

GOETHE'S EPISTOLARY: THE SORROWS OF YOUNG WERTHER

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**Noble be man,
Helpful and good!
For that alone
Sets him apart
From every other creature
On earth.**

(from *The Divine*, 1783)

I wish to pay homage to Johann Wolfgang von Goethe [28 August 1749 to 22 March 1832] by discussing this first work published by this great world personality, where I will concentrate on the terms like epistolary, storm & Stress, trying to highlight the work as a piece of world literature. Goethe's youth was emotionally hectic. Goethe was a leading figure of Storm & Stress, which celebrated the energetic Promethean restlessness of spirit as opposed to the ideal of calm rationalism of the Enlightenment. Goethe's poem 'Prometheus' serves as a motto for the Storm & Stress Movement.

While considering Goethe's **Sorrows of young Werther** as an **epistolary novel**, it is necessary to understand what an epistolary novel is - An epistolary novel is a novel written as a series of documents.¹ The usual form is letters, although diary entries, newspaper clippings and other documents are sometimes used. Recently, electronic "documents" such as recordings and radio, blogs and e-mails have also come into use. The word epistolary comes from the Latin word *epistola*, meaning a letter. The available sources give us two theoretical approaches on the **epistolary novel**. According to one of them, the genre emerged from novels with inserted letters, in which the portion containing the third person narrative in between the letters was gradually reduced.² According to the other way of explanation the epistolary novel arose from a mixture of letters and poetry, where some of the letters were tied together into a plot.³ If we closely look at the information available, we see that "Prison of Love" (*Cárcel de amor*) was the first epistolary novel written in Spanish in the year 1485 by Diego de San Pedro. This belongs to a tradition of novels in which a large number of inserted letters already dominated the narrative. Related to the tradition of letter-books and miscellanies of letters are the examples of early epistolary novels. James Howell (1594-1666) with "Familiar Letters", who writes of prison, foreign adventure, and the love of women, is supposed to be the first writer of

epistolary novel in English. The epistolary novel as a genre became popular in the 18th century in the works of Samuel Richardson, with his novels *Pamela* (1740) and *Clarissa* (1749). In France, there was *Lettres persanes* (1721) by Montesquieu, followed by *Julie, ou la nouvelle Héloïse* (1761) by Jean-Jacques Rousseau, and Laclos' *Les Liaisons dangereuses* (1782), which used the epistolary form to great dramatic effect, because the sequence of events was not always related directly or explicitly. In Germany, there was Johann Wolfgang von Goethe's *Die Leiden des jungen Werther* (1774) (*The Sorrows of Young Werther*) and Friedrich Hölderlin's *Hyperion*. The first North American novel, *The History of Emily Montague* (1769) by Frances Brooke was written in epistolary form.

Later in the 18th century, the epistolary form was subject to ridicule, resulting in a number of savage burlesques. The most notable example of these was Henry Fielding's *Shamela* (1741), written as a parody of *Pamela*. In it, the female narrator can be found wielding a pen and scribbling her diary entries under the most dramatic and unlikeliest of circumstances. Shelley's novel is her "hideous progeny", as she stated in a Preface to her story in 1831. Her "hotchpotch" of a story strains the limits of the epistolary form, involves the letter in murder most foul and undermines the effectiveness of the letter medium itself.

Within the genre of the epistolary novel one can distinguish three narrative types: 'monologic (giving the letters of only one character, like *Letters of a Portuguese Nun*), dialogic (giving the letters of two characters, like *Mme Marie Jeanne Riccoboni's Letters of Fanni Butlerd* (1757), and polylogic (with three or more letter-writing characters). In addition, a crucial element in polylogic epistolary novels like *Clarissa*, and *Dangerous Liaisons* is the dramatic device of 'discrepant awareness': the simultaneous but separate correspondences of the heroines and the villains creating dramatic tension. Epistolary novels have made several memorable appearances in more recent literature.⁵ 1827 Goethe proclaimed >National literature is now a rather unmeaning term: the epoch of world literature is at hand, and everyone must strive to hasten his approach <. The great German poet, novelist, playwright, courtier, and natural philosopher, one of the greatest figures in world literature gained early fame with his epis-

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tolary novel. An unhappy love affair inspired Goethe's first play, *The Lover's Caprice* (1767). After a period of illness, Goethe resumed his studies in Strasbourg (1770-71). According to some biographers Goethe had contracted syphilis - at least his relationships with women were years apart. Goethe practised law in Frankfurt (1771-72) and Wetzlar (1772). He contributed to *Frankfurter Gelehrte Anzeigen* (1772-73), and in 1774 he published his first novel, self-revelatory *Die Leiden des jungen Werthers* (*The Sorrows of Young Werther*). Here he created the prototype of the Romantic hero. The novel depicted the hopeless affair of a young man, Werther, with the beautiful Charlotte. Werther describes in these letters his stay in the fictional village of Wahlheim (based on the town of Garbenheim, near Wetzlar). The simplicity of the peasants is highly enchanting for Werther. He meets and falls instantly in love with Charlotte, a beautiful young girl who is taking care of her siblings following the death of their mother.

He suffers a great embarrassment when he forgetfully visits a friend on the day when the entire aristocratic set normally meets there. After this he comes back to Wahlheim. His inner pains are at the peak, as Charlotte and Albert are now married. Lotte tells Werther not visit her frequently. During his last visit to her, they both are emotionally overwhelmed - he realizes after this emotional and passionate scene that one of them - Charlotte, Albert, or Werther himself—had to die. Lotte receives the request with great emotion and sends the pistols. Werther then shoots himself in the head. He, however doesn't die until 12 hours after he has shot himself. Goethe instantly fell in love with Charlotte. Goethe pursued Charlotte and the relationship varied between friendship and rejection. Charlotte was honest with Goethe and told him there was no hope of an affair. (She later married Kestner and had a son, August Kestner.) On September 11 Goethe left without saying goodbye. One can very well see the parallels between this incident and the novel. Charlotte Buff, like her counterpart in the novel, was the daughter of a widowed official and had many siblings. Goethe, like Werther, often found it difficult to complete work. Both Goethe and Werther celebrated their birthdays on August 28 and both left Charlotte on September 10. However, the novel also depicts a number of events that have close parallels to the life of Goethe's friend Jerusalem who, like Werther, committed suicide. Goethe was told that the motive for the deed was unrequited love for another man's wife.

Though he wrote *Werther* at the age of twenty-four, many a people knew him astonishingly even at his old age through *Werther* only. Reflections of Georg Lukács on the theme and presentation of *Werther* be-

come a main source of understanding this novel.⁶ Appearing of *Werther* in the year 1774 was a major event in the field of World Literature. Goethe's friend, Jerusalem, had shot himself out of depression caused by his failure in his love affair with a married girl. Goethe's own frustrations with Charlotte Buff and Maximiliane La Roche got an expression in language, when he was confronted with Jerusalem's suicide caused by failure in love. The parallels between these incidents and the novel are evident. Charlotte Buff, like her counterpart in the novel, was the daughter of a widowed official and had many siblings. Goethe, like Werther, often found it difficult to complete work. Both Goethe and Werther celebrated their birthdays on August 28 and both left Charlotte on September 10. However, the novel also depicts a number of events that have close parallels to the life of Goethe's friend Jerusalem who, like Werther, committed suicide. Goethe was told that the motive for the deed was unrequited love for another man's wife.

The Sorrows of Young Werther was Goethe's first major success, turning him from an unknown into a celebrated author practically overnight. Napoleon Bonaparte considered it one of the great works of European literature. He thought so highly of it that he wrote a soliloquy in Goethe's style in his youth and carried *Werther* with him on his campaigning to Egypt. It also started the phenomenon known as the "Werther-Fieber" ("Werther Fever") which caused young men throughout Europe to dress in the clothing style described for Werther in the novel. It reputedly also led to some of the first known examples of copycat suicide. Goethe is often cited as one of the first proponents of the *Sturm und Drang* movement. In essence, *Sturm und Drang* is a German literary and musical movement that emphasizes intense subjectivity. "Sturm und Drang" literally means "storm and urge," though it's often translated "storm and stress." The name captures the two main aspects of *Sturm und Drang*: first, "storm" emphasizes the role of nature's sublime power in inspiring the artist; second, "urge" or "stress" emphasizes the role of the emotions or the will in expressing the turmoil present in nature. The Storm and Stress movement emerged in Germany as a reaction against the Enlightenment - and as such, it is an important precursor to Romanticism. *Sturm und Drang* artists emphasized the limits of reason, believing that while man is capable of knowing the difference between right and wrong, his emotional nature may compel him to act irrationally. Instead of seeing this irrational urge as problematic, as Enlightenment thinkers tended to do, the *Sturm und Drang* movement sees it as the defining characteristic of a human being. A human being is most human, it holds, when

she or he acts in accordance with unhindered emotions. Since Goethe starts from actual human beings, actual human destinies, he grasped all the problems in that concrete complexity and mediation in which they manifest themselves in the personal destinies of individual men. And because he fashioned his hero as a man remarkably differentiated subjectively, these problems emerge in a very complex manner which enters deeply the realm of ideology. But the relationship is visible everywhere and is consciously understood throughout in some way or other even by the characters involved. So, for example, Werther speaks about the relationship of nature and art: "It (nature) alone is infinitely rich, and it alone forms the great artist. One can say much in favour of the rules, almost what one can say in praise of bourgeois society." The central problem remains always the unified and comprehensive development of the human personality. In *Dichtung und Wahrheit*, where the old Goethe described his own youth, he thoroughly examined the principal foundations of this conflict. He analyses the thinking of Hamann who, next to Rousseau and Herder, influenced his youthful years most deeply and expresses in his own words that basic principle whose realization was the primary aspiration of the youth of others, as well as his own. The principal poetic content of Werther is a struggle against the internal and external obstacles to its realization. Aesthetically this means the struggle against the "rules" about which we have already heard.

More vehement and passionate still is the rebellion against the rules of ethics. The essential line of bourgeois evolution requires a unitary system of national law instead of corporate and local privileges. This great historical movement must be reflected also in ethics as a demand for unitary universal laws of human action. In the course of Germany's subsequent development this social tendency found its highest philosophical expression in the idealist ethics of Kant and Fichte. But this tendency – often appearing, of course, in actual life in philistine forms – existed long before Kant and Fichte. Now however necessary this development may have been historically, it also prevented the development of personality. Ethics in Kant's and Fichte's sense seeks to discover a unitary system of rules, a consistent system of precepts for a society, the basic driving principle of which is contradiction itself. The individual who acts in this society, who is compelled to recognize in principle the system of rules in general, is bound to come into continual conflict with these principles in the concrete situation. And, of course, that does not happen, as Kant imagined, simply because man's base egoistic drives conflict with his noble ethical maxims. Rather the contradic-

tion arises very frequently and, in the cases, which are pertinent here, only out of the best and noblest human feelings. Not until much later did the Hegelian dialectic – in an idealist form, to be sure – succeed in grasping conceptually a relatively adequate image of the contradictory reciprocal action between human passion and social evolution.

And Jacobi calls this rebellion "the majestic right of man, the mark of his dignity." The ethical problems of Werther are all enacted under the sign of this rebellion, a rebellion in which the internal contradictions of revolutionary bourgeois humanism manifest themselves for the first time in world literature in a great poetic creation. In this novel Goethe plotted the action in a remarkably economical way. Almost without exception he selected those characters and events in which these contradictions, the contradictions between human passions and social legality come to light. In fact, almost without exception, he selected those conflicts between emotions which contain nothing intrinsically base, nothing asocial or anti-social; and laws which are not to be rejected as senseless in themselves and inhibiting to development (like the separation of social orders in feudal society), but only those which contain the general limitations of all the laws of bourgeois society. "With marvelous art Goethe presented by means of a few strokes in one or two short scenes, the tragic fate of the infatuated young servant whose murder of his beloved and his rival forms the tragic counterpart to Werther's suicide. In his later description of the Werther days, already mentioned, the old Goethe still recognized as rebellious and revolutionary the claim of the moral right to suicide. It is very interesting – and for relating Werther to the Enlightenment, very instructive in turn – that he appeals to Montesquieu in this matter. In precisely this respect young Goethe extends Rousseau's tendencies as opposed to the refined aristocratic approach of Voltaire whose heritage became important for Goethe later, when he was frequently disenchanted and resigned. Rousseau's cultural and literary lineage may be expressed most clearly by Marx's words concerning Jacobinism: it is "a plebeian way of dealing with the enemies of the bourgeoisie; absolutism, feudalism and philistinism." Politically young Goethe was no revolutionary plebeian, not even within the limits possible in Germany, not even in the sense that young Schiller was. It would be a false depreciation of the significance of Werther to see it simply as the expression of a transitory, exaggerated, sentimental mood which Goethe himself quickly overcame. It is true that scarcely three years after Werther, Goethe wrote a playful humorous parody on "Wertherism" called *Triumph der Empfindsamkeit*.

Bourgeois literary history observes only that Goethe characterized in it Rousseau's *Heloise* and his own *Werther* as the "dregs" [Grundsuppe] of sentimentality. But it ignores the fact that Goethe was ridiculing here precisely the aristocratic and courtly parody of the Wertherian spirit which had degenerated into the anti-natural. *Werther* himself flees to nature and to the people in the face of the lifeless disfigurement of aristocratic society. The hero of the parody provides himself with a theatrical, artificial nature, fearing the real one, and in his frivolous sentimentality has nothing to do with the vital forces of the people. But where Rousseau still dissolves the external world (with the exception of the landscape) into a subjective mood, young Goethe also inherited an objective and clear treatment of the external world, the world of society and of nature; he not only continued Richardson and Rousseau, but also Fielding and Goldsmith. Viewed externally, from a technical point of view, *Werther* is a culmination of the subjectivist tendencies of the second half of the eighteenth century. And this subjectivism is not something superficial in the novel, but the adequate artistic expression of the humanist revolt. Everything, however, which appears in this world of *Werther*, Goethe objectified with an unprecedented plasticity and activity of man which the development of bourgeois society engendered – and also tragically condemned to destruction. This new man was formed then by being continually contrasted dramatically to corporate society and bourgeois philistinism. Time and again this newly emerging human culture is set over against the malformation and the sterility and lack of cultivation of the "upper classes" and the stagnant, torpid, petty egoistic life of the philistine bourgeoisie. And each of these oppositions is a glowing affirmation that both a real and vital understanding of life and a vital consideration of its problems are to be found exclusively in the people itself. Through this tendency, through this content of his work, young Goethe proclaimed the popular revolutionary ideals of the bourgeois revolution – although he personally was neither a plebeian nor a political revolutionary. Even his reactionary contemporaries immediately recognized this tendency in *Werther* and evaluated it accordingly. The orthodox pastor, Goeze, notorious for his polemic with Lessing, wrote, for example, that books like *Werther* are the mothers of Ravailac (the murderer of Henry IV) and Damiens (the would-be assassin of Louis XV).

These utterances from enemy quarters endorse the real significance of the great works of "Storm and Stress" far better than the subsequent apologetic interpretations of bourgeois literary history. The popular-humanistic revolt in *Werther* is one of the most

important simplicity learned from the great realists. Only in *Werther*'s state of mind at the end does the haziness of Ossian displace the lucid plasticity of Homer understood as a popular figure. As a creator, young Goethe remained a student of this Homer throughout the work. Goethe's great youthful novel does not only surpass those of his predecessors artistically. It also does so in content. As we have seen, it is not only the proclamation of the ideals of revolutionary humanism, but also the perfect formulation of the tragic contradiction of these ideals. Hence *Werther* is not only a high-point of the great bourgeois literature of the eighteenth century, but at the same time the first major forerunner of the great realistic problem literature of the nineteenth century.

Werther's conflict, *Werther*'s tragedy is the tragedy of bourgeois humanism and shows the insoluble conflict between the free and full development of personality and bourgeois society itself. Naturally this tragedy appears in its German, pre-revolutionary, semi-feudal, politically fragmented, absolutistic form. But even in this conflict the outlines are very clearly visible of those conflicts which subsequently emerged more distinctly. And ultimately these are the ones that actually destroy *Werther*. To be sure, Goethe only formulated the dimly visible outlines of the great tragedy, which manifested itself later. This enabled him to concentrate his theme into so strict a framework and limit himself thematically to the representation of a small world, almost idyllic and closed, à la Goldsmith and Fielding. However, the formation of this externally narrow and closed world is already impregnated with that dramatic quality which, after Balzac's achievements, constituted the essentially new element of the nineteenth century novel. Young Goethe succeeded in introducing organically into this love-conflict all the great problems of the struggle for the development of personality. *Werther*'s tragedy of love is a tragic explosion of all those passions, which usually occur in life in a divided, partial, abstract way; but in *Werther*, they are fused, in the fire of passionate love into a homogenous, glowing and radiant mass. Here we can only concentrate on a few of the essential aspects. First, Goethe made *Werther*'s love for Lotte into an artistically heightened expression of the hero's popular, anti-feudal way of life. Of *Werther*'s relationship to Lotte, Goethe himself later said that it put him into contact with daily life. The first part is devoted to a description of *Werther*'s emerging love. As *Werther* realizes the insoluble conflict of his love, he seeks refuge in practical life, in activity, and he even accepts a position with a legation.

It may be of some interest to mention that one of the greatest admirers of this novel, Napoleon

Bonaparte, who even took Werther along with him on the Egyptian campaign, reproached Goethe for having introduced a social conflict into a love-tragedy. With his courteous and refined irony, the old Goethe observed that the great Napoleon indeed had studied Werther very attentively, but had done so like a judge studying his briefs. Napoleon's criticism is obviously a misjudgment of the broad and comprehensive character of the Werther question. Of course, even as a tragedy of love, Werther would have been a great and typical expression of the problem of the time. But Goethe's intentions went deeper. It is through this apparent diversion that the book ends in catastrophe. As regards this catastrophe itself, we must bear in mind that Lotte also loved Werther and that she became conscious of this love through the explosion of his passion. But this is exactly what brings about the catastrophe. Lotte is a bourgeois woman who instinctively holds on to her marriage with a capable and respected man and draws back in alarm from her own feelings. Goethe was as plain as he was restrained in emphasizing the social aspects of this love tragedy. After a conflict with the feudal society of the legation, Werther clears out and reads that chapter in the *Odyssey* in which Odysseus, returning home, converses with the swineherd on human and comradely terms. And on the night of his suicide, the last book that Werther reads is Lessing's *Emilia Galotti*, at that time the high-point of revolutionary bourgeois literature. The *Sorrows of Young Werther* is one of the greatest love stories in world literature because Goethe concentrated into this love-tragedy the whole life of his time, with all its conflicts.

For that very reason the significance of Werther surpasses the faithful description of a particular period and produces an effect that has survived long after its own time. In a conversation with Eckermann about the reason for this effect, the old Goethe said the following: "If one examines it closely, the much talked of age of Werther, it is true, does not belong to the course of world culture, but rather to the life-process of every individual who, with a free and innate sense of nature, seeks to find himself and adapt to the restrictive forms of a world grown old. Goethe exaggerated here a little the "timeless" character of Werther; he concealed the fact that the individual conflict in which, according to his own view, the significance of his novel lies, is just this conflict between personality and society in bourgeois society. Precisely through this one-sidedness, however, he accentuated the profound universality of Werther for the whole duration of bourgeois society. When the old Goethe read a review about himself in the French periodical, *Globe*, in which his Tasso was called an "intensified

Werther," he agreed enthusiastically with this characterization. Rightly so. For the French critic quite correctly drew attention to the connecting threads which lead from Werther to Goethe's later production in the nineteenth century.

The tragedy of Tasso preludes the great fiction of the nineteenth century novel insofar as the tragic resolution of the conflict in this literature is already less a heroic explosion than suffocation caused by compromise. The lineage of Tasso then becomes a leading theme of the great nineteenth century novel from Balzac to our own time. It may be said of a very great number of the heroes of these novels – but not in a mechanistic and schematic way – that they are "intensified Werthers." They are destroyed in the same conflicts that Werther was. But their downfall is less heroic, more abject, more sullied by compromise and capitulations. Werther commits suicide precisely because he will relinquish nothing of his humanistic-revolutionary ideals, because he knows no compromise in these questions. This straightforwardness and consistency endows his tragedy with that radiant beauty which even today constitutes the imperishable charm of this book. This beauty is not simply the result of young Goethe's genius. It arises from the fact that, although his hero is destroyed in a conflict common to the whole of bourgeois society, Werther is still the product of the heroic pre-revolutionary period of bourgeois development. Just as the heroes of the French Revolution went to their deaths radiantly heroic, filled with heroic and historically necessary illusions, so too does Werther go under in the dawn of the heroic illusions of humanism prior to the French Revolution. According to the accounts of his biographers, unanimously agreed upon, Goethe soon overcame his Werther phase. That goes without saying. And there is no question about the fact that Goethe's subsequent development frequently went far beyond the horizon of Werther. Goethe experienced the disintegration of the heroic illusions of the pre-revolutionary period and yet he held fast to his humanistic ideals in a unique way, representing them in a more comprehensive and richer form in their conflict with bourgeois society.

This melancholy mood of the old and mature Goethe shows most clearly the dialectic of his overcoming of Werther. The evolution of society had passed beyond the possibility of the consistently pure tragedy of Werther. The great realist Goethe never denied this fact. Indeed, a profound grasp of the essence of reality is always the foundation of his great poetry. But at the same time, he sensed what both he and humanity had lost with the passing of these heroic illusions. He felt that the radiant beauty of Werther

characterized a period in the development of mankind which would never return, that dawn upon which followed the sunrise of the great French Revolution.

Text of the original novel-1. Johann Wolfgang von Goethe: *Die Leiden des jungen Werther*. 115.

Leseheft. Hamburger Leseheftverlag. Husum / Nordsee (Germany) 2. Johann Wolfgang von Goethe: *The sorrows of Young Werther*. Elective Affinities. Novella. Translated by Victor Lange and Judith Ryan. Edited by: David E. Wellbery. Suhrkamp Publishers. New York, Inc.

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FOOTNOTES

1. A note on epistolary novel: http://en.wikipedia.org/wiki/Epistolary_novel 2 http://en.wikipedia.org/wiki/Epistolary_novel#cite_note-0#cite_note-0 3 *ibid.* 4 Types of epistolary novels: http://en.wikipedia.org/wiki/Epistolary_novel 5 Fyodor Dostoevsky used the epistolary format for his first novel, *Poor Folk* (1846), as a series of letters between two friends, struggling to cope with their impoverished circumstances and life in pre-revolution Russia. *The Moonstone* (1868) by Wilkie Collins uses a collection of various documents to construct a detective novel in English. In the second piece, a character explains that he is writing his portion because another had observed to him that the events surrounding the disappearance of a certain moonstone might reflect poorly on the family, if misunderstood, and therefore he was collecting the true story. This is an unusual element. Most epistolary novels present the documents without questions about how they were gathered. He also used the form previously in *The Woman in White* (1859). Kathrine Taylor's *Address Unknown* (1938) was an anti-Nazi novel in which the final letter is returned as "Address Unknown", indicating the disappearance of the German character. Bram Stoker's *Dracula* (1897) uses not only letters and diaries, but also dictation discs and newspaper accounts. While the novel draws on the epistolary form, by the end of the story it reduces it, along with other media, to a monstrous "mass of typewriting". C. S. Lewis used the epistolary form for *The Screwtape Letters* (1942), and considered writing a companion novel from an angel's point of view — though he never did so. It is less generally realized that his *Letters to Malcolm: Chiefly on Prayer* (1964) was a similar exercise, exploring theological questions through correspondence addressed to a fictional recipient, "Malcolm", though this work may be considered a "novel" only loosely in that developments in Malcolm's personal life gradually come to light and impact the discussion. Theodore Sturgeon's short novel, *Some of Your Blood* (1961), consists of letters and case-notes relating to the psychiatric treatment of a non-supernatural vampire. Alice Walker employed the epistolary form in "The Color Purple" (1982). The 1985 film adaptation echoed the form by incorporating into the script some of the novel's letters, which the actors spoke as monologues. Avi used this style of constructing a story in *Nothing But the Truth* (1991), where the plot is told using only documents, letters, and scripts. *The Perks of Being a Wallflower* (1999) was written by Stephen Chbosky in the form of letters from an anonymous character to a secret role model of sorts. Richard B. Wright's *Clara Callan* (2001) uses letters and journal entries to weave the story of a middle-aged woman in the 1930's. *The Boy Next Door* (2002) by Meg Cabot is a romantic comedy novel dealt with entirely by emails sent among the characters. *Lemony Snicket: The Unauthorized Autobiography* (2002) by Lemony Snicket/Daniel Handler uses letters, documents, and other scripts to construct the plotline. Several of Gene Wolfe's novels are written in the forms of diaries, letters, or memoirs. *We Need to Talk about Kevin* (2003) is a monologic epistolary novel, written as a series of letters to the narrator's husband Franklin. In the Ross O'Carroll-Kelly novels, out-of-context text messages, usually humorous, mark transitions between sections. *Griffin and Sabine* by artist Nick Bantock is a love story written as a series of hand painted postcards and letters. "The Confessions of Max Tivoli" by Andrew Sean Greer - 2004 . *World War Z: An Oral History of the Zombie War* (2006) by Max Brooks is a series of interviews from various survivors of a zombie apocalypse. 6 *The Sorrows of Young Werther* - Georg Lukács 1936. Translator: Robert Anchor; Source: Goethe and His Age Merlin Press 1968; Transcribed: Harrison Fluss for marxists.org, February 2008. www.marxists.org/archive/lukacs/works/1936/young-werther.htm - 37k