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DRAMATIC FORMS OF PRESENTATION  
IN  
KLEIST'S NOVELLE DAS ERDBEBEN IN CHILI.

A dissertation  
presented in partial fulfilment  
of the requirements  
for the degree of Bachelor of Philosophy

UNIVERSITY OF WAIKATO

1972

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TO MY MOTHER

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### Introduction

Of Heinrich von Kleist's eight Novellen, Das Erdbeben in Chili was amongst the first to be written. Whilst it is impossible to state with any certainty its chronology in relation to others of his early Novellen, it was probably completed by autumn 1806 and was certainly the first to be published.<sup>1)</sup>

During Kleist's absence from Germany between January and July 1807 the manuscript was sent by his friend, Rühle von Lilienstern, to Johann Friedrich Cotta in Stuttgart, who printed the story in his Morgenblatt für gebildete Stände. Here it appeared under the title of "Jeronimo und Josephe. Eine Szene aus dem Erdbeben zu Chili, vom Jahre 1647" in numbers 217 to 221 from 10 to 15 September 1807. Just two days later, on September 17th, Kleist sent word to Cotta from Dresden, announcing his wish to make use of it in another way, but by this time the story had already been published.

In September 1810 the author got the publisher, Reimer, to obtain it as a printed edition. Within three days the story was revised for, and subsequently included in, his first volume of Erzählungen together with Michael Kohlhaas and Die Marquise von O.... This edition saw some changes, for example the reduction by Reimer of the thirty paragraphs of the first edition to three,<sup>2)</sup> purely as a means of saving space, and the alteration of the lengthy title to that by which it is known today, a title whose suitability to the work as a whole will be manifested by a short summary of the action.

The Novelle concerns the fate of two young lovers, Jeronimo Rugera and Donna Josephe Asteron, whose relationship has met with disapproval from the latter's father. Josephe is consequently sent to a convent where the couple continue to see each other in the convent garden. Following the birth of her son, Philipp, Josephe is sentenced to death, whilst Jeronimo is imprisoned.

The story itself comprises three distinct phases and a short epilogue, the initial phase constituting a definite falling action. At the beginning of the Novelle, Jeronimo, in a state of despondency on hearing the bells tolling for his beloved's death, is about to put an end to his own life when a violent earthquake shatters the prison, making his escape possible and determining his fate from this point. After momentary elation his thoughts turn to Josephe whom he fears dead. However, he goes in search of her amongst the ruins and chaos of the city of St. Jago, his despair mounting until suddenly, towards nightfall, he catches sight of her, spared from execution by the earthquake, bathing her child in a spring in a valley.

The first turning point comes with the meeting of the lovers, and the narrative takes a new unexpected direction. The action, now a rising one, enters the second phase which occupies that night and the following morning. The elemental, destructive forces of nature give way to a serene atmosphere, and the couple are seen with their child in an idyllic setting, reminiscent of the Garden of Eden. In this section a new figure, Don Fernando, appears, seeking nourishment for his son, Juan, and invites the little family to join his own relatives. The circle widens, and the benevolence and kindly concern shown by Fernando's

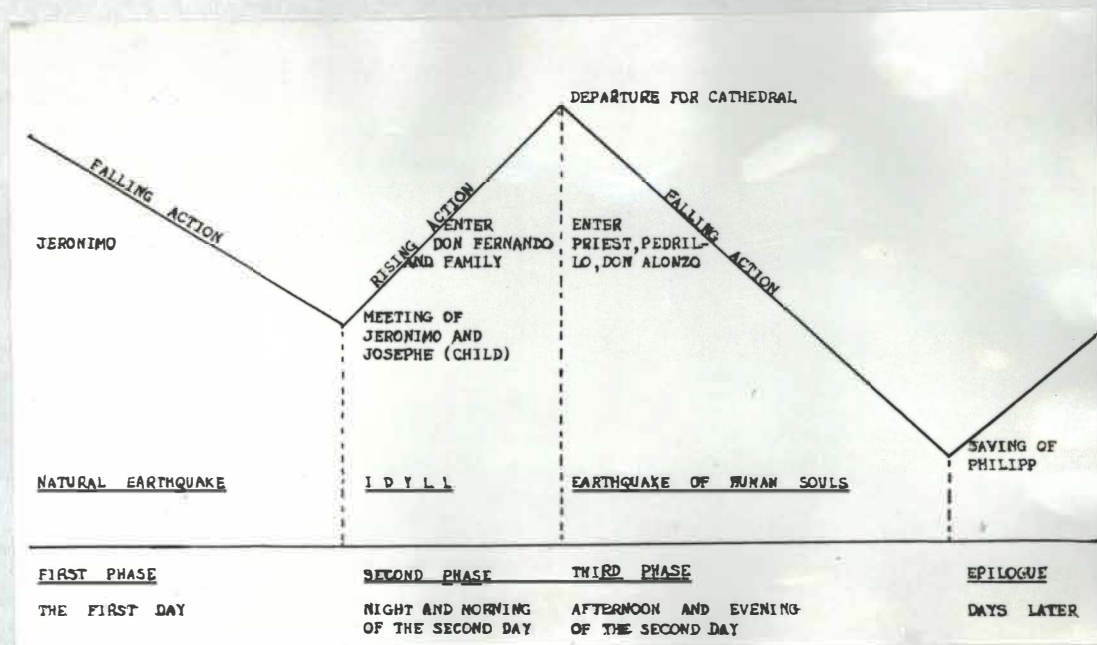
party reinforce the couple's belief in the general goodness of mankind in the wake of the major disaster.

The third phase, introduced by a second turning point, begins when the two families under the leadership of Don Fernando make their way to the cathedral, where a thanksgiving Mass is to be held. Taking place on the afternoon and evening of the second day, the events show a far more terrible falling action than those in the first section. The words of the fanatical priest who holds the lovers guilty for the general misfortune, incite the mob, and in particular one Pedrillo, to a frenzy, and despite Don Fernando's heroic efforts to defend his group, his son, Juan, sister-in-law, Donna Constanze, and more important, Jeronimo and Josephe meet death at their hands. This part which may be regarded as the "Erdbeben der menschlichen Seele" contains the climax and goal<sup>3)</sup> of the Novelle, and the fact that the title encompasses, and is applicable to not merely the first section, but to this climactic section as well, now becomes apparent.

Immediately after the main action there is what may be called a third turning point leading into a short epilogue when little Philipp is saved. At the hour of deepest despair, Don Fernando adopts little Philipp as his own son, providing a touch of consolation to the tragic events beforehand.

The course of action and the individual phases may be represented and summed up by the following diagram:





Amongst all forms of narrative art, the Novelle as a literary genre has often been pointed to as the form most closely related to the drama. Wolfgang Kayser says in Das sprachliche Kunstwerk: "Gewiß finden sich auch in Erzählungen dramatische Stellen, und die Novelle ist mit ihrer Konzentrierung auf ein Geschehen, ihrer zeitlichen Gespanntheit, ihrem sachlichen Erzählton von dramatischem Geiste erfüllt..."<sup>4)</sup> Secondary literature time and again cites the Novellen of Heinrich von Kleist as illustrative of this relationship. Friedrich Gundolf in Heinrich von Kleist refers to them as "versetzte Dramen"<sup>5)</sup>, whilst E.K. Bennett in A History of the German Novelle states that "they are not only in their objectivity, in the uncommented way in which they are presented, but also in their emotional intensity the work of a poet who is primarily a dramatist and not an epic writer,..."<sup>6)</sup>. Finally, in Grundbegriffe der Poetik Emil Staiger puts them forward as examples of a dramatic poetry not destined for the stage.<sup>7)</sup> Despite the wealth of evidence indicating

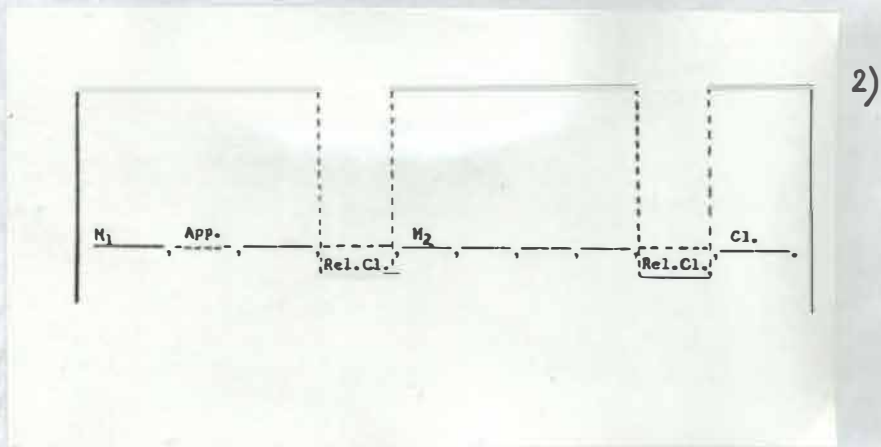
that Kleist's Novellen do manifest dramatic qualities, comparatively few studies have been devoted to an examination of dramatic aspects appearing either throughout the whole eight, or contained in any individual Novelle. Worthy of special mention, however, are Ruth Baumann's dissertation Studien zur Erzählkunst Heinrichs von Kleist (Die Gestaltung der epischen Szene),<sup>8)</sup> Emil Staiger's study of the dramatic style of Das Bettelweib von Locarno, and to these we may add Charles E. Passage's form analysis of Michael Kohlhaas<sup>9)</sup> and Günther Graf's interpretation of Die heilige Cäcilie,<sup>10)</sup> both of which are concerned with the five "act" drama-like structure of these two respective Novellen.

Our study undertakes an investigation of dramatic forms of presentation in Kleist's Novelle Das Erdbeben in Chili, for there appears to have been no such examination made of this Novelle. In the following chapters we shall aim at exposing dramatic elements by examining four different aspects: the introductory sentence, direct speech, Kleist's method of character presentation and the epic scene in Das Erdbeben in Chili.

# I. The Opening Sentence

The logical first step in our investigation of dramatic forms of presentation in Das Erdbeben in Chili is a detailed examination of the opening sentence: "In St. Jago, der Hauptstadt des Königreichs Chili, stand gerade in dem Augenblicke der großen Erderschütterung vom Jahre 1647, bei welcher viele tausend Menschen ihren Untergang fanden, ein junger, auf ein Verbrechen angeklagter Spanier, namens J e r o n i m o R u g e r a , an einem Pfeiler des Gefängnisses, in welches man ihn eingesperrt hatte, und wollte sich erhenken."<sup>1)</sup>

An analysis of the composition of this sentence manifests an overall structure which may be represented diagrammatically as follows:



The main clause, cut in two places by a relative clause, falls into three parts, and the total impression is one of a very well-balanced, even symmetrical sentence<sup>3)</sup> which provides a striking example of Kleist's use of hypotaxis.<sup>4)</sup>

Thomas Mann points to it as a "masterpiece of succinct exposition: everything the reader needs to know has been compressed into a very few words."<sup>5)</sup>



To determine whether this exposition resembles that of a dramatic work of art, however, necessitates first a brief glance at the function and usual ingredients of the dramatic exposition itself. In the drama the exposition is limited to the beginning of the acts, and it is more particularly a characteristic of the first act where its function is to introduce the reader or listener to the dramatic world, the situation and the action that will unfold before his eyes, and to acquaint him with elements essential for the basic understanding of this action. These comprise usually a mention of the time and place of action, perhaps the country, the area, the building or even the room in which it is to occur. Frequently an important character or characters are introduced, a first indication of their nature may be provided, information about their nationality, name or age revealed, and in many cases their relationship to others established. Interest and tension may be awakened by the inclusion of certain elements which have to be further exposed and developed, and thereby the action is set in motion towards the aim and goal of the drama.<sup>6)</sup> The exposition of a dramatic work may contain all or only some of these aspects, according to the requirements of the dramatist.

With these characteristics in mind we can now turn to a more detailed examination of the opening sentence of Kleist's Erdbeben in Chili, and in an attempt to isolate the parts of the sentence which may contain features according with the above, the method of "Verschiebeprobe" devised by Hans Glinz will be employed.<sup>7)</sup> This, however, takes into account the main clause only; the subordinate clauses will be dealt with later.



The isolated main clause reads:

" In St. Jago...stand gerade in dem Augenblicke der großen Erderschütterung vom Jahre 1647...ein junger, auf ein Verbrechen angeklagter Spanier, namens J e r o n i m o R u g e r a , an einem Pfeiler des Gefängnisses...und wollte sich erhenken."

The "Verschiebeprobe" shows the following parts of the principal clause.

1. In St. Jago, der Hauptstadt des Königreichs Chili<sup>8)</sup>

2. 'stand'

3. 'gerade'

4. in dem Augenblicke der großen Erderschütterung vom Jahre 1647

5. ein junger, auf ein Verbrechen angeklagter Spanier, namens  
J e r o n i m o R u g e r a

6. an einem Pfeiler des Gefängnisses

7. wollte...erhenken

8. 'sich'

With this breakdown all the parts and the dominant features of the principal clause are visible at a glance. It is striking to note that of the eight parts that have been isolated, five are extended in length, whereas the remaining three, consisting of one word each, are much less

commanding and noteworthy. Of even greater significance is the fact that in these five extended parts are combined most of those elements which have been outlined above as meaningful for the dramatic exposition. There is a specification of the general place of action, the city of St. Jago in the Kingdom of Chili, as well as the year and the precise moment of the event taking place when the Novelle opens. One main figure is introduced together with his approximate age, his nationality, name and the gripping reference to his crime, the nature of which, however, remains unspecified. A mention of his exact position is given, offering an example of Kleist's acute observation of, and attention to, detail, and in the verb "wollte...erhenken", consisting of the personal form "wollte" and the infinite form "erhenken"<sup>9)</sup> the figure's intended act of desperation is indicated, providing a further element of tension which leads on into the story itself.

This evidence, although of prime importance for our investigation, does nevertheless not suffice to make for what might be called a truly "dramatic" exposition. So far attention has been focussed on the principal clause only, leaving out of account completely the two relative clauses; and more particularly the various elements highlighted above have, for reasons of convenience, been seen as single entities without consideration of their position in the sentence as a whole, of which they form an integral part.

In the exposition of a drama, the dramatist is able to introduce the expository elements in a certain order and form so as to render them as effective as possible and can employ as well such devices as tone and gesture to heighten tension. It is true to say that the

expository elements gain their vitality and meaning from the scene in which they are incorporated and only when viewed within the context of this whole scene. Similarly, in an investigation of the opening sentence of Das Erdbeben in Chili the presentation and arrangement of these elements and indeed of all the different sentence parts within the whole, and their interrelation cannot and must not be overlooked.

The sentence opens with a reference to the general place of action. Following this comes the first verb "stand", immediately after which is inserted the adverb "gerade" emphasizing the past continuous nature of this verb and lending precision to the extended time phrase: "...in dem Augenblicke der großen Erderschütterung vom Jahre 1647...". So placed between the phrases of time and place, this intransitive verb is totally divorced from its subject and from any adverb or adverbial phrase which would serve to complete its sense.

The time phrase is in itself a masterpiece of economy because it states not only the precise moment and the year, but mention is made for the first time within the narrative of the great physical earthquake which forms the background of the story. (The title has already indicated that some such occurrence will be incorporated into the *Novelle*.)

All these elements fall into the first part of the sentence marked M<sub>1</sub> in the earlier diagram, but this part is by no means complete in itself. The lack of a subject forces the reader to look forward, and already tension begins to mount.



This is heightened further by the intrusion of the first relative clause: "...bei welcher viele tausend Menschen ihren Untergang fanden,...". It breaks the flow of the main clause but at the same time fills in colourful background information by pointing to the devastating effects and suffering the earthquake has brought upon the masses. Both in its subordinate position and in the type of secondary information it reveals, it may be likened to a backdrop in a drama which is essential but is never obtrusive and at no time forms the focal point, a backdrop against which the events of primary concern unfold. A background of death and destruction provides the setting for the first part of Das Erdbeben in Chili in particular.

Only subsequent to this relative clause is attention given to the principal clause once more. From the diagram it becomes obvious that this part, (M<sub>2</sub>), constitutes the precise middle of the sentence. It is here, too, that the first climax is to be found, for at last the subject of the main clause is stated, and with this enters the protagonist (at least for the first part of the Novelle).

As manifested with the breakdown of the main clause by way of the "Verschiebeprobe", the subject of the sentence is of notable length and complexity, and it is of great significance that the manner in which Kleist unfolds the facts pertaining to it and therefore to the main figure in itself creates suspense. It is thus worthy of closer consideration: "...ein junger, auf ein Verbrechen angeklagter Spanier, namens J e r o n i m o R u g e r a ...". In this word block, the first thing of consequence to strike the eye is the imprecise reference

to age supplied by the adjective "jung". A participial construction placed adjectivally before the noun puts forward a more definite fact with its allusion to some crime, but we are left wondering what this crime is and wish to know more. The noun furnishes a definite specification of nationality, and finally the name, Jeronimo Rugera, is divulged, providing the positive identity of this young Spaniard. A rising movement is visible in the unveiling of information, progressing from unspecific to specific details and reaching its climax with the most particular detail of all. Our interest mounts continually and our attention is pushed forward towards this end, whilst the picture of this figure gradually becomes more complete as valuable facts are revealed.

The middle section of the sentence is not taken up merely by the subject. Following this is to be found what has already been referred to earlier as the mention of Jeronimo's precise position "an einem Pfeiler des Gefängnisses". The verb "stand" introduced in  $M_1$ , is qualified and rounded off by this adverbial phrase of place which indicates where, and in what building Jeronimo is standing. It is therefore not until the second section of the principal clause that the sense of the verb and indeed of the portion of sentence so far examined finds completion with the introduction of the two afore-mentioned components. It is now clear that the first part of the main clause, ( $M_1$ ), is syntactically entirely dependent upon the second, and the second on the first. Neither is valid or meaningful in itself.<sup>10)</sup>

Following this the principal clause is cut by the second relative clause. Having as its antecedent "des Gefängnisses", it simply provides the information that Jeronimo has been incarcerated in the prison; but

of greater significance is the fact that it allows no release of tension but actually has the effect of increasing suspense. It has been indicated in the previous paragraph that the sentence up until the end of  $M_2$  grammatically makes sense in itself; its content, however, raises two queries in the reader's mind: what in fact has Jeronimo been accused of and for what reason is he standing beside the pillar? In an effort to discover the answers the reader must continue, but he encounters first this relative clause which has a retarding and therefore a heightening effect, whilst at the same time disclosing further information.

The third and final section of the principal clause, linked to the previous parts of the sentence by the coordinating conjunction "und", sees the introduction of a new verb. It becomes apparent, even before a more detailed investigation is undertaken, that this section is totally dependent upon the preceding ones by virtue of the fact that it shares a common subject with them. That this subject holds a central position and refers to verbs in both the first and final parts substantiates our opinion that the sentence as a whole manifests perfect symmetry.

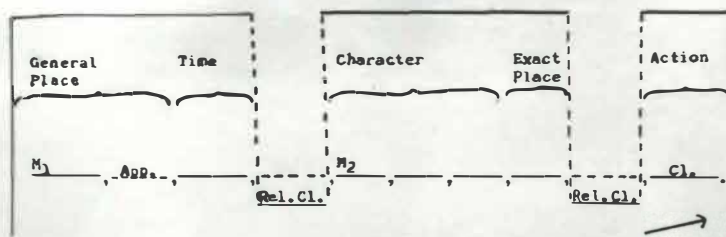
In its brevity and conciseness, this final section provides a sharp contrast to the highly embellished prose of the parts so far discussed, but it appears no less dramatic. As regards its content, it in effect answers the question as to Jeronimo's purpose for standing beside the pillar, but it immediately substitutes in the reader's mind another more baffling question as to what has driven Jeronimo to consider taking such a drastic step. It constitutes a second climax and the



aim and end of the sentence which leads on into the action.

The content is stressed and tension maintained no less by the syntactical structure: "...und wollte sich erhenken". The modal auxiliary and reflexive pronoun convey in themselves no meaning at all; thus we must look to the very end, to the verb "erhenken" for the whole sense and significance of this final section of the sentence. It is only with the full stop, indicative of a definite break, that tension is at last released.

At this stage a more detailed diagram of the overall sentence structure introduced earlier may help to illustrate more clearly where the main elements are brought in and to demonstrate the relationship of the parts to, and their reliance upon, one another:



**CORRIGENDUM:**

For "Rising Action" read "Rising Tension".

Having isolated and highlighted the various components of the principal clause and examined the order of presentation of the sentence parts, we are now in a position to provide an answer to the question whether the opening sentence of Das Erdbeben in Chili can be considered



dramatic. The answer can only be an affirmative one. The things most essential for a comprehension of the story - the place of action both general and particular, the time, motif of the earthquake, the main figure, together with a few basic facts about him, certain elements creating suspense - those things common to the exposition of a drama, are all incorporated into the framework of this sentence. Such content, in itself dramatic, is undeniably lent considerable intensity by the syntactical structure of the sentence. So constructed that all sections are interdependent, it manifests an upward movement that is interrupted dramatically by the intervention of the two relative clauses and is directed towards the aim and end of the sentence where tension is at last relaxed.

## II. Direct Speech

The most obvious next aspect to be considered in our investigation of dramatic forms of presentation in Kleist's Novelle Das Erdbeben in Chili is the direct speech contained in the narrative. In research on Kleist's Novellen, in general comparatively little attention has been devoted to direct speech, apparently deemed of little significance, whereas the author's predilection for the indirect form of speech has frequently been emphasized and singled out by literary historians as one of the most outstanding traits of his narrative style. Representative of such critics are Walter Müller-Seidel, Wolfgang Kayser and Walter Silz,<sup>1)</sup> of whom the latter points to Kleist's use of reported speech with special reference to Das Erdbeben in Chili. In noteworthy contrast, however, and providing the exception rather than the rule, is Ernst von Reusner whose acknowledgment and recognition of the importance of direct speech is manifested by his dedication of almost two pages to its use in an eight page study of the Novelle under discussion.<sup>2)</sup> Indeed its significance can scarcely be overestimated as the work as a whole contains no fewer than thirty-six direct utterances.

For easy reference these, together with an indication of their speaker, are set out below in the order of their appearance in the narrative and will subsequently be referred to by the number placed beside them. In this chapter they have been deliberately isolated from any indications of tone and gesture which accompany them in many cases, as the importance of these will be seen in a later chapter.

1. O Mutter Gottes, du Heilige!<sup>3)</sup> (Jeronimo)
2. es ist nur auf wenige Augenblicke, Donna Josephe, und dieses Kind

hat, seit jener Stunde, die uns alle unglücklich gemacht hat,  
nichts genossen;<sup>4)</sup> (Don Fernando to Josephe)

3. "Ich schwieg - aus einem andern Grunde, Don Fernando; in diesen  
schrecklichen Zeiten weigert sich niemand, von dem, was er be-  
sitzen mag, mitzuteilen:"<sup>5)</sup> (Josephe to Don Fernando)

4. so werden Sie mir wohl, Donna Elisabeth, diesen kleinen Liebling  
abnehmen, der sich schon wieder, wie Sie sehen, bei mir eingefun-  
den hat.<sup>6)</sup> (Josephe to Donna Elisabeth)

**CORRIGENDUM:**<sup>7)</sup> (Donna Elisabeth to Don Fernando)  
For "Sehr gern,"<sup>8)</sup> (Donna Elisabeth to Don Fernando)"  
6. Don Fernando!<sup>9)</sup> (Donna Elisabeth to Don Fernando)  
read "Sehr gern,"<sup>7)</sup> (Donna Elisabeth to Josephe)"

7. Nun? und das Unglück, das daraus entstehen kann?<sup>9)</sup> Don Fernando  
to Donna Elisabeth)

8. Don Fernando!<sup>10)</sup> (Donna Constanze to Don Fernando)

9. "Sie schweigen, Donna, Sie rühren auch den Augapfel nicht, und tun,  
als ob Sie in eine Ohnmacht versanken; worauf wir die Kirche ver-  
lassen."<sup>11)</sup> (Don Fernando to Donna Constanze)

10. Weichet fern hinweg, ihr Bürger von St. Jago, hier stehen diese  
gottlosen Menschen!<sup>12)</sup> (First citizen)

11. wo?<sup>13)</sup> (Second citizen)

12. hier!<sup>14)</sup> (Third citizen)

13. "Seid ihr wahnsinnig?" "Ich bin Don Fernando Ormez, Sohn des Komman-  
danten der Stadt, den ihr alle kennt."<sup>15)</sup> (Don Fernando)

14. Don Fernando Ormez?<sup>16)</sup> (Pedrillo to Don Fernando)

15. Wer ist der Vater zu diesem Kinde?<sup>17)</sup> (Pedrillo to Josephe)

16. dies ist nicht mein Kind, Meister Pedrillo, wie Er glaubt; dieser  
junge Herr ist Don Fernando Ormez, Sohn des Kommandanten der Stadt,  
den ihr alle kennt!<sup>18)</sup> (Josephe to Pedrillo)



17. wer von euch, ihr Bürger, kennt diesen jungen Mann?<sup>19)</sup> (Pedrillo)
18. wer kennt den Jeronimo Rugera? Der trete vor!<sup>20)</sup> (citizens)
19. Er i s t der Vater!<sup>21)</sup> (one citizen)
20. er i s t Jeronimo Rugera!<sup>22)</sup> (another citizen)
21. sie s i n d die gotteslästerlichen Menschen!<sup>23)</sup> (another citizen)
22. steinigt sie! steinigt sie!<sup>24)</sup> (many citizens)
23. Halt! Ihr Unmenschlichen! Wenn ihr den Jeronimo Rugera sucht:  
hier ist er! Befreit jenen Mann, welcher unschuldig ist!<sup>25)</sup> (Jeronimo)
24. Don Fernando Ormez! Was ist Euch widerfahren?<sup>26)</sup> (Don Alonzo to Don Fernando)
25. "Ja, sehen Sie, Don Alonzo, die Mordknechte! Ich wäre verloren gewesen, wenn dieser würdige Mann sich nicht, die rasende Menge zu beruhigen, für Jeronimo Rugera ausgegeben hätte. Verhaften Sie ihn, wenn Sie die Güte haben wollen, nebst dieser jungen Dame, zu ihrer beiderseitigen Sicherheit; und diesen Nichtswürdigen, "...der den ganzen Aufruhr angezettelt hat!"<sup>27)</sup> (Don Fernando to Don Alonzo)
26. Don Alonzo Onoreja, ich frage Euch auf Euer Gewissen, ist dieses Mädchen nicht Josephe Asteron?<sup>28)</sup> (Pedrillo to Don Alonzo)
27. sie ists, sie ists! bringt sie zu Tode!<sup>29)</sup> (many citizens)
28. gehn Sie, Don Fernando, retten Sie Ihre beiden Kinder, und überlassen Sie uns unserm Schicksale!<sup>30)</sup> (Josephe to Don Fernando)
29. dies ist Jeronimo Rugera, ihr Bürger, denn ich bin sein eigner Vater!<sup>31)</sup> (a citizen, Jeronimo's father)
30. Jesus Maria!<sup>32)</sup> (Donna Constanze)
31. Klostermetze!<sup>33)</sup> (a citizen)
32. Ungeheuer! dies war Donna Constanze Xares!<sup>34)</sup> (another citizen to the former citizen)

33. Warum belogen sie uns! sucht die rechte auf, und bringt sie um!<sup>35)</sup>  
(Pedrillo)
34. leben Sie wohl, Don Fernando mit den Kindern!<sup>36)</sup> (Josephe to Don Fernando)
35. hier mordet mich, ihr blutdürstenden Tiger!<sup>37)</sup> (Josephe)
36. schickt ihr den Bastard zur Hölle nach!<sup>38)</sup> (Pedrillo)

This isolation from the text and placing together of all the examples of direct speech occurring in the Novelle has the prime advantage of enabling us to see more readily any special characteristics Kleist's direct speech may possess. Perhaps the most striking feature to be revealed is the brevity and succinctness of twenty-three of the utterances (i.e. the majority), which occupy no more, and in many instances considerably less space than one printed line. These, according to their form, may be classed in four categories: the address (1, 6, 8, 24, 30, 31, 34), the exclamation in which we have included the imperative (1, 6, 8, 12, 18, 22, 27, 30, 31, 32, 34, 35, 36), the question (7, 11, 14, 15, 17, 18, 24), and the concise statement (5, 12, 19, 20, 21, 27, 32). Frequently one utterance may fit correctly into more than one group or may contain several components each belonging to a different category; hence the duplication of numbers in some cases.

The significance of such a distinctive method of speech formulation can better be gauged by an examination of the nature of direct speech in the epic and dramatic genres, for it is a means of expression employed in both. In general, the epic writer may be said to have relatively few restrictions governing the length of his work (even the Novelle need not necessarily be short as the example of Michael

Kohlhaas clearly shows). The result is that he has a great deal of flexibility as regards his construction of direct speech. If he includes it in the narrative at all, it may be brief, but he can equally allow individual characters to speak at considerable length and in a very elaborate fashion. It is more usual for the dramatist, on the other hand, whose sole medium of expression is the spoken word, to aim at a concentration of expression, to keep the length and complexity of his character's speeches to a minimum. This is imposed upon him by the nature of the genre itself, which is limited both internally and externally in time and consequently in length. Only the strictest economy when creating will enable him to reach his goal. Also shorter units or sense groups hold the reader's or more correctly the spectator's interest and attention with greater effect, at the same time ensuring that there is no pause in the action but that it is pushed forward towards the aim and end.

From this observation it appears that the succinct nature of the twenty-three examples referred to above corresponds with, and is characteristic of, the formulation of speech of the drama rather than that of narrative writing. It is true to say, therefore, that they manifest a dramatic element of style.

Totally excluded from our discussion so far, however, are the thirteen longer verbal statements, (2, 3, 4, 9, 10, 13, 16, 23, 25, 26, 28, 29, 33), the most extended of which, (25), contains no fewer than fifty-three words. Due to the fact that these are conceived more fully and that the eight lengthiest examples (2, 3, 4, 9, 13, 16, 23, 25) contain at least one subordinate clause, we might not be surprised if



our findings (on closer investigation) were to run counter to those on the shorter examples of direct speech.

A more detailed analysis of the thirteen reveals that each utterance, rather than being composed of one long sentence making sense only when seen as a whole, is a combination of at least two or often several smaller entities or sense units, either linked by means of a coordinating conjunction (2, 9, 28, 29, 33), or divided from each other by a comma (10), a semi-colon (3), a full stop (25) or even a question or exclamation mark (13, 23); at no time does one of these sense groups span more than three printed lines in the text. Furthermore these units manifest similar syntactical characteristics to those exhibited by the short utterances in that they comprise addresses, exclamations and imperatives, questions and affirmative statements, which here are placed side by side in various combinations. Thus instead of contradicting the previous observations this analysis brings to light evidence which allows us to extend our opinion that some direct speech in this *Novelle* is dramatic in style, to include all thirty-six examples.

A significant number of these direct utterances, twenty-four in all, are combined when more than one person is speaking to form short dialogues, (2,3), (4,5), (8,9), (10-12), (13,14), (15,16), (17-23), (24,25), (32,33), and as larger groups fulfil various noteworthy functions. Dialogue provides in the first place a means by which Kleist increases the tempo of his narrative. This is especially characteristic of those dialogues which are composed of very short utterances and where a number of people are involved (10-12), (17-23), for the quick exchange of speech has the effect of generating great speed.



Secondly, it often forms a method of heightening the tension of the narrative. This occurs when a number of short statements follow one another in rapid succession causing suspense to mount and reminding us of dramatic stichomythia. The same holds true when the words of the speaker intrude and break the flow of speech. In this respect 17-23 may be cited:

17. wer von euch, ihr Bürger, kennt diesen jungen Mann?
18. wer kennt den Jeronimo Rugera? Der trete vor!
19. Er i s t der Vater!
20. er i s t Jeronimo Rugera!
21. sie s i n d die gotteslästerlichen Menschen!
22. steinigt sie! steinigt sie!
23. Halt! Ihr Ummenschlichen! Wenn ihr den Jeronimo Rugera sucht:  
hier ist er! Befreit jenen Mann, welcher unschuldig ist!

Similarly tension is increased where a question is answered evasively (15,16), where something is not explained and consequently remains vague (2,3) and where information is deliberately held back from other speaking partners or distorted (24,25). Not least, dialogue lends greater vitality to the narrative, making it more impressive, direct and colourful.

Thus it functions in Das Erdbeben in Chili as a means of intensification, and it is hardly surprising, that it is to be found at, and almost points to, the most essential parts of the story.<sup>39)</sup> It is employed for the first time between Don Fernando and Josephe (2,3) with the arrival of the former in phase two, and as a result of their meeting with him the lovers move into a broader social circle. It occurs then between Josephe and Donna Elisabeth (4,5), immediately prior to the

departure for the cathedral, in this case indicating a turning point, whilst that part of the final phase, set in and before the cathedral is given over largely to short dialogues, the last exchange of speech in the work taking place between an unknown citizen and Pedrillo (32, 33) just before the tragic climax of the Novelle. Such a heightening effect Kleist's short dialogues have in common with dramatic dialogue, the most obvious and important form of dramatic presentation.

A feature of Kleist's short dialogues, too, is the fact that they frequently move dramatically towards a certain aim which is not revealed until the end of the piece of dialogue concerned: (10-12), (15, 16), (17-23). It is only once this aim is reached that tension is allowed to slacken. This provides a striking similarity with dialogue in the drama which is always directed towards, and eventually attains a certain goal, even if it gives the impression of working away from it.

Not to go unmentioned is the placing in close proximity of antithetical points of view (22, 23) which react against each other inevitably producing a contrast. With this comes to light yet another point of resemblance of Kleist's dialogue with its counterpart in the drama: the creation of contrasts. Therefore it is not merely the individual statements which manifest dramatic traits, but with their effect of heightening, proceeding towards a goal and forming contrasts, so too do those short dialogues into which the former are built.

In one place, (7), which cannot be left out of account but which strictly speaking falls outside the realm of dialogue by virtue of the fact that only one side of the conversation is spoken aloud,

Kleist deliberately allows the meaning of the direct speech to remain dark and mysterious, concealing from us the piece of information contained in the inaudible first part and leaving us to interpret what this might have been from the limited indication of it supplied in the reply. Such a device has the effect of increasing tension considerably and is used not infrequently by the dramatist as a conscious means of holding the audience and of maintaining the spectator's interest and curiosity.

Having directed our investigation towards the direct speech itself we must finally not neglect to observe which of the figures are in fact permitted to express themselves by this means in Das Erdbeben in Chili. Most frequently, the objects of attention in this respect are Josephe with her six utterances, Don Fernando with his five, and their adversary and opponent, Pedrillo, who also speaks six times. They are followed by Jeronimo, Donna Elisabeth and Donna Constanze, all of whom the writer allows to speak twice, whilst Don Alonzo and Jeronimo's father are heard but once each. The eleven remaining statements come from anonymous members of the enraged crowd.

It is noteworthy that those who speak most often on the whole also speak at greater length. Of Josephe's six statements four take the extended form and likewise for Don Fernando, two of the thirteen lengthier utterances go to the cobbler, Pedrillo, one to Jeronimo and the two remaining ones to some citizens. No less important is the number of times the figures are addressed, and here it will suffice to note that Don Fernando is spoken to on more occasions than any other figure, seven times in all, then followed by Donna Josephe to whom speech is

directed three times.

In the drama how often a character speaks, the amount he says and the number of times he is addressed may all serve as an indication of his status in the work and the attention he commands. Similarly Kleist's distribution of direct speech to his figures allows us to reach a conclusion as to their significance in the story. There emerge three outstanding characters, Don Fernando, Donna Josephe and Pedrillo. Kleist's characterization of the two antithetical figures, Don Fernando and Pedrillo, and a consideration of his use of dialogue for this purpose, will form part of the discussion in the following chapter.



### III. Characterization

Whether a narrative work adheres totally to the epic form of presentation or does in fact exhibit some dramatic qualities may often be ascertained from the method or methods of character building the writer employs to the greatest effect, or most frequently within the framework of his story. For this reason it is valid to include in our investigation of Kleist's dramatic narrative technique in Das Erdbeben in Chili an examination of the means of characterization he employs to bring his figures to life.

Such an examination can scarcely be undertaken without at least a general outline of those methods which are open to the epic and dramatic writers. For both there exist two basic possibilities of character portrayal, the direct and indirect forms. For the sake of convenience and to avoid possible complication, we shall refer briefly initially to their features in epic writing and subsequently to those in the drama.

In the epic genre direct characterization takes place when the writer himself comments upon a person within his story or builds up character by reporting on the inner feelings or states of mind of his characters, his presence being perceptible within the work. It is to be seen, too, where one figure within the narrative makes a statement about, or describes another, and finally where one person characterizes himself, giving a subjective impression of his own nature. With indirect characterization, the epic writer has the opportunity of disappearing behind his figures, allowing their personalities to unfold

by way of their own action and speech.

It has been stated above that the same two possibilities are open to the dramatist. It must be recognized, however, that the nature of the genre itself restricts him not merely as regards the formulation of direct speech, as we have already observed in the previous chapter,<sup>1)</sup> but limits his scope where the first means of characterization is concerned. The dramatist stands imperceptibly and invisibly behind his work, and this makes the direct portrayal of character by the dramatist's own comments almost impossible, with the exception of the limited medium of stage directions and the rare intervention of a stage manager. This leaves only two means of depicting a personage's nature directly: by one figure's explicit stating of his opinion of another, and by one character's speaking about himself in a monologue or to other characters in the drama.

Since the dramatist is unable to report inner feelings and reactions directly, he is forced to adopt a means whereby these can be conveyed to, and made visible and intelligible to the spectator who is able to judge the person on the stage only from the auditorium. The means the dramatist utilizes for this purpose are those of the action and speech of his characters, or, as Gustav Freytag puts it, of speech, tone gesture: "Rede, Ton, Gebärde"<sup>2)</sup>; from these the reader or spectator has to work out their nature for himself. It is the latter, the indirect form of character delineation, that Käthe Friedemann<sup>3)</sup> obviously considers the most significant for the drama, the direct method being only of secondary importance, whilst in the epic genre the reverse situation applies. She does not claim that where the indirect form of

characterization or one person's evaluations of another appear in the epic genre these are unimportant for the formulation of character, but rather, that the epic writer also has other means at his disposal. When the indirect and more dramatic means is employed exclusively, and here we may add the qualifying phrase, to a large or significant degree, the story loses its epic quality.

With the afore-mentioned types of characterization in mind, our initial step will be to provide a general illustration of the methods of characterization in Kleist's Das Erdbeben in Chili. No attempt will yet be made to concentrate on one specific character; this will follow, with the analysis of two of the more complex figures, Don Fernando and his polar opposite, Pedrillo.

Direct characterization is most definitely present in the Novelle. On occasions the author will comment upon a figure, and here we come face to face with one aspect of Kleist's ambivalent style. On the one hand these statements may put forward what may be interpreted as Kleist's own opinion or evaluation of a character, as in the case of his reference to Donna Elvire as "diese treffliche Dame"<sup>4)</sup>. She is indeed a lady of excellence whose ethical quality is previously borne out by her own action and in particular by her kindly gesture towards, and treatment of Josephe.<sup>5)</sup>

On the other hand some of his direct comments may be considered to be ironical or to constitute not his own opinion but rather that of a person or group within the narrative, as with his allusion to Josephe as "die junge Sünderin"<sup>6)</sup>. This statement is placed near the beginning



of the Novelle and it soon becomes apparent that society deems her a sinner and convicts her for having given birth to an illegitimate child; her subsequent behaviour, too, as the reader perceives it, is at variance with the statement. It is interesting to note that Wolfgang Kayser points to the provision of false or misleading information as a device frequently employed in the drama to heighten tension.<sup>7)</sup>

In places Kleist actually sees what is going on in the hearts and minds of his characters and states their emotions directly, standing omnisciently above his work. He reports with reference to Jeronimo: "Tiefe Schwermut erfüllte wieder seine Brust; sein Gebet fing ihn zu reuen an, und fürchterlich schien ihm das Wesen, das über den Wolken waltet."<sup>8)</sup>

Sometimes direct characterization occurs in the Novelle when one figure's opinion or impression of another is expressed, such an instance being Jeronimo's assessment of the raging crowd in "Ihr Unmenschlichen!"<sup>9)</sup> It is true to say that direct character portrayal by means of self characterization does not appear in the Novelle at all.

Of special significance for our study is the fact that Kleist employs that most objective means defined above, indirect characterization.

The first technique he uses is the description of general movements, gesture and movements of parts of the body expressing an emotion, idea or intention, or illustrating what is being said, and facial expressions.

Not infrequently certain traits may be discernible from the movement of a figure. Whether he hurries or hesitates, for example, or acts rashly and impulsively often reflects his reactions to the particular situation in which he finds himself and provides an external manifestation of his inner frame of mind at that moment.

Two striking instances of hasty movement are to be seen in Jeronimo's sliding out of the prison and subsequent scrambling over the rubble left by the earthquake, both of which mirror his sheer terror. Only the first need be cited here: "Zitternd, mit sträubenden Haaren, und Knien, die unter ihm brechen wollten, glitt Jeronimo über den schiefgesenkten Fußboden hinweg, der Öffnung zu,..."<sup>10)</sup>

The angry mob's halting their action after Jeronimo gives his own identity is a betrayal of their confusion and perplexity at the unexpected announcement: "Der wütende Haufen, durch die Äußerung Jeronimos verwirrt, stutzte;"<sup>11)</sup>

Jeronimo's father's rash movement of striking his own son to the ground with a club<sup>12)</sup> demonstrates fury and a violent disposition.

Gesture<sup>13)</sup> and expressions of the countenance play a no less important rôle in the presentation of character in Das Erdbeben in Chili. With these appear some of the few references Kleist makes to the physical features of his figures. Physical characteristics are seldom described either for their own sake or minutely, as they are in the writings of Thomas Mann, for example, but in typical dramatic fashion they seem especially meaningful when they demonstrate movement or

reflect outwardly strong emotions or a particular disposition. Two exceptions, however, which must not go unregistered are the mentions of Donna Elvire's wounded feet and Don Pedro's shoulder wound which do not offer a hint to any particular traits but are incorporated really only as a means of identification.

Movements of the limbs and of parts of the body are worthy of attention, and here we may point to Donna Elvire as a notable example. Her clasping of Josephe's hand and her signalling are intended to make the latter discontinue her sad tale and at the same time reveal further Elvire's pity, compassion and understanding for others: "Donna Elvire ergriff ihre Hand, und drückte sie, und winkte ihr, zu schweigen."<sup>14)</sup>

One gesture which throws light upon a certain quality of Jeronimo's is that of his taking Josephe by the arm.<sup>15)</sup> No indication is given in the entire Novelle that he is of noble birth, as it is with Donna Josephe, Don Fernando and his relatives, so we may assume that he is not. It remains true, though, that this is a courtly gesture, one with which Kleist as a member of the noble class would have been familiar, and suggests that Jeronimo is polite and possesses at least an inner nobility and chivalrous manner.

With Donna Elisabeth, Kleist employs movement of part of the body as a means of rendering an emotion visible externally. From this lady's heaving breast<sup>16)</sup> her anxiety is clearly manifested.

To provide one final example and to give some indication of the diversity of feelings and traits Kleist expresses indirectly by referring to physical attributes, we shall observe the canon in the



final phase of the work. His quivering hands, raised heavenwards, display religious fanaticism and imply that he is an agitator: "... seine zitternden, vom Chorhemde weit umflossenen Hände hoch gen Himmel erhebend..."<sup>17)</sup>

Of facial expressions perhaps the most striking in this Novelle and indeed the most consistently and widely used throughout all of Kleist's stories are those of growing pale and blushing. They may well have been a personal experience of the writer himself<sup>18)</sup> and reveal an assortment of emotions.

Turning pale signifies deep shock and horror in the case of one anonymous person who, after the earthquake, is reported to be "bleich wie der Tod"<sup>19)</sup>, and it constitutes an outward show of fear with Don Fernando in the third phase of the Novelle.<sup>20)</sup> The two instances of blushing in Das Erdbeben in Chili, again both coming from Don Fernando, are a manifestation on the one hand of indignation<sup>21)</sup> and on the other of rage<sup>22)</sup>, and these, together with the latter example of turning pale, will be alluded to again later when the character study of the afore-mentioned figure is undertaken.

The use of expressions of the countenance as a means of indirect character portrayal is not limited to blanching and turning red. When Donna Elisabeth whispers to Don Fernando on the way to the cathedral, Kleist draws attention to her distraught expression which betrays her deep anxiety and fear: "Donna Elisabeth fuhr fort, ihm mit verstörtem Gesicht ins Ohr zu zischeln."<sup>23)</sup>



It is applicable to draw attention here to the fact that, as in the above case, Kleist sometimes adds to the mere mention of both gesture and facial expression, by way of a qualifying word or phrase and thereby gives the reader a clue towards the proper interpretation.

Kleist's use of the indirect method of character building in Das Erdbeben in Chili is not confined to his description of movements, gesture and facial expressions which have formed the object of the discussion above. Speech, his second technique of indirect characterization, is also to be found frequently in the Novelle. We may distinguish two categories. The first and most obvious category, and the only method in fact available to the dramatist, is direct speech, the second is that of indirect or reported speech, which in the case of Kleist we may feel justified in including as a means of indirect characterization; our reason for this will emerge later.

The use of direct speech as a means of indirect characterization is one function of speech purposely omitted from the previous chapter, for when it is considered in this capacity any embellishments, any references to such things as tone and gesture which not infrequently accompany it, cannot be left out of account. Light may certainly be shed on a figure simply by what he says and by the syntactical form in which the content gains expression, but the tone and any simultaneous or associated gestures may reinforce and accentuate the meaning of the words spoken.

It is by the means of direct speech that some aspects of Josephe's nature are highlighted: '...so sagte sie: 'ich schwieg - aus einem andern

Grunde, Don Fernando; in diesen schrecklichen Zeiten weigert sich niemand, von dem, was er besitzen mag, mitzuteilen': und nahm den kleinen Fremdling, indem sie ihr eigenes Kind dem Vater gab, und legte ihn an ihre Brust."<sup>24)</sup> Her words themselves show her to be a polite and courteous person in that she addresses the newcomer by his title and name, and from her belief that things should be shared in times of hardship, she appears concerned for others, whilst her subsequent generous action of taking and feeding the child provides a practical demonstration of her sentiments.

Direct speech serves also as one method of characterizing the crowd: "Er i s t der Vater! schrie eine Stimme; und: er i s t Jeronimo Rugera! eine andere; und: sie s i n d die gotteslästerlichen Menschen! eine dritte; und: steinigt sie! steinigt sie! die ganze im Tempel Jesu versammelte Christenheit!"<sup>25)</sup>

The content of these statements reveals the name of the person whom the mob accuse and towards whom their wrath is directed, their downright judgment of the people we know to be Jeronimo and Josephe, and their merciless and ruthless suggestion of dealing with the situation. The form, the succinct exclamations following in quick succession, emphasizes their intolerance and frenzy. Even the tone of voice is not omitted, but this important factor which would be discernible on the stage in the spoken words themselves, is indicated by both the verb "schrie", inserted immediately after the first statement, and the exclamation marks underlining the determination of the speakers.

One of Donna Constanze's utterances affords an example of how

speech, tone and gesture combine to give a forceful expression of emotion: "Donna Constanze rief, indem sie an Jeronimos Armen zuckte: Don Fernando!"<sup>26)</sup>

Constanze addresses Don Fernando, the brevity of her remark pointing to her inner terror, whilst her frightened tone, indicated by the same means as it was in the previous example, and her significant gesture of tugging at Jeronimo's arm do not go unmentioned. The gesture, placed between the explicit reference to tone and the direct speech itself, can be understood as being simultaneous with the words spoken, as the subordinate conjunction "indem" shows, and may be compared to a stage direction.<sup>27)</sup> These components together give a strong impression of her disturbed frame of mind.

It may seem incongruous to include reported speech as a means of indirect characterization, because it constitutes a report of the author and has an objectivizing tendency. As Wolfgang Kayser<sup>28)</sup> observes, however, it is not unusual in Kleist's narrative works for it to be accompanied by indications of facial expressions, tone and gesture. Where these are present we may say that Kleist is almost allowing his characters to speak. It is also worthy of a passing mention that some cases of indirect speech, questions in particular, are introduced, as with direct speech, by a colon and are completed by the punctuation mark that would be used were the words in the direct form, giving a definite illusion that the figure is speaking.

It is through the medium of indirect speech, underlined by a gesture exhibiting enthusiasm, that Josephe's deep religious faith is exposed:



"Josephe äußerte, indem sie mit einiger Begeisterung sogleich aufstand, daß sie den Drang, ihr Antlitz vor dem Schöpfer in den Staub zu legen, niemals lebhafter empfunden habe, als eben jetzt, wo er seine unbegreifliche und erhabene Macht so entwickle."<sup>29)</sup>

Don Fernando's invitation to Josephe and Jeronimo to join his own family group, recorded in the form of an indirect question, provides proof of his capacity for gratitude and generosity: " Don Fernando ...fragte: ob sie sich nicht mit ihm zu jener Gesellschaft verfügen wollten, wo eben jetzt beim Feuer ein kleines Frühstück bereitet werde?"<sup>30)</sup>

His indirect reply to Elisabeth when they are going to the cathedral, is set in a form reminiscent of direct speech; it shows his decisiveness and his displeasure, and constitutes an assurance that his wife need have no worry: "...er antwortete: es wäre gut! Donna Elvire möchte sich beruhigen; und führte seine Dame weiter."<sup>31)</sup>

An important factor emerging from our general illustration of the means of characterization Kleist employs in Das Erdbeben in Chili is the evidence that he makes use of, but does not adhere solely to, the direct method more typical of the epic writer. Our examples prove that he utilizes every means of indirect characterization, general movement, bodily actions, facial expressions, direct and - we add - indirect speech. These are neither used sparingly, nor are they limited to a few figures; this already suggests that he sees and describes his characters in the Novelle, at least to a certain extent, in a manner customary to the dramatist. Such findings cannot be complete or



conclusive, however, without an analysis of several individual figures, and so we proceed to the second step of our investigation where we shall concentrate on the character itself. To avoid continued repetition, explicit mention as to whether a trait is brought out by the direct or indirect methods will be provided only when necessary, as these have been outlined already.

The first of the individual figures to be studied is Don Fernando, who enters the narrative in the second phase of the Novelle. As is apparent from our findings at the end of the previous chapter,<sup>32)</sup> he ranks amongst the most prominent figures of the work, attention being focussed upon him at the moment of, and immediately subsequent to, his entry, then just prior to his departure for, and when en route to the cathedral, and finally within and outside this place of worship where he emerges as the hero, as the author himself indicates.<sup>33)</sup>

Don Fernando is introduced by Kleist in a direct way. He is a young, well dressed man who appears bearing a child on his arm and steps up to Josephe, from which we may ascertain that he is both protective and well-mannered by nature: "...als ein junger wohlgekleideter Mann, mit einem Kinde auf dem Arm, zu Josephen trat, und sie mit Bescheidenheit fragte: ob sie diesem armen Wurme, dessen Mutter dort unter den Bäumen beschädigt liege, nicht auf kurze Zeit ihre Brust reichen wolle?"<sup>34)</sup> When he starts to speak, his modest request for a little sustenance for the child whose sorry state he stresses provides proof that our initial impression has been correct. The traits already iso-

lated are not the only ones of Fernando's to be brought to light at the time of his entry; Kleist informs us directly that he is grateful for the generosity shown towards him by Josephe, and this capacity for gratitude is immediately substantiated and underlined by Don Fernando's own generous and hospitable invitation to the couple to join the group, where food is being prepared: "Don Fernando war sehr dankbar für diese Güte, und fragte: ob sie sich nicht mit ihm zu jener Gesellschaft verfügen wollten, wo eben jetzt beim Feuer ein kleines Frühstück bereitet werde?"<sup>35)</sup>

Our next significant meeting with him is not until the decision is being made to go to the cathedral, at which point two statements, one by Kleist himself ("In Don Fernandos Gesellschaft..."<sup>36)</sup>) and the other by Elvire ("Sie [Donna Elvire] ...rief Don Fernando auf, die Gesellschaft zu führen..."<sup>37)</sup>), provide evidence that the figure under discussion possesses the quality of leadership.

His nobility and chivalry are stressed too: "Hierauf bot Don Fernando, dem die ganze Würdigkeit und Anmut ihres Betragens sehr gefiel, ihr den Arm;"<sup>38)</sup>. These are manifested outwardly by his aristocratic and protective gesture of offering Josephe his arm, but are evident also from the report that he appreciates the aesthetic qualities of the young woman and is struck by her grace and dignity, qualities which bring to mind Schiller's essay "Über Anmut und Würde" and give us to understand that Kleist conceives of Josephe in terms of Schiller's "schöne Seele".<sup>39)</sup> It is therefore both by the indirect and direct means that some of his noble characteristics are exposed here.

Not to go unmentioned are Don Fernando's reactions to the suggestion brought by his sister-in-law when the group is making its way to the cathedral: "Don Fernando stieg eine Röte des Unwillens ins Gesicht; er antwortete: es wäre gut! Donna Elvire möchte sich beruhigen; und führte seine Dame weiter."<sup>40)</sup> What Elisabeth says is not disclosed to us and we can only deduce that her words contain a warning not to proceed; the repugnance such advice holds for Don Fernando arouses deep emotion which is visible on his face in the form of an angry flush (here Kleist provides a key as to how the expression is to be interpreted), pointing to the fact that he is a person of determination who does not welcome any change of plan. His subsequent action of continuing on his way regardless is proof that he adheres steadfastly to what he is convinced is correct and will fulfil the task assigned to him fearlessly, and it provides visible evidence about something that has been reported directly before, namely that he is the leader.

The final phase of the Novelle is most meaningful for the characterization of Don Fernando. His first words in this section, spoken, as Kleist himself tells us, with emphasis and stealth, highlight traits not previously exposed: "Doch dieser antwortete so nachdrücklich und doch so heimlich, wie sich beides verbinden ließ: "Sie schweigen, Donna, Sie rühren auch den Augapfel nicht, und tun, als ob Sie in eine Ohnmacht versanken; worauf wir die Kirche verlassen."<sup>41)</sup> With a turn of phrase befitting a person of his station, Don Fernando puts forward to Donna Constanze a plan of action whereby he hopes to get his little group to safety; and from this we conclude that he is the thinker, the strategist, the one who gives practical advice; but it is not only advice that he is prepared to provide. His later gesture of preventing



Josephe and his own little son from falling to the ground indicates his readiness to lend even physical support if it is required: "...daß sie mit Don Fernandos Sohne zu Boden getaumelt wäre, wenn dieser sie nicht gehalten hätte."<sup>42)</sup> Similarly, his placing his arm around Josephe as he questions the sanity of the mob and informs them of his name and status in the town, is a revelation of, and in fact underlines his loving concern for, and protection towards others: "Seid ihr wahnsinnig?" rief der Jüngling, und schlug den Arm um Josephen: "ich bin Don Fernando Ormez, Sohn des Kommandanten der Stadt, den ihr alle kennt."<sup>43)</sup>

It is brought out in this part of the scene, mainly by the indirect method of characterization, that Don Fernando provides strength in adversity for his family and friends. We gather, however, that he is capable of experiencing fear and doubt, as is apparent when he is in danger of being mistaken for Jeronimo. His fear is nowhere stated explicitly, but is visible on his face by his turning pale (for once Kleist gives us no guide as to how this expression is to be interpreted) and made evident by his subsequent action of looking uncertainly at Jeronimo and then at the crowd for confirmation of his identity: "Don Fernando erblaßte bei dieser Frage. Er sah bald den Jeronimo schüchtern an, bald überflog er die Versammlung, ob nicht einer sei, der ihn kenne?"<sup>44)</sup>

With the new situation arising after Jeronimo's surrender and the arrival of the marine officer who gives the positive identity of Fernando, the latter loses all trace of his fear: "...so antwortete dieser [Don Fernando] , nun völlig befreit, mit wahrer heldenmütiger Besonnenheit: "Ja, sehen Sie, Don Alonzo, die Mordknechte! Ich wäre verloren



gewesen, wenn dieser würdige Mann sich nicht, die rasende Menge zu beruhigen, für Jeronimo Rugera ausgegeben hätte. Verhaften Sie ihn, wenn Sie die Güte haben wollen, nebst dieser jungen Dame, zu ihrer beiderseitigen Sicherheit; und diesen Nichtswürdigen", indem er Meister Pedrillo ergriff, "der den ganzen Aufruhr angezettelt hat!"<sup>45)</sup> He answers now, we are told, with heroic composure or presence of mind which is clearly manifested by the command he has over, and the eloquence of his words themselves. They leave us with the impression that he is an astute judge of character, a trait made evident by his assessment of the raging crowd, his recognition of the quality of Jeronimo, who in fact strikes him in the same manner Josephe has previously, and by the emphasis he gives to the odious and negative character of Pedrillo. He knows how to speak ambiguously so as not to endanger Jeronimo. He also has a strong sense of justice in that he demands the arrest of the innocent couple for their own safety, and the cobbler's for his part in the disturbance.

Fernando's subsequent action and speech show his readiness to take responsibility onto his shoulders without hesitation: "Don Fernando nahm die beiden Kinder und sagte: er wolle eher umkommen, als zugeben, daß seiner Gesellschaft etwas zu Leide geschehe."<sup>46)</sup> He takes the two children, his words demonstrating his willingness to risk and sacrifice his own life selflessly for the safety of the other members of his party, and it is precisely this scorn for danger, this willingness to sacrifice himself, that is revealed again later when we observe him, glaring with rage about the unjust killing of Donna Constanze, drawing and wielding his sword: "Don Fernando, als er Constanzes Leichnam erblickte, glühte vor Zorn; er zog und schwang das Schwert..."<sup>47)</sup>

It is not surprising that on the penultimate page of the Novelle Kleist intervenes directly, calling Don Fernando "dieser göttliche Held". This entitles us to see him as the real hero of the final phase: "Don Fernando, dieser göttliche Held, stand jetzt, den Rücken an die Kirche gelehnt; in der Linken hielt er die Kinder, in der Rechten das Schwert. Mit jedem Hiebe wetterstrahlte er einen zu Boden; ein Löwe wehrt sich nicht besser."<sup>48)</sup>

To comprehend why he is specifically a "divine" hero, we may point initially to two personal confessions of Kleist's expressed in letters, one was written on 16.9.1800 to Wilhelmine von Zenge when he was under the influence of Kant, in which he extol~~s~~<sup>s</sup> the fulfilling of one's duty<sup>49)</sup> as being something "divine" in man, the other, written after the Kant crisis, in which he claims that life is only of value when we are prepared to sacrifice it.<sup>50)</sup> Secondly, we may point to the Novelle itself where Kleist's own code of life appears expressed in the middle section in which are enumerated the noble qualities and virtues people have gained after the earthquake. They are worth quoting: "...Beispiele von ungeheuern Taten: Menschen, die man sonst in der Gesellschaft wenig geachtet hatte, hatten Römergröße gezeigt; Beispiele zu Haufen von Unerschrockenheit, von freudiger Verachtung der Gefahr, von Selbstverleugnung und d e r g ö t t l i c h e n A u f o p f e r u n g , v o n u n g e s ä u m t e r W e g w e r f u n g d e s L e b e n s , a l s o b e s , d e m n i c h t s w ü r d i g s t e n G u t e g l e i c h , a u f d e m n ä c h s t e n S c h r i t t e s c h o n w i e d e r g e f u n d e n w ü r d e ."<sup>51)</sup>

These ethical qualities which Kleist himself admired so much, and in particular those of "divine" self-sacrifice<sup>52)</sup> and readiness to

throw one's life away are precisely the ones we have seen Don Fernando live up to. Indeed they form the basis of his character and have been exposed already by his speech and action and by some comments of the author himself. We may say that Kleist's direct evaluation of Fernando as "dieser göttliche Held" epitomizes and summarizes his qualities, qualities which are no less evident from the manner in which we observe him subsequently, standing defensively beside the church with the children. Kleist's comparison of Fernando's fighting to that of a lion, that fable animal of nobility, strength and courage, serves to reinforce them further.

Once the tumult has subsided and this "divine hero" catches sight of his little son lying dead before him, he raises his eyes to heaven in a gaze full of nameless pain: "Don Fernando, als er seinen kleinen Juan vor sich liegen sah, mit aus dem Hirne vorquellenden Mark, hob, voll namenlosen Schmerzes, seine Augen gen Himmel."<sup>53)</sup>

Such a significant gesture must not be left out of account; any attempt, however, to get at the full meaning is impossible,<sup>54)</sup> and this is apparent from the very fact that Kleist calls the sentiment expressed in the gaze "namenlos". It is all-embracing, immeasurable and indefinable, and for this reason we may feel justified in comparing it to Alkmene's "Ach!"<sup>55)</sup> at the end of Kleist's Amphitryon.

The final reference to Don Fernando is to be found in the epilogue. He and his wife adopt little Philipp for their own son, and we hear that, when comparing his newly acquired son with his own little Juan and the different ways they came to him, the hero almost considers he



has reason to feel glad: "...und wenn Don Fernando Philippen mit Juan verglich, und wie er beide erworben hatte, so war es ihm fast, als müßt er sich freuen."<sup>56)</sup> Thus we see reported at the end that this person who embodies the noble and ethical qualities outlined above has the capacity to overcome his sorrow and pain and begin anew (as understood by the "fast" and the subjunctive mood of the verb), although he still feels sorrow and pain in his heart.

Finally, in this chapter, we turn to an investigation of Pedrillo who, unlike Don Fernando, does not make his appearance until the third phase of the Novelle. We become acquainted initially with Pedrillo who, we are subsequently informed, is a cobbler by trade, has worked for Josephe and knows her well, by a question which he himself shouts at Don Fernando: "Don Fernando Ormez? rief, dicht vor ihn hingestellt, ein Schuhflicker, der für Josephen gearbeitet hatte, und diese wenigstens so genau kannte, als ihre kleinen Füße."<sup>57)</sup> He is standing right in front of Don Fernando, and his tone, together with his position, suggests that he is a noisy, insolent and impudent fellow who possesses none of the politeness of the person he is addressing.

Our unfavourable first impression is reinforced by his movement of turning towards Josephe to inquire about the identity of the father of the child she holds, a movement Kleist reports as being carried out "mit frechem Trotz."<sup>58)</sup>

It is obvious also that he is an aggressive agitator, when, dissatisfied with Josephe's reply, he asks the crowd whether anyone knows the young man.



It is significant that such unpleasant traits do not escape the attention of Don Fernando who describes him directly as "diesen Nichtswürdigen...., der den ganzen Aufruhr angezettelt hat!"<sup>59)</sup> The name he attributes to the cobbler, composed of the word ("würdig") he employs for both Jeronimo and Josephe<sup>60)</sup> prefixed by the negative "nichts" indicates that Pedrillo is to be understood as the complete antithesis of the afore-mentioned couple and we may say, too, of Fernando himself as his character study reveals him, whilst the subordinate clause gives direct expression to his rôle as the instigator of the trouble. It must be noted that these qualities are already perfectly evident from the cobbler's speech and actions.

When Pedrillo requests the marine officer to state honestly whether the young lady is actually Josephe, yet another facet of his nature is exposed: "Der Schuster rief: Don Alonzo Onoreja, ich frage Euch auf Euer Gewissen, ist dieses Mädchen nicht Josephe Asteron?"<sup>61)</sup> Like Don Fernando, he has an aptitude to evaluate character. He apparently judges the marine officer quite correctly to be a scrupulously honest man. By appealing to him to reply on his conscience, Pedrillo manifests a cunning to exploit others and to manipulate them to his own advantage.

Immediately following the unfortunate death of Donna Constanze, his words, in which he castigates the mob for having killed her instead of Josephe and demands that the latter be sought out and put to death, evince mercilessness, ruthlessness, and insensitivity: "Warum belogen sie uns! antwortete der Schuster; sucht die rechte auf, und bringt sie um!"<sup>62)</sup> Unlike Don Fernando he is not prepared to sacrifice himself for

others but will readily take other's lives. In fact, this figure whom Kleist designates as "den fanatischen Mordknecht!"<sup>63)</sup> appears to have a distinct sense of self-preservation, as is clearly understood from his deft action of avoiding the blow from Don Fernando.

Confirmation of his brutality comes with his gesture of striking Josephe down with a club, but this revenge is not enough. He demands that the child share the same fate as his mother and pushes forward actively: "...schickt ihr den Bastard zur Hölle nach! rief er, und drang, mit noch ungesättigter Mordlust, von neuem vor."<sup>64)</sup> By mentioning explicitly Pedrillo's unsatisfied desire for revenge, Kleist incorporates an aid for our interpretation of his forward movement, but we may maintain that this desire is actually discernible from Pedrillo's own preceding words.

A little before Pedrillo's final action Kleist evaluates him, calling him "der Fürst der satanischen Rotte."<sup>65)</sup> As Benno von Wiese points out, this stands in contrast to Don Fernando who is "dieser göttliche Held",<sup>66)</sup> and we may consider that this offers conclusive evidence that Pedrillo constitutes his direct opposite. His words and actions and the few instances of direct revelation of his nature show him to be totally devoid of the ethical qualities of Fernando, and this is in effect substantiated by our final vision of him. The drastic action he performs, brutally killing a child, seems to concentrate in it all the worst traits of this absolutely despicable character: "Doch Meister Pedrillo ruhte nicht eher, als bis er die Kinder eines bei den Beinen von seiner Brust gerissen, und, hochher im Kreise geschwungen, an eines Kirchpfeilers Ecke zerschmettert hatte."<sup>67)</sup>

Our general illustration of the methods of characterization employed in Das Erdbeben in Chili provides evidence, as has already been stated, that Kleist does not restrict himself to the direct form, more common for the epic writer, but uses the indirect means in all its aspects and for many figures, not merely for those of outstanding importance in the work. From our step by step analysis of the two antithetical figures of Don Fernando and Pedrillo, whose qualities need not be mentioned again, emerges the fact that both forms of characterization are utilized in the portrayal of these individual figures also, but it is striking that the indirect method of character building occurs at least as often as the direct form, indeed more frequently, and it may be added that in many instances a direct reference to the nature of Don Fernando and Pedrillo serves to emphasize or put into concrete terms characteristics which have already been revealed or are brought out subsequently by the action and speech of the figures themselves. In view of our findings for the two stages of investigation in this chapter, which point to the wide use of indirect characterization throughout the Novelle and its predominance at least in the portrayal of those individual characters studied, we may conclude that in Das Erdbeben in Chili Kleist manifests a tendency to view his figures and to present their natures in a manner more readily associated with the dramatist.



IV. The Epic Scene

Features similar to those discussed in the three previous chapters: expository factors, speech and aspects of characterization like movement, gestures, and facial expressions, may, together with other elements, form components of a larger entity within the narrative: the epic scene. Hence the fourth main chapter will be devoted to Kleist's use of the epic scene in Das Erdbeben in Chili. Robert Petsch has made the following comment about the Novelle writer in general: "Unter allen epischen Dichtern ist der Novellist am meisten zum 'Szenenseher' berufen."<sup>1)</sup> The not infrequent references by literary historians such as Hans Kreutzer<sup>2)</sup> and Karl Conrad<sup>3)</sup> to specific scenes in Kleist's Novellen suggest that he has a propensity for arranging his material into scenes. The epic scene constitutes one of the more immediately obvious points of similarity a narrative can have to the drama, for, although it is a recognizable epic form,<sup>4)</sup> it has many features in common with its counterpart in the dramatic genre, and, as in the case of indirect characterization, the frequency with which it occurs in a narrative often contributes to an indication of the dramatic quality of the work in question.

Our method of investigation will be to isolate any scenes in Das Erdbeben in Chili, to provide an illustration of their properties, and to interpret two in detail. In an attempt to facilitate this task, we shall define the epic scene in general terms first, basing our definition upon the scholarly works of Robert Petsch,<sup>5)</sup> Wolfgang Kayser<sup>6)</sup> and Eberhard Lämmert<sup>7)</sup>, and alluding sometimes to features of the dramatic scene.



The epic writer is able to survey his story from a height and to take a panoramic view of his material. He may also skim over extended periods of time without affecting the continuity of his work in the least, but occasionally he will break the flow of his narrative and concentrate his attention upon one episode which for some reason deserves to be exposed fully. At such times he creates a scene<sup>8)</sup> in which action progresses in a linear fashion towards the point where the broad narrative can be taken up again.

Unlike the scenes in the drama which unfold before the spectator's eyes by means of the words and actions of the characters on the stage, and are perhaps enhanced by a stage set, the epic scene is built up from report, description, and dialogue<sup>9)</sup>, sometimes from all three.

It is a feature of the epic scene that it must be set in one place. A specification of the place of action, which may be analogous to a backdrop, and of the time of action is often provided in an exposition at, or near the beginning of, the scene.

In the broad narrative a writer may cover a number of years in a few pages; in the epic scene the time it takes to read of an event ("Erzählzeit") and the time narrated ("erzählte Zeit"), the duration of the event in minutes or hours, may often be almost identical or attain a remarkably close union.<sup>10)</sup> Such an accord is present in the drama, where a scene enacted in fifteen minutes for example, can portray events which last for fifteen minutes only and do not extend over hours, days or months.

One or more characters may be present in the epic scene, and their actions and gestures, their position in relation to other characters or to the scenery, and their speech are meaningful for the scenic quality. Their comings and goings may provide an indication of the beginning and end of a scene respectively, but as in the open form of the drama<sup>11)</sup> many entrances and exits can occur before the scene actually draws to a close.

Having outlined some of its more striking features, we are now able to turn to a consideration of functions the epic scene may fulfil within the structure of the work in which it is incorporated. It may be a means of triggering off the action of the work, or is perhaps inserted as an interval scene in the flow of the narrative where it might actually delay the action rather than push it forward. The epic scene can serve as a means of creating tensions or reaching decisions and may alter the course of action or push it on towards the climax. It may even form the climax itself. In retrospect it becomes evident that the epic scene may fulfil similar functions to poetic motifs, amongst which Goethe distinguishes in "Über epische und dramatische Dichtung" (1797) "vorwärts- und rückwärtsschreitende, retardierende, zurück- und vor-greifende Motive."

Bearing in mind that an epic scene may, but need not contain all, but only some of the above features, and usually fulfils one main function within a work, like the ones just mentioned, we shall now employ this analysis as a criterion by which to isolate any epic scenes or passages displaying epic qualities in Das Erdbeben in Chili.

(1) The work actually begins with a scenic description. This may easily be overlooked because it is interrupted after the opening sentence by a mention of previous events, but Kleist returns to it subsequently with a sentence beginning: "E b e n stand er, w i e s c h o n g e s a g t , . . . " <sup>12)</sup> Attention focusses upon Jeronimo who is about to end his life in his prison cell when his plan of action is thwarted by a violent earthquake which fills him with terror and confusion but opens the way for his escape. <sup>13)</sup>

(2) After rushing through the city past scenes of devastation and chaos and out through a city gate, Jeronimo climbs a hill where he falls first into a state of unconsciousness. Here we witness him as his consciousness returns and his awareness of the situation gradually grows. Finally he leaves this place of action to inquire after Josephe. <sup>14)</sup>

(3) When almost ready to give up hope he catches sight of his beloved, the scenic description of the moment of their reunion and of the period immediately following it when Jeronimo becomes acquainted with his little son, being broken, as in the first instance, by a report of past events. <sup>15)</sup>

(4) The couple then withdraw with little Philipp to an idyllic spot away from the grieving multitudes, and Kleist concentrates on them as they rest for the night beneath the spreading branches of the pomegranate tree. This constitutes an important part of the rising action in the second phase of the *Novelle*, and it is significant that it should be marked by an epic scene. <sup>16)</sup>



(5) Although the events of the following morning occur in the same locale, we may be justified in taking them for a new scene. It is not unheard of in the drama for action to be set in the same place more than once, and in this scene time has moved on and a totally different situation presents itself, the focus being mainly upon Don Fernando and Josephe, and the scene culminating with the latter's acceptance of the newcomer's invitation to join his relatives.<sup>17)</sup>

(6) After the couple have enjoyed their hospitality for a short while and have observed the transformation that has come over many citizens in the valley, we follow them as they remove themselves from the party, deliberate upon, and plan their future and finally rejoin their friends.<sup>18)</sup>

(7) In the afternoon of the same day the development of the discussion in Don Fernando's group regarding the wisdom of attending Mass holds the reader's interest and exhibits scenic properties.<sup>19)</sup>

(8) Once the decision has been reached, they set out, and even the events when the company is en route may be said to manifest scenic features; all meaningful action occurs when they pause for a moment to listen to Donna Elisabeth's advice.<sup>20)</sup>

(9) Undaunted by this, Fernando leads them on into the cathedral, where Kleist creates a scene by concentrating his attention upon the progression of events from a state of calm to one of frenzy which puts the lives of the group in danger.<sup>21)</sup>

(10) Alarmed by the situation they move outside the building where

the writer continues to employ this scenic method of description until after the tragic climax.<sup>22)</sup>

From this isolation of the scenes emerges the striking fact that the *Novelle* contains not one or two, as we might expect, but no fewer than ten scenes; some, it is true, do not possess the majority of characteristics and therefore strictly speaking only approach the epic scene proper. The number of times Kleist uses the scenic method of composition becomes especially impressive and remarkable in view of the fact that the whole story spans less than sixteen pages in the third Sembdner edition.

Whilst the general analysis of the epic scene has enabled us to identify these ten scenes in Das Erdbeben in Chili, it tells us little about their particular properties. Our next step, therefore, will be to provide an outline of their characteristics, and for the sake of convenience we shall refer to the scenes from now on by the numbers (1) to (10).

Consideration must be given initially to the element of place so vital for the epic scene. Upon examination it becomes apparent that Kleist sets his scenes in a variety of locations both outside and inside. There appears one, (2), in the first phase of the *Novelle* in which action takes place on a hill outside the city boundary. - Those in the middle phase, (3), (4), (5), (6), (7), have in common the landscape setting of the valley which resembles the Garden of Eden. It must be stressed, however, that with the exception of (4) and (5) they each occur in different locations within the general area. The scene of

action for (3) is near the stream where Josephe is bathing her child, whilst in (4) the couple withdraw to a more isolated area, the beautiful serene backdrop of nature reflecting their frame of mind at that time. It is to this locality that Don Fernando comes in (5). In (6) we see a similar background, identifiable by the reference to the pomegranate trees, but here Jeronimo and Josephe stroll up and down beneath the trees in a manner which calls to mind the templar's action of walking beneath the palms in I,5 of Lessing's drama Nathan der Weise. Although no specific mention of place is given for Don Fernando's relatives in (7), they occupy yet another spot in the valley; this we know from Fernando's earlier statement to Josephe in (5) in which he indicates the position of his wife: "...dort unter den Bäumen..."<sup>23)</sup> - In the third phase, two scenes are set in the open. One, (8), occurs when the company is making its way to the cathedral, no specific indication of place being provided. It is stated, though, that they have gone about fifty steps when they are forced to halt; the other, the final scene, (10), has the crowded forecourt of the cathedral as a background. In all, eight of the ten are set out of doors.

Action in the remaining two takes place in a covered area, the very first scene of the Novelle within the confines of the prison, and the penultimate one, (9), inside the church of the Dominicans. By choosing the Dominican Church Kleist has diverged from true historical facts, because in the Chilean earthquake of 1647 the Dominican Convent was destroyed, together with all but the church dedicated to San Saturnino and parts of the cathedral.<sup>24)</sup> That both the physical earthquake in phase one, and the earthquake of human souls in phase three are experienced initially by characters when they are in a confined space is



worthy of note.

We proceed now to an investigation of the time factor in these scenes, and here the focus will be upon the relationship between the time of narration ("Erzählzeit") and the time narrated ("erzählte Zeit"). When these accord with each other, they provide one of the truest indications possible of the dramatic quality of a scene. Certainly present in Kleist's Novelle are scenes where these factors are not in harmony. The events in (4) actually take place over many hours. They begin at nightfall or shortly afterwards, and it is only when the day is dawning that the lovers fall asleep. In printed space this time occupies a little over half a page; Kleist compresses time considerably and skims over many details, giving, for example, only a general indication of the couple's topics of conversation: "Denn Unendliches hatten sie zu schwatzen vom Klostergarten und den Gefängnissen, und was sie um einander gelitten hätten..."<sup>25</sup>). Likewise (2) covers less than half a page, whilst the event itself lasts for over fifteen minutes. Explicit mention is made of the fact that Jeronimo remains in an unconscious state for approximately a quarter of an hour, and it is only from the moment that he starts to regain consciousness that his actions and thoughts are registered and the scene unfolds.

To the scenes discussed we may add (3) and (6) where there appears to be no correspondence between "Erzählzeit" and "erzählte Zeit". In the former it is stated before Jeronimo meets Josephe, that the sun is setting; at the end night has fallen, suggesting that some time has elapsed (even when we take into account the fact that in South America night comes on very quickly), but the amount of action is comparatively

little and the majority of space is taken up with the account of Josephe's experience in the earthquake, a means by which Kleist succeeds in presenting the whole natural catastrophe from a second perspective. In the latter, (6), covering half a printed page, there is no indication at all of the time the couple leave or rejoin the group, or of how long they spend walking up and down. We do hear of Jeronimo's moment of reflection and that the pair walk about the paths for a while, but Kleist gives only vague references to the duration of these things, making it impossible for us to ascertain exactly for what length of time they continue: "Nach einer kurzen Überlegung gab Jeronimo der Klugheit dieser Maßregel seinen Beifall, führte sie noch ein wenig,<sup>26)</sup> die heitern Momente der Zukunft überfliegend, in den Gängen umher, und kehrte mit ihr zur Gesellschaft zurück."<sup>27)</sup>

The two final scenes, (9) and (10), present instances where, unlike the previous examples, "Erzählzeit" and "erzählte Zeit" are almost but perhaps not quite identical. Incorporated into the first of these, (9), is an account of the canon's sermon which would probably have extended over a longer period than the report of it in the Novelle. It is interesting that whilst this account does fall within (9), it is inserted before the main action is set in motion; once this begins there is a moment by moment account of the proceedings with no important details omitted. In the second of the two, (10), which follows on immediately, the action continues in a similar fashion, until Kleist condenses time by utilizing one sentence to indicate a number of similar actions by Don Fernando; each instance of his striking a person down is not noted individually: "Mit jedem Hiebe wetterstrahlte er einen zu Boden;..."<sup>28)</sup>

Despite these divergences quite a close relationship does exist between "Erzählzeit" and "erzählte Zeit". At the beginning of (9) there is a reference to "bei der einbrechenden Dämmerung"<sup>29)</sup>, at the end of (10) there is one to "bei der Finsternis der einbrechenden Nacht"<sup>30)</sup>. During the course of the two scenes it has indeed grown darker, but the fact that the second quotation, like the first, contains a present participle indicates that even at the end night is still falling and the process is not complete. This suggests that the whole, (9) and (10), lasts for a number of minutes, almost the time required to read the four pages in which the episode is expressed.

There exist four scenes, (1), (5), (7), (8), in which the union appears to be even closer than in (9) and (10). Don Fernando's encounter with Josephe (5) takes place within about a minute as do the discussions in (7), and both fill approximately three-quarters of a page. When read without the preliminary story which interrupts it, (1) continues for a matter of seconds (24 lines), for the duration of the earthquake, and the pause in (8) also gives the impression of lasting for seconds only, covering fourteen lines in the text. In none of these do we find any time passed over or actions compressed. Our investigation reveals therefore, that in at least four, and we may even say six scenes, (1), (5), (7), (8), (9), (10), the time of narration and the narrated time either harmonize or form a remarkably close union; these scenes exhibit a truly dramatic quality in this respect.

It has been stated previously that the epic scene may contain one or more characters. We may add, too, that in the same scene there may be some who play an active rôle in the proceedings; the writer may also



name others, indicating their presence but allowing them to figure less prominently in the action. In our count of the figures in the epic scenes we shall include all those whom Kleist alludes to specifically, regardless of their rôle.

There are two scenes in which but one character appears; in (1) and (2) Jeronimo is the sole centre of attention. Five scenes contain what might be termed a small group. In (6) we observe Jeronimo and Josephe, whilst in (3) and (4) three figures are mentioned, Jeronimo, Josephe and their son, Philipp, of whom the latter, being a new-born baby, plays no active or major rôle. Donna Elisabeth, Don Fernando and Josephe are the only figures named in (8), although we know that others have set out with them. With Don Fernando's first appearance (5), interest is centred upon him and Josephe, but Jeronimo, Juan and Philipp are also present.

Three scenes remain in which a large number of characters are to be found, one being (7), where Donna Elisabeth, Josephe, Donna Elvire, the latter's father, Juan, Don Fernando, Jeronimo, Philipp and Donna Constanze all gain a mention. The others are (9) and (10) where numbers are swollen by the presence of a large crowd and the inclusion of figures such as the canon (in (9) only), Pedrillo, and the marine officer. The most crowded scenes occur towards the end of the Novelle.

The description of actions and gestures is important for practically all the scenes except for (1) and (4) where gesture does not occur. It does not seem necessary to go into these fully here for two reasons. Firstly, they have been investigated in some detail in the previous chapter with regard to characterization, many of the examples actually

being taken from epic scenes, and secondly, they will warrant further attention when we come to consider two particular scenes. It will suffice to provide outstanding examples of each.

Striking instances of actions are Jeronimo's jumping over the rocks to meet Josephe in (3), and the walking back and forth of this couple in (6): "Jeronimo nahm Josephen, nachdem sich beide in diesen Betrachtungen stillschweigend erschöpft hatten, beim Arm, und führte sie mit unaussprechlicher Heiterkeit unter den schattigen Lauben des Granatwaldes auf und nieder."<sup>31)</sup> Josephe's rushing into the mob to put an end to the dreadful state of affairs in (10) may also be cited: "...Josephe...stürzte sich freiwillig unter sie, um dem Kampf ein Ende zu machen."<sup>32)</sup>

Gesture serves to add depth to the scenic quality, as for example in (2), where Jeronimo sinks to the ground to show gratitude to God for his having been saved: "Er senkte sich so tief, daß seine Stirn den Boden berührte, Gott für seine wunderbare Errettung zu danken;..."<sup>33)</sup>. We may point in addition to Josephe's action of soothing frightened little Juan with her kisses (7), and to the brutal gesture by one member of the crowd of pulling her down by her hair (9): "...ein Dritter...zog, heiliger Fuchlosigkeit voll, Josephen bei den Haaren nieder,..."<sup>34)</sup>.

In his epic scenes Kleist, in true dramatic fashion, frequently observes the precise position of his figures in relation to others present or even to the setting. This aspect of the epic scenes will be considered more fully in our interpretation of two specific ones, but two striking examples will be quoted here in order to provide a clear

indication of this feature. In (4) Kleist notes exactly the position of Jeronimo, Josephe and Philipp as they rest beneath the branches of the pomegranate tree, the mother and her child protected by Jeronimo's cloak: "Hier ließ sich Jeronimo am Stamme nieder, und Josephe in seinem, Philipp in Josephens Schoß, saßen sie, von seinem Mantel bedeckt, und ruhten."<sup>35)</sup> This little family puts us in mind of the Holy Family itself, their group arrangement being reminiscent of medieval paintings with a pyramidal composition. - Towards the end of the third phase Kleist observes Don Fernando as he stands with his back to the church, fighting heroically to protect the children (10): "Don Fernando, dieser göttliche Held, stand jetzt, den Rücken an die Kirche gelehnt; in der Linken hielt er die Kinder, in der Rechten das Schwert."<sup>36)</sup>

Our prime concern as regards the important factor of speech will be to consider the incidence of both the direct and indirect form in these ten scenes, disregarding what is actually said. The presence, and indeed the quantity of speech, especially of the direct form, may serve to heighten the dramatic nature of an epic scene considerably. In two scenes, (1) and (2), where it has already been observed that only one character appears, direct and indirect speech is absent. At the end of (4) the decision of the lovers, which arises from a longer conversation they have had, is imparted to the reader by the grammatical means of a content or object clause: "Sie beschlossen, sobald die Erderschütterungen aufgehört haben würden, nach La Conception zu gehen,..."<sup>37)</sup> This reported form of speech is employed again in (6) to register the conversation of these same characters.

Scene (3) contains one instance of direct speech which falls near



the beginning, at the moment of jubilation when Jeronimo catches sight of Josephe: "O Mutter Gottes, du Heilige!"<sup>38)</sup> Two direct utterances are present in (5) where they combine to form the first dialogue of the *Novelle*, pointing to one of the most essential parts of the story.<sup>39)</sup> In this scene reported speech is to be found three times. Scene (7) resembles (5) in that it contains the same amount of direct speech which also constitutes a dialogue and highlights the second turning point following shortly afterwards,<sup>40)</sup> but here there occur as many as eight examples of indirect speech. Scene (8) contains an equal amount of direct and indirect speech, two examples of each; in this case, however, a dialogue is not formed by the directly spoken statements, one uttered by Elisabeth as she approaches her brother-in-law, the other by Don Fernando just after the first time Elisabeth whispers to him.

The tenth scene shows a notable increase in the quantity of direct speech, where eight examples occur, outnumbering those of indirect speech, of which there are only two. It is interesting to note that the latter, representing an exchange of words between Don Alonzo and Don Fernando, are actually placed near the end of the scene after the main part of the action is over: "Der Marine-Offizier fand sich wieder bei ihm ein, suchte ihn zu trösten, und versicherte ihn, daß seine Untätigkeit bei diesem Unglück, obschon durch mehrere Umstände gerechtfertigt, ihn reue; doch Don Fernando sagte, daß ihm nichts vorzuwerfen sei, und bat ihn nur, die Leichname jetzt fortschaffen zu helfen."<sup>41)</sup> There remains still the ninth scene, where there are in all twenty-one examples of direct statements as opposed to four of indirect. The first

examples occur in the canon's sermon before the main action begins, and as in (10) the others appear at the end of the scene, when the group is preparing to leave the church, the first of which is: "Don Fernando... sagte: er wolle eher umkommen, als zugeben, daß seiner Gesellschaft etwas zu Leide geschehe."<sup>42)</sup>

It is noteworthy that if we count the number of direct utterances mentioned in the scenes, we obtain an aggregate of thirty-six, the precise number given in the second chapter.<sup>43)</sup> This provides proof that all the direct speech in Das Erdbeben in Chili is contained in the epic scenes. Perhaps of even greater significance is the fact that of the six scenes in which direct utterances appear, (3), (5), (7), (8), (9), (10), five of them, (5), (7), (8), (9), (10), have already been noted for the close unity of the time of narration and narrated time existing within them. It is an interesting fact that these five contain all but one instance of direct speech occurring in the whole *Novelle*.

Our final step regarding the features of Kleist's epic scenes is a consideration of the comings and goings of characters; here it will be simpler to deal with the scenes in linear fashion. When the *Novelle* opens, Jeronimo is already present on the scene of action, and this is reminiscent of a character who is in position on the stage when the curtain rises. His hurried exit from the prison brings about the end of the scene. Jeronimo's arrival on the hill marks the opening of (2), at the close of which he mingles with the people to inquire after Josephe, whilst (3) is set in motion with his coming into the valley. The withdrawal of Jeronimo and Josephe from one spot in this valley to another constitutes the end of the third scene but indicates, too,

the start of the fourth. They remain in one place for the duration of both (4) and (5), the division between which is not defined by an exit and entry, but rather by an indication of a time change: "Als sie erwachten, stand die Sonne schon hoch am Himmel,..."<sup>44</sup>) (This forms also the beginning of a new paragraph in the text.) It may be held that (5) begins with the entry of Don Fernando, but strictly speaking his appearance comes after the scene has begun, mention having been made, prior to his entry, of the couple who are already present in the place of action. The scene does finish, though, when Don Fernando, Josephe and Jeronimo, together with the babies, make their way to the newcomer's family. The beginning and end of (6) are indicated respectively by the lover's removal from, and subsequent rejoining of, Don Fernando's group. Scene (7), on the other hand, resembles the opening one in that the figures are already situated when the action begins. Some leave this location at the end for the cathedral, and since in (8) attention centres upon these same characters we may feel justified in understanding their exit from (7) to constitute the opening of the eighth scene, at the end of which Don Fernando is seen leading them on their way again.

No less are (9) and (10) defined by comings and goings of characters, the former commencing with the arrival of the group in the cathedral and drawing to a close as the figures pass through the church door, the latter opening with their arrival on the forecourt and ending finally with the departure of Don Fernando after the tragic episode.

We may point, then, to one scene, (4), which begins with an entry, the characters remaining in the same place at the end, whereas in three, (1), (5), (7), they are already present at the start, and



finally make their exit. There are six altogether, the beginning and end of which are clearly marked by an arrival and a departure respectively: (2), (3), (6), (8), (9), (10). It is hardly necessary to say that within some scenes, (5), (8), (9), (10), further entries may be observed which strongly enhance their dramatic quality, reminding us very much of the "offene Form des Dramas", an example of which is Kleist's own Penthesilea.

Having outlined the features of the epic scenes in Kleist's Erdbeben in Chili, we may provide at this stage a brief summary of the main function of each scene within the framework of the Novelle. Scene (1) undoubtedly serves the purpose of setting the action in motion; (2) brings a lull during which time Jeronimo is able to recover from his state of exhaustion. The action is pushed forward again by the third scene with the reunion of the lovers, whilst (4) constitutes another scene (like (2) ) with a retarding effect, the fact that it is intended as a breathing space being inherent in the text itself with the explicit statement: "...sie...ruhten."<sup>45</sup>; this respite comes to an end when the forward movement of the action is resumed (after Fernando's appearance (5) ). Scene (6) shows a quiet moment between Jeronimo and Josephe from which nothing further develops. In (7) decisions are reached, as a result of which the action progresses, only to be retarded temporarily by (8), where the company is obliged to pause. Scene (9) in which tensions mount considerably approaches the climax, which is actually formed by scene (10). It is striking to note that when Kleist's epic scenes are considered in the order from (1) to (10), they exhibit dramatic contrasts of forward moving and retarding effects with rising tension at the end of the Novelle when the story approaches its climax.

A table may help to illustrate more clearly which of the previously discussed features of the epic scene are to be found in the ten scenes from Das Erdbeben in Chili:

NUMBER OF SCENE	DEFINED LOCATION	ACCORD OF ERGÄHNISZ IT AND ERGÄHNISZ ZEIT	NUMBER OF FIGURES	ACTIONS	DIRECT SPEECH	SCENE MARKERS
				GESTURE	INDIRECT SPEECH	ENTRIES EXITS
1	INSIDE	X	1	X		X
2	OUTSIDE		1	X X		X X
3	OUTSIDE		3	X X	X	X X
4	OUTSIDE		3	X		X X
5	OUTSIDE	X	5	X X	X X	X
6	OUTSIDE		2	X X	X	X X
7	OUTSIDE	X	9	X X	X X	X
8	OUTSIDE	X	3+	X X	X X	X X
9	INSIDE	X	100+	X X	X X	X X
10	OUTSIDE	X	100+	X X	X X	X X

Kleist's epic scenes have been isolated and their features and function outlined, but no scene has yet been viewed as an entity. To round off this present investigation, therefore, an interpretation will be offered for scenes (2) and (9), one containing a single character only, the other a whole multitude ("eine unermessliche Menschenmenge"<sup>46</sup>) in Kleist's own terminology).

Scene (2) is inserted between two reports which depict movement from place to place, the first showing Jeronimo's flight through the town, the second his mingling with the crowd. The scene provides a contrast

to them both, because not only is it set in one location, but it puts a temporary stop to the forward moving action.

It opens with an expository sentence: "Als Jeronimo das Tor erreicht, und einen Hügel jenseits desselben bestiegen hatte, sank er ohnmächtig auf demselben nieder."<sup>47)</sup> This consists grammatically of a time clause, after which follows the main clause. In the time clause indication is given of the name of the character, Jeronimo, and of his entry into the place of action, specified as a hill; the main clause mentions the most significant fact of his fainting, which may be understood as an external manifestation of distress and fatigue and brings to mind Orest in Goethe's Iphigenie auf Tauris who collapses in exhaustion towards the end of III,1: "Er sinkt in Ermattung."<sup>48)</sup>

Kleist compresses time by simply stating the fifteen minute duration of Jeronimo's unconsciousness, and then we observe this character as he regains consciousness and partially rises, with his back to the city, his position in relation to the scenery being noted precisely: "Er mochte wohl eine Viertelstunde in der tiefsten Bewußtlosigkeit gelegen haben, als er endlich wieder erwachte, und sich, mit nach der Stadt gekehrtem Rücken, halb auf dem Erdboden erhob."<sup>49)</sup>

In his rising out of his stupor a further similarity may be seen to Orest in III,2 where the stage direction reads: "Aus seiner Betäubung erwachend und sich aufrichtend."<sup>50)</sup> Jeronimo's subsequent gesture of feeling his forehead and chest reflects his confusion about his own condition, a state of mind mentioned explicitly by Kleist and constituting the first insight into Jeronimo's inner feelings in this scene,



the registration of which occurs so frequently throughout scene (2) that it may be compared to a dramatic monologue. Jeronimo is gripped by an inexpressible feeling of delight and casts his eyes over the region of St. Jago, where the sight of the bewildered crowds proves oppressive to him and he is unable to comprehend what has led both him and them outside the city. There occurs a most meaningful change of position when Jeronimo turns around and sees the devastated city behind him, the visual perception of this exterior situation stirring his memory, bringing to his mind the dreadful moment of the earthquake. This forms one step in his emergence from his state of confusion, and he sinks down to express his gratitude to God for his deliverance and weeps for joy that life is still his. As yet he remembers back only as far as the earthquake and it is at this point that a break comes in the scene, the part discussed ending on a high and joyful note. (The paragraph also comes to a close here.)

The second part parallels the first in that Jeronimo's memory is again stimulated by the impression of something in the outside world, this time by the sight of his ring which takes his mind back to the time before the earthquake, to Josephe, the prison, the bells and the moment before the prison's collapse. It is only now that he attains clear-sightedness and a full realization of the situation he is in, and this brings with it a complete reversal of his emotions of the first part. He becomes melancholic, regrets his prayer and envisages God as a fearful Being: "Tiefe Schøermut erfüllte wieder seine Brust; sein Gebet fing ihn zu reuen an, und fürchterlich schien ihm das Wesen, das über den Wolken waltet."<sup>51</sup>) Once he is in a state of awareness Jeronimo is able to leave the hill to inquire about Josephe. Of

obvious importance for this scene is the inner development of a character from a state of unconsciousness to clear-sightedness, and we may actually see a similarity here to one of Kleist's dramas, Prinz Friedrich von Homburg, where he takes an interest in the state of somnambulism and in Prince Friedrich's awakening out of it.

We go on to an investigation of scene (9), which falls in the third phase of the Novelle, where we witness the outbreak of the "earthquake of human souls."<sup>52)</sup> The opening paragraph fulfils the function of an exposition, setting the scene and evoking a certain atmosphere. Kleist registers the arrival of Don Fernando's group in the Dominican Church where the sound of the organ is already audible and a huge multitude has gathered, and he gives thereby the impression of characters walking onto a bustling stage. The magnitude of the crowd present is emphasized by the fact that there are even boys clinging to the picture frames high up on the walls. One sentence in particular is worth quoting: "Von allen Kronleuchtern strahlte es herab, die Pfeiler warfen, bei der einbrechenden Dämmerung, geheimnisvolle Schatten, die große von gefärbtem Glas gearbeitete Rose in der Kirche äußerstem Hintergrunde glühte, wie die Abendsonne selbst, die sie erleuchtete, und Stille herrschte, da die Orgel jetzt schwieg, in der ganzen Versammlung, als hätte keiner einen Laut in der Brust."<sup>53)</sup> It indicates a source of light, an element of time is introduced with the reference to the falling dusk and the evening sun, and the allusion to the architectural feature of the great rose window situated at the rear of the church adds a feeling of depth to that of height provided earlier with the mention of the boys on the walls, giving a stage-like setting. The ceasing of the music brings a lull reminiscent of some scenes in Shakespeare's dramas for example,

where a tranquil introduction often precedes a most dramatic scene and heightens the effect of the ensuing part.

There follows a reference to the fervour of the people, after which attention is paid to the sermon, preached by a figure not previously introduced, one of the oldest canons of the church whose accompanying gestures do not go unnoted. There is no need to record the whole tenor of his sermon. Of particular significance for this scene is the latter portion where the canon, apparently holding the lovers responsible for the general misfortune, refers to the outrage carried out in the convent garden, mentions the couple by name, and curses and damns them. His final remark in particular provokes the main action, in which direct speech, movement and gesture assume a major rôle.

The initial reaction comes from Donna Constanze. Tugging at Jeronimo's arm, she calls to Don Fernando, whose emphatic, yet stealthy reply gives reason for hope with a possible means of escape. Constanze's remark has apparently been heard, or her gesture observed by others, because before she is able to execute Fernando's plan, it is thwarted by the intrusion of one member of the crowd. His loud voice, interrupting the sermon which has actually been going on all the time, widens the sphere of our attention, whilst his words themselves constitute an order to the citizens to stand back, for he believes he has located Jeronimo and Josephe: "Weichet fern hinweg, ihr Bürger von St. Jago, hier stehen diese gottlosen Menschen!"<sup>54)</sup>

His error of recognition of the couple is apparent to the reader but not to the crowd in the scene, so that tension begins to mount



and is heightened by the involvement of two more members of the mob whose curt utterances, a question and an answer placed side by side, serve to increase the tempo of the narrative:<sup>55)</sup> "Und als eine andere Stimme schreckenvoll, indessen sich ein weiter Kreis des Entsetzens um sie bildete, fragte: wo? hier! versetzte ein Dritter, und zog, heiliger Ruchlosigkeit voll, Josephen bei den Haaren nieder, daß sie mit Don Fernandos Sohne zu Boden getaumelt wäre, wenn dieser sie nicht gehalten hätte."<sup>56)</sup> The last speaker's gesture of pulling Josephe by her hair is the first violent action done to any member of Don Fernando's party, and tragedy is averted by Fernando's own interception, after which he himself speaks up. He questions the senselessness of the mob and states his own identity; Kleist accompanies his utterance with a protective gesture of placing his arm around Josephe, a gesture which is meaningful because it gives the impression of simultaneity of action and speech, so important in the drama and in addition stresses the contrast in nature between Don Fernando and the previous figure. Don Fernando's assertion of his identity meets with incredulity from a new character, a cobbler who knows Josephe. His position right in front of Fernando is acutely observed, and no less so is the direction of his movement when he changes position, turning defiantly to Josephe to ask her who is the father of the child she is carrying.

We might expect Josephe's reply to follow immediately, but beforehand Kleist focusses his attention on Don Fernando, remarking both his pallor, manifesting his fear of being taken for Jeronimo, and his action of looking at Jeronimo, and then at the crowd to see if there is anyone who knows him. In this manner Kleist keeps him before our eyes even

though he is not speaking. It is only after this that the focus moves back to Josephe, and it is stated that the dreadful situation forces her to reply: "Josephe rief, von entsetzlichen Verhältnissen gedrängt: dies ist nicht mein Kind, Meister Pedrillo, wie Er glaubt; indem sie, in unendlicher Angst der Seele, auf Don Fernando blickte: dieser junge Herr ist Don Fernando Ormez, Sohn des Kommandanten der Stadt, den ihr alle kennt!"<sup>57)</sup> Underlined by her anxious glance directed towards Don Fernando, her answer to the cobbler who is addressed for the first time by name, is an evasive but truthful one.<sup>58)</sup> She states that the child is not hers and gives further evidence that the character Pedrillo obviously takes for Jeronimo is Don Fernando.

Dissatisfied with this, Pedrillo calls upon the crowd for confirmation, his words being taken up and elaborated upon by some bystanders. It is the tumult which at that same moment fills little Juan with fear and causes him to lean over from Josephe to his father, a movement which proves crucial, for it lends substance to the crowd's erroneous belief that Don Fernando is Jeronimo, and has the effect of precipitating the action. As a result of it the mob becomes frenzied, and their agitation is reflected in the rapid exchange of four short utterances which increases the tempo of the narrative and causes suspense to mount, reminding us of dramatic stichomythia.<sup>59)</sup> No accompanying gestures are indicated at all, and apart from one reference to tone after the first imperative statement, only the voices of the speakers are mentioned, and each remark is bound to the next by the coordinating conjunction "und", giving the impression of a chorus with noise coming from all sides. Jeronimo's unexpected intervention and surrender introduces a sudden contrast, putting a stop to the rising tension; it has, in fact,

the effect of bringing a release of tension and produces a definite break which may be compared to a dramatic pause.

With this reversal we might expect the action to take a different direction. The mob is thrown into a state of confusion, some letting go of Don Fernando, and we observe now the arrival of a high-ranking marine officer. In a manner typical of a dramatist, Kleist even registers the time of his appearance for he rushes in at the same moment as the confusion breaks out. As he forces his way through the crowd he addresses Don Fernando by name, and, being a new arrival, he provides positive proof of his identity. Don Fernando's reply manifests an effort to save the situation. He sets his words ambiguously so as not to disclose the true identity of Jeronimo and advocates the arrest of the innocent couple for their own good, and that of the instigator of the uproar.

It is as a result of Pedrillo's following question to the marine officer, in which he this time attempts to identify Joseph e positively, that the comparative calm of this section of the scene is disturbed, and the action moves in a direction similar to that at the end of the first part. Don Alonzo, knowing Josephe well, hesitates in his reply, and like Juan's movement his hesitation immediately arouses suspicions amongst members of the crowd which becomes agitated once more, their curt remarks demonstrating mounting tension as before. As a result of the alarming situation, Josephe takes little Philipp, whom Jeronimo has been carrying, gives him and little Juan to Don Fernando, requesting the latter to save the children and to leave herself and Jeronimo to their fate. Her own surrender is comparable to that of



Jeronimo's at the end of the first part of the scene, (9).

The scene does not end here however. Don Fernando takes the two children and declares that he wishes no harm to come to his group. He offers Josephe his arm, asking for the marine officer's sword for protection, and bids the other couple to follow. Thus they make their exit from the cathedral, walking out to the courtyard which forms the setting for the climactic scene of Kleist's Novelle.

### Conclusion

The aim of this study has been to show dramatic forms of presentation which occur in Das Erdbeben in Chili. The results may be seen from a recapitulation of findings emerging from each of the fore-going chapters.

The first point of consideration was the sentence introducing the work, an analysis of which has revealed that within its hypotactic structure it contains and presents in a most striking manner elements a dramatist might incorporate into the exposition of his drama to acquaint the audience with the situation before them. Here mention may be made of the fact that similar expository elements are to be found in the introductory sentences to all of Kleist's Novellen, particularly outstanding examples appearing with the opening sentence of Michael Kohlhaas,<sup>1)</sup> Die Verlobung in St. Domingo,<sup>2)</sup> and Die heilige Cäcilie.<sup>3)</sup>

The examination of the direct speech in Das Erdbeben in Chili, the second aspect investigated, has indicated that conciseness of expression is a property common to all of the utterances of the Novelle, where even the lengthier ones are a combination of shorter sense groups; this in itself is a form of presentation the dramatist employs in many instances, as, too, is dialogue into which many of the verbal statements are assembled. Not least, the frequent occurrence of direct speech within the work is noteworthy, but it should be stated that it appears on even more occasions in others of Kleist's Novellen, and in this respect both Die Verlobung in St. Domingo and Der Zweikampf stand out.

The third chapter, devoted to an examination of the methods of character presentation in Das Erdbeben in Chili, has demonstrated that Kleist very often views his figures in much the same manner as the dramatist, making their nature and inner states of mind visible through their movements, gestures, facial expressions and speech. These, rather than the direct references to their personalities, remain memorable to the reader. It may be added that similar forms are employed in Kleist's other Novellen, this being one of the reasons why characters like Michael Kohlhaas, Martin Luther and the Marquise von O... attain such vivid and plastic qualities.

The fourth and final chapter has dealt with the scene-like quality of significant episodes of Kleist's Das Erdbeben in Chili. It has been shown that his narrative contains no fewer than ten scenes, each of which includes a clear indication of place, has one or more characters, and is enhanced by the description of movement and in many cases gesture. Salient features of several of the scenes were found to be the concurrence of "Erzählzeit" and "erzählte Zeit", the presence of direct speech, and the use of entries and exits as scene markers. The investigation carried out by Ruth Baumann has pointed to the fact that the Novellen as a group contain a great number of epic scenes. The climactic moment at the end of Das Bettelweib von Locarno,<sup>4)</sup> the episode in Der Findling in which Nicolo terrifies Elvire,<sup>5)</sup> and the duel in Der Zweikampf<sup>6)</sup> are outstanding scenes which prove unforgettable for the reader of Kleist's Novellen, and to them may justly be added the "dramatic" cathedral scene in Das Erdbeben in Chili.



## References

### Introduction:

- 1) Cf. H.J. Kreutzer, Die dichterische Entwicklung Heinrichs von Kleist. Untersuchungen zu seinen Briefen und zu Chronologie und Aufbau seiner Werke (Berlin, 1968), p. 189.
- 2) The following edition is used for this study: Heinrich von Kleist, Sämtliche Werke und Briefe, ed. H. Sembdner (München, <sup>3</sup>1964), I-II. Hereafter quoted as Sämtliche Werke.
- 3) Cf. E. Staiger, "Heinrich von Kleist Das Bettelweib von Locarno. Zum Problem des dramatischen Stils", in: Meisterwerke deutscher Sprache aus dem neunzehnten Jahrhundert (Zürich, <sup>4</sup>1961), p. 112.
- 4) W. Kayser, Das sprachliche Kunstwerk. Eine Einführung in die Literaturwissenschaft (Bern und München, <sup>11</sup>1965), p. 367.
- 5) F. Gundolf, Heinrich von Kleist (Berlin, <sup>2</sup>1924), p. 14.
- 6) E.K. Bennett, A History of the German Novelle (Cambridge, <sup>2</sup>1961), p. 38.
- 7) E. Staiger, Grundbegriffe der Poetik (Zürich und Freiburg i.Br., <sup>7</sup>1966), p. 143.
- 8) R. Baumann, Studien zur Erzählkunst Heinrichs von Kleist (Die Gestaltung der epischen Szene) (diss. Hamburg, 1928).
- 9) C.E. Passage, "Michael Kohlhaas: Form Analysis", Germanic Review, 30 (1955), pp. 181 ff.
- 10) G. Graf, "Der dramatische Aufbau der Legende Heinrich von Kleists Die heilige Cäcilie oder die Gewalt der Musik. Ein Interpretationsversuch", Etudes Germaniques, 24 (1969), pp. 346 ff.

### Chapter I:

- 1) Sämtliche Werke, II, p. 144.
- 2) The following abbreviations are used in the diagram: M.Cl. = Main Clause; App. = Apposition; Rel.Cl. = Relative Clause.
- 3) See, however, H.H. Holz, Macht und Ohnmacht der Sprache. Untersuchungen zum Sprachverständnis und Stil Heinrich von Kleists (Frankfurt/Main und Bonn, 1962), p. 122.
- 4) Cf. E. Staiger, "Heinrich von Kleist Das Bettelweib von Locarno. Zum Problem des dramatischen Stils", in: Meisterwerke deutscher Sprache aus dem neunzehnten Jahrhundert (Zürich, <sup>4</sup>1961), pp. 100 ff.

- 5) Th. Mann, Preface to Heinrich von Kleist The Marquise of O... and other Stories (London, 1960), p. 15.
- 6) Cf. Reference to Introduction, No. 3).
- 7) H. Glinz, Der deutsche Satz - Wortarten und Satzglieder wissenschaftlich gefaßt und dichterisch gedeutet (Düsseldorf, 1965), p. 69: "Diejenigen Stücke, die sich nur als ganze verschieben lassen, geben sich eben durch diese Eigenschaft als primäre Bauglieder des Satzes zu erkennen, ob sie nun aus einem oder aus mehreren Wörtern bestehen".
- 8) I am including the apposition as part of the main clause.
- 9) H. Glinz, Der deutsche Satz, p. 64.
- 10) E. Staiger, "Heinrich von Kleist Das Bettelweib von Locarno", p. 108 f.

#### Chapter II:

- 1) W. Müller-Seidel, "Die Struktur des Widerspruchs in Kleists Marquise von O...", in: Heinrich von Kleist. Aufsätze und Essays (Darmstadt, 1967), p. 246; W. Kayser, "Kleist als Erzähler", ibid., p. 237; W. Silz, "Das Erdbeben in Chili", ibid., p. 356.
- 2) E. von Reusner, Satz. Gestalt. Schicksal. Untersuchungen über die Struktur in der Dichtung Kleists (Berlin, 1961), pp. 88 f.
- 3) Sämtliche Werke, II, p. 148.
- 4) Ibid., p. 150.
- 5) Ibid., p. 150.
- 6) Ibid., p. 154.
- 7) Ibid., p. 154.
- 8) Ibid., p. 154.
- 9) Ibid., pp. 154 f.
- 10) Ibid., p. 156.
- 11) Ibid., p. 156.
- 12) Ibid., p. 156.
- 13) Ibid., p. 156.
- 14) Ibid., p. 156.

- 15) Ibid., p. 156.
- 16) Ibid., p. 156.
- 17) Ibid., p. 156.
- 18) Ibid., p. 156.
- 19) Ibid., p. 156.
- 20) Ibid., p. 156.
- 21) Ibid., p. 157.
- 22) Ibid., p. 157.
- 23) Ibid., p. 157.
- 24) Ibid., p. 157.
- 25) Ibid., p. 157.
- 26) Ibid., p. 157.
- 27) Ibid., p. 157.
- 28) Ibid., p. 157.
- 29) Ibid., p. 157.
- 30) Ibid., p. 157.
- 31) Ibid., p. 158.
- 32) Ibid., p. 158.
- 33) Ibid., p. 158.
- 34) Ibid., p. 158.
- 35) Ibid., p. 158.
- 36) Ibid., p. 158.
- 37) Ibid., p. 158.
- 38) Ibid., p. 158.
- 39) Cf. K. Friedemann, Die Rolle des Erzählers in der Epik (Darmstadt, 1965), p. 166.



## Chapter III:

- 1) Cf. Chapter II, p. 22.
- 2) G. Freytag, Die Technik des Dramas (Reprint Darmstadt, 1965), p. 19.
- 3) K. Friedemann, Die Rolle des Erzählers, pp. 145 f.
- 4) Sämtliche Werke, II, p. 159.
- 5) Ibid., pp. 151 f.
- 6) Ibid., p. 144.
- 7) W. Kayser, Das sprachliche Kunstwerk, p. 199.
- 8) Sämtliche Werke, II, p. 147.
- 9) Ibid., p. 157.
- 10) Ibid., p. 146.
- 11) Ibid., p. 157.
- 12) Ibid., p. 158.
- 13) Cf. O. Fischer, "Mimische Studien zu Heinrich von Kleist", Euphorion, XV (1908), pp. 717 f.
- 14) Sämtliche Werke, II, p. 152.
- 15) Ibid., p. 153.
- 16) Ibid., p. 154.
- 17) Ibid., p. 155.
- 18) W. Waetzoldt (ed.), Heinrich von Kleists Werke (Berlin-Leipzig-Wien-Stuttgart, n.d.), IV, p. 16.
- 19) Sämtliche Werke, II, p. 146.
- 20) Ibid., p. 156.
- 21) Ibid., p. 155.
- 22) Ibid., p. 158.
- 23) Ibid., p. 155.
- 24) Ibid., pp. 150 f.
- 25) Ibid., p. 157.

- 26) Ibid., p. 156.
- 27) It is significant that not only does this bear a resemblance to a stage direction but that many of those to be found in Kleist's dramas are expressed in clauses beginning, for example, with "indem", "nachdem", or by participial constructions.
- 28) W. Kayser, "Kleist als Erzähler", p. 236.
- 29) Sämtliche Werke, II, p. 154.
- 30) Ibid., p. 151.
- 31) Ibid., p. 155.
- 32) Cf. Chapter II, p. 27.
- 33) Sämtliche Werke, II, p. 158.
- 34) Ibid., p. 150.
- 35) Ibid., p. 151.
- 36) Ibid., p. 153.
- 37) Ibid., p. 154.
- 38) Ibid., p. 154.
- 39) W. Wittkowski, "Skepsis, Noblesse, Ironie. Formen des Als-ob in Kleists Erdbeben", Euphorion, 63 (1969), pp. 253 f.
- 40) Sämtliche Werke, II, p. 155.
- 41) Ibid., p. 156.
- 42) Ibid., p. 156.
- 43) Ibid., p. 156.
- 44) Ibid., p. 156.
- 45) Ibid., p. 157.
- 46) Ibid., p. 157.
- 47) Ibid., p. 158.
- 48) Ibid., p. 158.
- 49) W. Waetzoldt (ed.), Heinrich von Kleists Werke, VI, p. 75. This version of the letter is not contained in Sämtliche Werke.
- 50) Sämtliche Werke, II, p. 670.

- 51) Ibid., p. 152. - The spacing is mine.
- 52) W. Wittkowski, "Skepsis", p. 250.
- 53) Sämtliche Werke, II, p. 158.
- 54) Both W. Wittkowski, "Skepsis", p. 253, and J.M. Ellis, "Kleist's Erdbeben in Chili", Publications of the English Goethe Society (1963), p. 48, point out that no indication is given of either religious consolation or displeasure towards God, of His existence or non-existence at the end of the Novelle.
- 55) Sämtliche Werke, I, p. 320.
- 56) Ibid., II, p. 159.
- 57) Ibid., p. 156.
- 58) Ibid., p. 156.
- 59) Ibid., p. 157.
- 60) Ibid., pp. 154 ff.
- 61) Ibid., p. 157.
- 62) Ibid., p. 158.
- 63) Ibid., p. 158.
- 64) Ibid., p. 158.
- 65) Ibid., p. 158.
- 66) Benno von Wiese, Die deutsche Novelle von Goethe bis Kafka (Düsseldorf, 1965), II, p. 67.
- 67) Sämtliche Werke, II, p. 158.

#### Chapter IV:

- 1) R. Petsch, Wesen und Formen der Erzählkunst (Halle/Saale, <sup>2</sup>1942), p. 440.
- 2) H.J. Kreutzer, Die dichterische Entwicklung, pp. 243 ff.
- 3) K.O. Conrady, "Kleist's Erdbeben in Chili", GRM, 4 (1965), p. 187.
- 4) W. Kayser, Das sprachliche Kunstwerk, p. 183.
- 5) R. Petsch, Wesen und Formen der Erzählkunst, pp. 346 ff.
- 6) W. Kayser, Kunstwerk, pp. 182 ff.



- 7) E. Lämmert, Bauformen des Erzählens (Stuttgart, 1955), pp. 87/92 ff.
- 8) P. Lubbock in The Craft of Fiction (Reprint London, 1960), distinguishes between two forms of epic portrayal, viz. "scenic" and "panoramic" (p.72).
- 9) W. Kayser, Kunstwerk, p. 183.
- 10) E. Lämmert, Bauformen, p. 92.
- 11) V. Klotz, Geschlossene und offene Form im Drama (München, 1968), pp. 99 ff.
- 12) Sämtliche Werke, II, p. 145. - The spacing is mine.
- 13) Ibid., pp. 144 ff.
- 14) Ibid., pp. 146 f.
- 15) Ibid., pp. 148 f.
- 16) Ibid., pp. 149 f.
- 17) Ibid., pp. 150 f.
- 18) Ibid., p. 153.
- 19) Ibid., pp. 153 f.
- 20) Ibid., pp. 154 f.
- 21) Ibid., pp. 155 ff.
- 22) Ibid., pp. 157 ff.
- 23) Ibid., p. 150.
- 24) A.O. Aldridge, "The Background of Kleist's Das Erdbeben in Chili", Arcadia, 3 (1968), pp. 176 f.
- 25) Sämtliche Werke, II, p. 150.
- 26) The spacing is mine.
- 27) Sämtliche Werke, II, p. 153.
- 28) Ibid., p. 158.
- 29) Ibid., p. 155.
- 30) Ibid., p. 159.
- 31) Ibid., p. 153.

- 32) Ibid., p. 158.
- 33) Ibid., p. 147.
- 34) Ibid., p. 156.
- 35) Ibid., p. 150.
- 36) Ibid., p. 158.
- 37) Ibid., p. 150.
- 38) Ibid., p. 148.
- 39) Cf. Chapter II, p. 24.
- 40) Ibid., pp. 24 f.
- 41) Sämtliche Werke, II, p. 158.
- 42) Ibid., p. 157.
- 43) Cf. Chapter II, p. 18.
- 44) sämtliche Werke, II, p. 150.
- 45) Ibid., p. 150.
- 46) Ibid., p. 155.
- 47) Ibid., p. 146.
- 48) Goethe, Goethes Werke (Hamburg, 1964), V, p. 41.
- 49) Sämtliche Werke, II, p. 146.
- 50) Goethe, Werke, V, p. 41.
- 51) sämtliche Werke, II, p. 147.
- 52) Cf. Introduction, p. 5.
- 53) Sämtliche Werke, II, p. 155.
- 54) Ibid., p. 156.
- 55) Cf. Chapter II, p. 23.
- 56) Sämtliche Werke, II, p. 156.
- 57) Ibid., p. 156.
- 58) Cf. Chapter II, p. 24.

59) Ibid., p. 24.

Conclusion:

1) Sämtliche Werke, II, p. 9.

2) Ibid., p. 160.

3) Ibid., p. 216.

4) Ibid., pp. 197 f.

5) Ibid., pp. 212 f.

6) Ibid., pp. 243 ff.



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### Curriculum Vitae

I, Margaret Anne Sutherland, was born in Hamilton, New Zealand, on 11 February, 1950, the daughter of Dr. Thomas Campbell Sutherland, physician, and his wife Shirley Jean, née Sanson.

I attended Primary and Secondary School in Hamilton from 1955 to 1967. One year later I enrolled as a student at the University of Waikato, taking as my main subjects German and French philology under Professors Nieschmidt, Chicoteau, and Marshall, and in addition General Studies, an interdisciplinary course in literature and the history of ideas, with eminent contributions by Professors Salmon, Sawyer, and Sewell. I graduated Bachelor of Arts in 1970.

I wish to express my most profound appreciation to my academic teacher and thesis supervisor, Professor H.W. Nieschmidt, without whose help, encouragement, and patience my work would never have been completed. Thanks are also due to Mr. P.H. Oettli for his valuable assistance.