

THE INFLUENCE OF SUDERMANN'S "FRAU SORGE"  
on  
FRIMSEN'S "JÖRN UHL"

By  
Edna Hetzel

A thesis submitted to the Department of Germanic  
Languages and the Faculty of the Graduate  
School in partial fulfillment of the  
requirements for the Master's  
degree.

Approved E. F. Engel  
Department of Germanic  
Languages

## BIBLIOGRAPHY

Sudermann:

"Frau Sorge," Verlag der J.G. Gottaschen Buchhandlung  
Stuttgart, 1894.

"Frau Sorge," Gustav Gruener, Henry Holt and Co. 1905.

Frensen:

"Jörn Uhl," G. Grotische Verlagbuchhandlung, Berlin, 1912

"Jörn Uhl," Warren Washburn Florer, D.C. Heath & Co. 1914

"Jörn Uhl," Translation by F.S. Delmer, Dana Estes Co. 1905

"Gravelotte," Otto Heller, Ph. D. 1906; Ginn & Co.

Florer:

"Hermann Sudermann" in Poet Lore 1905, Charlotte Porter  
and Helen Clarke Poet Lore Co., Boston.

## Introduction.

In the year 1887 Sudermann, one of Germany's most popular and most prominent writers, published a novel that is considered by many to be his most original, most genuine, most artistic work - "Frau Sorge".

Just five years later (1902) appeared Jörn Uhl, the master work of Frenssen. This novel took Germany by storm and made its author famous in a night.

Even since the appearance of this second novel it has been a matter of discussion whether this latter novel was not influenced by the former one, and if so, to what extent.

It seems to me that after having read the two novels one could not fail to be impressed with many similarities and also many differences. It is these that I wish to discuss.

'In order to do this more clearly, I shall give : First, a brief review of Frau Sorge; second, of Jörn Uhl; in the third part of my paper I shall endeavor to point out some of the similarities as I see them, and also some of the dissimilarities.

## Part One.

„Das war freilich eine schwere Zeit". Property all gone, home gone, a wife and family to support, a father too proud and indolent to be any account in the world.

Under such circumstances as these Paul Meyerhofer, the third son of Max Meyerhofer, a once prosperous and well-to-do citizen was born. It is said that his face bore a peculiarly sad and troubled expression. And what wonder is it, if "Dame Care" had marked him for her own?

The father, a weak-willed, irresolute dreamer, with a stern, overbearing manner and an overdeveloped sense of pride can neither stand against misfortune nor rise above it. He is always looking for something great in the future. He cannot deal with trifles.

„Ich habe mich nie mit Kleinigkeiten abgegeben," he says. „Ich will lieber im Grossen zu Grunde geben als im Kleinen gewinnen". Thus he squanders his time and money and neglects his family. At last his home has had to be sold. But he is not to blame because everything crumbles to dust beneath his fingers. It is fate which is always against him. He paces restlessly up and down the room. Mrs. Meyerhofer hears him and

has him called to her. As he enters he looks upon the slight, pale, anxious figure of his wife. He looks, but does not see. He never has. He has never troubled himself even to sympathize with the cares or anxieties of another. Those who knew this woman best in her girlhood, would say she was a bright, merry girl. But not so now. Her keen, joyous temperament has been crushed by a stern, harsh, hard-hearted master.

"Max", she ad dresses him timidly for she is always half afraid, "Max", I am able to hear the worst now. Tell me, is anything left? When must we move?"

His answer is a curse. - "Today -- tomorrow -- any time that pleases the new lord!"

Then by degrees she learns that the place has been sold to a man by the name of Douglas. There would be about \$1500. left. He gives the cradle a kick. "What sort of a fate will you have in this world with a vagabond father wandering on the streets with a wife and three children until all have gone to destruction?"

The wife starts up, - "Max, do not speak so. You break my heart," she cries.

"Well, if I didn't have a wife and children to bother about, I might get along." But suddenly his better nature asserts itself and he says: "Enough of complaining, I did not mean to be cruel and I do love you. But now there is only one thing to do - buy the old moor."

Her answer is a wail of anguish . "Yes", he says, "I know that is draining the cup to its bitter dregs, to always live in sight of our lost splendor." He turns suddenly and leaves the room.

Soon after he has gone, a caller is announced to Mrs. Meyerhofer. This caller proves to be Mrs. Douglas, the wife of the new owner of the place. She is a very sane, sensible sort of a woman, who knows how to sympathize with other peoples' misfortunes. Before she leaves the two have become fast friends.

Meyerhofer, however, who is bitter towards the world in general and towards the Douglases in particular does not approve of the new friendship. „Das Mitleid der Glücklichen brauche ich nicht." he says.

When Max Meyerhofer has once decided to do a thing he does it. So the old moor is bought and one cold, rainy, dismal day the family moves. Whatever trials and misfortunes they have endured previous to

this time are only a beginning of what is to follow.

The father, instead of going to work with a will to retrieve his lost fortune becomes more indolent than ever. He goes to the city three or four times a week, returns home at night drunk, or perhaps does not return until the next day.

Paul, who has never been strong, seems more delicate than ever. He cannot romp and play with the other children. He often has to lie in bed and he begs his mother to tell him stories. Once she tells him of "Dame Care", the gray lady with pale, emaciated face and dark, sad, tearful eyes, who visits the mother in all sad hours. While listening to the story he thinks he sees "Dame Care" standing in the doorway and cries out. His mother quiets his fears. "That is only father's old, long coat," she says, but she tells him no more of the story. In after years he knew it was "Dame Care" he had seen.

Thus the child grows up, sad and alone. He has no playmates. He is teased, ridiculed by the other children of the neighborhood, looked down upon by his brothers, whipped by his father - why he seldom knows but he takes it all as something that belongs in the regular order of events - misunderstood, neglected by all. No, not by all, for he has a mother and as

sorrow likes sorrow's company best, he and his mother became faster friends each day.

He often stands at the window and looks out over the heath at the white house not far away. It is a mystery to him and many are the questions he asks about it.

Then, one day a change takes ~~the~~ place in the regular order of events. The two brothers are sent to the city to live with an aunt and complete their education and Paul starts to school for the first time. How he admires those brothers and longs to be like them! But he cannot. His nature is different.

Paul's responsibility is further increased after the departure of the brothers by his twin sisters. They are getting old enough now to be a constant care and charge and he is obliged to look after them.

The father begins to go to town oftener and to stay longer. He has some new project in view. That is certain, but what, nobody knows. He has to have money. This he cannot borrow for he has lost confidence everywhere. Finally his wife, who has always stood by him uncomplainingly, goes to her friends, the Douglases, and obtains the desired amount.

One day an engine is seen coming up the road and the secret is out. He is going to cut peat on the old moor on a large scale. Their troubles will soon be over. "Sie kommen, sie kommen", cries the father as he rushes out of the house. Everything is excitement. Only the mother goes in and sits in the corner of the sofa and cries. She knows too well what the outcome will be, and she is right. The engine breaks down almost as it reaches the yard and no amount of coaxing can ever move it again. It is finally placed in the back shed and left.

Paul does not make much progress in his school work, so at the age of fourteen he is taken out of the school he is attending and is sent to confirmation school. Imagine his surprise when, upon entering the room that first morning, he sees Elizabeth Douglas sitting there. He is too bashful even to speak to her that day but before the school is over he has spoken to her several times and even walked home with her a few times.

After confirmation day has come and passed he takes up work actively at home. Of course he cannot think of any further education. He is not smart like his brothers and no one expects him to know anything. He toils early and late. He must bear the care of the whole household on his shoulders. He must make all the money he can and he must send all he can to his brothers in the

city. They need it. And after he has done the best he can, he must bear the insults of the father without a word.

What wonder is it that he grows up into an awkward, shy person who shows by his every look that he belongs to that class who feel that they must ever make apologies for living.

But however much he works and strives, however much he tries to save, his efforts are doomed to disappointment. One day the bins and barns are over-flowing - he has been blessed with a rich harvest. The next day it all lies in ashes at his feet. Investigation shows that it has been the work of an enemy.

Then follow days of gloomier despair than ever. The father is ill and is obliged to keep his room. If he had been exacting and complaining when he was well, he is doubly so now. This only adds to the mother's cares which are already too heavy to bear. She stands all bravely for a time, <sup>has</sup> ~~she~~ hoped all her life long for better, happier days and they have not come. Finally all hope is gone and she dies in despair.

The brothers come home to the funeral. But they are the same superior, blind, unfeeling creatures they have always been. They cannot or will not see the misery and want that lies everywhere about them, or if

they do see it they fail to understand the cause and blame Paul for lack of industry or mismanagement. They are praised for what they have done while the one who has really done the most and made the greatest sacrifices is left without a word - unappreciated.

They soon return to the city and affairs take their usual course.

One day, however, something very unusual happens. Paul is dreaming too - but his dreams are those of a man of action. He has always loved the engine - the "Schwarze Suse" it is called - and he wonders why it can not be made to go. It is the only thing that has been saved from the dreadful fire and that is because he and it are such good friends.

For years he has spent all of his spare time in reading what books he can get hold of, on the construction of engines. At last, secretly, he obtains help and takes the engine apart, examines the parts carefully, makes needed repairs, and puts it in order again. Then one night he can not sleep. A trial of the engine is to be made the next morning. The trial proves successful and great is the joy.

It is an old saying, "Long is the road that has no turn" and it seems as though Paul has at last reached the turn

and happier days are in sight. The barns, sheds, bins are rebuilt. A new home replaces the old hut and everything around the place seems to take on the look of thrift.

In the meantime, Paul has been relieved of his anxiety for the sisters. They are married and are now living in homes of their own.

The harvest is abundant again. The bins and barns are overflowing. "Dame Care" surely has lost her charge. But no - the father who has had nothing to do all these years but think and brood over revenge, has at last decided on a plan. He hates the Douglases worse than he can tell. He hates them because they are wealthy and are living in his former home, but he hates them worst of all because he suspects them of having set fire to his barns that time eight years ago. He has formulated many other plans for revenge but they have all failed. This one will succeed and his joy will be complete.

One night after finishing his work and making his usual round of inspection of the stables, Paul goes to his room for the night. He is restless and can not sleep. He gets up and walks around the room, he walks to the window and looks out. Presently he notices that the outside door to his father's room stands open. Investigation shows that

his father is missing. He has not been in bed that night.  
It is after midnight.

Paul rushes out into the night and as he runs he thinks. Then he remembers how strangely the man acted in the afternoon. All of a sudden it flashes over him what his father is planning to do. He rushes to the barn. All of the evidence he can collect points to the fact that his suspicions are correct. He remembers his father had asked him the exact time of the fire which destroyed their property and he had told him one o'clock. It is now five minutes till one. What can he do? His father has gone to take revenge on the Douglasses. Tonight Elsbeth is to be married. There will be much confusion and excitement and he will have a splendid opportunity. He will set fire to their barns.

In this moment, Paul frees himself from care and becomes a man. He cannot think of riding to the Douglasses and stopping his father, the time is too short. The damage will be done before he can get there. Only one thing can be done. He makes his resolution firmly. He runs, hardly knowing what he is doing, and sets fire to his own barns hoping by this means to attract his father's attention and save the property of his neighbors.

The next thing he can remember is awaking in the Douglass home with Elsbeth bending over him. His father had

been found dead by the Douglas barn. He must get well for he can clear up the mystery and he alone. Elsbeth will not leave him. She sends away her betrothed and the wedding is postponed - forever. She nurses Paul day and night. She nurses him back to life.

His sisters are so angry at the course events have taken that they will have nothing at all to do with him.

Proceedings are at once taken up against him for burning his property. An explanation is demanded but he swears to his own hurt and will not change. He feels obliged to shield his father in death as he did in life. So he is sent to jail.

But he has a few friends who <sup>have</sup> never lost faith in him through all the years. These are the Douglases - Elsbeth in particular. They are sure that injustice has been done him and that everything will be different if he will only tell. But no. He serves his sentence and then comes back to start all over again.

Elsbeth and her father meet him. It is a sad but joyful meeting. Sad because they ~~can~~ not help recalling the circumstances under which they had parted years before. Sad because some things ~~have~~ happened which ~~can~~ never be atoned for nor blotted out of memory. Sad because so many years of young life ~~have~~ been wasted. Wasted? No not entirely, for

all of the trials and disappointments he has withstood have had a purifying and clarifying influence and have ennobled his soul.

But it is a happy meeting because he is free at last to go his own way and lead his own life. Happy because he is again among friends whom he knows and loves because he feels that they know and love him. They understand him. Happy because Elsbeth loves him as he loves her and has waited all these years for him.

And thus the story closes with the conclusion of the story of "Dame Care" - the story Paul's mother had told him in his youth. But the spell has been broken and he never need have anything more to fear from her.

Let us now turn to a review of Jorn Uhl. This novel is considerably longer than <sup>4</sup>Fran<sup>s</sup> Sorge. It contains more incidents, but as in the former, all interest centers around the main character and everything that is introduced seems to be for the purpose of adding one more block to the building of his character, and the development of a pure, moral, honest, upright, religious being.

It is the story of peasant life in northern Germany and the theme or keynote is best expressed in the words of the author: - "In this book we are going to speak about labor and hardship."

## Part Two.

Two families are concerned, the Uhls and the Kreys. The Uhls despise the Kreys. They say they are a restless race of wandering peddlers and dealers. They condescend to speak to the Kreys only once a year, at Shrovetide when they all carouse together. At all other times the Uhls are their superiors.

Great plans and preparations are going on at the Uhl, tonight, there will be a great jollification - card playing, punch drinking, cracking of jokes.

Suddenly a door opens and a little three year old boy comes running up to his mother who is sitting by the stove. She is a pale tired careworn-looking woman and the little boy looks much like her. "Mother, they're coming, I can see their carts."

The mother strokes his short-cropped flaxen head. This is her youngest son. His three elder brothers are standing there near the card tables. They are tall, ungainly lads and their heads are narrow and their hair flaxen like the little brother's. They have a peculiar dominating expression. The mother characterized them well when she said, "Sie sind hart wie der Vater und sie reden auch so hart."

The father, standing in the doorway is in the height of his glory tonight. He looks away out over the marshes and a smile lights up his face. He is never so happy as

when entertaining merry company. He is the rich moorland farmer and he likes to be looked up to and called a "good fellow." It is just this that in the end leads to his destruction. He loves it so that he neglects farm, home, family and lets everything go to ruin and decay.

The family circle, however, is hardly complete without old Wieten Penn. She is of a strange meditative turn of mind and she looks on the whole affair of the evening with misgivings and doubt, then she speaks: - "The people will come as though to some great festival and will go hence as from a great funeral." And she is right.

Before the morning dawns the wife lies a corpse, and Klaus Uhl lies beside her bed wailing, gnashing his teeth, and crying out like a wild beast. "Mother, Mother." He had never been kind to her while she lived, had not even come to her in her last hour of need when she had cried for him, and she was forced to exclaim "Fremde Leute müssen mir helfen wenn ich in der Not bin." His ruthless brutality had crushed her happy, keen, joyous disposition and she had lived for years his slave. It is too late now for remorse. She has died broken hearted, leaving a delicate baby girl to the care of Wieten Penn. Not a very enviable outlook on life does the child have, for as the mother said, shortly before her death, "Sie gönnen dem kleinen

Wesen das Leben nicht, ehe es da ist."

Now Jörn's troubles begin. The older sons are unruly and have inherited all the vices and shiftless habits of their father. "Gegen Mitternacht oder drüber hinaus kommen der Vater und die grossen Brüder aus wüsten Gesellschaften nach Hause." Now that the mother is dead the last restraining influence has been removed. To be sure, old Wieten Penn will do her best but she seems to have no influence over them.

Jörn is different from the other boys. He loves the things his brothers hate and hates the things they love. He is fond of books and he would like to study but this is impossible. By the time he is twelve years old, he is old enough in experience and understanding to realize what a dreadful fate is hanging over his home on account of the mismanagement of the family estate by the father and brothers unless someone can do something to avert it. He sees clearly what his duty is. He has just finished confirmation school and been confirmed. He now decides to quit school and work at home. His father has had great plans for his son and he is not pleased with this arrangement, but Jörn must do his duty.

And so he grows up weighed down with an enormous feeling of responsibility; slaving along from morning till night

with only a very few bright spots in the monotony of his cheerless existence. These bright spots are the evenings spent with Wieten, Fiete, and Elsbe, sitting around the table and listening to stories, and the trips made with Fiete and Lisbeth to visit Thiess Thiessen, his uncle. Aside from these few people, he has no comrades, no playmates. He seems odd and queer. The most of the children in the neighborhood know that he is peculiar and they make fun of him. This only adds to his already over-developed feeling of self consciousness and makes him more peculiar than ever.

Then comes the time of his service in the army. Here his conduct is such that he wins the esteem of officers and comrades. War breaks out with France just after he has finished his term of service and returned home and he has to leave again and join his regiment. In this war he has many thrilling adventures. His friends and comrades fall one by one by his side, but he is spared. Finally he returns home to find things in a terrible condition.

His sister whom he has tried to shield so faithfully and for whose conduct he has always felt more or less responsible has eloped with a worthless fellow. His father and brothers have been drinking and gambling away the estate. There are debts on every hand. By the moonlight he can see that the plowing has been poorly done.

Then one night after a drunken carousal the father has a stroke of apoplexy. His mind is gone, he is worse than a helpless invalid. What can be done now? The creditors meet and decide to turn the farm over to Jörn and take a mortgage on it. They are shrewd. They know it would not sell for much now, right after the war. Jörn buys the brothers' interest in the place for a small sum and they leave home.

Jörn now settles down to hard work and tries to get enough ahead to pay off the mortgage. He marries Lena Tarn, a cheerful brave girl who has been helping Wieten care for the household and then he settles down to a life of drudgery. But the love for learning cannot be entirely extinguished. Jörn spends his leisure hours in studying the stars and the moon with the aid of a telescope. He tells no one of this however, for fear of being ridiculed.

Just when he has begun to hope for better days a flood of misfortune sweeps over him and almost overcomes him. His brothers have returned home. They have been gambling and drinking, have borrowed money on Paul's security, have created bills at the store in his name and have disgraced themselves and the family, - or rather have completed the disgrace already begun. Finally one of them leaves. The other stays. He lies around drunk most of the time -

abusing Jörn and the old father.

But "misfortunes never come singly." First the young wife dies. Then the brother commits suicide. A plague of mice ruins the crops. The homestead is struck by lightning and burned to the ground. Neither are those lacking who start the rumor that Jörn has set fire to it himself. He is having so much ill luck and is sorely in need of money they know. The shock is too great for the old father and he dies.

It seems that this would be enough to crush even the most heroic soul, but Jörn's soul is not to be daunted. Each trial seems to give him added strength to withstand the next.

He finally decides to give up the old farm. He pays off all his debts, and, freed at last from the weights that had been holding him down his whole life long, he feels a certain relief. He is left penniless but he will begin life all over again. His mother's brother Thiess Thiessen offers him a home with him.

About this time a friend of Jörns discovers a rich deposit of clay on his land. He understands nothing about the cement making business so he will either have to engage a technical man or go and learn the trade himself. At last he induces Jörn to go and take a course in engineering. Can it be that the desire, the dream of his life will

come true after all these years? It seems almost too good to be true but true it is nevertheless. A surprisingly short time finds him enrolled in a technical school where he spends two years. He was a strange looking figure as he entered class that first morning, but he had a frank, open countenance and manner that soon won him the confidence and friendship of everyone. He was hungry for knowledge and he worked diligently. His energy seemed untiring. All his classmates looked up to him and he was an influence for good in the lives of all.

But this is only the beginning of his influence for good in the world. After the completion of his course he returns home and takes up the work he has been preparing for. And what a success he makes! Factories are erected, canals laid out - a new industry created.

About this time another interest comes to be powerful in Jörns life. Years ago when he was a child he had known a little girl Lisbeth Junker. He had always admired her and she had been kind to him. But she was such a reserved, superior being that he had never been able even to hope that her kindness to him was due to any other reason than her sympathy for him. Lately, he has seen much of her. The days seem brighter and happier when she is near. Suddenly he awakes to a realization of the fact that only one thing more is necessary to his complete happiness in life

and that is Lisbeth for a constant companion.

So it happens. One day there is a quiet wedding. The whole neighborhood is delighted for Jörn is a great favorite and everyone is interested in his happiness, and happy he is.

He has gone through great trials and through the midst of discouragement, but he has come out of it all - unscathed. Not entirely unscathed. No one could pass through what he has passed through and show no traces of the conflict. Notwithstanding the flaws that must and do appear occasionally, here stands a noble, refined character as proof of the fact that all has not been in vain.

And so we leave him at last freed from the spell that had held him in its power so long, in a happy home surrounded by prosperity and success.

Thus ends the story of Jörn Uhl.

### Part Three

How alike the novels are in many respects, in others how different!

Mr. W.W.Florer, who has written an article on Hermann Sudermann in Poet Lore, 1905, states that although there are many points of similarity, nevertheless, the differences are more striking than the similarities. He has based his argument on the fact that the "Weltauschauung" of the two authors was entirely different, that they had been brought up in a different atmosphere, had enjoyed a different education, had pursued a different vocation, had scanned a different decade.

Granted that these facts are true in the main, which they undoubtedly are, how then can the striking similarities in the two be accounted for? It seems that this would only be added proof of the influence of Frau Sorge on Jörn Uhl.

It is true that Fressen had read Frau Sorge before writing Jörn Uhl, although, perhaps, not immediately before. He does not mention this work among several others which he does admit may have influenced the work. Among those mentioned are Goethe's "Dich-

lung und Wahrheit", Gottfried Keller's "Novellen", Dicken's "David Copperfield", Räabe's "Hungerpastor", and Sudermann's "Ehre". Of these he says, „Ich halte für möglich, dass hier und da eine Stelle in Jörn Uhl von diesen Büchern beeinflusst worden ist, etwa in einem Ausdruck oder einer Satzewendung, im ganzen Stil nicht und auch stofflich nicht.“

Then in a later letter he says: „Ich habe von der Mutter her, einen schweren Sorgsinn geerbt, dazu war ich von Kind an schwer verschuldet, war auch mein ganzes Leben lang Zeuge, wie die Landleute sich mit schweren Hypotheken quältten. So war die Sorge das grosse, schwarze Tier meiner Jugend und meines ganzen Daseins; und es ist selbstverständlich, dass es sich in meinen Büchern breit macht. Selbstverständlich hatte ich damals Frau Sorge gelesen und ich erinnere mich auch, dass ich mir sagte, dass Sudermann in diesem Buche ein ähnliches Thema<sup>a</sup> behandelte. Aber wer will Behandlung dāsselben Themas verbieten? Ist die Sorge und ihre Behandlung ein Monopol? Es kommt darauf an, ob Frau Sorge und Jörn Uhl mehr als das Thema gemein haben. Darüber kann sich ein jeder selbst Klarheit verschaffen, da die beiden Bücher als Zeugen vorliegen.“

But to turn to the novels themselves. The first thing we notice is the theme - Sorge. The similarity of the two in this respect has already been mentioned.

Mr. Florer says in his article already referred to that although the authors treated of sorrows, they treated of different sorrows. In a later article the same man says he had not, at that time, looked closely enough to see just what the different sorrows were or how the lads personified them. "Dame Care" was easy enough to see but the "Great Black Animal" had escaped notice.

To me it seems that the sorrows were very much the same, the greatest difference being that Frenssen has gone a little farther in the development of the character of the hero and has taken another question into consideration - the religious question. He has developed a religious man while Sudermann has not mentioned this element. He has created a moral man. A moral man need not necessarily be religious, but a religious man must be moral. It is by no means a difficult matter to trace the development of these two individuals step by step.

Although many of the incidents and experiences enter-

ing into their careers are the same and although they have practically the same heritage in life yet we cannot but notice the different circumstances under which they begin life.

Paul is only a few days old when he is introduced to us, yet the family fortune is gone and he is already under the influence of Dame Care. This we learn from the very first sentence in the book.

Jörn is three<sup>1</sup> years old when we first see him and although the processes are already at work which will bring the family to want and despair yet we see their slow, sure working to the end. This, however, does not come until the sixteenth chapter. Both children are pale,<sup>2</sup> and delicate - not at all like their robust healthy brothers, both are favorites<sup>3</sup> with their mothers, both are scolded, ridiculed by their fathers,<sup>4</sup> disliked and looked down upon. By their brothers. Yet Jörn's case is not quite so sad as Paul's for he does have a few friends in whom he can confide, to whom he can go for companionship<sup>5</sup> while Paul has no one.<sup>6</sup>

---

1. J. 3-1 l.

2. S. 3-1 9-13. J. 3 1 5 & 6.

3. J. 3 1 9; J. 16 1 5 & 28; S 31 1 16-17; S. 48 1 7.

4. J. 49 1 3 & 4; J. 129 1 29-30; J. 51 1 15-16.

5. J. 133 1 1; J. 139 1 20 & 21;

6. S. 45 1 10.

Not a playmate, not a friend, not a companion in all the world except his mother.

Occassionally Jörn, Elsbe, Fiete and Lisbeth go together to visit Thiess Thiessen. These visits are sources of great delight to them. „Zu Hause bist du manchmal so ernst und mopsig“, says Lisbeth on one of these visits, „aber hier bist du vergnügt.“<sup>1</sup> In the evenings Jörn used to sit with the faithful old servant, Wieten Penn, Fiete Krey, and Elsbe around the table<sup>2</sup> and spend two or three hours telling stories. „Besonders im Winter ist es gemütlich.“<sup>3</sup> One must search in vain for a parallel to this in Paul's life.

Both ~~in~~ Paul and Jörn attended confirmation school where they sit „Die Knaben zur Rechten, die Mädchen zur Linken.“<sup>4</sup> Both are eager to learn but the time allotted for their education is short. Paul is slow to learn and we are told „Das Lernen ging ihm schwer.“<sup>5</sup> But one is not so greatly surprised when he reads „Ich kann rein gar nichts, ich sei so dummm sagt der Vater.“<sup>6</sup>

---

1. J 68 L 24

2. J L 20-21

3. J. 26 L 3.

4. S. 63 L 25; J 38 L 3&4.

5. S. 71 L 27-28.

6. S. 46 L 15.

That is just what the father always says whenever he tries to do anything. How different in this respect is the attitude of Jörn's father toward him. He will have his son become "Landvogt".<sup>1</sup> True he doesn't trouble himself any about the boy's education<sup>2</sup> but he does not torture him continually with the thought that he cannot be anything and cannot learn. „Jörn hatte eine wachende liebe zu den Büchern.“<sup>3</sup> „In den Büchern möchte ich arbeiten unmerzu“<sup>4</sup> he says. „Ich will die ganze Welt verstehen,“<sup>5</sup> „Lernen will ich was.“<sup>6</sup> He seems to have had a mind of his own and to have been able to think for himself. Here he differs again from Paul. Paul never seems to think for himself - perhaps because he never dares to. He accepts everything, just as the whippings his father gives him<sup>7</sup> - „als selbstverständlich“. With this thought in mind let us notice the difference in the attitude that the two take toward confirmation.

1. J. 11 L 2.

2. J. 105 L 6

3. J. 80 L 27

4. J 102 L 12

5. J 80 L. 31

6. J. 110 L 27.

7. S. 31 L 21.

"Paul's Herz war so voll von Äudacht und Liebe, dass ihm kein Hohn der Welt etwas anhaben konnte.<sup>8</sup> Mit diesem Tage, wollte er ein neues besseres Leben beginnen, alle Unbill vergeben und seine Feinde lieben, wie es Jesus Christus befchlen."<sup>1</sup>

To Jörn, on the other hand, this instruction was "unverständlich und darum quälig."<sup>2</sup> He questioned justice and the wisdom of God. „Die Sündekam ihm viel zu spät und die Gnade kam ihm viel zu früh. Die Sünde fing ja erst mit Diebstahl, Raub und Totschlag an, und die Gnade war allzubald da, nämlich Wenn einer seine Sünde auf den Herrn warf. Jörn Uhl konnte diesen lieben Gott nicht verstehen. Gott schien ihm ein ganz unpraktischer Rechenmensch zu sein, der in seiner Stube seine Bücher stolz in Ordnung hielt und draussen von seinen Leuten unheimlich betrogen wurde.“<sup>3</sup> Jörns Gospel was „Arbeiten und Rücktern sein und sparsam und klug wirtschaften.“<sup>4</sup>

After confirmation both boys give up the thought of any further education and begin work actively at home.<sup>4</sup> Both do this because of necessity. Jörns father wishes him to continue his studies but he refuses to do so for he sees his

8.S. 86 L 7

1. S. 83 L 21.

2. J. 127 L 8

3. J. 129 L 9 & 10

4. S. 88 L 1. J. 125 L 5 & 20.

duty clearly, and is determined to do it as he sees it.

„Paul schaffte von Morgen früh bis in die Nacht hinein. Seine Stirn trug zu allen Stunden die gleichen Falten, sein Auge schaute mit dem gleichen gedankenschweren, grüblerischen Ausdruck vor sich nieder - - und oft vergingen Tage ohne dass er bei Tisch und bei der Arbeit ein einzig Wort gesprochen hatte.“ 1.

Jörn wurde ein Stiller, wortkarger mensch, einige Narren sagten er wäre dumm.“ „Sein äusseres Leben war wirklich nichts als Mühe und Arbeit.“ 2 Once he remarked „Ich weiss nicht was das ist das ich nicht ordentlich lachen kann.“ 3

Thus is the course of their lives. But Dame Care is ever on her guard so their efforts, however well directed meet with about the same results. Both suffer the loss of everything by fire 4 and must start all over from the beginning. To be sure Paul fires his own barns while those of Jörn are struck by lightning. But suspicion is not lacking that Jörn has fired them himself<sup>5</sup> for everyone knows he is in need of money.

---

1. J. 173 -L 12

2. J. 190 L 25.

3. J. 197 L 6 & 7.

4. J. 403 L 15; 405 L 10; 410 L 20; S. 277 L 1-6.

5. J. 405 L 31.

I.S.100 L 3.

However busy both Paul and Jörn are with their farm duties they have other interests also. For Paul these are the flute,<sup>1</sup> and the "Schwarze Suse".<sup>2</sup> Paul obtains books and studies secretly<sup>3</sup> to be able to repair the old engine and thus gain a better means of making a living.

Jörn studies too, secretly, but with a different purpose in mind. He is interested in astronomy, botany and mineralogy,<sup>5</sup> - not for the sake of what he can make out of the knowledge or of the purpose to which he can apply it but just because he craves knowledge and is fond of books and study.

If we study the characters of the two carefully, we see another striking difference. Paul is straightforward, honest, conscientious always. He never makes a mis step from the beaten path, he never commits an act that can be criticized from the moral standpoint.

So much cannot be said of Jörn. The affair with the Sandlass<sup>6</sup> which had been such a great influence on his life, the night at the dance<sup>7</sup> where he is tempted, yields and drinks too much, both show that he had one streak in

1. S. 76 L 13; S. 77 L 10 ; S. 96 L 18.

2. S. 56 L 12;

3. S. 190 L 27-30.

4. J. 77 L 16.

5. J. 377 L 3.

6. J. 150 L 29-33; J. 150-158;

7. J. Page 162-163

his character that Paul lacked. This may have been due in part to the fact that Jörn lacked the restraining influence of a mother during the greater part of his life. Jörns mother dies in the first chapter of the book while Paul's is spared for many years. But we must not forget the old servant, Wieten Penn. One would have to search in vain for any such character in *Frau Sorge*. She is ever present as Jörn's faithful adviser and friend in need. When Jörn comes home drunk<sup>1</sup> from the dance, when he sits with thoughts of suicide<sup>2</sup> she appears and comforts and cheers. She has had a peculiar, sad childhood and her womanhood must have been much the same for Jörn says of her, "Arme Wieten, dein ganzes Leben eine einzige Sorge."<sup>3</sup>

Then there is the Krieg<sup>4</sup> motif of which Frenssen makes so much; no mention is made ~~to~~ of any such thing in *Frau Sorge*.

But a comparison of these two characters would not be complete without a discussion of the love motif which runs throughout the whole. Both Paul and Jörn have known and loved playmates of their youth but they seemed like such superior beings that the heroes,

---

1. J. 164 L 24 to 165 L 9.

2. J 390 & 391.

3. J. 385 L 28

4. J. Chapt. 14.

confident of their own short comings never dreamed of being or of becoming their equals in any way. These girls were Elsbeth "Douglas and Lisbeth Junker. Here we notice not only similarity in name but in personal appearance and character as well. Both are neat and charming in personal appearance.<sup>1</sup> They seem to have acquired an education and a refinement of manner that most of the girls of that time and place did not possess.<sup>2</sup>

In many instances Lisbeth seems to <sup>have</sup> exerted the good influence over Jörn that Paul's mother did over him, for we are told „Es war sein besonders Glück, dass er in gefährlichen Jahren mit diesem Kinde zusammengeführt wurde, dass alles Gute und Feine in ihm wachhielt und stärkte.“<sup>3</sup>

On one occasion where invited to call on Lisbeth Jörn thought up, and arranged topics for conversation - topics which he thought would<sup>4</sup> interest her for she was "educated". Jörns "preardness" seems to have been successful, for we are told „Er hatte Glück damit.“<sup>5</sup>

---

1.J. 60 L 9-10. S. 92 L 25-30.

2.J. 144 L 117-8 S. 95 L 1-2

3. J. 82 L 16-19.

4. J. 147 L 1-19.

5. J 148 L 6 S. 135 L 12-16.

Paul resorts to the same method before attending the party at Elsbeth's but he was not able to use them after all for at the critical moment - „Seine Rede über die Torfkultur fiel ihm ein, aber damit war in diesem Augenblick nichts zu sagen.“<sup>i</sup>

But Jörns happy state of mind over being able to converse with Lisbeth did not last long for we are told - „Er aber wünschte hundret Meilen fort zu sein“. The same was true of Paul. He<sup>2</sup> could not help thinking it would be „Hübscher zu Hause“.<sup>3</sup> After he had left the party, Wie erlöst atmete er auf!<sup>4</sup>

One important difference in the treatment of the love motif must not be overlooked. That is the fact that Jörn had two love affairs while Paul had only one. Jörns first wife was Lena Tarn. We are told that she was „Gross, stark, stattlich von Gang. Dazu war ihr Gesicht frisch von Farbe, weiss und rot und weich gerundet, und das Haar gelb und ein wenig wellig.“<sup>5</sup> Wieten thinks „sie ist bloss zu singig und zu recht\_haberisch.“<sup>6</sup> She was not a scholar and did not care for books nor papers but as far as Jörn

1. S. 136 L 11.

2. J 148 L 24-25

3. S. 138-L 15

4. S. 143 - L 19

5. J 293 L 24

6. J. 490 L 19-20.

is concerned, we are told „ sie gefiel ihm -- er meinte noch niemals so ein frisches und zugleich ordentliches Mädchen gesehen zu haben.”<sup>7</sup> Jörn characterizes her well when he says she was „wie ein Naturkind. Es kann eine Zeit da schrie sie nach Liebe und es kam eine andere, da verachtete sie dergleichen.”<sup>1</sup>

But this child of nature dies. Then Lisbeth reenters and we know how the story ends.

We have followed through the careers of the heroes quite carefully. We have seen how fate always seemed to be against them, how they were made creatures of circumstance but there is a brighter side and both are to learn that all of their struggles have not been in vain.

#### Fire Motif.

When Paul sets fire to his barns he cries „ Frei bin ich, frei wie der Vogel in der Luft!”<sup>2</sup> Erlöst bin ich -erlöst bin ich!”<sup>3</sup> He is freed from the spell that has held him captive his whole life long. Now he can live his own life - wiser and better because he has learned so much of life.

---

7. J. 293 LL 26-27.

1. J. 49 L. 29-30.

2. S. 279 L 8.

3. S. 279 L 15.

The fire that destroys Jörns property has not nearly so much importance attached to it as this other one has. To be sure it frees Jörn, but in a different way from that in which the other fire frees Paul. Its effect is not directly psychical but physical. Jörn sees that all is gone so he decides to sell the Uhl, pay off his debts and start all over again. He has been freed in this other sense in which Paul was freed by the fire, in another way - „In einem Augenblick in auffahrendem Zorn, hatte der Mann in ihm die Stunde seiner Geburt.”<sup>1</sup> The occasion for this was the protection of his sister's honor against the wild Harro Heinsen in whose company she was.

But we cannot leave Jörn here. We have seen his religious views in his early years, we are yet to see his later conclusions as to religious matters. „Früher als ich noch sehr jung war, da meinte ich, es könnten einem nur zwei Dinge gegenüber treten, nämlich solche, die sich biegen lassen und solche, die sich brechen lassen. Nachher in den traurigen Jahren habe ich gemerkt, dass es noch eine dritte Sorte von Dingen giebt. Die stehen einem Augenblick oder auch Jahrelang vor einem als ein wildes, schwarzes, überstarkes Ungeheuer, das

seine Furchterliche Tazte mit den loten, weissen Krallen gehoben hat. Was soll man nun dagegen tun? - - Nur eins. Man muss ihm sagen: Ob du mich sterben oder leben lässt, ob du mich und was ich lieb habe, frisst oder nicht, ob du durch dein ewiges Drchen und den Anblick deiner Tazte mir den Verstand verwirrt oder nicht, ganḡ wie es dir passt; aber das sage ich dir : beides geschieht im Namen Gottes, von dem ich fest traue dass seine Sache - das ist das Gute - in mir und überall siegen wird." 1

Then again on page 502 Jörn says: „Man kann deutlich erkennen dass alles was geschaffen ist, unter Mühe und Not gestellt ist; es wühlt in der ganzen Schöpfung auf und nieder wie in drodelndem Wasser. Aber man kann wohl merken dass ein Sinn in dem Mülen und Mühlen ist. Das Böse sinkt wieder-willig und das Gute ringt und strebt mühsam nach oben. Eine geheimnisvolle Kraft ist immer zu thätig, und stösst und schiebt und will Ordnung schaffen, wie die Hand des Schäfers und seine Hunde. Und wohl dem Menschen, der des Hirten leisen Ruf durch den Sturm hin hört und dem Herrgott hilft bei seiner mühseligen Arbeit." 2

The heroes, however, cannot and do not live to themselves. Otherwise they might avoid the conflict that causes them so much trouble in the world. Let us then

1. J. 501 L 23

2. J. 502 L 26.

notice some of the other members of their families. Take Max Meyerhofer and Klaus Uhl, the fathers, for instance. Follow through the course of their lives. Note the shiftless disposition, the boastful nature, the harsh, relentless, stubborn character of each. Klaus is well characterized in this respect by the following:<sup>1</sup> „Klaus Uhl ist der schlimmste, der Tonangeber vieler anderer - ein Narr vor Hochmut.“<sup>2</sup>

Both men drink, both wish to be considered "good fellows".<sup>3</sup> This has led in each case to the loss of home and property - to destruction.<sup>4</sup> Notice how they treat their wives and children. Never can they offer them a word of sympathy - never do a kind act for them. Klaus Uhl even ridicules his own children to win a laugh from his comrades.<sup>5</sup> Klaus was never master of himself. „Es war als wenn ein starker Mann ihn an die Schulter fasste und hinauszog.“<sup>6</sup> Max Meyerhofer did not differ from him one bit in this respect.

Klaus drove to town every day. He did not always return at night. Max did the same.<sup>7</sup>

1.-S. 2 L 27; S. 15 L 14-16; S. 110 L 2; S. 53 L 30; J. 11;

J. 85 L 4.

2.-J. 84 L 24.

3.-S 31 L 7; J 37 L 23-5; J 48 L 13; J 375 L 28-9; S 133 L 1.

4.-J 85 L 3; J 408 L 9.

5.-J 218 L 23-4;

6.-J 13 L 8

7.J 59.L 344; S. 31 L 7.

As has been mentioned before, Klaus did not trouble himself about the education of his children. He had, however, high hopes for Jörn. Max did not do much for his children either, but he entertained about the same idea about his two older children that Klaus did about Jörn. We have seen the attitude that the fathers took towards their families but we have not mentioned the attitude of the family, especially the youngest sons toward them.

Paul always defended his father. He bore countless insults and reproaches without a word. It was his duty to shield his father ever in death as in life, and this he did. He even went to prison rather than utter one word of reprobation against his father. Only once does he lay hands on his father and lead him away to his room.<sup>1</sup> Then he did it for his father's own good. It was the best and only thing he could do under the circumstances.

Jörn is also a dutiful son. He also bears his father's sneers and insults but not always without a word. At the last he cannot help saying - „Wenn mein Vater ein ernster Mann gewesen wäre und hätte mich lieb gehabt and hätte abends bei uns gesessen: dann hätte er er-

kannt, wonach damals schon mein Sinn stand. Dann ware mir ein mühsamer Weg und viel hot erspart geblieben.\* Usually, however, all reproaches against the father are made by some outsider. Such was made by Thiess Thiessen, the brother of Klaus' wife<sup>1</sup>, said - „Es giebt nicht wenige solche Menschen, Jörn Uhl, die gegen Fremde freundlich sind, auf der Strasse und im Wirtshause aber gegen die Ihren sind sie Teufel.”<sup>2</sup>

Notice the character of the mothers. Paul's mother was quiet, hard working, unassuming, apologetic, but with a heart of pure gold. She has had nothing but sorrow. All her life long she has<sup>3</sup> to suffer for the wrongs others have committed. She is scolded,<sup>3</sup> blamed by her husband on every occasion.<sup>4</sup>

We do not see much of Jörn's mother but we have a good characterization of her given by her brother Thiess. He mentions her as „meine kleine Schwester,” and adds „Sie war das lustigste, bescheidenste Ding von der Welt - - sie begehrte nichts weiter vom Leben als eine kleine gemütliche Sitz - gelegenheit in der Sonne. Der (Klaus Uhl) hat's ihr verweigert; er wies<sup>4</sup> sie in den Schatten.”<sup>5</sup>

- 
1. J. 476 L 7.
  2. J. 408 L 11
  3. S 32 L 1
  4. S. 164 L 20
  5. J 408 L. 25

One of her children says of her - „Wenn die Mutter gelebt hätte dann wäre doch wenigstens ein vernünftiger Mensch auf der Hofstelle gewesen aber wir dummen Jungen haben die Mutter verachtet. Die Mutter! Ach die war die Engel des Hauses.<sup>1</sup>“ In another passage we learn that „ihre eigene Welt und Weltanschauung viel schöner klarer und reiner wäre als die ihres Mannes.“ <sup>2</sup>

Just so was Paul's mother. Both received like treatment in life, both had hoped, both died broken-hearted.<sup>3</sup>

Paul had two brothers. They were much like their father in that they were always bragging and never took anything or anyone into consideration but themselves and their own interests. They were eager to learn and seemed to be very good students. Their father thought they would amount to something in the world. They left home early to pursue the education in the city and shifted all care and responsibility onto their younger brother. They didn't know how hard he worked. They didn't know anything about the disappointments with

which he met. They couldn't know and they were not

1. J. 220 L 17-21

2. J. 16 L 14-16

3. S. 189 L 6 J 16 entire

4. S. 103 L 12-13.

interested in such things anyway. They took all of his hard earned money they could get. They needed it and they never seemed to think that he might heed it too. Although they never won much fame ~~nor~~ distinction in the world, yet they always preserved the outward appearance of respectability.

Jörn had three brothers. They were Paul's brothers without any of their good qualities and with all of their bad qualities carried to an excess. They were like their father. They spent their time in carousing in merry company. Finally when all was gone they left home. One day they returned to live off of Jörn's savings for awhile. After contracting heavy debts in his name one of them went away again. The other stayed and killed himself one night after a drunken debauch!

Paul had two sisters. Jörn only had one. All are beautiful, attractive, and of almost the same disposition.<sup>1</sup> „Elsbe war ein wenig zu Wild.“ She was „Schwach an Willen - sich der Gegenwart hingab und ihre Liebe für ihr Recht hielte.“<sup>2</sup> Paul's sisters were his constant charge.<sup>3</sup> So were Jörns. At parties and all neighborhood gatherings he had to watch and guard them. They escaped his watchful eye whenever possible but all seems to go

1. J. 52 L 5

2. J. 229 L 28-30; S. 89 L 16-34

3. S. 90 L 11; J. 215 & 218.

well until they are caught in the garden with two rather wild, careless fellows. Soon after this episode they are married and although their<sup>1</sup> married lives are not very happy yet they try to preserve the appearance of happiness.

Jörn's sister used to escape from him just as Paul's did. Jörn was greatly worried and when he had to go to war he sent her to his uncle Thiess for safe-keeping. She did not stay there long, however. She ran away and married a man with whom she could not live - ruined her life. Thiess spends years in fruitless search for her but at last she returns to spend the rest of her life with Jörn. She had always complained, „Ich muss etwas Lieb haben<sup>1</sup>", and she spoke better than she knew.<sup>2</sup> when she said in speaking of her love for the man with whom she ran away - „Das kommt davon dass ich keine Mutter habe. Mutter! Mutter! Wo soll ich doch blos hingehen? Ich habe ihm so lieb, was kann ich dafür? Aber es geht niemals gut, dass weiss ich; und ich muss Zeit'lebens dafür büßen.<sup>2</sup>

Thus we have seen the families of the heroes. But

---

1. J. 131 - L 26.

2. J 216 L 28

we notice that two other families play a part in the novels. In Frau Sorge it is the Douglasses; In Jörn Uhl the Kreys. We have in each novel the two strata of society - the rich and the poor.

The Douglasses represent just the opposite type from the Meyerhofers. They are industrious, generous, true hearted, friends to all. They were examples of thrift.

Someone has said that Mr. Douglas is Sudermann's favorite character. He is the strong, broad-shouldered, good natured man of affairs. As far as stature is concerned Klaus Uhl is similar to him. For it is said of Klaus, "Da warfen sie die stattlichen, schweren Über - Körper".<sup>1</sup> also- "Einen<sup>2</sup> Überrock trug er beim Gehen nie; er hatte so viel Lebenskraft und Hitze in sich dass er ihm nicht brauchte"<sup>2</sup>

The Kreys seem to be an easy-going, restless people who have few possessions but never seem to be worried for they care for little. They are always the accused in every case, never the accusers.<sup>3</sup> They seem, however, to try to give the community an impression of their piety especially on a certain day of the week for it has come to be a common saying in that part of the country „Ehrlich wie ein Krey am

Sonntag.<sup>4</sup>

- 
1. J. 10 L 23
  2. J. 13 L 10-12
  3. J. 41 L 4-18.
  4. J. 40. L 29.

A point of similarity in the two novels that must not be overlooked here, is the dislike, yes even hatred that exists between the Meyerhofers and Douglasses in the one case and between the Uhls and the Kreys in the other, case. The Meyerhofers or rather Max Meyerhofer hates the Douglasses with a deadly hatred. In the first place because Mr. Douglas has bought the home he has had to give up. In the second place because he suspects him of having set fire to his barns the first time they burn. But we notice that this hatred is confined to the father, Max. Between the other members of his family and the Douglasses there is close friendship, but Max rules his family with an iron hand and will not let them even speak to his enemies.

The hatred of the Uhls for the Kreys seems to be<sup>1</sup> more on account of their character and disposition than for any other reason. They feel themselves above the Kreys and never even speak to them but once a year when all parties carouse together. This feeling is not confined to Klaus Uhl alone although he is the one who feels it the most. The Uhls are not rich like the Douglasses either. The Douglasses keep their money and the Uhls do not, but they always try to keep up outward

appearances.

Freussen makes Uhl the rich moorland farmer.

Although he does not make so much of the moor and heath as Sudermann does yet he makes frequent mention of it or allusion to it.<sup>1</sup>

Both Sudermann and Freussen lived in the extreme Northern part of Germany; Sudermann in East Prussia, Freussen in Holstein. Both belonged to families in very humble circumstances and were intimately acquainted with the life of the people they were portraying. The moor and heath had made a wonderful impression on Sudermann in his younger days when he was at the most impressionable age and he loved to write about it, to picture it to others in order that they might get a glimpse of the country and its simple inhabitants which were so dear to him.

---

J. 5, 9, 356, 419,  
60, 64, 73,  
247, 283,

For that reason he could portray farm life with a master hand.

When we come to a consideration of style of writing in the two books we find that Sudermann is more dramatic. He paints in stronger, bolder outline than Frenssen. Perhaps this is due to the fact that he is primarily a dramatist. Nothing retards the movement of events in his work. All is interest. The reader is carried swiftly along from one calamity to the next until he reaches the climax--yes even to the last page. His descriptions are vivid. He makes the reader see and feel as he sees and feels. If the day is dismal it is the most dismal imaginable. If he is picturing gloom, it is gloom on every side--impenetrable gloom. Trüb, schwer, traurig are favorite words of his.

Some of his most interesting descriptions to me are those of child-life; where Paul first learns to whistle and forgets his art just as he wishes to show it off; his mental image of the sundial, his eagerness to see it, his disappointment when he has seen it; his first attempted visit to the mysterious white house. These are all so true, so natural. There is, however, a certain tenseness in the work that one cannot escape.

The novel seems from that point of view to be entirely unrelieved. It is ~~S~~orge on every page from beginning to end.

Freussen's style is more epic-like. He introduces many episodes. The scene in which he pictures the driving of the cattle to pasture is thoroughly epic, almost Homeric in character. The structure of his stories has been criticized by some as being rambling, roving, prone to digression. Yet the plot is so interesting and the little bits of folk lore so well woven into the work that one is charmed with the story and forgets all its faults of structure.

Someone has said "if Freussen had been more of an artist and less of an interpreter of life, he might have created a masterpiece that would have satisfied the critics but he would not have given to his larger parish such rich material about the life of the Heimat". His character, Jörn, is said to be an universal character.

F. S. Delmar says in the preface to his publication of Jörn Uhl, that Jörn, the peasant hero of the book might stand for a great part of modern Germany and that by no means the worst part. This is doubtless one of the important reasons for the great popularity of the book. People enjoy reading it because it is so in-

timately connected with their lives. It means something to them.

A striking difference in the style of the two is the method used in developing characters. In Frau Sorge we learn more from the actual conversation of the characters than in any other way. Very little is directly told us about them.

In Jörn Uhl the element of conversation does not play nearly so important a part. We learn more from descriptions of the characters and from what others tell about them in most instances, than we do from the conversation of the characters themselves.

#### Figures of Speech.

Another difference that we notice is in the use of figures of speech. In Frau Sorge they are almost or entirely wanting. Freussen uses many and in most instances they are very effective. Let us notice a few examples: „Und oben steht mit seinen dicken Backen der Ost wind und beugt sich über den Rand und lacht.<sup>1</sup>“ „Wie ein Mensch der unter einem schweren, hohen, Haufen Stroh liegt.“ „Als wenn ein Knecht der unweit seines Wagens steht, sieht, dass seine Pferde wild auffahren und im

---

1. J 23- L 28, 29

2. J 387- L 15.

Todesschreck davon rasen wollen."<sup>1</sup> We notice that these figures smack of the soil indicating intimate association with farmers and farm life.

### Romantic Elements.

Traces of Romanticism may be found in both works, the love for the mysterious, the weird, for nature, for folklore.

In Frau Sorge we have the moonlight nights the incident of the flute, the Schwarze Suse," and the mystical Frau Sorge that ever hovers near.

In Jörn Uhl mention is made of noises<sup>2</sup> and lights in the stables; the candles seen at night- so wie sie um einen Sarg gestellt werden."<sup>3</sup> Other examples are: „Sah bald eine schwere Tat die an einem einzigen Tag das Glück einer Familie vernichtete, bald eine schwere Sorge, die Jahrelang durch ein Haus schlich."<sup>4</sup>

„Die bittere Sorge donnerte mit schwerer Hand gegen die Thüren der alten, starken, Bauern häuser."<sup>5</sup> Lebte es rings um ihn überall in der Luft, in den Bäumen und am Heideabhang, und er wusste es nicht."<sup>6</sup>

1. J 38- L 24

2. J 13- L 29, 30; J. 296- L26

3. J 15- L 2,<sup>3</sup>

4. J 131- L 12, 16

5. J 221- L 18

6. J 229- L 13.

"Die ganze Welt fur sie in Nebel lag."<sup>1</sup> The fire during the night and the ashes found strewn around in the room the next morning,<sup>2</sup> also adds an element of romanticism. The story of the black cat seen by the children after the lightning had struck the Uhl is another example.

We notice also the punning allusions to the names of the two families in Jörn Uhl. The Uhls, the owls and the Kreys, the crows.

In one place we read „Da waren einmal vier Kreihen,  
die sassen auf einer Esche bei einem alten Bauernhause.”<sup>3</sup>  
In another place we read of the „Ausflug” of the Kreys.  
„Gegen ende der Woche fliegen sie wieder zu Neste.”<sup>4</sup> Other similar references may be found on pages 57, 58, 63, 114.

In another place, I have stated that the story of Frau Sorge is absolutely unrelieved. In this respect the story of Jörn Uhl differs greatly from it. Many passages in Jörn Uhl show real humor. Such is Thiess Thiesens description of the wife of old Heinrich Krey. Seine Frau war auf beiden Ohren taub und hörte nur was sie hören wollte.”<sup>5</sup> No less humorous is the remark made to Thiess Thiessen by the landlord at the inn where Thiess

- 
1. J 314- L 16
  2. J 399- L 1, 6
  3. J 36 - L 9
  4. J 40 - L 8
  5. J 110- L 8

has bought little and smoked freely of the free tobacco.

"Du hast dich frei geraucht."<sup>1</sup> The story of the old woman who was so stingy that she cooked pancakes for the farm hands, "steif and hart und in schlechtem Schmalz" so no one could eat them. „Die Leute rochin daran, bissen hinein, standen von den Bäcken auf und nagelten die sämtlichen zweinndsiebzig Pfannkuchen an das grosse Scheuneüthor."<sup>2</sup> In addition to these bits of humor we have: The boat story,<sup>3</sup> the stories of Geert Dose about the Geest Kerl<sup>4</sup> and the calf episode where „Die Mädchen an die Stallthur schrieen und lachten und Lena Tarn stand mit spöttischem Gesicht.<sup>5</sup>

- 
1. J 111- L 28
  2. J 349- L 9
  3. J 65- L 18
  4. J 198- L 199
  5. J 326- L 13

### Conclusion.

We have now followed through the courses of the lives of the more important characters in the two novels. We have discussed the style together with the various other elements that have entered into the works and we have observed some of the points of similarity and difference.

The author himself, has said that Jorn Uhl was not influenced by Frau Sorge although it has the same theme. Yet he admits having read Frau Sorge before writing his novel.

Of course, we will have to admit that there must necessarily be a great similarity in two novels that deal with the same theme, that picture the struggle of a soul from the beginning, through the depths of despair and gloom until at last it comes to the light purified and clarified, because human life and human experience is much the same everywhere.

But I cannot agree with the statement made by the author. I think one would hardly find so many different characters having so many identical experiences unless an influence conscious or unconscious had been

exerted. It does not seem to me that there can be a question whether Jörn Uhl was influenced by Frau Sorge. That is clearly enough to be seen. To me it seems that this influence was great.

But the question as to just how great the influence was, still remains and will remain unanswered. It is incapable of being answered and must remain forever a problem to us, yes even to the writer himself for he cannot know how great an unconscious influence may have been exercised over him by the reading of Frau Sorge.

Yet, we must not forget that Jörn Uhl is almost twice as long as Frau Sorge. It contains much material that is not found in the shorter work. While we must admit the similarity we can say that it was not slavish imitation for the author has taken the material, worked it over into new form and added new material until it seems to me the only conclusion one would be justified in drawing is that Jörn Uhl is an original work.