

Tailoring the Bildungsroman within a Philosophical Treatise: *Sartor Resartus* and the Origins of the English Novel of Formation

Felsefi bir Tezde Bildungsroman Uyarlaması:
Sartor Resartus ve İngiliz Gelişim Romanının Kökenleri

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Abstract

In British literature, the Bildungsroman becomes one of the most important types of fiction in the Victorian period following the establishment of this fictional type as a literary tradition in German literature with *Wilhelm Meisters Lehrjahre* by Goethe at the end of the eighteenth century. The major Victorian novelists are also the producers of the Bildungsromane, among whom Thackeray, Dickens, Eliot, Meredith, Hardy and Butler. The writer responsible for the literary reception of Goethe's novel and consequently of the Bildungsroman literary tradition in British cultural back ground is Thomas Carlyle, himself the author of a Bildungsroman which is *Sartor Resartus*, perhaps the first English novel of formation. To disclose this moment of reception at the level of original literary work and to trace the thematic elements revealing the alliance of Carlyle's novel to the fictional pattern of the Bildungsroman represent the main aim of the present study.

Keywords: Romanticism, Victorian Age, fiction, Bildungsroman, thematic level, character formation, *Wilhelm Meisters Lehrjahre*, *Sartor Resartus*.

Öz

Britanya Edebiyatında Bildungsroman, Viktoryan döneminde, Alman Edebiyatında 18. Yüzyılda Goethe'nin *Wilhelm Meisters Lehrjahre* eseriyle edebi gelenekte kurgusal bir tür olmasını takiben en önemli kurgu türleri arasına girdi. Thackeray, Dickens, Eliot, Meredith, Hardy ve Butler'ın da aralarında olduğu belli başlı Viktoryan romancıları da Bildungsroman üretmişler-

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dir. Goethe'nin edebi kabulü ve sonrasında Bildungsroman edebi geleneğinin Britanya kültürel altyapısına yerleşmesini sağlayan, belki de ilk İngiliz gelişim romanı *Sartor Resartus*'un da yazarı Thomas Carlyle'dir. Bu çalışmanın temel amacı bu kabulün orijinal edebi eser düzeyindeki etkisini ortaya çıkarmak ve Bildungsroman kurgusal modelini Carlyle'in romanında tematik ögelerde araştırmaktır.

Anahtar Sözcükler: Romantizm, Viktoryan dönem, kurgu, Bildungsroman, tematik düzey, karakter oluşumu, *Wilhelm Meisters Lehrjahre*, *Sartor Resartus*.

1. Introduction

It has become a critical cliché to consider the term and type of novel “Bildungsroman” as one of the most valuable contributions of German literature to international letters. Likewise it is taken for granted that the consolidation of literary tradition of the Bildungsroman in German and world literature occurs with Goethe's *Wilhelm Meisters Lehrjahre* (“Wilhelm Meister's Apprenticeship”, 1794-1796) as prototype of the form. Also, especially within Anglo-American literary scholarship, the Bildungsroman is viewed primarily as a nineteenth-century literary phenomenon and the term is used so loosely and broadly that any novel – and even an epic poem like *Aurora Leigh* – that includes elements of a coming-of-age narrative might be labelled as a “Bildungsroman”.

It is true that the type of novel commonly referred to as the “Bildungsroman” flourishes in British literature in Victorian Age, becoming extremely popular among the realists. The reason behind the fact that Thackeray, Dickens, Charlotte Brontë, George Eliot and others use the pattern for their novels of character formation is that the fictional model of the Bildungsroman, consisting of the literary treatment of the process of development and formation of a character in relation to society, offers the necessary extension and complexity to the realistic literary concern with individual experience and social background, a concern which is framed within a large-scale diachronic model of human existence.

It is often forgotten, however, or even neglected that the origins of the Bildungsroman on the Continent and in English literature precede the realistic tradition, the novel of character formation emerging and becoming one of the most favourite literary models from within the literary discourse of Pre-Romanticism and Romanticism, movements which Realism arduously rejected and aimed to replace. Moreover, relying on much-celebrated M. M. Bakhtin's *The Bildungsroman and Its Significance in the History of Realism (Toward a Historical Typology of the Novel)*, we would claim that, like any other important literary traditions, the Bildungsroman has its own history of development and even hypothesise that its developmental history corresponds or rather is to be found in the history of development of the novel itself as a genre, while accepting Goethe's text of fiction as the first canonical Bildungsroman.

It might be so, but this article occupies itself neither with examining the whole process of the rise and consolidation of the novel of formation nor with discussing its Victorian examples, but attends to a particular moment in its British literary history, which is that of

the first instance of the reception of Goethe's model – meaning the reception of the newly established fictional pattern of the Bildungsroman – in English literature.

2. The Reception of the Bildungsroman Literary Tradition and its Thematic and Narrative Perspectives in *Sartor Resartus*

According to Sergiu Pavlicencu, “a possible typology of studies on reception could be reduced to three main types: 1) those studying reception at the level of translations; 2) those looking at reception at the level of critical interpretation; 3) those studying reception at the level of original production” (Pavlicencu, 1999, p. 39).

In our case, the person responsible for the reception of Goethe's book and consequently of the Bildungsroman in general – by which opening its unparalleled creative perspectives – in the nineteenth-century English literature is Thomas Carlyle. The Victorian philosopher and writer should be accredited for this reception on all three levels. Carlyle provides British letters with the first translation from German of *Wilhelm Meister's Apprenticeship* in 1824. Carlyle develops some first instances of critical evaluation of Goethe's novel in “To the Reader”, “Translator's Preface” to the first English edition, and *Critical and Miscellaneous Essays* (1828), among others. Finally, Carlyle reveals indebtedness to Goethe and assumes and adapts the model of the Bildungsroman to the particular construction of certain thematic perspectives in his quasi-philosophical anti-novel *Sartor Resartus* (1833-1834). Carlyle's work contains ideas that are closely linked to those of Romanticism, which reveals a Romantic origin of the Bildungsroman, although its flourishing and popularity take place within Realism.

In short, in English literature “the genre of the Bildungsroman was introduced through Carlyle's criticism and translation of *Wilhelm Meister* and through his own *Sartor Resartus*” (Argyle, 2002, p. 10).

The following pages embark on the third level of reception and focus on *Sartor Resartus*, perhaps the first in the line of English Bildungsromane, based on the assumption that “If Goethe's *Wilhelm Meister* was the main medium for spreading the ideal of Bildung among Germans, Carlyle's articles on and translations from Goethe, as well as his own version of the Bildungsroman, *Sartor Resartus*, were the most influential in introducing the concept to England” (Argyle, 2002, p. 24.)

Carlyle's novel reveals both similarities and differences in connection, on one hand, to Goethe's novel and, on the other hand, to the general fictional pattern of the Bildungsroman, meaning both adoption and adaptation, both acceptance and interpretation of one literary model.

It is necessary, however, to point out from the very beginning that the biographical material about the main character of the book, a German philosopher called Diogenes Teufelsdröckh, is limited and fragmentary and does not cover the whole narrative and especially thematic level of the text so as to make Carlyle's novel a typical Bildungsroman in the line of *Great Expectations*, *The Ordeal of Richard Feverel*, or *The Mill on the Floss*.

Actually, *Sartor Resartus*, Carlyle's richest and most complex book, is a work that can hardly be designated as a novel on either narrative or thematic level. The book is less often called a novel or a Bildungsroman than an anti-novel, in the line of *Tristram Shandy* and *Ulysses*, as well as a dress study, a philosophical treatise, a sociological study, a historical scrutiny, and, more recently, metafiction and poioumena.

In matters of its form, Carlyle's masterpiece reveals two levels of a narrative discourse, one containing Professor Teufelsdröckh's written notes in a number of papers and another the editor's own critical and theoretical remarks on these notes, both levels representing at once a fragmented biography and a disorganized philosophical meditation on clothes. The Professor's papers containing his notes and observations on clothes represent his work *Philosophy of Clothes* and together with the editor's commentary frame the Books I and III of *Sartor Resartus*. The Professor's papers containing observations on his own experience of life, which the editor has received from Herr Hofrath, a friend of the Professor, represent Professor Teufelsdröckh's biography and, all over again together with the editor's commentary, become the substance of the Book II of *Sartor Resartus*. It is this second part of the novel that denotes an actual Bildungsroman, although some critics may view the entire text of *Sartor Resartus* as a fictionalized biography and consequently as a Bildungsroman.

Carlyle's ideas and arguments are developed through the voice of his fictional editor-self as the narrator in the text, who cites the work of Professor Teufelsdröckh and, at the same time, comments on the ideas and life experience of the German philosopher.

In citing and especially in providing pertinent commentary on Teufelsdröckh's work, the editor acts as an omniscient homodiegetic narrator who interprets and evaluates and thus helps readers to grasp the implication of the ideas, principles, conceptions, symbols, philosophy on the whole, as well as of the characters and events, which are "quoted" by the editor in the form of various, though fragmentary, notes in the papers written by Teufelsdröckh which the editor secured from the Professor during their brief encounters and from the Professor's friend.

The narrative technique is thus a simultaneous citation by the editor from the Professor's papers and the editor's analysis of and approach to the cited material as if performing a critical act leading to the development of original theoretical or philosophical principles. The editor provides critical remarks to the excerpts from Teufelsdröckh's philosophy in different modes, usually with respect and acceptance, sometimes ironic and disapproving, but always with attentive consideration of different matters and concerns.

In matters of its content, Carlyle's work is basically a dress study dealing with the subject of clothes in an argumentative systematic way. Apart from the fragmented biography which is the substance of the second part ("Book II"), the first part of the text ("Book I"), excepting the editor's presentation of the reasons for publishing Teufelsdröckh's work and of some of the editorial problems, along with the third part ("Book III") are explicitly on clothes.

In the contemporary advanced state of culture, Carlyle argues at the very beginning of his book, "it might strike the reflective mind with some surprise that hitherto little or

nothing of a fundamental character, whether in the way of Philosophy or History, has been written on the subject of Clothes” (Carlyle, 1897, p. 1). Therefore, the author assumes the task to show that dress deserves full intellectual consideration and that “this blindingly transparent observation about the human social animal – counter intuitive to the human sciences, it would appear, from a review of the social sciences canon and curricula until relatively recently indeed – is not, by any means, the least significant social and cultural fact about us” (Keenan, 2001, p. 6).

In *Sartor Resartus*, based on such principles as “Man is a Tool-using Animal”, “of which truth Clothes are but one example” (Carlyle, 1897, p. 36), and “Man is a Spirit, and bound by invisible bonds to All Men” and “he wears Clothes, which are the visible emblems of that fact” (Carlyle, 1897, p. 53), the attention moves to various aspects of the human as well as the social, since society itself, similar to individual, “which the more I think of it astonishes me the more, is founded upon Cloth” (Carlyle, 1897, p. 53).

At first glance, Carlyle’s book

not only opened up a limitless seam of behaviours and beliefs about dress for substantive study, it also and, perhaps, more importantly, set in train the unfinished and, probably, endless task of theorising the topic in ways that contribute significantly to our knowledge and understanding of the human being as a dressed subject. (Keenan, 2001, p. 6)

But the implication of the expected outcome of a study on dress is far more important than that. To the Logic, man is “an omnivorous Biped that wears Breeches”, whereas “to the eye of Pure Reason” the human being is

a Soul, a Spirit, and divine Apparition. Round his mysterious ME, there lies, under all those wool-rags, a Garment of Flesh (or of Senses), contextured in the Loom of Heaven; whereby he is revealed to his like, and dwells with them in UNION and DIVISION; and sees and fashions for himself a Universe, with azure Starry Spaces, and long Thousands of Years. Deep-hidden is he under that strange Garment; amid Sounds and Colors and Forms, as it were, swathed in, and inextricably over-shrouded: yet it is sky-woven, and worthy of a God. (Carlyle, 1897, p. 58)

The world around us, the real thing, or the “thing Visible”, not imagined, “the thing in any way conceived as Visible, what is but a Garment, a clothing of the higher, celestial Invisible” (Carlyle, 1897, p. 59). The philosopher, with proper discernment and objectivity, would assume the belief that the “beginning of all Wisdom is to look fixedly on Clothes, or even with armed eyesight, till they become transparent” (Carlyle, 1897, p. 59), meaning that the truth is disclosed. To find the truth and understand the “venerable Mystery”, in the philosophical sense, requires thus the ability “to look through the Clothes of a Man (the woollen, and fleshly, and official Bank-paper and State-paper Clothes)

into the Man himself” (Carlyle, 1897, p. 59). This action is similar to that of examining the language, since “Language is called the Garment of Thought: however, it should rather be, Language is the Flesh-Garment, the Body, of Thought. I said that Imagination wove this Flesh-Garment; and does not she? Metaphors are her stuff: examine Language” (Carlyle, 1897, p. 64).

The implication and final appeal of a dress study, according to Carlyle’s argumentative line, is that the study of clothes becomes the philosophy of clothes which, furthermore, is the essence of all human intellectual effort: “in this one pregnant subject of CLOTHES, rightly understood, is included all that men have thought, dreamed, done, and been: the whole External Universe and what it holds is but Clothing; and the essence of all Science lies in the PHILOSOPHY OF CLOTHES” (Carlyle, 1897, p. 65). It is but one major reason for clothes to become the object of study of a distinct intellectual discipline and, Carlyle argues earlier in his book through the words of his Professor, they deserve to represent the substance of a writing on the “Spirit of Clothes” or “Esprit de Costumes”, just like Montesquieu wrote a “Spirit of Laws”, since a man’s “Body and the Cloth are the site and materials whereon and whereby his beautiful edifice, of a Person, is to be built” (Carlyle, 1897, p. 30).

Carlyle returns to the subject of clothes in the last, third part of his *Sartor Resartus* and focuses, in order to explain and evaluate, on Teufelsdröckh’s observations from *Philosophy of Clothes*. Book I discusses the importance of clothes as a matter of concern in the philosophical meditation and embarks on a diachronic scrutiny of their status and implication for the social and the individual. Book III of *Sartor Resartus* contains speculations on clothes as a symbol and further extends their relation to history and politics.

3. The Idea of “Bildung” and the Formation of Personality as a Literary Concern in *Sartor Resartus* within and beyond Romantic Attitude

But Carlyle’s masterpiece contains a second part (“Book II”) which the writer conceives as “Teufelsdröckh’s Biography” or “our Philosopher’s history” and which deals primarily with the issue of “Bildung”, becoming or formation of a human personality, and which contains those thematic elements that actually define the Bildungsroman: a type of biographical/autobiographical fiction (or a biographical/autobiographical type of fiction) which renders the process of growth, maturation and eventual formation of a character in his/her both biological and intellectual development usually from childhood till early maturity based on individual aptitudes and motivations as well as on inter-human determinism and social relationship.

Being perhaps the first novel of formation in English literature, the second section of *Sartor Resartus* deserves a more detailed attention as to reveal its adherence to the Bildungsroman literary tradition. This second part of the book follows in general the thematic components of a typical Bildungsroman fictional pattern having *formation* as their unifying theme. These common to all Bildungsromane thematic elements, or motifs,

as revealed in a previous study (Golban, 2003, pp. 239-240), are the following: (1) a child (sometimes orphaned or fatherless) lives in a village or provincial town; (2) the child is in conflict with his actual parents, especially father, or any parental figures (the trial by older generation); (3) the child leaves home to enter a larger society (usually city) and the departure is determined by (2) or other external stimuli, or an inner stimulus (usually the desire for an experience that the incomplete, static atmosphere of home does not offer); (4) the child, or the adolescent, passes through institutionalized education and/or self-education; (5) a young person now, the character seeks for social relationship with other humans; (6) his/her experience of life is a search for vocation and social accomplishment, as well as a working philosophy of existence; (7) he/she has to undergo the ordeal by society (professional career); (8) he/she has to resist the trial by love (sentimental career); (9) the character passes through moments of spiritual suffering and pain; (10) now in his/her early manhood, the character experiences epiphanies that lead to (or should determine) his/her final initiation and eventual formation (complete or relativistic, or not existing at all; that is to say, the final stage of the formative process implies the dichotomy success/failure, or a third possibility of partial success/partial failure).

3.1 *Early Childhood, Nature and Countryside*

In *Sartor Resartus*, Teufelsdröckh is an orphan, a foundling whose life begins in an odd and mysterious way: a Stranger of “reverend aspect” enters the house of a family in a village, leaves there a basket and gracefully withdraws. After his departure, “the green-silk Basket, such as neither Imagination nor authentic Spirits are wont to carry, still stood visible and tangible on their little parlor-table. Towards this the astonished couple, now with lit candle, hastily turned their attention” and, “lifting the green veil, to see what invaluable it hid”, they found, “in the softest sleep, a little red-coloured Infant!” (Carlyle, 1897, p. 75) The character’s developmental process begins in a provincial background, the village of Entepfuhl, with Andreas and Gretchen Futteral as his step-parents. Spiritually rich and honourable, his newly acquired parents are nevertheless of humble condition, his father a former grenadier Sergeant and Schoolmaster, and his mother a housewife, whereas the “green Persian silk”, “rich white wrappages” and “a roll of gold Friedrichs” in the basket reveal the noble origins of the child. Unlike in other Bildungsromane, there is no vivid conflict between generations; on the contrary, the new family adopts him unconditionally, the new parents call him in their fondness Gneschen, although the baptismal certificate found in the basket contains no other indication than the name Diogenes Teufelsdröckh, and, to avoid vain talk, claim that Diogenes is “a grandnephew; the orphan of some sister’s daughter, suddenly deceased, in Andreas’s distant Prussian birthland” (Carlyle, 1897, p. 79). The relationship between the growing child and his parents is harmonious and based on respect, even though the sensitive Teufelsdröckh, in his twelfth year, as revealed through his own words from the notes, in moments of distress and loneliness, would often have his Fantasy turn, “full of longing (*sehnsuchtsvoll*), to that unknown Father, who perhaps far from me, perhaps near, either way invisible, might have taken me to his paternal bosom, there to lie screened from many a woe” (Carlyle, 1897, p. 76).

Meanwhile, the future Philosopher, “the incipient Diogenes”, like others in childhood, listens, tastes, and feels the world “by all his Five Senses, still more by his Sixth Sense of Hunger, and a whole infinitude of inward, spiritual, half-awakened Senses, endeavouring daily to acquire for himself some knowledge of this strange Universe where he had arrived, be his task therein what it might” (Carlyle, 1897, p. 79). Like Wordsworth answering in *The Prelude* and *Tintern Abbey* to John Locke’s view of childhood as a period of absolute sensation, Carlyle presents a growing child that discovers the world by senses while showing great potential for the future (for instance, in some fifteen months Teufelsdröckh could talk) in “Philosophies, Dynasties, nay Poetries and Religions” and other “high consummations” to which the boy “travelled forward” “by quick yet easy stages” (Carlyle, 1897, p. 79).

The Romantic tradition is further extend in the next chapter, called “Idyllic”, in which, as if preceding Goethe’s exclamation “Happy season of Youth!”, “Happy season of Childhood!” exclaims Teufelsdröckh in his autobiography as cited by the editor and discloses a purely Romantic view of nature and countryside as necessary and congenial factors for the growing of a human mind. Nature and the rustic condition are viewed by the Romantics as symbiotically united and as such a source of knowledge, feelings, inspiration, a spiritual healer and an alternative to the often obstructing reality by providing the realm of escapism to the distressed and unhappy Romantic persona. The phase of the process of maturation in which the human being is the closest to and mostly dependent on nature is childhood, and for the child, like for Teufelsdröckh, nature is kind, “that art to all a bountiful mother; that visitest the poor man’s hut with auroral radiance; and for thy Nursling hast provided a soft swathing of Love and infinite Hope, wherein he waxes and slumbers, danced round (*umgaukelt*) by sweetest Dreams!” (Carlyle, 1897, p. 80)

Carlyle emphasises, as the Romantic Blake and Wordsworth did earlier and the realistic Dickens and George Eliot would do later, the importance of the childhood experience for the whole long process of intellectual, emotional, and artistic development leading to a mature understanding of the social identity and creative capacities of the protagonist. This is the reason why, the editor comments on Teufelsdröckh’s autobiographical notes, “in such rose-coloured light does our Professor, as Poets are wont, look back on his childhood; the historical details of which (to say nothing of much other vague oratorical matter) he accordingly dwells on with an almost wearisome minuteness” (Carlyle, 1897, p. 81).

The same “wearisome minuteness” regarding childhood one may find in *The Prelude* as well as in *David Copperfield* and *The Mill on the Floss*, and a similar involvement of the childhood experience in a relationship of unity and interdependence with nature and rural existence as to sketch a pastoral setting: “the Village, like its Sacred Tree; and how the old men sat talking under its shadow (Gneschen often greedily listening), and the wearied labourers reclined, and the unwearied children sported, and the young men and maidens often danced to flute-music” (Carlyle, 1897, p. 82). Childhood provides the basis for mature existence through game: “In gregarious sports of skill or strength, the Boy trains himself to Co-operation, for war or peace, as governor or governed: the little Maid

again, provident of her domestic destiny, takes with preference to Dolls” (Carlyle, 1897, p. 82). The future Philosopher comes across clothes for the first time in childhood: “My first short-clothes were of yellow serge; or rather, I should say, my first short-cloth, for the vesture was one and indivisible, reaching from neck to ankle, a mere body with four limbs” (Carlyle, 1897, p. 82). Acquiring a “certain deeper sympathy with animated Nature” in childhood, it becomes the perfect companionship for a sensitive and introverted “infant of genius”: “many a sunset, have I, looking at the distant western Mountains, consumed, not without relish, my evening meal. Those hues of gold and azure, that hush of World’s expectation as Day died, were still a Hebrew Speech for me; nevertheless I was looking at the fair illuminated Letters, and had an eye for their gilding” (Carlyle, 1897, p. 83).

3.2 Childhood, Education and the Experience of Urban Life and the Larger Society

In a Bildungsroman, following the early childhood experience at home, the next step that the child undertakes in his formative process is education and “it is the duty of all men, especially of all philosophers, to note down with accuracy the characteristic circumstances of their Education” (Carlyle, 1897, p. 84). Henceforth the hero must make his own way through the turbulent waves of life and his education and preparation for a career may start at home but more often they become aspects of the more general experience of urban life. In the Victorian realist Bildungsroman, education is mainly of two main kinds: (1) self-education, which consists of two other components, namely the hero’s own readings and the learning in the school without walls, which is his actual experience of life; and (2) formal education, which in turn includes at least three kinds, namely the knowledge acquired through institutionalized training (learning through the work of the mind), apprenticeship (schooling for a specific profession through the work of the body), and upper-class education (directed towards no specific occupation).

Likewise, Diogenes Teufelsdröckh passes through institutionalized schooling and self-learning through readings and socializing with others, but his education is more complex than that and consists of a whole typology. First has been the learning received “on the arms of kind Nature alone” (Carlyle, 1897, p. 90). Second come “the narrative habits of Father Andreas” and the child eagerly falls under the spell of his tales, from which “a dim world of Adventure expanded itself within me”; third, “incalculable also was the knowledge I acquired in standing by the Old Men under the Linden-tree” (Carlyle, 1897, p. 85). Fourth, which represents a crucial salvation and recovery principle in Teufelsdröckh’s far ahead religious dilemma, is the education offered by his mother: “My kind Mother, for as such I must ever love the good Gretchen, did me one altogether invaluable service: she taught me, less indeed by word than by act and daily reverent look and habitude, her own simple version of the Christian Faith” (Carlyle, 1897, p. 89).

In *Sartor Resartus*, an important part of the child’s early culture represents the acquisition of the religious views on the notions of Good and Evil and especially the learning of the immortal wisdom and knowledge of the Great Anonymous popular tradition

through the tales of the elders: "Thus encircled by the mystery of Existence; under the deep heavenly Firmament; waited on by the four golden Seasons, with their vicissitudes of contribution, for even grim Winter brought its skating-matches and shooting-matches, its snow-storms and Christmas-carols, - did the Child sit and learn" (Carlyle, 1897, p. 87). The protagonist, however, is aware of the limits and weaknesses of such an educational experience as he is conscious of its formative importance: "It was rigorous, too frugal, compressively secluded, every way unscientific: yet in that very strictness and domestic solitude might there not lie the root of deeper earnestness, of the stem from which all noble fruit must grow?" (Carlyle, 1897, p. 89) A "dreamer" is what the protagonist has turned into as a result of this idyllic and happy learning experience, and enters a world of myth and fairy-tale, an imaginary magical universe of escapism.

In this respect, Carlyle follows again a Romantic thematic perspective and conceives of Teufelsdröckh's education in the framework of Romantic dualism of existence. This idea is supported by Carlyle juxtaposing the pleasant and dreamy world of an educational non-reality to the reality of a "terrestrial Apprenticeship" based on the principles of "Necessity" and "Duty" (Carlyle, 1897, p. 88). The protagonist moving from non-reality into the reality of an institutionalized instruction represents the transition to another, fifth type of education in Teufelsdröckh's general development of personality. This kind of learning would teach him "Obedience", which is "our universal duty and destiny", and inflict suffering as a result of "Freewill" coming "in painful collision with Necessity; so that my tears flowed, and at seasons the Child itself might taste that root of bitterness, wherewith the whole fruitage of our life is mingled and tempered" (Carlyle, 1897, p. 89). This kind of learning teaches him rules and that "Would" is "mere zero to Should, and for most part as the smallest of fractions even to Shall" (Carlyle, 1897, p. 89).

This fifth kind of learning in Teufelsdröckh's overall education as Philosopher and Poet, "the terrestrial workshop" of the formal schooling, is at large presented in the Chapter III, entitled "Pedagogy", of the second book of the novel. Like in other Bildungsromane, the institutionalized education is inadequate, the class-books are useless, the teachers provide little education and what is offered is "mechanically taught", including Greek, Latin and Hebrew: his teachers "were hide-bound Pedants, without knowledge of man's nature, or of boy's; or of aught save their lexicons and quarterly account-books" (Carlyle, 1897, p. 95).

These are among the reasons why on this stage of his maturation Teufelsdröckh looks down as indifferent: "Of the insignificant portion of my Education, which depended on Schools, there need almost no notice be taken. I learned what others learn; and kept it stored by in a corner of my head, seeing as yet no manner of use in it" (Carlyle, 1897, p. 91). And like in other Bildungsromane, the child embarks on self-education through individual reading which represents the sixth type of learning: "My very copper pocket-money I laid out on stall-literature; which, as it accumulated, I with my own hands sewed into volumes. By this means was the young head furnished with a considerable miscellany of things and shadows of things: History in authentic fragments lay mingled with Fabulous chimeras" (Carlyle, 1897, p. 92).

The formal education is thwarting to the harmonious development of the twelve-year old Teufelsdröckh and is the main source of his early miseries. The protagonist no longer presents his years of studies as joyful and lyrical as those of early childhood; there are some “green sunny tracts” here as well, but mostly “bitter rivulets of tears, here and there stagnating into sour marshes of discontent” and, “with my view of the Hinterschlag Gymnasium”, “my evil days began” (Carlyle, 1897, p. 93). The problematic nature of his education is further revealed: the boy is frustrated and alienated; he feels as if “among strangers”, surrounded by “rude Boys” who obey “the impulse of rude Nature”; he remains passive as in early childhood and weeps often, “indeed to such a degree that he was nicknamed *Der Weinende* (the Tearful), which epithet, till towards his thirteenth year, was indeed not quite unmerited” (Carlyle, 1897, p. 94).

Meanwhile, in the third year of his Gymnastic period, father dies, and, unlike in other Bildungsromane, in which father is an obstructing parental figure, here Teufelsdröckh sincerely mourns the death of his parent: he experiences suffering and melancholy, a “certain poetic elevation” and a “civic depression”, “Sorrow and Wonder”; he claims to be “doubly orphaned” and “in my heart there lay a whole lake of tears, pent-up in silent desolation” (Carlyle, 1897, p. 96).

The seventh kind of education in Diogenes Teufelsdröckh’s maturation is at University. This aspect of his of life extends further the experience of larger society and urban background, and should lead to the establishment of social relationships. Like at the time of the first departure from home, this new setting plays a double role in the hero’s life. It promises liberation from family and provincial constraints, and emerges as a citadel of light apparently opening new perspectives of progress and formation. But more often it brings frustrations and conflicts more decisive than any disenchantment and disillusion with the narrowness of provincial life. As it is, the separation from home and leaving behind childhood and adolescence while entering the university as another spatial reality and youth as another temporal reality precipitate the hero’s emotional, psychological and physical development.

3.3 Youth, University and the Search for a Philosophy of Life and Vocation

The protagonist is now in his youth and, as described by the editor, a “University man”, “waxed into Manly stature”, “a youth of no common endowment, who has passed happily through Childhood, less happily yet still vigorously through Boyhood, now at length perfect in ‘dead vocables’, and set down, as he hopes, by the living Fountain, there to superadd Ideas and Capabilities” (Carlyle, 1897, p. 98). But soon his hope turns to disappointment and his “antipedagogic spleen” emerges again disclosing his dislike of the university system: “It is my painful duty to say that, out of England and Spain, ours was the worst of all hitherto discovered Universities” (Carlyle, 1897, p. 99) and “What vain jargon of controversial Metaphysic, Etymology, and mechanical Manipulation falsely named Science, was current there, I indeed learned, better perhaps than the most (Carlyle, 1897, p. 103). Institutional schooling versus self-education is again emphasised, and so it would be in the succeeding British Bildungsromane, with the prominence of the latter

over the former, but for now Carlyle's protagonist, as the editor comments, by means of "the highest of all possessions" which is "self-Help" rises from "poverty" to a "nobler wealth". In Diogenes Teufelsdröckh's own words:

Nay from the chaos of that Library, I succeeded in fishing up more books perhaps than had been known to the very keepers thereof. The foundation of a Literary Life was hereby laid: I learned, on my own strength, to read fluently in almost all cultivated languages, on almost all subjects and sciences; farther, as man is ever the prime object to man, already it was my favourite employment to read character in speculation, and from the Writing to construe the Writer. (Carlyle, 1897, pp. 103-104)

It is clear that the hero in development has reached, along with his university education, the next important step in his experience of the larger society, which is that of the search for a place in the world, a working philosophy of life, a vocation and social accomplishment. The "fervid season of youth", says Carlyle through the voice of his editor-narrator, is a period of spiritual wealth versus material poverty, "so exaggerated in imagining, so boundless in desires, yet here so poor in means", a period in which there is a "want of practical guidance, want of sympathy, want of money, want of hope" (Carlyle, 1897, pp. 104-105). In Teufelsdröckh's case, a philosophy of existence begins to take shape – "A certain groundplan of Human Nature and Life began to fashion itself in me; wondrous enough, now when I look back on it; for my whole Universe, physical and spiritual, was as yet a Machine!" (Carlyle, 1897, p. 104) – and concerning a vocation, Teufelsdröckh conceives "the Profession of Law" as his future professional career.

However, the hero's actual and "high vocation" that would mark his whole existence and represent his status in life is that of a Philosopher and the process of character formation already reveals a personality "whose capabilities are spiritual; who has learned, or begun learning, the grand thaumaturgic art of Thought!" (Carlyle, 1897, p. 108) But his experience of the larger society is still problematic and the road to formation is still painful and torturous as if shaped by an existential crisis; Teufelsdröckh will eventually emerge as a Philosopher but this status "painfully takes shape in his Life":

A young man of high talent, and high though still temper, like a young mettled colt, 'breaks off his neck-halter', and bounds forth, from his peculiar manger, into the wide world; which, alas, he finds all rigorously fenced in. Richest clover-fields tempt his eye; but to him they are forbidden pasture: either pining in progressive starvation, he must stand; or, in mad exasperation, must rush to and fro, leaping against sheer stone-walls, which he cannot leap over, which only lacerate and lame him; till at last, after thousand attempts and endurances, he, as if by miracle, clears his way. (Carlyle, 1897, p. 111)

Moreover, although he has come triumphantly through a first Law-Examination, the editor assumes from Teufelsdröckh's notes that the protagonist has had little employment,

which he has performed ill and unpleasantly, and that finally he has thrown up his legal Profession. Also, it is not clear from these documents if and when his mother died, but they indicate that Teufelsdröckh was not entirely without money. Teufelsdröckh's notes, apart from revealing that the future Philosopher is now a man without Profession, show also that the "same excellent Passivity" "is here again vigorously flourishing" and that "the attitude he has assumed towards the World is too defensive; not, as would have been desirable, a bold attitude of attack", which makes the editor ask "in which circumstance may we not trace the beginnings of much that now characterizes our Professor and perhaps, in faint rudiments, the origin of the Clothes-Philosophy itself?" (Carlyle, 1897, p. 118)

3.4 Friendship and Sentimental Experience

The answer is to be found within the next stages of the hero's development, since, apart from the search for a congenial set of values and beliefs and a true vocation, the experience of the larger society involves also two other major aspects of the character's formative process: friendship and love. Teufelsdröckh meets Herr Towgood, an Englishman, who "knew nothing except Boxing and a little Grammar", a "young warm-hearted, strong-headed and wrong-headed" person, towards whom, Diogenes Teufelsdröckh confesses, "I was even near experiencing the now obsolete sentiment of Friendship" (Carlyle, 1897, p. 107). But friendship is transitory, as love would later be, and, the narrator asks in commenting on Teufelsdröckh's words, "What henceforth becomes of the brave Herr Towgood, or Toughgut? He has dived under, in the Autobiographical Chaos, and swims we see not where. Does any reader 'in the interior parts of England' know of such a man?" (Carlyle, 1897, p. 107)

A much stronger influence on Diogenes Teufelsdröckh's development and formation comes from his sentimental experience and especially its painful consequences which are narrated in the fifth and sixth chapters of Book II. Normally, the character of a Bildungsroman has to resist the trial by love, meaning sentimental career, which usually involves two love affairs, one humiliating and another exalting. In Teufelsdröckh's intellectual development, his feeling of love is solely for a girl whom he calls Blumine, meaning Goddess of Flowers, but the name might be fictitious, or, editor asks, her real name was Flora? From Teufelsdröckh's writings, the editor-narrator assumes "that she was young, hazel-eyed, beautiful, and some one's Cousin; high-born, and of high spirit; but unhappily dependent and insolvent; living, perhaps, on the not too gracious bounty of moneyed relatives" (Carlyle, 1897, p. 125).

For Teufelsdröckh, "in his secluded way of life", the sense of love is intermingled with those of purity and divinity. A visible Divinity, writes the young hero, dwells in the Queens of this Earth; "to our young Friend all women were holy, were heavenly" (Carlyle, 1897, p. 122) and "to the Professor, women are henceforth Pieces of Art; of Celestial Art" (Carlyle, 1897, p. 124).

Despite his seclusion and passiveness, a fire "did actually burst forth, with explosions more or less Vesuvian, in the inner man of Herr Diogenes" (Carlyle, 1897, p. 123) and

“our philosopher, as stoical and cynical as he now looks, was heartily and even frantically in Love” (Carlyle, 1897, p. 124).

As in Goethe’s and later Victorian Bildungsromane, Carlyle’s character fully accepts the new experience of the “happy Youthful Love” and embraces its “Conflagration and mad Explosion” (Carlyle, 1897, p. 124); to him, “the hours seemed moments; holy was he and happy: the words from those sweetest lips came over him like dew on thirsty grass” (Carlyle, 1897, p. 130); but love is not only a Delirium, Teufelsdröckh writes in his notes, “yet has it many points in common therewith. I call it rather a discerning of the Infinite in the Finite, of the Idea made Real; which discerning again may be either true or false, either seraphic or demoniac, Inspiration or Insanity” (Carlyle, 1897, pp. 130-131). The hero has never named it Love, but his consciousness is under the dominion of this emotion, his whole existence revolves around the girl, and “his whole heart and soul and life were hers” (Carlyle, 1897, p. 132).

In his Romantic treatment of the feeling, Carlyle is again close to Wordsworth and Locke in viewing youth as the second after childhood stage in the development of a human personality. Childhood is a period of sensation, whereas youth is governed by feelings and emotions. For Diogenes Teufelsdröckh, in youth “existence was all a Feeling, not yet shaped into a Thought” (Carlyle, 1897, p. 132); likewise, for Wordsworth’s lyrical I in *Tintern Abbey*, when visiting the place five years ago as a young person, the colours and forms of nature were then to him “An appetite; a feeling and a love, / That had no need of a remoter charm, / By thought supplied”.

In Carlyle’s novel, the materialistic comfort prevails over the emotional and spiritual leading to the end of love and relationship after the girl decides to marry Towgood for money. In the final scene of Chapter V which is entitled “Romance”, Teufelsdröckh found one morning “his Morning-star all dimmed and dusky-red; the fair creature was silent, absent, she seemed to have been weeping. Alas, no longer a Morning-star, but a troublous skyey Portent, announcing that the Doomsday had dawned” (Carlyle, 1897, p. 134). She announced that they were to meet no more and, although he assumes sternness and pride, “she put her hand in his, she looked in his face, tears started to her eyes; in wild audacity he clasped her to his bosom; their lips were joined, their two souls, like two dew-drops, rushed into one, – for the first time and for the last!” (Carlyle, 1897, p. 134) The hero speaks here of “the catastrophe” and that “through the ruins as of a shivered Universe was he falling, falling, towards the Abyss” (Carlyle, 1897, p. 134), and the painful experience would appear to determine his future both in a negative and finally positive way, because there should be suffering, uncertainty, ambiguity and questioning leading the ultimate self-discovery.

3.5 Suffering, Sorrow, Escapism, Rebelliousness and Pursuit

This chapter of the second book of the novel is followed by the sixth one which, in a Goethean manner, presents the “Sorrows of Teufelsdröckh”. With regards to the literary pattern of the Bildungsroman, the protagonist passes through moments of spiritual

suffering and pain, demanding that the hero reappraise his values and life-philosophy.

The passionate Teufelsdröckh precipitates through “a shivered Universe”, where the result of this journey could be emotional and moral degradation, or even suicide – “Establish himself in Bedlam; begin writing Satanic Poetry; or blow out his brains” (Carlyle, 1897, p. 135) – or even insanity: “we will not take upon us to say, that in the strange measure he fell upon, there was not a touch of latent Insanity” (Carlyle, 1897, p. 136), comments the editor. The “internal Unrest” seems to be his “sole guidance” and Teufelsdröckh becomes a Traveller who “wanders, wanders, as if that curse of the Prophet had fallen on him, and he were ‘made like unto a wheel’” (Carlyle, 1897, p. 137).

The hero’s escape from his painful status resembles the tradition of the Romantic escapism as seen, among other texts, in Wordsworth’s autobiographical poems, Shelley’s odes, Byron’s *Childe Harold’s Pilgrimage*, or later in *David Copperfield* and *Great Expectations*. First, like Pip or lyrical I in Wordsworth, Carlyle’s protagonist turns by instinct to the direction of his native Entepfuhl, but the return home provides no help and the second alternative is journey itself, the roaming of an outcast being, like for Childe Harold. Third, like for Childe Harold and Shelley’s lyrical I, “next flight”, a “little happier” one, is “into the wilds of Nature; as if in her mother-bosom he would seek healing” (Carlyle, 1897, p. 137). In Canto the Third of Byron’s *Childe Harold’s Pilgrimage*, “Where rose the mountains, there to him were friends; / Where roll’d the ocean, thereon was his home; / Where a blue sky, and glowing clime, extends, / He had the passion and the power to roam; / The desert, forest, cavern, breaker’s foam, / Were unto him companionship”. Likewise, in *Sartor Resartus*, the mountains, cliffs, forests, valleys and lakes provide a setting in which “man has again found a fair dwelling, and it seems as if Peace had established herself in the bosom of Strength” (Carlyle, 1897, p. 138). Like Childe Harold, who “once more within the vortex, roll’d / On with the giddy circle, chasing Time”, Teufelsdröckh is in a “vortex of existence” in which “some Spectre haunt him from the Past; and the Future is wholly a Stygian Darkness, spectre-bearing” (Carlyle, 1897, p. 138).

Such ideas are closely linked with those of both the Romantics and Transcendentalists, and, the editor confesses, the sorrows of Teufelsdröckh are truly the “Sorrows of Werter” and the “Sorrows of Lord George” in that apart from the physical journey, there is a more important and defining spiritual one. Both types of journey, based on interpreting Teufelsdröckh’s notes, allow the editor to talk about the “Professor’s Wanderings”, his “world-pilgrimage”, where life has become “wholly a dark labyrinth” and where “Hopeless is the obscurity, unspeakable the confusion” (Carlyle, 1897, p. 141). Teufelsdröckh is now a Traveller gliding “from country to country, from condition to condition; vanishing and reappearing, no man can calculate how or where. Through all quarters of the world he wanders, and apparently through all circles of society” (Carlyle, 1897, p. 141). The hero attempts to achieve escapism through journey or “world-pilgrimage”, where, in his own words, a “nameless Unrest” “urged me forward; to which the outward motion was some momentary lying solace. Whither should I go? (...) Yet forward must I; the ground burnt under me; there was no rest for the sole of my foot” (Carlyle, 1897, p. 142). But his

escapism is mingled with a search for identity: the editor finds him as “Private Scholar (*Privatsirender*), living by the grace of God in some European capital, you may next find him as Hadjee in the neighbourhood of Mecca” (Carlyle, 1897, p. 141). Through the hero’s “conversations and relations with illustrious Persons, as Sultan Mahmoud, the Emperor Napoleon, and others” emerges the relationship between biographic, private, “direct historical Notices” and the “public History itself”, but here as well, in his pilgrimage “to great Men, to great Cities, to great Events”, Teufelsdröckh “found there no healing” (Carlyle, 1897, pp. 142-143). Carlyle’s protagonist in development, like Byron’s alter-ego in his pilgrimage, finds human condition to be degraded and civilization “corrupt”, both of his native land and “strange countries”, but his escapism is not from society or human condition, it is primarily from himself: “how could your Wanderer escape from – *his own Shadow*?” (Carlyle, 1897, p. 143) Nevertheless, “still Forward!”, “wend to and fro with aimless speed”, even though the final answer to his attempt at escapism would be a futile endeavour: “Vain truly is the hope of your swiftest Runner to escape ‘from his own Shadow!’” (Carlyle, 1897, p. 144) But the suffering or “Sorrow” is a necessary experience in the formation of a personality in the Bildungsroman and, like Lord Byron and even as “the great Goethe”, Carlyle’s protagonist must “write his *Sorrows of Teufelsdröckh* (...) in passionate words (...) before the spirit freed herself, and he could become a Man” (Carlyle, 1897, p. 144).

Following this chapter, in the last four chapters of the Book II, Diogenes Teufelsdröckh passes through the final steps of his developmental process, which are those of “the everlasting no”, “center of indifference”, “the everlasting yea”, and “pause”, respectively. In a novel of formation, the protagonist in his early adulthood would fall and rise, accept and deny, degrade and improve throughout a hectic change of the inside as to eventually reshape the spiritual and intellectual dimensions of his personality. During the final steps of maturation, the protagonist experiences epiphanies that lead to the change of his personality resulting in his final initiation and formation. The successful formation – the desired end of every Bildungsroman – implies the hero reassessing his whole experience of life and assuming the right code of values and behaviour on both inner and external levels of existence. But for Teufelsdröckh this experience is yet at the beginning and, through suffering and disappointment, “bemocked of Destiny, through long years”, and “quite shut out from Hope” (Carlyle, 1897, p. 146), this experience takes further his process of becoming through various steps.

The first is that of “The Everlasting No”, a rebellious and defiant negation of all values and beliefs, in particular those of religion. “Full of religion, or at least of religiosity”, as he has exhibited himself to be, the Professor, “unhappy young man”, “shut out from Hope”, is now “wholly irreligious” and, “for a pure moral nature”, like Teufelsdröckh’s, “the loss of his religious Belief was the loss of everything” (Carlyle, 1897, pp. 146-147). To his own question – “Is there no God, then; but at best an absentee God, sitting idle, ever since the first Sabbath, at the outside of his Universe, and *seeing* it go?” (Carlyle, 1897, p. 147) – the consequence of which being that all is “a grim Desert, this once-fair world of his; wherein is heard only the howling of wild beasts, or the shrieks of despairing, hate-filled

men” – Teufelsdröckh receives “no Answer but an Echo” (Carlyle, 1897, p. 148). The only hope in this world bereaved of values that keeps his spirit alive is the intellectual inquiry, his “genuine Love of Truth” which offers a sense of duty and the certainty that God is still present in his heart as is “His heaven-written Law”: “Thus, in spite of all Motive-grinders, and Mechanical Profit-and-Loss Philosophies, with the sick ophthalmia and hallucination they had brought on, was the Infinite nature of Duty still dimly present to me: living without God in the world, of God’s light I was not utterly bereft” (Carlyle, 1897, p. 149). The protagonist embarks on a re-evaluation of his experience of life and the “speculative Mystery of Life grew ever more mysterious” to him, but he realizes that through Life he “walked solitary”, without Friends – “Now when I look back, it was a strange isolation I then lived in. The men and women around me, even speaking with me, were but Figures” (Carlyle, 1897, p. 150) – and that to him “the Universe was all void of Life, of Purpose, of Volition, even of Hostility: it was one huge, dead, immeasurable Steam-engine, rolling on, in its dead indifference, to grind me limb from limb” (Carlyle, 1897, p. 151). Hopeless his life lasted “through long years”, with his heart in “sulphurous, slow-consuming fire”, and living “in a continual, indefinite, pining fear; tremulous, pusillanimous, apprehensive of I knew not what: it seemed as if all things in the Heavens above and the Earth beneath would hurt me; as if the Heavens and the Earth were but boundless jaws of a devouring monster, wherein I, palpitating, waited to be devoured” (Carlyle, 1897, p. 152). But religion has been always present, seeded by his mother in childhood and later growing to such a strength that it prevented death: “From Suicide a certain after-shine (*Nachschein*) of Christianity withheld me” (Carlyle, 1897, p. 151). Teufelsdröckh finally understands that in the process of his maturation the “Fear and whining Sorrow” have changed into “Indignation and grim fire-eyed Defiance” (Carlyle, 1897, p. 153), meaning that escapism has become rebelliousness. Indignation and Defiance indeed signify a rebellious spirit and define “a state of Protest” which is that of the “Everlasting No”. The “Everlasting No” is Devil, “satanic School”, the Evil in this world, and proclaims supremacy over the universe and character – “Behold, thou art fatherless, outcast, and the Universe is mine (the Devil’s)” – but to which Teufelsdröckh responds with another angry retort: “I am not thine, but Free, and forever hate thee!” (Carlyle, 1897, p. 153)

Rebelliousness against his own rebelliousness is based on the realization that Indignation and Defiance are not the most “peaceable inmates”; on the contrary, they are subjugating and destructive. Above all, however, the proclamation of the personal freedom signifies a symbolical, second birth of the protagonist – “It is from this hour that I incline to date my Spiritual New-birth, or Baphometric Fire-baptism; perhaps I directly thereupon began to be a Man” (Carlyle, 1897, p. 153) – which is a very important formative aspect in the process of maturation that is yet far from its resolution.

Diogenes Teufelsdröckh continues to “storm through the world” and the second step after negation towards final initiation and formation is that of a neutral attitude at the “Centre of Indifference”. Unlike the previous one, the hero’s status is now “a much more natural state” in which he embarks on philosophical speculation on history, historical continuity and human condition and where the idea of clothes emerges, leading to the

understanding of the supremacy of the spiritual over the physical: “So spiritual (*geistig*) is our whole daily Life: all that we do springs out of Mystery, Spirit, invisible Force; only like a little Cloud-image, or Armida’s Palace, air-built, does the Actual body itself forth from the great mystic Deep” (Carlyle, 1897, p. 156). The observations of the Professor in “becoming” are on recorded history and books, and on nature and its relation to man, politics, and again history. Philosophy becomes more and more important as it keeps at least partially down the “Satanic School” and in philosophising can the Professor, “at least in lucid intervals, look away from his own sorrows, over the many-colored world, and pertinently enough note what is passing there” (Carlyle, 1897, pp. 159-160).

Philosophy, meditation, and intellectual experiment provide real escapism from “Sorrow” and through them the hero would acquire “an incredible knowledge of our Planet, and its Inhabitants and their Works, that is to say, of all knowable things” (Carlyle, 1897, p. 160). For this has Teufelsdröckh read in most Public Libraries, studied various sciences, learned foreign languages, observed facets of human condition and, above all, travelled the world from Europe to the ruins of Babylon and the great Wall of China witnessing “Great Events” and having the warmest predilection for “great Men”, since “Great Men are the inspired (speaking and acting) Texts of that divine BOOK OF REVELATIONS, whereof a Chapter is completed from epoch to epoch, and by some named HISTORY” (Carlyle, 1897, p. 161). “Great Men” are “great Schiller and greater Goethe”, and Napoleon, with whom Teufelsdröckh seems to have had a relation “of very varied character”, and other illustrious characters that frame history. This highly intellectual exercise of Carlyle’s protagonist results in the change of “the inner man of Teufelsdröckh” (Carlyle, 1897, p. 164), revealing an improvement of his condition – “symptoms continue promising. Experience is the grand spiritual Doctor; and with him Teufelsdröckh has now been long a patient, swallowing many a bitter bolus” – in which the bitterness and anger of the Satanic School were “now pretty well extirpated and cast out, but next to nothing introduced in its room; whereby the heart remains, for the while, in a quiet but no comfortable state” (Carlyle, 1897, p. 165). Teufelsdröckh being “calcined” and his soul cleaned but empty, Carlyle presents his character in the middle of his formative experience, a point which is “the Centre of Indifference” and “through which whoso travels from the Negative Pole to the Positive must necessarily pass” (Carlyle, 1897, p. 166). The process of character development and formation reveals now a second youth, following a second birth, but its final stage is yet to come.

3.6 Reappraising the Values, Final Initiation and the Success of Formation as a Philosopher and Professor

The third step after negation and impartiality is that of a renewed affirmation of the life values by an “Everlasting Yea”. Laying in the “Centre of Indifference”, the protagonist acknowledges an “upper Influence” of God to fall “into a healing sleep” in which “the heavy dreams rolled gradually away” so as to wake up changed, fresh and pure, and, like in Byron, ready for a new beginning: “I awoke to a new Heaven and a new Earth. The first preliminary moral Act, Annihilation of Self (*Selbst-todtung*), had been happily

accomplished; and my mind's eyes were now unsealed, and its hands ungyved" (Carlyle, 1897, p. 169).

Unlike in the succeeding realistic Bildungsromane, the process of spiritual transformation in *Sartor Resartus* is long and painful, whereas in other novels of formation, although crucial for the final stages of maturation, it receives a shorter thematic consideration and is based on or initiated by or results in a perspective of existence which is always under the effects of social and inter-human determinism. In Carlyle's work, however, the emphasis is on a painful experience leading to a process of self-discovery which frames the growth and development of an individual through a second spiritual birth in youth as the necessary premises for maturation. The spiritual dimension of the formative process allows the emergence of a Professor and Philosopher concerned with spiritual and intellectual issues and revealing the success of his formation. Be formation achieved, but there always occurs in *Teufelsdröckh*, the omniscient editor-narrator is ready to warn the reader, "the strangest Dualism: light dancing, with guitar-music, will be going on in the fore-court, while by fits from within comes the faint whimpering of woe and wail" (Carlyle, 1897, p. 169).

Diogenes *Teufelsdröckh*'s final epiphany is the realization of the oneness of the self through the realization of the unity of God, Nature and Man: Nature is the "Living Garment of God" and God speaks through Nature to Man; God is in every deed, He "lives and loves" in Nature and "lives and loves in me" (Carlyle, 1897, p. 171). The realization of this Truth, which fell mysteriously over his insight, washes the soul, leading to a superior understanding: "The Universe is not dead and demoniacal, a charnel-house with spectres; but godlike, and my Father's!" (Carlyle, 1897, p. 171)

Like with the redeemed Ancient Mariner, *Teufelsdröckh*'s mind and spirit are free from sorrow, pain, suffering, negation, indignation and defiance, as well as indifference, and open to genuine feeling and moral and religious values. The Professor looks upon his fellowman with "other eyes", "with an infinite Love, and infinite Pity" and names him "Brother" (Carlyle, 1897, p. 171). The formation of personality as the expected outcome of every Bildungsroman relies here on the concept of "Happiness".

The neoclassical Alexander Pope in his optimistic philosophical poem *Essay on Man* proves that the pursuit of happiness is the ultimate goal in this perfect, the best of all possible worlds. Thwarting happiness is the man's limited vision, his "self-love" nurtured by instinct, passion, and feeling. Pope promotes reason, proclaims God's order and advocates virtue and other values, and shows that eternal and genuine happiness is attained through humans embracing reason and values to rise above the individual towards the social and universal. The self-love becomes love for others and the individual realizes and accepts his place in the divine scheme. Pope accepts the existence of evil in the world, but "Partial Ill" is "Universal Good" and "self-love and social" are "All are but parts of a stupendous whole, / Whose body Nature is, and God the soul".

Thomas Carlyle, through the ideas of his character and the voice of his narrator, also accepts that there will always be sorrow and evil in this universe – where "Man's

Unhappiness, as I construe, comes of his Greatness; it is because there is an Infinite in him, which with all his cunning he cannot quite bury under the Finite” (Carlyle, 1897, p. 172) – and there will always be “a black spot in our sunshine: it is even, as I said, the *Shadow of Ourselves*” (Carlyle, 1897, p. 173).

At the moment of his epiphany proclaiming formation, Teufelsdröckh realizes that only through suffering and painful experience life really begins “rooting out the deep-seated chronic Disease, and triumphs over Death” (Carlyle, 1897, p. 174). The human being is re-born “into the azure of Eternity” and realizes the true value of “Love not Pleasure; love God”; he is thus predestined to be Happy in “the EVERLASTING YEA, wherein all contradiction is solved: wherein whoso walks and works, it is well with him” (Carlyle, 1897, p. 175). As Carlyle sees it, in the process of becoming man must learn to endure, survive and even love an “Earth” that injures him in order to be offered the revelation of Truth, feel Love for God and Fellowmen, which means to be Happy.

“Close thy Byron; open thy Goethe”, writes Teufelsdröckh as if to proclaim the supremacy of rational and realistic Classicism over the imaginative and idealistic Romanticism. And here, yet still like in the Romantic tradition, the last stage of formation is adulthood, a period of the supremacy of mind and thought. In their attempt to escape the real world which is “Earth with its injures”, Romantics search for an “Ideal World”, a non-real universe in their dualism of existence, but when the Ideal World “becomes revealed, and thrown open”, you may “discover, with amazement enough, like the Lothario in *Wilhelm Meister*, that your ‘America is here or nowhere’” (Carlyle, 1897, p. 178). You discover that “here, in this poor, miserable, hampered, despicable Actual, wherein thou even now standest, here or nowhere is thy Ideal: work it out therefrom; and working, believe, live, be free” (Carlyle, 1897, p. 178). The Ideal is in its itself the ultimate aim and the ultimate product of the human will; the human Condition is “to shape that same Ideal out of” various stuff and “what matters whether such stuff be of this sort or that, so the Form thou give it be heroic, be poetic?” (Carlyle, 1897, p. 178). The human being is the creator of his own destiny but for this he must be “no longer a Chaos, but a World” and he must embrace the creative process and produce: “Produce! Produce! Were it but the pitifullest infinitesimal fraction of a Product, produce it, in God’s name!” (Carlyle, 1897, p. 179).

At the end of second book, in “Chapter X. Pause”, through the voice of his editor-narrator, Carlyle concludes that despite the fragmentariness of sources, the editor and implicitly the reader followed Teufelsdröckh “through the various successive states and stages of Growth, Entanglement, Unbelief, and almost Reprobation, into a certain clearer state of what he himself seems to consider as Conversion” (Carlyle, 1897, p. 179), which are in fact the main stages of the Bildungsroman. By means of the formative process, the readers “have had glimpses into the eternal world of Teufelsdröckh” (Carlyle, 1897, p. 185).

The reader or the critic would follow the process of growth, development and formation of an individual which is now at its end, but this completion signifies actually a new beginning. Henceforth, Diogenes Teufelsdröckh is the Philosopher, the Professor,

the creator and producer, working “in well-doing” “with the spirit and clear aims of a Man” by means of “Word”, which “is well said to be omnipotent in this world”, and after having discovered “that the Ideal Workshop he so panted for is even this same Actual ill-furnished Workshop he has so long been stumbling in” (Carlyle, 1897, p. 180). Teufelsdröckh is the creator of the *Philosophy of Clothes* which has become famous and is debated on: “Writings of mine, not indeed known as mine (for what am I?), have fallen, perhaps not altogether void, into the mighty seedfield of Opinion; fruits of my unseen sowing gratifyingly meet me here and there” (Carlyle, 1897, pp. 180-181).

This part of Carlyle’s novel reveals that the hero’s developmental process is in its final stage in that Teufelsdröckh has “now found” his “Calling” and which discloses in turn his successful formation of personality. The individual accomplishment is the desired final stage of the process of development of a character in the Bildungsroman, and *Sartor Resartus* renders this aspect as a fruitful triumph of its protagonist.

The Book II of the novel ends with the editor’s remarks on the authenticity of the biographical data, whether these “Autobiographical Documents are partly a mystification” or not, and the impression is sustained by the “discernible humoristico-satirical tendency of Teufelsdröckh” and that the editor has received the papers not from the Professor himself but from Hofrath Heuschrecke and it is doubtful “that a man so known for impenetrable reticence as Teufelsdröckh would all at once frankly unlock his private citadel to an English Editor and a German Hofrath” (Carlyle, 1897, p. 183). The only certainty is that Diogenes Teufelsdröckh has reached his University Professorship and produced the *Philosophy of Clothes*, his “Diagram of the Universe” containing peculiar ideas on Time and History, Moral and Religion, Man and Society, and not a less “peculiar view of Nature, the decisive Oneness he ascribes to Nature”, where “all Nature and Life are but one *Garment*, a ‘Living Garment’, woven and ever aweaving in the ‘Loom of Time’” (Carlyle, 1897, p. 186).

4. Conclusion

Given the predominance of the Bildungsroman thematic elements almost exclusively in this second part of the novel, *Sartor Resartus* is not a Bildungsroman from the beginning to the end. Only its Book II resembles a narrative of character formation in which, very different – save the omniscient point of view and retrospective narration – from *David Copperfield*, *Jane Eyre* and other future realistic Bildungsromane, but similar to the other two parts of *Sartor Resartus*, the same technique of citing and commenting on Teufelsdröckh’s notes containing observations and ideas on life, clothes, nature, society, ethics, religion, history and universe is used.

Like Walter Pater’s Bildungsroman *Marius the Epicurean*, Thomas Carlyle’s *Sartor Resartus* departs from the socially and morally concerned realistic novel of formation and, like Pater adapting the tradition of the Bildungsroman as a means of engaging with philosophical and aesthetic issues, Carlyle uses the model to open moral and political debates and express his own philosophical beliefs on the human and the social. All of

them receive their ultimate sustained scrutiny within the field of a dress study with the task to identify “the substance and value of human clothing as an independent realm of critical exploration and a subject matter worthy of the most creative intellectual efforts” (Keenan, 2001, p. 6).

However, by adapting and interpreting, within and beyond the Romantic view, Goethe’s example and consequently the newly rising fictional pattern of the Bildungsroman in writing his own novel, as much as he is willing to do so, Carlyle is responsible by means of his translation, interpretation and above all creativity for making possible the success of the Bildungsroman – in particular among the Victorian realists – as a fictional model by which writers would understand their inner world and the world around them and reflect these worlds within the noble realm of imaginative writing.

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