

For Julie, as with Clarissa, life impedes her ultimate happiness, a union with God in his heavenly kingdom. So she, like Clarissa, greets death as the passageway to true happiness.

In conclusion, each heroine's death, like her life, is proposed as a virtuous model. Their martyrdom to their own form of virtue reinforces the authors' didactic message since the example of martyrs is to be honored and emulated. The heroine's death affords her the opportunity to soar to new heights of virtue unattainable in life. It is only through death that Julie and Clarissa become martyrs, only through death is Clarissa able to shed completely the role of victim, only at death's door is Julie allowed to be both a perfect lover and a perfect wife and mother. Thus, it is only through the heroine's death that the reader arrives at a complete understanding of her virtue, only through her death does he receive the moral lesson in its entirety. Every detail of Clarissa's or Julie's death examined in this study correlates to a particular aspect of the virtue she practiced in her lifetime. In Clarissa's death, the reader consistently finds reminders of her victimization, her innocence. Finally, the 'perfection' which Richardson gives to his heroine is never more inimitable than upon her death. Julie's death reflects the happiness as well as the personal struggle that virtue brought to her life. Julie's death brings all of her virtuous qualities to their apogée; as Wolmar says of her at her death: 'Jamais elle ne fut plus tendre, plus vraye, plus caressante, plus aimable, en un mot, plus elle-même' (II, p. 790).

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The Lost Shadow: Henry Kreisels and Carl Weisberger's Use of Adelbert von Chamisso's Literary Motif

Peter Schlemihl, the man without his shadow, is a well-known figure in 19th century European literature. Made popular in Germany through Adelbert von Chamisso's fairy tale *Peter Schlemihls wundersame Geschichte* (1813), the literary motif had some pre-Chamisso and numerous post-Chamisso variations. Critics and literary sleuths claim to have traced Chamisso's shadow-motif to such disparate precursors as Christoph Martin Wieland's *Die Abderiten* (1781), its Greek sources and to legends, fairytales and stories of folk literature of areas as far apart as Spain, Scotland and Schleswig-Holstein.¹ In actual fact, Chamisso's shadow-motif belongs to a widely documented folkloric tradition. The belief that a person's shadow or mirror image is part of his/her life essence, strength, or soul, and is therefore affected by whatever may happen to it in the natural or supernatural realms has been found to exist since the earliest days among peoples in almost all parts of the world.² Some of the numerous variations of Chamisso's shadow-motif have been documented as early as the 1920s by Albert Ludwig.³ This work was later extended and brought up-to-date by Gero von Wilpert in his *Der verlorene Schatten: Varianten eines literarischen Motivs* (1978).⁴ Wilpert sees

1 Cf. Benno von Wiese, *Die deutsche Novelle: Goethe bis Kafka* (Düsseldorf: August Bagel Verlag 1964) 108; Jacob Grimm, *Deutsche Mythologie* (Darmstadt: Wissenschaftliche Buchgesellschaft, unveränderter Nachdruck d. 4. Ausg. Berlin 1875), II, 855-6 and III, 302; Jacob and Wilhelm Grimm, *Deutsches Wörterbuch* (Leipzig: S. Hirzel 1854-1954) VIII, 2231 f. and 2232 ff.

2 Cf. Ludwig Bieler, 'Schatten,' *Handwörterbuch des deutschen Aberglaubens*. Ed. Hans Bächtold-Stäubli (Berlin, Leipzig: de Gruyter 1938-41) 9: Nachtrag 126-46; Raymond Deloy Jameson, 'Shadow,' *The Funk & Wagnell's Standard Dictionary of Folklore, Mythology and Legend* (New York: Funk & Wagnell 1949-50) 2: 1000-1.

3 Cf. Albert Ludwig, 'Schlemihle,' *Archiv für das Studium der neueren Sprachen und Literaturen* 140 (1920) Deutsches Sonderheft, 95-135 and 'Nachträge' in *ibid.* 142 (1921) 124-6.

4 Cf. Gero von Wilpert, *Der verlorene Schatten: Varianten eines literarischen Motivs* (Stuttgart: Alfred Kröner Verlag 1978).

Chamisso as the popularizer of an old motif that has now seen a variety of modern and contemporary versions: for example Nietzsche, 'Der Wanderer und sein Schatten' (1880), Hofmannsthal, *Die Frau ohne Schatten* (1919), Wilhelm von Scholz, *Der Wettlauf mit dem Schatten* (1920), Friedrich Dürrenmatt, *Der Prozess um des Esels Schatten* (1951), Christoph Meckel, 'Die Schatten' (1962) – to name but a few. The fascination with the shadow-motif and its symbolic significance is by no means restricted to German literature. Both Wilpert's already mentioned study and Elisabeth Frenzel's *Stoffe der Weltliteratur*⁵ point to some international variations, such as those by Oscar Wilde (*The Fisherman and His Soul*), H.G. Wells ('The Story of the Late Mr. Elvisham'), G. Apollinaire ('Le départ de l'ombre'), Hans Christian Anderson ('Skyggen') and others. These variations reveal the shadow-motif's attractive potential for symbolic adaptation. The shadow-motif has continually presented a challenge to interpreters, as evidenced by the most complete critical study to date, Winfried Freund's *Chamisso: Peter Schlemihl. Geld und Geist* (1980). His study includes a most useful review of attempts at determining the motif's meaning from a variety of critical approaches; these range from an emphasis on biography and the history of ideas, to a focus on structural, sociological and psychological aspects of the work.⁶

Chamisso's Schlemihl has not only left a considerable literary legacy; the name of the protagonist, Schlemihl, and to a somewhat lesser extent 'Schlemiligkeit,' form part of a generally understood vocabulary in German-speaking countries. Derived from Yiddish, the name Schlemihl or Shlemiel refers to a clumsy, inept, dopey person, and has come to mean bunglar, fool, or simpleton.⁷ Moreover, Chamisso's novella of international reputation has long been a part of the standard high school curricula in German literature in German-speaking countries. Soon after its publication in Germany, it appeared in French translation as *Pierre Schlemihl* (Paris 1822), in English (London 1824) and in Italian as *L'uomo senz'ombra. Dono di simpatia al gentil sesso* (Milano 1838). With the reprint of the English translation of 1824 a year later in Boston, Peter Schlemihl crossed over to the New World. Although the name has never become a household word in North America,

Schlemihl and the motif of the lost shadow do appear. Two cases in point are in the writings of two Austrian-Canadians: Henry Kreisel and Carl Weiselberger. Both these writers are of Viennese origin and came to Canada via internment in England in 1940 and subsequent transfer to Canada. Among their cultural baggage were many elements of their European tradition, among them the tradition of Schlemihl. The obvious question arises: in what form or context and with what significance does this wanderer from Europe, Schlemihl, appear in the literature of Canada? A comparison of Henry Kreisel's and Carl Weiselberger's use of this literary motif with that of Chamisso will shed important light on its meaning in a specific context; it will also provide a salient retrospective commentary on the predominantly anti-biographic canon of German Chamisso-criticism.

Despite abundant evidence that autobiographic events may have greatly contributed to the genesis of Chamisso's *Peter Schlemihl*, German Chamisso-criticism has again and again belaboured the point that the biographic method is a gross oversimplification of the significance of the shadow-motif.⁸ Biographical facts concerning Chamisso have generally been dismissed in favor of much more speculative attempts in establishing the motif's symbolic significance. Thus critics reject the significance of the fact that Chamisso was a person of French origin who moved to Germany; they discount the fact that he ultimately managed to make a new beginning as a writer in a new country; they discredit the significance of his statements concerning his perception of his own divided loyalties in 1813, and of his personal identification with his protagonist Schlemihl, the man without a shadow.⁹ In short, those who disregard his biography forget that he was an exile. This anti-biographical orientation has produced a truly amazing variety of results. The shadow has been interpreted to be all manner of things lost, beginning with one's fatherland, one's family, social status, reputation, honor, or a combination of these, to the loss of one's virility, sociability and many other factors. Paul W. Wühl mentions, in a reference to the work of Gero von Wilpert and Max von Sydow, more than

5 Cf. Elisabeth Frenzel, 'Schlemihl' *Stoffe der Weltliteratur* (Stuttgart: Kröner 1962) 572-4.

6 Winfried Freund, *Chamisso: Peter Schlemihl. Geld und Geist* (Paderborn: Schöningh 1980) 59-82.

7 Fred Kogos, *A Dictionary of Yiddish Slang and Idioms* (New York: Citadel Press 1967) 71.

8 Cf. Paul W. Wühl, *Das deutsche Kunstmärchen: Geschichte, Botschaft und Erzählstrukturen* (Heidelberg: Quelle and Meyer 1984) 156; also Winfried Freund, *Chamisso: Peter Schlemihl*, 9-24.

9 Cf. Introduction to Chamisso, *Peter Schlemihls wundersame Geschichte*, in *Chamissos Gesammelte Werke* (Stuttgart and Berlin: Cotta'sche Buchhandlung n.d.) II, 275-86; and Introduction, incl. the poem 'An meinen alten Freund Peter Schlemihl' reprinted in Chamisso, *Peter Schlemihl...* (Stuttgart: Reclam 1980) 3-15.

fifty interpretations of the shadow-motif, among them the shadow as 'social ego' (Benno von Wiese), as 'das bürgerlich Solide' (Thomas Mann), and as symbol of apparent or superficial social values ('bürgerliche Scheinwerte,' Gero von Wilpert).¹⁰ Whatever merit these interpretations may have, their very number suggests the variegation and the complexity of the shadow's symbolic quality. Just as important as critics' attempts to limit the symbolic meanings of the shadow-motif to one thing or another may be the perception or the adaptation of this motif by the writer himself. With this in mind, let us turn to Henry Kreisels and Carl Weisberger's use of Chamisso's motif.

Henry Kreisels's radio play *He Who Sells His Shadow*, subtitled 'a fable for radio suggested by a story of Adelbert von Chamisso,' was first produced on 'CBC Stage' in 1956. Published for the first time in book form in 1985,¹¹ the radio play's first version dates back to the late 1940s. A letter of Oct. 3, 1950 by Henry Kreisel to Robert Weaver of the CBC attests to the fact that Weaver had some difficulty with Kreisels's use of the shadow-motif in referring to the displaced modern writer, who is faced with the choice of compromising or accepting the consequences which may be silence, a form of exile. Kreisel reproaches Weaver for having 'judged the play too narrowly' (S.N., pp. 144-5) and draws his attention to the multilayered nature of the shadow-symbol which may apply not only to the displaced modern writer but equally to the one who sells his shadow or himself to Hollywood.

In his adaptation of Chamisso's phantastic tale, Kreisel is mainly interested in using Chamisso's 'fable' for his own purposes. Though he follows the original closely, he sets definite accents of his own. In order to highlight these, it is necessary to briefly recall the plot of Chamisso's story and focus on the changes in Kreisels's adaptation. In Chamisso's *Peter Schlemihl*, the protagonist is provoked by a remark by Mr. John, a very rich man who believes in the supreme value of money, to trade his shadow to a mysterious figure in grey in return for a bag containing an inexhaustible supply of gold coins. Schlemihl puts this lucky purse of Fortunatus to the test and experiences its inexhaustible riches. But at the same time he experiences the effects of his shadowlessness. Shunned and distrusted by children and adults

alike, except by his faithful servant Bendel, Schlemihl is driven to stay out of the sun and hide from his fellow-men. Unable to produce a proper shadow, he is forced to forgo his marriage to Minna, the Forester's daughter. His former servant Rascal betrays him and steals from him both money and the girl. After a period of a year, the man in grey comes back and offers him the return of his shadow at the price of his soul. Schlemihl resists the temptation, throws away the good luck purse and with some remaining coins buys a pair of old boots which turn out to be seven-league-boots. These carry him swiftly across the world and enable him to devote his life to science and exploration thereby finding peace and meaning again. A didactic conclusion directed to Chamisso and the reader expresses the meaning of Schlemihl's quest: 'But thou, my friend, if thou wilt live among men, learn before all things to reverence the shadaow, and then gold.'¹²

In his adaptation, Kreisel used some of Chamisso's characters: Peter, Mr. John, the Man in Grey, the servant Bendel. He varied others: the Forester, his wife and their daughter Minna emerge in the radio play as the Mayor, the Mayoreess and their daughter Minna; but essentially they retain the same function. A new character, a Host, is introduced as a dramatic technique to give coherence to the exposition. Rascal and the Rascal-Minna episode of Chamisso's tale are excised. The entire final episode, Schlemihl's resolution of the loss of his shadow and his search for new meaning in a life of research and exploration, are likewise omitted. Musical leitmotifs serve as effective dramatic techniques in introducing different characters in the radio play. However, of special interest to Kreisel is the shadowlessness which renders Chamisso's protagonist an outsider, or in more contemporary parlance, an exile. Though it can be argued, that the phenomenon of exile has existed ever since Man was turfed out of Paradise, or at least since people in authority began to banish others from their sight or made life so unpleasant for them that they chose to leave, the term 'exile' has, with the advent and consequences of the NS Regime, taken on a contemporary meaning of its own for all those who for political, religious or reasons of conscience became the exiles of the 20th century. Kreisel shared with many contemporary writers who sought refuge from the Nazi Regime in virtually all corners of the world the experience of leaving one's homeland and of rootlessness; he also shared its conse-

¹⁰ Paul-W. Wührl, 156

¹¹ Henry Kreisel, *He Who Sells His Shadow*, in Henry Kreisel, *Another Country: Writings by and about Henry Kreisel*, Shirley Newman, ed. (Edmonton: New West Press 1985). All quotes from this edition are given in the text with abbreviation S.N. and page number.

¹² Adelbert von Chamisso, *The Wonderful History of Peter Schlemihl* (London: The Rodale Press 1954) 87

quences, the slow process of putting down new roots and of beginning anew in a foreign country whose language and culture were alien.

Personal experience is at the basis of his adaptation of Chamisso's tale. By appropriately excising episodes of Chamisso's work and by accentuating aspects of the original fable, Kreisel has adapted Chamisso's shadow-motif with its multilayered symbolic quality primarily within the realm of exile.¹³ In Kreisel's hands, the outsider of Chamisso's Schlemihl clearly becomes an exile-protagonist, and the shadow-motif a symbol of the experience of exile. With the sale of his shadow to the Man in Grey, Chamisso's Schlemihl gains material wealth, but at the price of being an outsider. Kreisel's protagonist shares this fate at the price of exile from his fellow-men. His Schlemihl describes his plight as alien and/or exile in these telling words: 'I would be like a man condemned to hide by day to escape detection, though he does not know why or wherefore. I would live my life in a society which no longer accepted me, which turned its back on me and scorned me because it regarded me as different, alien – shadowless' (S.N., p. 218). His existence without a shadow leads him to the discovery of the significance of the shadow; Schlemihl expresses it by saying: 'The knowledge that I would never again be free to walk in the sun came down like a cloud upon me and I wept bitterly. Henceforth, I must be a stranger upon the earth, an exile, cut off at the root from my fellow-men. For the shadow roots a man in the earth' (S.N., p. 212). The shadow becomes the sole requisite for Schlemihl's dwelling among his fellow-men. As the Mayor says to him, '... we cannot tolerate strangers like you among us. Produce a shadow, sir, or else I cannot guarantee your safety' (S.N., p. 234). And in a confession to his servant Bendel, Schlemihl likens his existence without his shadow to that of Cain: he is judged, marked and condemned to a life of exile and restlessness:

I have been *judged* – I don't know why, or where, or by whom, and now the world has exiled me and will not let me live a normal life. ... I am rich, generous, and kind. – But I am *a man without a shadow*. ... Yes. I am marked – like Cain! (S.N., pp. 222-3)

Finally, in his attempt to solve his plight by acquiring an artificial shadow from a painter, Schlemihl is enlightened about its nature as fol-

lows: 'For a man's shadow is like his country. He who rejects his country or is driven from it cannot easily find another. And he cannot purchase one with all the money in the world' (S.N., p. 217). Kreisel clearly relates his Schlemihl to the wandering Jew, marked, rootless, homeless, shunned, condemned and persecuted. Thus, seen within the context of exile and exile literature, the shadow refers indeed to all manner of things lost as a result of being exiled, thus confirming its multilayered symbolic significance. In the case of a writer, this loss refers to the loss of country, his family, friends, possessions, the audience for which he used to write, even the language which meant his very livelihood, his profession. Clearly the shadow is of autobiographic as well as of general symbolic significance in Kreisel's play.

Kreisel varies Chamisso's conclusion; the proposed deal of Schlemihl's shadow for the price of his soul becomes a deal for the price of Schlemihl's conscience. Chamisso's protagonist sells his shadow to the devil, and there is a strong element of guilt in the tale. Though Kreisel's Schlemihl too sells his shadow, there is, with changed focus on his shadowlessness as an experience of exile, a greater awareness of the protagonist's need for a response to the challenge of his situation. Kreisel's Schlemihl refuses the offer of the return of the shadow, claiming that 'there is yet a part of [him] inviolate' (S.N., p. 239). But the Man in Grey has the last word pointing out that Schlemihl's victory is yet incomplete, that 'it yet remains to be seen how [he] will bear up, 'for he has 'elected to join the legions of the marked men, the displaced men, forever hunted and forever shunned, wandering forever like that poor and wretched Jew, and all for conscience's sake' (S.N., p. 239).

Kreisel's life and work provide a retrospective proof of his response to this self-imposed challenge. The theme of exile and alienation has figured centrally in his works from his earliest writings, the time when he responded to his inner voice which told the young man in search for his profession as a writer 'Go home ... and write about the old Jew' (S.N., p. 99). The theme recurs in other early works, his manuscript of a novel written during his internship ('The Torch of Hate'), his *Diary of an Internment* (1940-41) and his doctoral dissertation significantly entitled 'The Problems of Exile and Alienation in Modern Literature.' Even his later works, his novels *The Rich Man* (1948) and *The Betrayal* (1964) with their central exile-related situations and protagonists in an Old World-New World polarity,¹⁴ are variations of this theme; it can also

¹³ In her brief essay 'He Who Sells His Shadow,' Carol Hlus (in *Another Country*, pp. 280-93) has succinctly related Henry Kreisel's use of Chamisso's motif to the author's exile experience.

¹⁴ Cf. Karin Gürtler, 'Henry Kreisel: A Canadian Exile Writer?' (in *Another Country*, pp. 292-303)

be found in short stories such as *The Broken Globe* and *Chassidic Song*, as well as in interviews and personal essays dealing with problems of language and identity, where Henry Kreisel has given voice to the exiled writers who experienced both the loss resulting from exile and the challenge of beginning anew. Of significance for his own development as a writer, Kreisel has acknowledged the importance of the psychological presence¹⁵ of such writers as Josef Conrad, the Pole who became one of the greatest writers in the English language and of A.M. Klein, the Jewish Canadian who taught him how to render European and Jewish experience in a Canadian context.¹⁶ For Henry Kreisel, A.M. Klein provided the return, rediscovery and affirmation of a Jewish consciousness in a Canadian milieu, a kind of rediscovery of his 'lost shadow.' His novels provide evidence of a strong Jewish consciousness; they indeed 'seem to reclaim a part which has been lost.'¹⁷

Carl Weiselberger's use of Chamisso's motif of the lost shadow in both his cameo portraits and his journalistic writings during the time when he served as art and music critic for the *Ottawa Citizen* may serve as further comments on the motif's meaning from the perspective of an exile. In the introduction to *Zum Olymp, wenn ich bitten darf*, twelve highly subjective cameo portraits of German and Austrian writers, written from memory and without any reference books during his internment and exile in Canada, Weiselberger asks the question: 'Und wer weiß, mit ihrer Benennung mag der Zeichner selbst mit einem Schlag wieder lebendig, wieder wirklich werden und den Schatten zurückgewinnen, den er an den Teufel verlor.'¹⁸ (And who knows, by naming them, i.e. by portraying them, the portraitist may all of a sudden become alive and real again and regain the shadow which he lost to the Devil.) Looking at recent history in symbolic terms, Weiselberger, in a reference to the Chamisso-motif in question, equates Hitler with the Devil and implies that the German people (himself included) had lost their

shadows to him. By a process of re-portraying the writers assembled in his cameo portraits, especially those who had been used for political purposes of the day (Goethe, Heine, Nietzsche above all), Weiselberger hopes to rid their images of their political ballast and reestablish them as a part of the true literary and cultural tradition of which he, too, is part. In symbolic terms: the cameo portraits are his attempt to regain his lost shadow.

In his personal essay entitled 'The Man Without a Shadow,' Weiselberger himself provides a most explicit commentary on his use of Chamisso's shadow-motif.¹⁹ Referring to Goethe's use of personal experience for symbolic purposes in literature, Weiselberger relates a personal event to his readers and interprets it in terms of its symbolic significance. He refers to a letter from his 'pre-Anschluss editor-in-chief who invited him in 1947 to write again for Vienna in his old, pre-1938 light humorous' vein, this time however for a new democratic independent daily newspaper called 'New Austria.' Conscious of the vast changes that had taken place during the decade past in both the Old World and the New, the exiled writer who had made a new beginning as a journalist in Canada hesitates to accept the tempting offer and confesses: 'Now that Austria's Anschluss was over, I realized I had lost my personal Anschluss to Austria.' Identifying with the literary protagonist Peter Schlemihl and his author, Weiselberger uses the motif of the lost shadow as a symbol for his own exile experience:

After I had fled from Austria nine years ago, leaving behind me relatives, earthly possessions, treasured memories, the most tragic loss was perhaps that of my language. I had lost it just as Peter Schlemihl in the fairy-tale had lost his shadow, condemned to wander through the world without casting a shadow as any other ordinary being does! This classical fairy-tale of Peter Schlemihl who lost his shadow to the Devil had been written, very characteristically, by a German poet of French origin, Adelbert Chamisso, who as a child had fled with his emigré parents from revolutionary France to Germany to become a page at the court of the Queen of Prussia. Thus he grew up between the nations, between the languages. He had learned to write excellent German and yet he felt he was floating through the world without his own idiom, "without casting, like anybody else, a natural shadow in the sunlight."²⁰

¹⁵ Henry Kreisel, 'The "Ethnic" Writer in Canada,' in *Identification: Ethnicity and the Writer in Canada* Jars Balan, ed. (Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta 1982) p. 5. I have explored the problem of language and identity with respect to exile in a paper given at the 8th Symposium for German and Austrian Exile Literature, held at the University of New Hampshire (March 1985), published as Proceedings: *Kulturelle Wechselbeziehungen im Exil – Exile Across Cultures*. Helmut F. Pfanner, ed. (Bonn: Bouvier 1986), 49-61.

¹⁶ *Ibid.*, 2, 8

¹⁷ Cf. Mervin Butovsky, 'Interview with Henry Kreisel' (in Henry Kreisel, *Another Country*, p. 192).

¹⁸ Carl Weiselberger, *Zum Olymp, wenn ich bitten darf: Zwölf Dichterkamreen*. Walter Riedel, ed. (Vancouver: CALTG 1982) 6-7 (emphasis and translation are mine).

¹⁹ Carl Weiselberger, 'The Man Without A Shadow,' *Ottawa Citizen* (Oct. 11, 1947)

²⁰ *Ibid.*

Using the shadow-symbol, Weiselberger describes the slow and difficult process of putting down roots in the new country whose culture and language were foreign to him:

If you have lost your "shadow," that is your proper language, what would be the first thing to do in this practical world of ours? Naturally, you go and build a plank patched up of dictionaries, a narrow bridge of careful translations, through which to reach the others...

At first you feel the new language like a stranger's coat on your body, uncomfortable, embarrassing, with sentences too long or too short like misfitting arm-sleeves while the buttons of verbs and conjunctions which should close two thoughts are missing. Years of struggle until you get used to wear the new idiom. Your genuine shadow lost you grow an artificial one. And a bit proudly, you walk your small ersatz shadow through the columns of English newspapers ...²¹

Proceeding from personal experience and its symbolic significance, Weiselberger then uses the motif of the lost shadow as a general symbol for exile:

... there are thousands and thousands of Peter Schlemihls wandering across the world now, people who have lost their shadow, striving each in his way, just to be like the others, the majority, the ordinary human beings who are not ghostly specters but cast black, earthly shadows in the sunlight.²²

Referring again to Chamisso's story, Weiselberger likens the editor's invitation to return to Vienna to that of the Man in Grey: 'The old master calls you from beyond the ocean, waving at you, with your original shadow in his hand, willing to return it to you.' Weiselberger's response to this temptation, to nostalgia and 'uncertain wavering between the present and the past' was made in favor of the present and of reality. He remained in Canada. His life and work as a writer and critic for the *Ottawa Citizen* is best described as that of an intermediary between the Old World and the New.²³ Like Kreisel, Weiselberger

points to the importance of writers as a 'psychological presence' in his new beginning as a writer, in his case they were Josef Conrad and Adelbert von Chamisso. His contribution as an exile has aptly been described in terms of a self-imposed role as teacher and cultural ambassador.²⁴

Henry Kreisel and Carl Weiselberger share a common background: origin in Austria and the experience of exile in Canada. By their own admission, their writings are highly autobiographical. In Kreisel's words 'all experience ultimately is grist to a writer.'²⁵ Their experience of exile has done more than contribute to their symbolic rendering of that experience through Chamisso's well-known motif; it has also led them to regard Josef Conrad and Adelbert von Chamisso — both of whom experienced exile — in terms of important 'psychological presences' in their new beginnings as writers who changed from one language to another. Kreisel's and Weiselberger's use of Chamisso's literary motif in an exile context and their identification with the author himself lead us back to the question raised incidentally at the beginning: the relative importance of the biographic component in Chamisso's motif. Among the most important conclusions of recent studies on exile and exile literature is the recognition that despite the fact that the experiences of exiles are as individual, varied and manifold as their fates, they do have one thing in common: the experience of exile. That experience comprises both leaving behind one world which used to be 'home' — with all its existential connotations of identity, meaning, rootedness, security, sense of belonging — and of having to, or of attempting to put down roots in an alien world. Though quite different from the exile experiences of Kreisel and Weiselberger, Chamisso's references to exile (his French origin and his divided loyalty at the time of Prussia's war against France, his having no fatherland, his identification with his protagonist Schlemihl, as well as his writing in an acquired language for a German audience) do allow us to view Chamisso and his shadow-symbol in the context of exile and regard it as a rendering of his own exile experience. It is noteworthy that especially writers who themselves experienced the lack of belonging related to exile or a form of exile, should readily identify with both Chamisso and the symbol's connotation of aspects of loss of identity.

²¹ Ibid.

²² Ibid.

²³ Cf. Walter Riedel 'An Austrian in Ottawa: Carl Weiselberger's Canadian-Experience,' in *The Old World and the New: Literary Perspectives of German-speaking Canadians*, Walter Riedel, ed. (Toronto, Buffalo, London: University of Toronto Press 1984) 107-23.

²⁴ Cf. Peter Liddell, 'Carl Weiselberger the Journalist: Exile, Teacher and Cultural Ambassador,' *Canadian Ethnic Studies* xvi, 3 (1984) 157-60.

²⁵ Felix Chermiavsky, 'Certain Worldly Experiences: An Interview with Henry Kreisel,' in *Another Country*, p. 171.

The interpretation of Chamisso's shadow-motif based on biography has been made in the past – most perceptibly by Thomas Mann in his essay entitled 'Chamisso'.²⁶ Convinced that Tonio Kröger and Schemm are 'good brothers'²⁷ and following Chamisso's own suggestion that the shadow refers to that which is solid, Thomas Mann interpreted the shadow as a symbol of aller bürgerlichen Solidität und menschlichen Zugehörigkeit (all bourgeois solidity and a sense of belonging).²⁸ Thus within a general context of exile, the biographic approach to Chamisso's shadow-motif certainly suggests itself as complementary and corrective to the exclusively symbolic interpretation.

University of Victoria

BRIAN T. FITCH

Pourquoi Beckett écrit-il en deux langues?

Je voudrais traiter ici un problème qui se trouve au cœur de l'appréciation d'une des œuvres littéraires les plus importantes du vingtième siècle: celle de l'Irlandais d'origine et du Français d'adoption qu'est Samuel Beckett. Ou du moins le problème en question *devrait* se trouver au cœur de toute appréciation de son œuvre mais en fait, ne s'y trouve jamais. Car il n'y a pas de doute que ce qui distingue cette œuvre de toute autre œuvre de la littérature moderne mondiale, c'est son caractère *entièrement bilingue*.¹ Et la question qui nous confronte nécessairement et inéluctablement est la suivante: pourquoi le choix d'écrire en deux langues, ou plus précisément, pourquoi Beckett a-t-il choisi de rédiger chacun de ses ouvrages deux fois, en deux langues différentes? Le fait que la quasi-totalité de la critique, qu'elle soit francophone ou anglophone, ait jugé bon de *ne pas s'adresser* à ce problème et même de le passer entièrement sous silence comme si c'était la chose la plus naturelle du monde qu'un écrivain se mette à écrire simultanément en deux langues différentes, a de quoi étonner. Harry Cockermham est l'un des rares critiques à parler de la 'fundamental question of why Beckett chooses to write each of his works in two languages, a question which has attracted surprisingly little critical attention and which is not satisfactorily answered by the fact of the wider audience this practice enables him to reach',² mais sans toutefois essayer d'étudier la question d'une manière systématique. Déjà la *réception* d'une œuvre bilingue³ pose des problèmes qui ont été totalement escamotés par la critique beckettienne et qui existeraient même si les deuxièmes versions de ces ouvrages étaient des 'translations' comme les autres, ce qui n'est aucunement le cas de ces textes issus du processus particulier

¹ Depuis les années quarante, voir plus loin dans le texte.

² Harry Cockermham, 'Bilingual Playwright,' *Beckett the Shape Changer*, ed. Katharine Worth (London and Boston: Routledge & Kegan Paul 1975) 144

³ Voir 'Problèmes de la réception d'un auteur bilingue: le cas Beckett' (à paraître dans les *Actes du Colloque Histoire littéraire [Theories/Méthodes/Pratiques]* à l'Université Laval, du 31 octobre au 1er novembre, 1980).

²⁶ Cf. Thomas Mann, 'Chamisso,' *Gesammelte Werke* (Frankfurt M.: S. Fischer 1974) IX, 35-57.

²⁷ Cf. Thomas Mann, 'Einkehr,' *Gesammelte Werke* XII, 92.

²⁸ Cf. Thomas Mann, 'Chamisso,' *Gesammelte Werke* IX, 55-7 (translation is mine).