made happy by his death. It assumes that he *should* distrust Lotte. The Editor concludes the narrative thus, "The old gentleman and his son's followed the corpse, but Albert was unable to. There were fears for Lotte's life" (134). Perhaps Albert and Lotte are overcome by grief for Werther's death, but it is also possible that their incapacity is the result of the growing discord between them that could only have been increased by the suicide note.

By means of suicide note, Werther separates Albert from Lotte, doing in death what he could not do in life. In effect, the note says, "If I could not have her, you won't either. You lose, and you will never be sure that I didn't win" (148). Thus the book develop and amplify the bourgeois competitiveness embodied in the concept of the extraordinary man, the sensitive soul whose feelings and abilities should place him beyond the rule and restriction that guide ordinary man.

From the very beginning, Goethe distinguished his own character from that of Werther. Indeed, *The Sorrows of Young Werther*, is more judgment on the dangers of emotion than an incitement to emulation. The novel is, in fact a tragedy of character, however, the unhappy romance is not the cause of Werther's tragedy. From the very beginning, as Werther exclaims "what a thing is the heart of man", his situation is clear. Werther is important as one of the first modern tragic figures for whom his own personality, not events, leads to the tragedy. The conflict rests within him, and the world merely provides the occasion for his inner conflict to express itself. He

embodies a life-spirit that strives for the absolute and the unconditional, which is carried forward by a stream of emotion that seizes on life and constantly transforms it into an inner experience of great intensity.

His life is centered on his own emotion and drawn inward as in a whirlpool. There is no compensating outward flow in the form of activity or other-directiveness, no objective pole that can counter the all-transforming subjectivity. It is the Spirit of Faust, or of Goethe's tragic poet-figure Torquato Tasso. It is the spirit that he saw as the inevitable consequence of the emotion-centered *Sturm and Drang*, or "Strom and Stress", writers, not a few of whom ended in madness or suicide. In *Werther*, Goethe created perhaps the most memorable representative of his tragic type, the embodiment of one extreme of the human personality. In his subsequent work, Goethe continued to keep this aspect of him alive, to provide the motive force for a series of masterpieces. *The Sorrows of Young Werther* itself became the inspiration for a host of Romantic writer in Germany, England, and France, and thus represents a landmark in European literature.

III. Critique of Reason in Goethe's *Werther*

Throughout the novel, *The Sorrows of Young Werther*, Goethe critiques the rationalistic side of human behaviour thereby evoking emotion, passion and sentiment. Generally, eighteenth century is known as the age of reason. It is also called period of Enlightenment. But Goethe undermines the spirit of age and steps forward to focus on the emotional aspects of human being. He is of the opinion that, one should not be devoid of emotion and sentiment because it is not less important than the reason and logic.

Werther, a man of some means, flees the complexities of life by taking refuge in the countryside. There he indulges his exuberant imagination by immersing himself in the idyllic delights of his natural surroundings. His happiness reaches new heights when he meets Lotte, a charming young girl who is, however, engaged to a likeable but imaginative local official. Werther's ecstatic love soon tortures both himself and Lotte as it begins to conflict with the norms of polite society.

When his overwrought sentiments make his stay more and more unbearable, Werther accepts a position at the court of one of Germany's small principalities. Yet bureaucratic narrow mindedness and social snobbery soon drive him back to Lotte unable to compromise his desperate emotions in any way, Werther, prepares himself for the unavoidable catastrophe, which is reported by the fictional editor of Werther's letters at the end of the novel.

Albert is antithesis of Werther who represents business and material prosperity. He is a man who believes in reason and the use of reason. Albert, a respectable and well-mannered young man, who sympathizes with Werther but can do little to help him. It is ironically, Albert who supplies the pistol, with which Werther commits suicide.

Lotte is Werther's beloved, a German eighteenth century study in femininity. She is faithful, she is kind, and she does good work among the sick and the poor. Her conduct is a model of deportment for wives. She is compassionate. She is genteel: When confronted by a distraught, practically incoherent Werther who one night stumbles into her house while her husband is away, to profess his absolute love for her, she asks the wild hero to read to her from the poems of Ossian. Her reaction to the news of Werther's suicide is predictable: she falls into a swoon so profound she nearly dies.

Overwhelmed by the emotions, passion and sentiment the protagonist of the novel, Werther, takes shelter in the natural surroundings. He has established kinship with nature forgetting all worldly affairs which are related to reason, family, friend and so on. Similarly, he quits his job in court as well as the position of ambassador. Throughout the novel, Werther moves one peak of emotion to another peak of emotion to forget the depression caused by reason based society. He loves simple life of peasant, simple folk in the fashion of Jean Jacques Rousseau and charts against the conventional fashion of aristocratic eighteenth century society.

Through this novel, Goethe has sharply criticized every concept of morality, civilization, rationality and enlightenment thereby focusing on the concept of mind in the body. Similarly, Goethe has ridiculed the restrictions imposed by mainstream society in the name of reason and logic and order and civilization. Likewise, Goethe in this novel has criticized the reason based system like capitalism and also advocates for freedom and happiness of an individual by rejecting the prison like society of eighteenth century. This research also supports Goethe's rejection of the hypocritical, snobbish and inwardly hollow nature of so-called high moral and civilized society.

Since the time of Greek philosopher Plato, the western intellectuals have relied on logos or the 'Word' for ultimate knowledge. They have heavily believed in reason as the source of knowledge. The reasoning has generally been privileged over emotion and feeling. This privileging has sometimes been challenged by intellectual within the western tradition. Goethe was the most passionate and vocal writer to do so in the age of sensibility. Goethe, in *The Sorrows of Young Werther*, has challenged the reason and advocates that emotion could be our true source of knowledge. He presents the bleak and degraded picture of eighteenth century which tends to privilege mind over body. This study traces the development of rationalism in the western tradition and Goethe's resistance to it. It also examines modern theoretical development and notes their convergence with Goethe's ideas. It concludes with a claim that the awareness of the body can only emancipate modern people from mechanistic world wrought by mind.

Summing up, none of the human beings are devoid of feeling and sentiment because they are universal and innate. Since every man is provided with human heart he or she is emotional and sentimental no matter how hard he or she tries to be rational and logical. Goethe through this novel wants to justify the emotional and sentimental side of human behavior rejecting the rationalistic domain of reason. Goethe contends that it is the reason based system which destroys the sentimental aspects of human personality. He is of the opinion that proper use of human feeling and sentiment is productive but if used excessively it leads towards the destruction and madness.

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