None of the structures discussed in the eight chapters of this book are entirely exterior to the context, to character or to action, to which they give shape. But some are more inward than others. The inner world of Don Quixote is mirrored in the structures Cervantes gives his novel. Werther's absorption in nature is mirrored in the seasonal structures of his book; and the philosophical, religious, and psychological tensions of characters give order and form to Dostoevsky's long works. In the novels of James Joyce, we find a psychological patterning, based on the Viconian system, exterior to the works but molded and redesigned by Joyce so that it becomes an interior pattern of the development of his protagonists, beginning with the age when parents dominate, moving to adolescence and its adjustments, then to maturity and a role in society, until lightning strikes and one must phoenix-like rise from ashes to begin anew, "a commodius vicus of recirculation."1

It is more difficult to assert, however, that the structures used in Joseph Andrews, for example, mirror character in the same way or that Madame Bovary's inner world may be interpreted through Flaubert's tripartite structure of that novel. In fact, Flaubert's subtitle, Patterns of Provincial Life, clearly indicates that Flaubert's emphasis will be not on psychological but on sociological insight. Nor does Thomas Mann's use of circular and spiral forms relate to the inner consciousness of Hans Castorp so much as to the theory that Mann is developing about the nature of reality, an equation in which Hans reckons as an integer. The movement of the needle of the gramophone, the circle de-
scribed by the round table at the séance, or that described by Hans as he circles in the snowstorm, tend to serve in the development of a Weltanschauung, rather than in the development of Hans Castorp himself, who at the end is dismissed, whether to live or to die, with poor prospects. "We even confess," writes Mann, "that it is without great concern that we leave the question open" (p. 716).

There is perhaps then in the history of post-Renaissance fiction an alternating emphasis, from inner turn to outer, then back to inner turn, even though in general, as Erich Kahler points out, "formulaic mythic elements that governed narrative from outside no longer rule" since Don Quixote. Fielding claims to imitate Don Quixote in Joseph Andrews, but his imitation is characterized by an eighteenth-century stamp. The sallies and withdrawals of Joseph and Parson Adams are not related to alternating euphoria and melancholia of the heroes but governed by practical and exterior concerns, such as Adams setting forth at the beginning to sell his sermons. Events in Joseph Andrews do not extend symbolically to throw light on the hero's psychology as Don Quixote's tilting at windmills extends to reveal his inner world. These differences have been discussed above at some length in Chapter One, Part Two, as well as elsewhere in that chapter.

All the symbolism in Don Quixote is directed toward revealing Quixote's manic devotion to chivalry. Fanny exists in her own right in Joseph's affections, but Don Quixote views his ideal woman through a farm girl, a catalyst for Dulcinea. Joseph and Adams battle the squire's dogs, but Don Quixote in attacking sheep attacks an army. Thus the reader is always in Don Quixote involved in at least two, sometimes three, levels of perception, whereas in Joseph Andrews the surface level prevails. I would suggest that Fielding's structures and techniques are less integrated with the characters because his focus is society, not the individual, a comedy of manners, not of mind. In Fielding's work society is exterior to the character, as the structure is exterior to the theme; in the psychological novel, character development and structure go hand in hand.
Realism as interpreted by Flaubert also did not reveal the inner world of the main character in its form. The basic earth elements used to forge the pattern of *Madame Bovary* relate more to a person like Catherine Leroux than to Emma herself. In fact, Flaubert may have emphasized animal, vegetable, and liquid elements in his structuring, in earthy contrast to his flighty heroine, whose fantasies led her from disaster to worse disaster, and also in contrast to the hypocrisy and superficiality of the bourgeois temperament that he despised. Although as Erich Kahler writes of *A Simple Heart*: “The attentive reader will notice how Flaubert, this master of ‘realism,’ has employed all the devices of sober factuality to produce a pattern whose every detail is shot with symbolism,” the integration of this symbolism in *Madame Bovary*—for example, nature symbolism—with Emma’s inner world is not close at all. Emma’s concept of nature is entirely different from that nature which surrounds her in the Norman countryside. Vegetable, animal, and water form settings, exterior objects, creature life that Emma merely observes, whereas Werther’s conflict, although much the same as Emma’s, is embodied in the structures and the symbolism of the book. Thus, although Flaubert’s work is, as Kahler points out, “shot with symbolism,” it is a symbolism directed toward a social, not a psychological, purpose and, like the structures in *Joseph Andrews*, less closely integrated with character. The social structure of a July monarchy and the structure of nature are for Flaubert worlds apart and can serve only as foils for one another, not as complements.

Turning to Thomas Mann, we find that his structures, too, direct the reader more to the outer world of Hans Castorp than to the inner. Mann would create a philosophy or a world view by means of circles and spirals, so that it becomes clear that he is eventually describing process, rather than the individual interior development of his hero. Thus whereas the christening basin in *The Magic Mountain* describes a closed circle symbolizing the deadening “ewige Wiederkehr” of family tradition, Hans Castorp’s train on his way up to the Berghof wound in
ascending curves. But neither of these symbols reflects what is going on in the mind of Castorp; they are exterior to him because Mann in the novel sees Hans as ingénue, a blackboard upon which words must be inscribed. It is the reader, not the hero, who perceives that the spiraling ascent up the mountain provides an escape from the dead‐
ening circularity of the flatlands. Mann uses Hans in almost naturalistic fashion as the subject of his experiments. Imposing certain experiences and conditions upon his hero, he watches carefully the results and draws his ultimate theory of the interdependency of love and death in life from Hans Castorp's trial run.

It will be noted then that the structure of the novel since Don Quixote turns more inward when the emphasis is on the individual hero and his psychological development, more outward when the emphasis lies on exterior concerns like manners, society, or a philosophy. The eighteenth century turned its attention outward to ridicule of the social animal; romanticism turned inward to explore the feelings and emotions of that animal; realism adapted itself to both inner and outer modes, depending on the intention, purpose, and the interests of the author—in other words, on his definition of what is "real"; impressionism (Virginia Woolf) and expressionism (Kafka) always take the "inward turn," closely integrating the psychology of the subject with the form. Thus the so-called psychological novel employs structure in a way different from that of the social or philosophical novel. Ortega y Gasset points out: "I understand, then, by literary genres, certain basic themes, mutually exclusive, true esthetic categories."4 But one may go a step further to state that literary techniques, like structure, can also be characterized as thematic, "wide vistas seen from the main sides of human nature."5 The architecture of the novel, like that of a building, is informed by the total environment; technique is a part of subject matter, not imposed upon subject matter. Proust, a great impressionistic architect himself, wrote of the structuring of the novel that one must "build it like a church";6
thus the Gothic arch, which points to heaven, informs the structuring of *Remembrance of Things Past*, one pier representing the individual, the other society, both mutually supported by, and supporting, the keystone that is art. The structure of Proust's novel is thus in itself thematic.

Another way of looking at the inward turn of fiction is through the physical environment of the novel, another structure that supports and informs it. How is this environment reflected in the work? In *Don Quixote* the flat, dry prairie land of La Mancha, the torrid Spanish summers, windmills, and clusters of white houses with red-orange roofs (impressions gained by the traveler to this part of Spain) are rarely seen in Cervantes' novel except through the perception of the hero. It is Don Quixote, not Cervantes, who interprets his physical surroundings in the novel, and they thus become part of his world, not a world exterior to him and shared by all. Even Sancho is frequently surprised at his master's interpretation of reality: inns become castles and fulling mills become giants. On the other hand, despite Parson Adams's own dream world (based on Christianity and the tenets of the classical moralists), the English countryside, the inns, the endless roads, and the country houses exist in their own right, apart from Adams's perceptions of them and apart from his dreams of perfection.

In Goethe's *Werther*, however, nature is interpreted and idealized by the letter-writer, seen through his eyes alone, so that storms become part of his own interior raging, "every tree, every hedge a nosegay," and turbulent and dangerous floods a rapture and a delight. On the other hand, as we have already noted in this conclusion, the Norman countryside is merely a setting for the emotional life of Emma Bovary, completely exterior to her, though sometimes a source of her distaste. Unlike Quixote, she does not impose her daydreams of an ideal world upon the objects that surround her; and, unlike Werther, she does not interiorize nature. It exists in its own right, and her fantasies of ideal nature (storms experi-
enced through operatic music or turtledoves in "Gothic bird cages") are merely vanities, the vapors of a sentimental mind.

In *Crime and Punishment*, on the contrary, one is struck by the way in which the streets, bridges, and squares of Saint Petersburg scarcely have an existence except as part of Raskolnikov's tortured wanderings and searchings for himself. In the entire novel, there is only one short description of the Haymarket (Sennaya Ploshchad), "three or four lines to give an impression of the square emptying at evening"; and, although maps can be drawn indicating the various points the hero visits and the streets he traveled, the places in the novel that are real are those places where "concentrations of spiritual energy took place. They were real only because it was in these places that the mind of Raskolnikov erupted with startling violence." Still another use of settings is found in Mann's *The Magic Mountain*. Davos, the Schatzalp, or the Strela become for Mann symbols in a philosophical system he expounds. The setting, splendid in its own right, is always exterior to the mind of Hans Castorp and observed by him objectively, as Emma Bovary observed the Norman scene. But ascent and descent come to have philosophical content; snowfields become an objective correlative for a timeless present; and the thin air of the mountain heights becomes "a rarified atmosphere," a symbol of Germany's withdrawal to the enchanted peaks of theory and ideality.

Dublin, on the other hand, is internalized by Leopold Bloom and London by Virginia Woolf and Mrs. Dalloway. As with *Crime and Punishment*, one can draw a map designating Bloom's wanderings in Dublin on 16 June. One can even walk these streets and byways, following Bloom's path throughout his entire day. But rarely in *Ulysses* do we find an objective description of setting. Places are mentioned, but they are interpreted by Bloom or Stephen and exist through their eyes. Thus, for example, the Ormand bar is characterized by its crepitations, the rebound of a garter, the tympanum; the Martello Tower is an omphalos;
or Burton restaurant at 1 P.M. a place of swilling, wolfing, or cannibalism and hot fresh blood, hating and being hated. When Joyce does externalize settings in *Ulysses*, it is for purposes of contrast, for example, the stage directions in the "Circe" episode or the "old narrative style" in "Eumaeus." Such anomalies tend to intensify the much stronger inward focus of the novel.

In the psychological novel, then, setting and character are interpenetrative and sail the centuries together. As Marcel Proust wrote of Combray, "It was the steeple of Saint-Hilaire which shaped and crowned and consecrated every occupation, every hour of the day, every point of view in the town." In novels with a focus other than psychological, we tend to see setting and environment as elements apart from, and exterior to, character. In each instance the emphasis is man, his everyday concerns, "a cry in the street"; but there are various avenues of approach to this subject matter, and the word *inward* is interpreted in the light of the particular approach employed by an author.

1. Joyce, *Finnegans Wake*, p. 3.
2. *The Inward Turn of Narrative*, p. 15.
3. Ibid., p. 65.
5. Ibid.
8. Ibid., p. 102.
11. Ibid.