

NINETEENTH- AND TWENTIETH-CENTURY EXPRESSIONS  
OF ALIENATION: A STUDY OF CARLYLE'S SARTOR  
RESARTUS AND SARTRE'S NAUSEA

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## PREFACE

The study of Carlyle as a social critic was both enlightening and educational. This writer feels that Carlyle certainly had a great deal to offer as a social critic for his whole conception of the role of a critic was totally different. The social critic, as Carlyle saw it, was a person who viewed a literary work in a subjective manner, that is, the work was judged in terms of whether it reflected both the personality and talent of the author. Certainly in the twentieth-century, the careful study of Carlyle's Sartor Resartus is very helpful in that the ideas expressed about man and his relationship to himself and society are quite applicable to today's fast growing industrial society. While Carlyle really does not offer answers to the problems which confront man, he does encourage man to look beyond himself and his environment in order that he might concentrate on some project and completely lose himself in work.

I want to take this opportunity to thank various people who have made this thesis possible. I wish to thank my Dad first for his constant moral support all through my writing of this thesis. I also owe much gratitude to Dr. June Morgan for first introducing me to the Victorian writers, especially Carlyle. Also, a great amount of humble thanks should be

given at this time to Dr. Charles E. Walton, my advisor, and Mr. Richard L. Roahen, my second reader. Their assistance and confidence in me has been greatly appreciated and will most definitely be remembered in the years to come. My appreciation is extended, as well, to Dr. David Eastwood, whose preliminary assistance in the initial stages of this investigation was especially helpful, and to Dr. Richard Keller, who provided me with an invaluable bibliography on the history and development of the novel.

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## CHAPTER I

### THE CAUSES OF ALIENATION

Sartor Resartus is a nineteenth-century philosophical novel ( the title of which means "the tailor re-tailored") that belongs to the tradition fostered by such novels as Bunyan's Pilgrim's Progress, Johnson's Rasselas, Swift's Gulliver's Travels, and Voltaire's Candide, to name but a few, all having their roots in early mythical romances and pseudo-biographies dealing with the lives of ancient philosophers,<sup>1</sup> and all serving didactic purposes similiar to those professed by Carlyle.<sup>2</sup> His novel is constructed around an analogy drawn between human life and a piece of cloth upon which a tailor labors to improve its quality: e.g., the cloth needs stitches removed to improve it just as human life frequently must undergo changes to allow for its improvement.

Carefully observing a host of emerging problems in a nineteenth-century industrialized society, Carlyle sensed that someone should attempt to alleviate its many ills, concluding that a major problem involved man's coping successfully with life in this complex society, of knowing what to do with a

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<sup>1</sup>Ernest Albert Baker, The History of the English Novel, p. 29.

<sup>2</sup>Ibid., p. 29.

new-found leisure. An extremely serious person himself, Carlyle was moved to suggest to his fellow man a variety of ways for dealing with this social condition, and he chose the medium of the philosophical novel in which to accomplish his goal. In so doing, he established his reputation as an eminent social critic.

Being totally aware of the varied differences in eighteenth and nineteenth-century "modes of thought," Carlyle clearly understood these opposite outlooks on life and concepts of the universe. Such "modes of thought" are usually concentrated around one particular writer in a period.<sup>3</sup> For example, John Locke may be thought of as a representative major thinker of the eighteenth century and Immanuel Kant as a representative of the nineteenth century.<sup>4</sup> Locke expounds the notion of "tabula rasa," or the blank tablet theory which contends that at birth the mind is a blank tablet that will be written upon as an individual experiences life.<sup>5</sup> This theory dispensed with that of innate ideas which Descartes had

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<sup>3</sup>J. E. Creighton, "Eighteenth and Nineteenth Century Modes of Thought," The Philosophical Review, XXXV (January, 1926), 1.

<sup>4</sup>Creighton, op. cit., p. 3.

<sup>5</sup>Ibid., p. 3.

earlier expounded.<sup>6</sup> The source of all knowledge, according to Locke, is experience; thus everything can be traced back to a person's experiences. Since Locke's explanation of knowledge was based upon the notion of reason, the eighteenth-century tended to stress reason as a ruling force.<sup>7</sup> Likewise, Locke argued that "the mind receives ideas which are dropped into it just as apples would be received if dropped into a basket."<sup>8</sup> In similar regard, the existence of God was also proved through the use of reason.<sup>9</sup> Because the universe existed and was in perfect working order, it was reasoned that there must be a God who started creation in the first place and then left the world in order that man might serve as caretaker. Moreover, this machine-like way of looking at creation was a point that Carlyle criticizes in Sartor.<sup>10</sup>

The morality of the eighteenth-century also reflected the impact of reasoning upon it, and man was looked upon as an independent creature isolated from other fellow beings because of his moral beliefs and, thus, in his isolation became self-centered and concerned with promoting his own happiness rather

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<sup>6</sup>Ibid., p. 4.

<sup>7</sup>Ibid., p. 5.

<sup>8</sup>Ibid., p. 7.

<sup>9</sup>Ibid., p. 7.

<sup>10</sup>Creighton, op. cit., p. 9.



than giving any thought to the happiness of others.<sup>11</sup> His main concern was himself, but in order for man to ensure his own well-being he must deal diplomatically with others so that they may do him a favor and, therefore, help him to further himself.<sup>12</sup> This type of morality was a kind of "profit-and-loss-bookkeeping" method of dealing with human beings:<sup>13</sup>

Thus, "God was the first great cause and his relation to the world is purely external and mechanical, while man was simply a point or fragment of the universe whose ruling principles are self-love and prudential reason along with man's sole purpose of gaining the greatest amount of happiness for himself." <sup>14</sup>

On the other hand, the nineteenth-century, while still preserving some of these ideas from the eighteenth-century, was influenced greatly by Kant's Critique of Pure Reason that stressed the importance of the mind and its influence upon experience; while Locke, on the other hand, stressed that the mind was more passive in its acquiring knowledge from environment.

Kant also saw human intelligence as an important force in the make-up of experience. Hence, each mind was important because each interpreted nature or outer stimuli in its own creative way. In this regard, Kant gives "dignity and worth to the

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<sup>11</sup>Ibid., p. 9.

<sup>12</sup>Ibid., p. 9.

<sup>13</sup>Creighton, op. cit., p. 10.

<sup>14</sup>Ibid., p. 11.

human spirit."<sup>15</sup> Morality, as Kant viewed it, was based on the notion of respecting the law as an authority over man because laws have been created with some purpose in mind.<sup>16</sup> However, Kant did not believe there was any external force to make man submit to law but rather an internal realization for its need which influences man's submitting to it. Kant's view of God was based upon the idea that since it was impossible to prove empirically the existence of God, man should, therefore, accept His existence by simply believing in Him. Moreover, the necessity for a belief in a Supreme Being is of importance in order that man's thought will not be corrupted because of a disbelief.

Carlyle, as a representative thinker of the nineteenth-century, agreed with Kant in thinking that God was a necessary Spiritual Force within the universe, and as such, needed to be accepted in complete faith. For example, Carlyle's main character, Teufelsdröckh, in Sartor Resartus, questions the existence of God in a state of mind referred to as the Everlasting No; however, later through reflective thinking, he awakens to a second state of mind, the Everlasting Yea, in which he finally pledges complete allegiance to a spiritual need for God as ruler of the universe. Through his protagonist,

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<sup>15</sup>Ibid., p. 13.

<sup>16</sup>Ibid., p. 14.

Teufelsdröckh, Carlyle unites two facets of human nature, one being the character of Faust, and the other, the person of Mephistopheles; that is, Faust representing within the personality of Teufelsdröckh the "inspiration of the divinely begotten man," and Mephistopheles representing "it eternal negation in the devil and the body dress."<sup>17</sup> Teufelsdröckh as a human persona exhibits the optimistic qualities of "light and freewill" together with the negative qualities of "doubt, denial and obstruction."<sup>18</sup> The Faustian soul yearns to commune with the invisible mysteries that lie beyond the "visible emblems."<sup>19</sup> Therefore, Teufelsdröckh's mysticism causes him to view man as a "soul or spirit and divine opposition," as does the Earth-Spirit in Faust.<sup>20</sup> Man is, therefore, the "living Garment of God." On the other hand, the Mephistophelian view of man is mechanical and can be figured out totally by mathematical calculation. This mechanical view represented by the Mephistophelian was also the eighteenth-century concept of man which Carlyle disagreed and which he,

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<sup>17</sup>Ibid., p. 15.

<sup>18</sup>Lore Metzger, Sartor Resartus: "A Victorian Faust," Comparative Literature, (Fall, 1961), XIII, 137.

<sup>19</sup>Ibid., p. 317.

<sup>20</sup>Metzger, op. cit., p. 319.

thus, attacked in Sartor as well as in the various early essays that he wrote.<sup>21</sup>

In creating the character of Teufelsdröckh, Carlyle borrowed ideas from other authors. For example, to provide more autobiographical information about Teufelsdröckh, he borrows from such widely divergent works as St. Augustine's Confessions and Goethe's Wilhelm Meister.<sup>22</sup>

Moreover, his transcendental doctrine has its fullest presentation in Sartor in which it is whimsically presented as the philosophy of Teufelsdröckh, involving the immanence of the Divine Idea in all the phenomena of the world and society. His early work of any importance was in the form of essays dealing with contemporary German literature (Novalis, Richter, and Fichte) from which he developed a religious idealism that was, for him, to take the place of dogmatic Christianity. At the same time, the character of Faust contributes greatly in two ways to the complete literary structure of Sartor, for "it provided a literary model for the crises and the patterns of transformation."<sup>23</sup> Carlyle understood human character quite well, for he fashioned Teufelsdröckh to help the public better to comprehend the "Faustian suffering or a picture of

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<sup>21</sup>Ibid., p. 319.

<sup>22</sup>Ibid., p. 319.

<sup>23</sup>Metzger, op. cit., p. 320.

mental convulsion--a suicide of the mind."<sup>24</sup> The same problem arises for Teufelsdröckh as for Faust, because both strive for things beyond their reach as human beings. There is a conflict between man's soul and body which constantly causes him problems for he tends to be overcome by his worldly body. Thus, Carlyle raises two major questions in Sartor, one being "the nature of existence; the other, the nature of becoming."<sup>25</sup> Moreover, Carlyle sees little worth in the material world, unless one conceives it as a reflection of the divine. He believes in the "anti-intellectual preference of action over thought" like "Wilhelm Meister's ultimate belief in the useful life."<sup>26</sup> Together with this Faustian view of activity are Carlyle's Calvinist concepts that permeate Teufelsdröckh's life "undergo a Spiritual Metamorphoses,"<sup>27</sup> in further developing the metamorphoses or change in human nature and society, Carlyle proceeds to break apart the eighteenth-century method of mathematical reasoning and subsequent practical beliefs about human nature and society<sup>28</sup> to present the constructive side

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<sup>24</sup>Ibid., p. 321.

<sup>25</sup>Ibid., p. 326.

<sup>26</sup>Ibid., p. 328.

<sup>27</sup>Ibid., p. 329.

<sup>28</sup>Metzger, op. cit., p. 330.

of the universe as the divine, the view of nature and society as living organism, and the importance and necessity of the "unconscious intuition, fantasy and myth."<sup>29</sup> He does not give man the answer to the problem of loss of faith, but rather provides him with a doctrine which will lead him better to understand himself and society.<sup>30</sup>

Moreover, Carlyle's fashioning and depicting of the opposite attributes reflects Goethe's influence upon him. Teufelsdröckh's cool indifference emphasizes his negative attitude toward believing in God's influence upon man.<sup>31</sup> "This Fausto-Mephistophelian duality of Teufelsdröckh is at the core of understanding Carlyle's philosophy about himself, society, and the universe."<sup>32</sup> The name, Teufelsdröckh, denotes both the negative and positive qualities of human character, and the Clothes Philosophy yokes together the positive and negative "views of the world."<sup>33</sup> Teufelsdröckh's quest is spiritual in nature to demonstrate the search that

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<sup>29</sup>Ibid., p. 330.

<sup>30</sup>Ibid., p. 330.

<sup>31</sup>Ibid., p. 330.

<sup>32</sup>Metzger, op. cit., p. 318.

<sup>33</sup>Ibid., p. 319.

man undertakes to find his identity and gain meaning from life.<sup>34</sup> In doing so, he creates, as do most existential writers, an art form that allows him to depict life in a realistic manner. The use of the diary framework along with the confessional format allows Sartor to come to life. It is believable. The use of the "I" protagonist along with the editor's giving facts about what Diogenes Teufelsdröckh said helps to create this realistic atmosphere. The rather disorganized and rambling presentation of this material also adds to its credibility, since, as in life, everything does not happen in a logical, straightforward manner; chaos is all around. Therefore, the meaning here, is expressed, not in a logical order, but in the unfolding of metaphors of meaning.<sup>35</sup> The understanding of what is said in Sartor comes not from the actual saying of it, but through the development of its metaphor.

Through this use of metaphors, Carlyle illustrates his major theme of alienation as if it were a human disease like any other physical disorder, and he deals with it like a physician treating a physical defect. He begins with the root cause, introducing Diogenes Teufelsdröckh, the main character.

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<sup>34</sup>Ibid., p. 319.

<sup>35</sup>Charles Frederick Harrold, Carlyle and German Thought, pp. 26-27.

He presents, next, an explanation of the early life of Diogenes Teufelsdröckh to establish a subsequent step-by-step analysis of all of the influences that affected Teufelsdröckh's life so that the reader will understand what is causing Teufelsdröckh's feeling of alienation. This diary-like unfolding of Teufelsdröckh's life is also explained to the reader by an anonymous editor.

Starting with "Genesis," the first chapter is Book II, one learns of the infant Teufelsdröckh about whose birth there is much strangeness and mystery, for no one is sure where he comes from. One is told that a stranger has left the infant with a kind old couple, Andreas and Gretchen Futteral. Further in Chapter II, entitled "Idyllic," Teufelsdröckh himself tells about his childhood in Entepfuhl, explaining that since it was a sweet pleasant time, he had learned much about his surroundings. In school, he acquires the rudiments of education, and from his adopted parents he learns the meaning of obedience, but, here, he also explains what education did not do for him.<sup>36</sup>

In Chapter III, "Pedagogy," one is informed about Teufelsdröckh's early instruction away from home and family. Before allowing Teufelsdröckh to tell about his education,

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<sup>36</sup>Leonard W. Deen, "Irrational Form in Sartor Resartus," Texas Studies in Literature and Language, V (1963), 439.



however, the editor adds personal comments. Afterward, Teufelsdröckh explains his dislike for his teachers, saying that they lack humanity. Since they give him little recognition as an individual, he begins to feel isolated and alone. First, he experiences alienation in his relationships with the rude boys at Hinterochlag Gymnasium. When he finds that he cannot accept their malicious ways, he becomes alienated from them, and life begins to look cruel to him.

He wishes now that he could return to his infant days. In his subsequent search for life's meaning, he reflects that university work will be helpful in his quest for truth. However, in the university he is exposed to a rationalism method which only deepens his sense of alienation. He now, starts to have serious religious doubts, wondering why there is so much unkindness in the world if there is a God watching over the universe. However, in his new friendship with Herr Towgood, he begins to gain some comfort.

In Chapter IV, "Getting Under Way," he clearly recognizes his plight, e.g., that he is alone and isolated from others. By working himself up to the point of inflicting self pain and intense suffering, he alienates and further denies his own personal self. He has given his ambition to be a man of genius in order to pursue his aim of finding a meaning in life. Thus, Sartor emphasizes Teufelsdröckh's loss of faith in himself and in other people. The events which influence

his loss of faith are examined quite carefully. Since Carlyle starts with the notion that Teufelsdröckh did not have real parents, the novel becomes at once psychological, for as in case histories the early events of Teufelsdröckh's life are revealed. By keeping these early events in mind, one easily understands Teufelsdröckh's conflicts with himself, his peers, and his educational preparation.

In Chapter V, "Romance," Teufelsdröckh describes his love for Blumine and his theory that Blumine's love will lessen his doubts. He truly loves her and trusts and respects her; but just when everything seems on the verge of being resolved, she disappoints him, becoming interested in someone else. This experience deeply wounds him, and he is plunged into an unhappy, sorrowful state that seems endless.

In Chapter VI, "Sorrows of Teufelsdröckh," Teufelsdröckh's depression is treated by the editor. This chapter also introduces Teufelsdröckh to the philosophical progression of a man from a state of belief to one of disbelief.

Chapter VII, presents in detail the first stage of this progression, the "Everlasting No." In this chapter, Carlyle extols the philosophy that experience is the best teacher, and shows that through Teufelsdröckh's experience with life, he has come to feel complete despair, hatred, anguish, and hopelessness. Moreover, he no longer believes in anyone or anything. Thus, he turns inward to examine himself, his beliefs,

and to perceive how they apply to him and to the entire universe. To do so, he suspends time and space and concentrates upon man. Man's identity now preoccupies his time. Since his mind is extremely overburdened with his own plight and that of mankind, he rants and raves like a wild animal. Everything is negative. Nothingness rules his being. He concludes that he had no identity to begin with, that his true existence has never been known, and therefore, that his entire being is floating in sheer nothingness. Further, in Chapter VIII, Teufelsdröckh endures even greater suffering in a stage of mental anguish referred to as the "Centre of Indifference." His soul is now, turned outward. Although he views great events and great men, he no longer knows which way to go. He has reached a stalemate.

Finally, his state of consciousness moves toward the "Everlasting Yea" in Chapter IX, because he has risen above the physical and its temptations and has denied self. Because he has rediscovered God and man, he has reached for and learned what man's identity is. He realizes the importance of denying worldly things so as to accept "spiritual clothes." Along with his understanding of man's spiritual nature, he creates for himself a new set of values which now replace his melancholy with spiritual happiness. He has accepted the worship of sorrow because he feels it is necessary. He now understands that one must suffer before he can truly understand

the real meaning within the spiritual realm of existence. Carlyle has created a model existence or small cosmos.

Moreover, the main causes as revealed in Sartor for alienation are family problems, lack of identity, lack of congenial relations with peers, lack of confidence, a hyper-sensitive personality, religious doubts, and social pressure.

The first cause for alienation mentioned in Sartor is family problems. In Teufelsdröckh's case, the fact that he does not know his real parents or whether they died or just did not want him, preoccupies his thinking to the extent that he feels he has no real place in the universe. Since he never knew his parents, he feels separated from the cause, that is, he is separated from the two people who made his existence possible, and therefore, his attachment to something in the universe has been denied him. Thus, he is alienated from those about him and is, therefore, lacking identity. Identity refers to his ability to know the purpose of his existence, whether it is good or bad, of whether it is useful or useless. Teufelsdröckh is aware of himself in name only for his life seems totally purposeless without some means of belonging to some group or some humanitarian cause. However, the effort that he has put forth in regard to his peers has seemed utterly heartless and unconcerned. All he wants to do then is hide himself away in order that he might study the situation more carefully and perhaps come to some conclusion about what he should do

with the rest of his life. Since his relations with his peers has been unpleasant, he now lacks confidence in himself and in others; consequently, he becomes alienated from them. Having a hypersensitive personality, as Teufelsdröckh does, enlivens his mind into believing that the misfortunes he has endured with others is his fault, and thus, his only recourse is withdrawal since he has experienced failure too often.

Likewise, religious doubts and social pressure add additional burdens to his sensitive mind, and he begins to wonder if God really exists, for he does not believe he is receiving assistance from Him or he would not be as skeptical as he knows he is. Moreover, social pressures alienate him and prevent him from becoming involved in society without first understanding himself. Subsequently, he must remain passive in social relations because this passivity lessens the social pressures and permits him to analyze his problems.

## CHAPTER II

### ALIENATION AS IT RELATES TO THE INDIVIDUAL AND SOCIETY

Before investigating Carlyle's presentation of the influences of alienation upon the individual and his society, one must determine how Carlyle's theme of alienation is related to his belief in an individual's need for inward soul searching which, in turn is involved with a questioning of one's beliefs and values.<sup>37</sup> The questions must be stated in the negative to make clear the nothingness of existence and to make possible the viewing of existence in the now; "non-being" meaning existence in the past or future.<sup>38</sup> For example, an individual experiences non-being in time past, for he can never again re-experience any of the past.<sup>39</sup> On the other hand, being is time in the future, and, therefore, is subject never to coming into being.<sup>40</sup> According to Carlyle, life's meaning comes after existence or birth into the world.<sup>41</sup> After man is born, he derives meaning from existence by

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<sup>37</sup>Thomas Carlyle, Sartor Resartus, p. 90.

<sup>38</sup>Ibid., p. 90.

<sup>39</sup>Carlyle, op. cit., p. 169.

<sup>40</sup>Ibid., p. 160.

<sup>41</sup>Paul Roubiczek, Existentialism--For and Against, pp. 137-138.

accepting his own worth and judgment.<sup>42</sup> He must see his existence through anguish and despair.<sup>43</sup> Because man questions his existence, he suffers from anguish and despair and soon realizes that he is alienated from his fellow human beings.<sup>44</sup> If he wishes to accept God as a unifying force in the world, he will usually turn to God for comfort and may, in so doing, be considered a Christian existentialist.<sup>45</sup> On the other hand, if he sees himself as the only means of feeling less alienated, he may be considered an atheistic existentialist.<sup>46</sup> For example, Jean Paul Sartre, a twentieth-century atheistic existentialist, views man in Nausea as being totally free to make choices for himself and others with no reliance upon God for help.<sup>47</sup> Man makes meaning out of his existence through choice, for existence in itself is purposeless because of the element of time.<sup>48</sup> Since present time is ephemeral, man needs to accomplish all he can each day. In contrast to Sartre's twentieth-century existential views

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<sup>42</sup>Ibid., pp. 137-138.

<sup>43</sup>Roubiczek, op. cit., p. 141.

<sup>44</sup>Ibid., p. 141.

<sup>45</sup>John Passmore, A Hundred Years of Philosophy, pp. 479-480.

<sup>46</sup>Ibid., pp. 479-480.

<sup>47</sup>Passmore, op. cit., p. 483.

<sup>48</sup>Ibid., p. 483.

are Carlyle's views expressed in Sartor Resartus. Here Carlyle is stressing man's need to find a meaning in life, with reference, especially to the moral virtues of duty, work, and self-sacrifice. He sees in the universe a God of wrath who watches man's every move. Complete allegiance to his God is required, for man who is corrupt by nature needs to be watched. Carlyle believed, because of his Calvinism, that God ordained only an elect few to lead the multitude. The elect individual, or hero, is above average in intelligence and has an intuitive ability given him by God to instruct his fellow beings in the concept of the self-denial of all earthly pleasures. Thus, in Carlyle an acceptance of the spiritual Clothes Philosophy penetrates the surface into the heart of reality.<sup>49</sup> It stresses the necessity of alienation or self-denial in order to behold completely the spiritual gifts that man receives from God, not of material cloth but the spiritual garments of meaning and essence.<sup>50</sup>

Both Christian and atheistic views admit man's sense of alienation as the first step in an introspective

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<sup>49</sup>Ibid., p. 483.

<sup>50</sup>Passmore, op. cit., p. 503.



search to find himself. The relationship between the theme of alienation and existentialism, whether Christian or atheistic, is the sense of feeling alienated or separated from one's fellow humans, and society is necessary in man's search to discover some meaning in his existence. Thus, Teufelsdröckh's alienation from himself and others demonstrates the kind of mental turmoil involved when one cannot accept himself and others without feeling remorse. Some of the influences upon the individual and society observed in Sartor Resartus are those of looking inwardly not outwardly, of separation of self from society, of acceptance of the past and rejection of the present and future, of denial of self, mistrust of social institutions, and removal of self from any social contact.

The first theme, that of looking inwardly not outwardly, is noticeable in the behavior of Teufelsdröckh, who has decided to concentrate upon self and reject the external world for a time.<sup>51</sup> Here, he reevaluates his own life from the beginning in childhood to the present. (99). Because he does look inwardly, he learns more about himself and soon realizes why he had initially alienated himself from his classmates while attending the Hinterschlog Gymnasium (103, 104). He recognizes that his classmates were very cruel and inhuman to

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<sup>51</sup>Norman N. Greene, Jean-Paul Sartre-The Existentialist Ethic, p. 9.

him and to each other, and because of their behavior, he concludes that he had no other choice but to isolate himself, thus preventing his feelings from being hurt by any further social contact with them (104). It is only when he meets Blumine that he emerges from himself for a time to show that he cares (137, 138). However, Blumine soon rejects him for another and, thus, reinforces his notion that he was a fool ever to unveil his feelings to another human being (145, 146). In rejecting others, however, he only makes his earthly existence less enjoyable as far as sharing with others his ideas and beliefs. Actually, he becomes tired and bored because his life is a mere existence, not a living that implies coming into contact with the outside world (146). All he can do is rant and rave since mere existence does not seem to quench his need to find acceptance and appreciation from those around him, and therefore, rid himself of his alienation (147, 148).

Because of his early unhappy relations with others, he now tends to accept his past and reject his present and future existence. He dreams about his childhood, recalling foster parents instead of real or blood ones (149). For him, the past is a period of relinquished existence because of time (150). Thus, the past gives him enjoyable feelings about his former happiness (149). Present time on the other hand, which is boring and unproductive forces him to seek refuge in the past (149). Moreover, since his present existence is not

fruitful, he assumes that future existence will also be unproductive (156, 157). As a consequence, he feels completely defeated, because he cannot cope with himself or with the situation in which he finds himself (156, 157). His defeat causes him to accept the idea of a denial of self, and he is no longer concerned with thinking about his own person (163, 167, 168). His mind now dwells on spiritual matters, not worldly ones (187, 188). Thus, he transcends his present existence to contemplate man's spiritual nature (191). The "world of clothes" suddenly gives him room for thought as he analyzes man's use of clothes which he realizes are more for vanity's sake than for the original purpose of protecting the body from the elements (196, 197). Of course he realizes that these clothes are material fleshly ones used for showing wealth and position. He concludes that the important clothes are the spiritual vestitures, the real garments, the invisible garb endowed to mankind by God (197). Thus, it is that Teufelsdröckh becomes aware that spiritual clothes make the difference in man's life (197). He perceives that these spiritual clothes are invisible, dwelling within each individual through each person's mode of behavior (197). For example, when a person expresses sorrow, love, truth, or honesty toward others, he is wearing spiritual clothes. He is expressing those personal inheritant God given qualities. Hence, denial of self or alienation allows Teufelsdröckh better to understand

man, for he is able to see man divorced from all social institutions.

Teufelsdröckh's mistrust of social institutions becomes apparent when he shuts himself away from organizations and groups; when he cherishes the friendship of Herr Towgood rather than that of several friends. He comes to believe that social institutions merely dehumanize man, making him desire power and wealth. In his subsequent isolation, he has become more aware of what true man really is, apart from everyday experiences with others (197). Teufelsdröckh by looking inwardly, not outwardly, separating himself from society and social institutions, contemplating the past and rejecting the present and future, becomes more aware of man as a human being and denies the vanity of thinking and himself.

Carlyle, thus, establishes himself as a social critic through his creation of the human character, Teufelsdröckh, his use of the fictitious editor who introduces the professor to the reader, and his anatomical analysis of the workings of the human mind upon the individual and society. Teufelsdröckh represents all of mankind, he has no personality of his own. However, through revelations of his early childhood experiences and present state within the world, he enables one to perceive within him all of humanity struggling to be heard. The feelings of isolation and alienation which man in the twentieth-century recognizes become quite apparent in the main character, Teufelsdröckh.

Carlyle's use of the fictitious editor allows him to stand aloof from his literary product, lending it more objectivity while, at the same time, making it possible for him to express his own ideas and beliefs through the fictitious editor's comments upon Teufelsdröckh's alienation. Thus, the editor becomes the critic who speculates upon the authenticity of Professor Teufelsdröckh and wonders whether his notions about the universe are really worth bothering with. By means of the editor-critic, then Carlyle assumes the literary license necessary to criticize various nineteenth-century scientific philosophical and moral notions which greatly disturbed him and which were quite prevalent in his society. Moreover, he shows that analytical rules and scientific studies of the human mind bring to light a certain amount of statistical data, but warns that the human mind cannot be helped by these studies in themselves (221). Although Teufelsdröckh experiences mental negation and indifference, and accepts the Clothes Philosophy, it is only afterwards that he feels relieved of social and individual mental pressures (197). Carlyle, consequently, emphasizes that theories and scientific data are helpful only in conjunction with a spiritual reawakening of man's soul, for until then all of the extant statistical information can only serve to befuddle man into making scientific categories of classification that will destroy his inner being and, thus, prevent self-expression and realization of purpose within the universe.

In Europe from the time of the Renaissance to the end of the eighteenth-century, the critic was looked upon as an individual who stood in judgment of a particular author and his works, but since Carlyle did not totally agree with that concept, he established another in its place.<sup>52</sup> He felt that his mission as a critic was "to complete the revolution already tentatively foreshadowed by Coleridge, and to establish the standpoint which has been ably maintained by the Schlegels."<sup>53</sup> Thus, to his way of thinking, "the first mission of the critic was not to pass superior judgments, but to characterize; to interpret, in humble respect for the higher rights and claims of creative genius; to approach poetry through the personality of the poet."<sup>54</sup> Carlyle's great ability as a critic was his intuitive and interpretative reasoning which he borrowed from the Schlegels and adapted into the thinking of the English critic.<sup>55</sup> Therefore, as an English critic, Carlyle presents the theme of alienation through showing its effect upon the individual rather than merely poking fun at its causes. The causes of alienation

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<sup>52</sup>Charles Frederick Harrold, Carlyle and the German Thought, pp. 27-28.

<sup>53</sup>Harrold, op. cit., pp. 28-29.

<sup>54</sup>Thomas Carlyle, Sartor Resartus, Edited by Frederick Harrold, p. 99. All subsequent references will be made within the text itself.

<sup>55</sup>CHEL, XIII, "Carlyle," 8.

are important, but the basic necessity is man's realization that he does feel isolated and alienated from his fellow-beings and that he wishes to work toward overcoming his alienation by accepting the Clothes Philosophy as the spiritual helpmate to his battered soul.

### CHAPTER III

#### ALIENATION'S CURE--THE CLOTHES PHILOSOPHY IN CONTRAST TO SARTRE'S ATHEISTIC PHILOSOPHY

Carlyle's cure for man's alienation as presented in Sartor Resartus is embodied in the Clothes Philosophy which calls for man's denial of self in order to transcend the plane of physical existence. The process of transcendence which occurs within his mind begins when he realizes that earthly existence is not comforting because it is too fleeting and ephemeral. He next recognizes the need to dwell less upon the physical world and more upon the spiritual, discovering that physical clothes are garments used to cover the body and prevent it from suffering from the elements. Spiritual clothes, on the other hand, are identified as good attributes like truth, honesty, and justice which God has given to man. It is man's spiritual heritage. The putting on of these invisible spiritual clothes allows him to live a life directed by God. However, when he spends too much idle time in dressing up in his earthly clothes, he is living a life of vanity, because of which his life may be empty and without purpose.

In explaining the Clothes Philosophy, Carlyle puts time and space in abeyance, as do other existentialists, in order to show the absurdity of time and space. Indeed, time and space are used by Carlyle to report facts relating to



Teufelsdröckh's existence (SR 81-83). Since his own primal existence is unknown, present time is the only one of which he is aware. (81-83). Past time and future time do not exist for him. Present time, on the other hand, comes into being and exists for a while, and then, it too, becomes non-being or a total absurdity (90). Therefore, Carlyle shows that time is of little real importance, for it is absurd. Hence, the only thing that is important is man's spiritual nature within the greater realm of the universe.

As it has been pointed out, Carlyle hides behind the artistic framework of an editor-reporter, so that the beliefs that are presented will not seem so much like his own (9-14). This method of dwelling upon one character, Diogenes Teufelsdröckh, lends itself to the "editor method" and also to the development of the existential notion of a study of one's psyche (14-27). In fact, Teufelsdröckh suddenly becomes a hero whose intelligence is not fully appreciated; but as a hero in an existential-like format, he is more of a type-character, representing human existence.<sup>56</sup> However, clearly he has no personality of his own; his existence is, thus, absurd, for he exists but does not exist! Teufelsdröckh's being is known from the moment he becomes aware of himself, but his real place in existence is foggy (85).

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<sup>56</sup>M. Baumgarten, "Carlyle and Spiritual Optics," Victorian Studies, XI, (June, 1968), 506.

Carlyle's hero, then, first begins to see the world for what it is after his saddening experiences in school with friends and in romance (103, 145). Here, it seems as if Teufelsdröckh is more concerned about existence and life's meaning than is the average person (98). After he views the various levels of his consciousness, he commences to understand the importance of human needs, wants and desires, and the individual's quest for self-knowledge.

Carlyle's Sartor Resartus, therefore, can be considered as a forerunner of the existential novel, but an example of Christian existentialism more than of atheistic existentialism, for there is also within the novel much of the influence of Carlyle's Calvinist upbringing. For example, his central character, Teufelsdröckh, never denies the existence of God, but wonders if God does exist when the universe is in such an upheaval (161). It takes the "Everlasting No" and the "Centre of Indifference" before he comes to recognize the existence of God (182); hence, the Calvinist notion of an ever-watching God demanding man's complete allegiance (187, 188). The novel, moreover, points out the principle that man must deny self and worldly pleasures for the spiritual fruits offered by the Clothes Philosophy (197). The Calvinistic belief may also be detected in the doctrine of work and action along with that of the necessity of suffering to produce the strong individualist (197). Enjoyment and worldly

pleasures were not to be thought of as necessary (196). Since man is innately depraved, he must be subservient to God. (188). He should read the Bible, work hard, suffer and trust in God.<sup>57</sup> Thus, Carlyle's creation of Teufelsdröckh as a hero may be understood as an illustration of the Calvinistic concept of the elect,<sup>58</sup> for he saw all knowledge as coming from God and only to a select few who were very much above the average and were divinely directed to lead the masses in the proper manner.<sup>59</sup>

Moreover, Carlyle's emphasis upon individualism, the result of an inward analysis, applies to each person according to the degree in which he alone regards himself. On the other hand, Carlyle also recognizes that each individual has a social responsibility for the whole, or all; hence, Teufelsdröckh's concern for the universal whole,<sup>60</sup> a concept which is existential in nature with its stress upon wholeness. Furthermore, it may be compared to the existential notion that, when one chooses, he chooses for all: e.g., one

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<sup>57</sup>E. L. Gilbert, "Wondrous Contiguity: Anachronism in Carlyle's Prophecy and Art," PMLA, CXXXVII (May, 1972), 435.

<sup>58</sup>W. L. Reed, "Patterns of Conversion in Sartor Resartus," ELH, XXXVIII (Summer, 1971), 413.

<sup>59</sup>Charles Frederick Harrold, "The Nature of Carlyle's Calvinism," Studies in Philology, XXXIII (January, 1936), 477.

<sup>60</sup>Ibid., p. 477.

chooses not to gain something in return, but rather to adhere to God's divine principle of brotherhood.<sup>61</sup> Because "life is a battle, one needs to adhere to the divine principle to keep one's wits in a universe that is both strange and mysterious."<sup>62</sup>

Deen suggests that Sartor Resartus is an autobiography based not so much upon Carlyle's experience with life, but with his ideas about life.<sup>63</sup> He views Sartor as being divided into three stages. The first stage is the childhood belief of young Teufelsdröckh, the second, "his youthful crisis," and the third, his "mature reaffirmation."<sup>64</sup> Obviously, this concept coincides with the existential notion of proceeding from the belief toward a full realization of disbelief. However, one must remember that Carlyle does conceive "of God in all layers of culture."<sup>65</sup> Likewise, his ability intuitively to visualize God as a part of the entire universe gives meaning to his Clothes Philosophy by connecting it with everything spiritual so that its "wondrous contiguity adds organization

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<sup>62</sup>Harrold, p. 484.

<sup>63</sup>Leonard W. Deen, "Irrational Form in Sartor Resartus," Texas Studies in Literature and Language, V (1963), 441.

<sup>64</sup>Ibid., p. 441.

<sup>65</sup>Baumgarten, op. cit., p. 510.

to his seemingly disordered arrangement of sense data."<sup>66</sup> This method allows Carlyle to present various impressions of Diogenes Teufelsdröckh without concern for logical development.<sup>67</sup> He uses, as mentioned earlier, metaphors in unfolding Teufelsdröckh's life from the innocence of youth to mature manhood. He argues that experience makes man what he is, for he learns his true essence through experiences. Gilbert, as well, points out that "Carlyle like Keats believed that the world is a vale of soul-making, and that every man must work in the world principally in order to create himself."<sup>68</sup> In other words, man creates himself through spiritual growth and denial of self or personal vanity. Carlyle was probably disturbed to think that the world might actually be without spiritual guidance, for he was "a person who could not live without a God."<sup>69</sup>

C. Moore believes that Carlyle's Clothes Philosophy is composed of six basic areas of emphasis that supplement Carlyle's existential thought along with his Calvinistic moral teachings.

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<sup>66</sup>Gilbert, op. cit., p. 440.

<sup>67</sup>Ibid., p. 440.

<sup>68</sup>Ibid., p. 439.

<sup>69</sup>Ibid., p. 439.

The first is that of "Transcendency of nature."<sup>70</sup> This concept stresses Carlyle's belief that the universe is spiritual in nature because of man's desire to be closer to God in the sense of communing with him, and thus, man is looked upon as a Brother to God. The second area is that of "Divinity and Freedom of Man's Spirit;"<sup>71</sup> that is, man is free if he follows God's teachings by putting off the earthly garments. The third area is that of the "Annihilation of Self."<sup>72</sup> This stage in man's development involves the renouncing of hope and the rejection of fear. Both the existential idea of annihilation of one's person and the Calvinistic notion of putting oneself in the background in order to accept the will of God is apparent, here. Area four is that of the "Sanctuary of Sorrow." One suffers to gain peace, since through suffering a person is made stronger emotionally and, therefore, gains peace from his bout with unhappiness. "Man's real unhappiness in the age arises from the Infinite that is in him struggling to free itself from the Finite."<sup>73</sup> Man's infinite being is his Spiritual nature which he receives from God, while his finite being is his fleshy origin derived from Adam's fall.

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<sup>70</sup>C. Moore, "Sartor Resartus" and the Problem of Carlyle's Conversion," PMLA, CXX (Summer, 1955), 673.

<sup>71</sup>Ibid., p. 673.

<sup>72</sup>Ibid., p. 673.

<sup>73</sup>Ibid., p. 673.

Man's "unreal happiness arises from his expecting more happiness than he has the right to."<sup>74</sup> The fifth area is called that of "Faith and Action."<sup>75</sup> Here, man gains faith through action or work and, in a sense, will rise above his doubts. It is a matter of getting one's mind off doubts through expressing oneself in some type of work. Thus, work is a therapy for doubt. Finally, number six is the area of "Duty."<sup>76</sup> Man's duty becomes his ability to overcome doubts through work.

Consequently, man's losing himself in work will allow him little time to recall his doubts. Moore demonstrates that Carlyle professes a relationship between man's acceptance of hard work and his need to suffer, better to comprehend the importance of rising above earthly problems to accept spiritual bliss.<sup>77</sup> Moreover, Carlyle fully understood that the modern world is more complex and, subsequently, brought about changes in the lifestyle of the modern person by alienating him from his fellow-beings in society.<sup>78</sup> Thus, Sartor

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<sup>74</sup>Ibid., p. 673.

<sup>75</sup>Ibid., p. 673.

<sup>76</sup>Ibid., p. 673.

<sup>77</sup>Ibid., p. 673.

<sup>78</sup>C. Moore, "Persistence of Carlyle's Everlasting Yea," Modern Philology, CIV (Fall, 1957), 187.

Resartus with its fairy-tale story of Teufelsdröckh enlightens the reader's thinking about social concerns.<sup>79</sup>

Carlyle makes apparent these concerns by developing the theme of alienation in Teufelsdröckh, who proceeds to analyze his plight within the universe. Because Teufelsdröckh has been dealt with unkindly by others, especially by the young boys in school, he speculates about the reasons people are so cruel to one another. Teufelsdröckh dislikes the boys, but since he sees he can do little about their behavior, he decides he must isolate himself from them. Hence, he must stand apart.

Next, Teufelsdröckh has unhappy experiences with his teachers, for they could not make him feel important or worthy of some attention. Finally, Teufelsdröckh's romance with Blumine is destroyed when she throws him over for another. This action breaks his heart, and sets him to analyzing his miserable condition. Thus, Teufelsdröckh begins to explore his alienation from society. He hides himself away in a small room, and reacts violently, for he is angry with everyone and everything. His subsequent rage can be considered to mark the unconscious level of the Everlasting No, for all is nothingness. This unconscious level is the awareness of the

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<sup>79</sup>Ibid., p. 187.



presence of an outside world. He moves from self-consciousness to world consciousness because he now begins to recognize his place within the social scheme of things.

Therefore, myth-making activity now becomes the result of Carlyle's setting the novel within a framework devoid of dates and other statistical data. For example, Teufelsdröckh, here, is operating in limbo. There is no certainty as to where or when he was born. He simply exists. Carlyle's use of myth in relation to the conscious mind "inaugurates a pattern of prophetic identity that besets a host of other writers who followed him in an attempt to destroy outmoded and repressing social institutions, to recall man to his roots, and ultimately to reconstitute society."<sup>80</sup> Carlyle looked for some basis for faith and found it in nature and self, nature being the world outside the individual. He developed his Clothes Philosophy as a means of dispelling nothingness. Thus, he explains his philosophy concretely through an analysis of clothing as wearing apparel before he progresses to the more abstract level of clothes as a symbol for spiritual vestitures.<sup>81</sup> He starts with a concept that is concrete in nature and easily understood, making his philosophy seem more practical. "The

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<sup>80</sup>Albert J. LaValley, Carlyle and The Idea of the Modern, pp. 4-5.

<sup>81</sup>Ibid., pp. 4-5.

Clothes Philosophy attains itself when time merges into an 'is' which becomes identical with 'eternity' and self lives beyond time in a mystical fluid world of light and flames."<sup>82</sup> Thus, time is in limbo in Sartor Resartus when the full realization of the spiritual nature of man is realized by Teufelsdröckh. Here, time merges with eternity, for the immediate situation is what is now valued. Time really does not exist; past and future time is transcended. The Clothes Philosophy, thus, helps bring about a mystical experience both enlightening and warming to the soul.

Consequently, "it is because man is so largely the maker of his own world that Carlyle in Sartor sees the universe as a Dream to us, who are the 'light-sparkles' of intelligence and volition in the ether of Deity."<sup>83</sup> Man's ability to give life meaning creates happiness and peace for himself and others. But this ability which man possesses comes from God, and, therefore, is divinely beautiful. Moreover, "the Everlasting No is a philosophical version of Christian Asceticism or, more precisely of Puritan primacy of will over understanding."<sup>84</sup> Thus, a strong will refers to man's acceptance of his own spiritual nature. Likewise,

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<sup>82</sup>LaValley, pp. 4-5.

<sup>83</sup>LaValley, op. cit., p. 71.

<sup>84</sup>Elisabeth Nichols, The Consistency of Carlyle's Literary Criticism, p. 23.

understanding is the mechanical process of perceiving something and coming up with a logical explanation of what it is or to what use it may be put. Asceticism, the self-denial of worldly pleasures, is the self-denial along with the strong will or trust in God that will bring about the Everlasting Yea, or acceptance of truth.

In contrast to Carlyle and his transcendental philosophical novel is Jean-Paul Sartre with his twentieth-century existential novel, which presents his Atheistic existential philosophy as a means of coping with existence. Unlike Carlyle, Sartre sees in the universe human beings whose existence is absurd because God is dead. Thus, for him, there is no primal cause for existence because man just happened; that is, a man and a woman made a choice in deciding to create another living being. Carlyle sees God as the primal cause of existence, while according to Sartre, God is dead, and, thus, there is no Divine Help in the matter of birth; man, in effect, has created himself and should begin to realize his human power and freedom. Because man makes his own choices, the only rules are those which man has found necessary to make for himself. In contrast, Carlyle accepts the idea that man makes his own choices, but these choices have been divinely influenced by God.

Sartre makes his notion of choice evident in his novel, Nausea, in his use of the diary form giving the novel a

personal format. Antoine Roquentin, Sartre's protagonist, can confess and, thus, reveal himself fully to the reader, as does Carlyle's main character Teufelsdröckh. Roquentin records in his diary his thoughts and beliefs in very careful detail. However, in Carlyle's Sartor the editor reveals what he wants the reader to know and, then, later allows a few direct statements from Professor Teufelsdröckh. Just as the reader is aware of Teufelsdröckh's above-average intelligence he is also aware of Roquentin's above average intelligence. This is quite apparent in the fact that Roquentin is writing an historical account of the Marquis de Rollebon. Because he is deeply involved in the study, it allows him to escape from his nausea, or disgust with life. Roquentin escapes anguish by choosing to involve himself in an artistic form, in contrast to Teufelsdröckh, who transcends reality by recalling his childhood experiences. Roquentin writes and pursues the study of Rollebon because, unlike Teufelsdröckh, he has no God to look to for guidance; therefore, he identifies himself with Rollebon and, thus, loses himself in the study of the character.

Roquentin presents his ideas with no particular organization, simply reporting what he sees on the street, in the cafe, and in his room. On the other hand, Teufelsdröckh tends to be more occupied with himself and his ideas than with observing such commonplace events as does Roquentin.

Moreover, as Roquentin writes in his diary, one learns more about his growing problem which he refers to as nausea. Thus, he becomes preoccupied with himself; he is concerned about his aim and meaning in life. He becomes quite aware of his environment to the extent that he notices and studies people's faces and expressions and soon believes that everyone seems to be faking happiness. People just chatter to each other, and yet say nothing of value for they are just playing at the game of life. Carlyle's character, Teufelsdröckh, also experiences the chatter and sham in his relations with Blumine and his fellow classmates. On the other hand, Roquentin feels that all of those around, as well as himself, are in the same position, that is, everything in their lives is absurd. Life is without purpose or meaning, for all of humanity is going through the motions of life which only makes matters worse. Roquentin knows that he must accept his plight and not try to fake it any more. Since he lives alone, he gives nothing and gets nothing in return. His alienation from others is felt deeply, for the endless isolated existence causes him nausea. Inside, he feels empty, sick, and dejected. Even his sexual experiences are empty and unemotional. He seems to participate, because it is part of the routine of existence.<sup>85</sup>

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<sup>85</sup>Jean-Paul Sartre, Nausea, p. 20. All subsequent references will be made within the text of the thesis.

The only seeming pleasure that Roquentin gets from his day-in-day-out existence is that of listening to the record, entitled "Some of These Days," for it helps him escape the nausea of life. He concentrates on the singer's voice, the rhythm of the music, and on each musical note. However, in contrast, Teufelsdröckh tends to concentrate upon life, in general, and, thus, transcends it, becoming absorbed in thought. Moreover, Roquentin contemplates capturing each musical note and holding it between his fingers; but, then, he realizes that action would stop the rhythm so that all he would hear would be endless sound, because music is a short-lived pleasure which really does not exist. He listens, it exists, and then the music becomes nothingness again. (N 20). Music has a source of existence because one knows where it comes from. It has essence, for those who listen. The meaning is soft and loud musical notes, the inflectional qualities of the singer's voice, and the background of musical accompaniment. (20). These are the essential qualities of music for Roquentin. (22). Music seems to be the only thing that does have meaning. Its primal existence is known, while man's is not (23). Music is caused by a machine with a vibrating needle. Man is just here in existence, but what caused him is unknown. His meaning is undefined. Everything was already established for him, so he must derive meaning from all existence. Roquentin is trying desperately to find meaning

through experiencing life, while Teufelsdröckh tries to find life's meaning through contemplating his enjoyable past experiences. Because time and space surround them, they are both haunted by it. They know they can not escape either time or space, but must simply accept them. Therefore, suffering is, thus, inevitable.

Like Teufelsdröckh, Roquentin passes through various mental states before his ultimate despair. First, his study of Rollebon gives him something in which to interest himself for he is involved with the study of character. (57, 58). He sees meaning and purpose in what he is doing. (58) The nausea does not overtake him, because, while studying about Rollebon, Roquentin escapes existence. (58) He almost becomes Rollebon and, therefore, is almost a part of his art form. (59) It is because his literary work gives him personal meaning that he is completely absorbed in his character study. (58, 59) However, like Teufelsdröckh, Roquentin changes as he moves from an inward concentration upon his own little world and begins to notice the misery in life. (76, 77) He views suffering and the fact that things are not really what they appear to be. He concludes that people do not love or care for each other; thus, all is put on. This idea frightens Roquentin causing him to escape inwardly once again to study himself. (71, 72)

Roquentin is alone, for his only acquaintance is the Self-Taught man. He is disturbed by the Self-Taught man's inability to see things for what they are. (76) He does not

want to become involved with the Self-Taught man, but the Self-Taught man forces himself upon him. (76) The Self-Taught man preaches to Roquentin about Humanism. (112) But Roquentin is not interested because he knows no one really cares about Humanism, or nature and beliefs. (113) Roquentin is very pessimistic about life and does not feel that the Self-Taught man really understands life. (118) Consequently, Roquentin feels a need to become involved with humanity, and, thus, he chooses to meet with the Self-Taught man occasionally. His real shock comes when the Self-Taught man is beaten and thrown bodily from the public library because of his homosexual advances. (166,167) In comparison, Teufelsdröckh's real shock comes when Blumine jilts him. Man's inhumanity to man is made quite apparent to both Roquentin and Teufelsdröckh to the extent that these experiences reinforce their pessimism. Roquentin was beginning to have more faith as a result of his experiences with the Self-Taught man, and Teufelsdröckh was starting to have faith because of his experiences with Blumine. Then, nausea invades their beings even more strongly. This nausea causes Roquentin to hold on to his cherished love for his former girl friend Anny, and therefore, he writes her a letter. She answers telling him she wants to come and see him, which of course, excites him into recalling fond memories of her. (63) However, he, then, notices that what she has written in her letter is no longer



warm and tender for Anny does not address him by name, nor does she explain why she wants to see him. (62,63) Thus, he senses that there is a change in her feeling toward him.

When Anny does arrive, Roquentin observes the change in her. She used to be quite beautiful, and still is, except for the fact that she is now rather fat. (135, 136) Also, he learns that she never really cared for him as he has for her. (137) Anny talks to him rather bluntly and without feeling, as does Blumine to Teufelsdröckh. (137) Roquentin's final disappointment comes when he takes Anny to the railroad station for it is there he meets the man who keeps Anny. She kisses the man quite openly and coldly bids him farewell. (155) Roquentin's experience with Anny seems to bring to light more vividly than ever the worthlessness of his existence. (156, 157) He had confidence in Anny's love, but she has let him down, too.

This disappointment that Roquentin has suffered in finding out the truth about Anny leads him to believe that his life might have more meaning for him if he writes a novel instead of an historical account of Rollebon, for past history, he decides, is nothingness because it no longer exists. He thinks that he might leave his mark within existence if he accomplishes something like a novel which lies above existence. (178) Therefore, the novel might be like the singer's voice on the phonograph. The novel, like the singer's voice, would

perhaps have an existence and meaning all of its own. (174, 175)

Subsequently, then, Roquentin has traveled from some belief in humanity to no belief at all, just as Carlyle's Teufelsdröckh. Roquentin looks for some means of dealing with his disbelief. Teufelsdröckh looks to God and the Clothes Philosophy, while Roquentin looks to the possibility of an art form to quell his pangs of nausea. (178)

Teufelsdröckh's belief in God is very definite and exact, but Roquentin's desire to write a novel is just a possibility. Nothing is definite to him. (178)

Sartre seems to prefer having Roquentin, the character, explain his own nausea, and thus, Sartre remains hiding behind his character while Carlyle uses his editor-critic to tell the reader about Teufelsdröckh. Sartre never seems to interrupt to add some additional information about Roquentin, but uses, instead, the stream of consciousness technique to the extent that he allows the main character, Roquentin to reveal himself. Thus, Roquentin tells how he feels about the Self-Taught man, what Anny is like, what she says to him, and how some of the people in the cafe look and act. (120, 145, 97) He becomes an anti-hero, for existence has destroyed him. He can do little about his meaningless existence. There are possibilities, but no definite answers. He is not a hero because he does not win out in the end. (178) He thinks that he might find meaning in his existence, but he is not sure.

Since Sartre is an atheist, the uncertainty of life is reflected in his attitude about his main character, Roquentin. As an Atheistic Existentialist, Sartre "attributes more reality to an inanimate object."<sup>86</sup> He probably puts more faith in inanimate objects, because they have more meaning since their existence is known. For example, Roquentin explains his interest in the song, "Some of These Days," but he attributes a greater reality to the phonograph and the phonograph record, perhaps, because music is an art form and not subject to the laws of existence. (22, 23) An art form such as music almost becomes a type of god. On the other hand, "man is always in the process of becoming."<sup>87</sup> Music, however, just is, whereas, man has to struggle and make choices to attempt to gain meaning or essence. Because man is interested in himself, he must suffer and deny self.<sup>88</sup> Roquentin suffers because of his loneliness and because of the Self-Taught man's philosophy and Anny. Likewise, Teufelsdröckh suffers for he feels alienated from those around him. Sartre's concept of renunciation implies denial of a belief in God to assist man, whereas Carlyle's notion of renunciation has reference to

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<sup>86</sup>W. Lowrie, "Existence as Understood by Kierkegaard and or Sartre," Sewanee Review, CVIII (July, 1950), 381.

<sup>87</sup>Edith A. Kern, Existential Thought and Fictional Technique, p. 123.

<sup>88</sup>Ibid., p. 123.

man's rejection of vanity. For Sartre, man has to face the fact that he has complete freedom to choose as he sees fit. (127) One needs to renounce the Divine Spirit before he can proceed to view all the possible choices.<sup>89</sup> Therefore, an individual must take action and be involved. Roquentin takes action through his pursuit of writing an historical account. (70)

Moreover, as the reader can surmise, the characters in Nausea, as well as, Sartor Resartus are type characters in that they represent existence. Roquentin, Anny, and the Self-Taught man never fully develop as human characters.<sup>90</sup> Sartre does permit his characters to reveal themselves in more dialogue than does Carlyle. The reader views the Self-Taught men and Anny through the eyes of Roquentin, and it is Roquentin who chooses to reveal those things which he feels will point up the horrors of existence in that "to be totally free means not to exist at all."<sup>91</sup> Thus, he must commit himself to something in order to gain meaning.

Sartre stresses in Nausea his concern in an "individual's own life and experience, along with the historical situation

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<sup>89</sup>Lowne, op. cit., p. 387.

<sup>90</sup>Kern, op. cit., p. 137.

<sup>91</sup>L. W. Kahn, "Freedom: An Existentialist and an Idealist View: Sartre's Les Mouches and Schiller's William Tell." PMLA, CXIV (March, 1949), 6.

he finds himself in."<sup>92</sup> He places his character, Roquentin, in the town of Bouville, France, around January, 1932, according to the editor's note at the beginning of the text. Then, Sartre as editor, establishes Roquentin's life experiences. He explains that Roquentin has traveled through Central Europe, North Africa, and the Far East. (1) This is past time. Now, Roquentin is in Bouville and has been there for three years studying about the Marquis de Rollebon. (1) Heretofore, Sartre concentrates on Roquentin's own range of existence; however, the study of Roquentin is not universal in nature. His circumstances cannot be applied to all cases at all times. Thus, Roquentin's historical background of a person can establish the character into his personal world of existence.<sup>93</sup> Sartre "projects Roquentin's despair into the external reality and then makes the historical situation Roquentin's own through his acceptance of despair."<sup>94</sup>

It can be said that Sartre's writing technique is similar to Carlyle's insofar as they both deal with the psychological problem of alienation. The existential interest in human nature warrants this style.<sup>95</sup> Moreover, through it one learns about the workings of the human mind. Roquentin

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<sup>92</sup>Paul Roubiczek, Existentialism For and Against, p. 10.

<sup>93</sup>Ibid., p. 10.

<sup>94</sup>Roubiczek, op. cit., p. 123.

<sup>95</sup>Ibid., p. 123.

records in his diary his flow of ideas as they occur to him. (4, 5). His thinking, of course, is not logically ordered, and, thus, the use of repetition and lack of system make his character appear true to life. In contrast, Carlyle's Teufelsdröckh is revealed through the literary device of the editor-critic, with the exception of various quotations which the editor from time to time attributes to Teufelsdröckh. Thus, Sartre allows Roquentin to suffer after "the veil of habit, conceptual schemes and indolent complacency of man spread over the true nature of existence."<sup>96</sup> Here, Carlyle does a similar thing in having Teufelsdröckh suffer through the routine of life, but in the end Teufelsdröckh is able to overcome his alienation. Therefore, Sartre's technique of revealing the reality of life's situation is seen further in Roquentin in that he sees life for what it is, recalling that the Self-Taught man is a homosexual who has been dealt with severely by those around him. (166, 167) Along with this situation, Anny has decided to become the mistress of a wealthy man. (155) Everything in his existence is laid wide open for him to view. It is the "concept that the world exists objectively and that man's consciousness merely reveals it."<sup>97</sup>

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<sup>96</sup>Kern, op. cit., p. 91.

<sup>97</sup>Kern, op. cit., p. 97.

Because Roquentin sees life realistically, he is "existential character passing along through his quest for authenticity in which he becomes an author-hero."<sup>98</sup> Roquentin wants to be authentic, or true to himself, and thus, assumes the role of a hero in the sense that he realizes his individual being. On the other hand, Roquentin's behavior and actions if viewed from Carlyle's Christian standpoint would be looked upon as those of an anti-hero simply because through them the character does not solve the nature of his existence; he merely accepts it. From Sartre's standpoint, Roquentin is an existential hero simply because he accepts his anguish. Sartre tends to equate acceptance with overcoming or winning. (126, 127) Since man is always in the process of becoming, Roquentin would likely only be a hero in his immediate state of existence. In spite of everything, Roquentin progresses toward becoming an authentic individual when he studies his face in the mirror and, then, distorts it by pressing his nose up against the mirror. (16, 17) He realizes that his idea of himself has been developed by the ways others have viewed him. Thus, he distorts his face in order to find himself and sees himself for what he is. (16, 17)

In order to create a realistic novel depicting a man suffering the effects of alienation, Sartre borrowed "the

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<sup>98</sup>Kern, op. cit., pp. 100-101.

technique of the nineteenth-century novelist who acts as reporter or outsider giving facts."<sup>99</sup> He, like Carlyle, was trying to create a new language of truth. This truth means viewing the individual and his environment in a realistic manner. For example, Roquentin knows that the people he sees in the cafe are pretending to enjoy their lives, engaging in idle talk with those around them.<sup>100</sup> Consequently, revealing Roquentin's character through the reporter technique, Sartre makes the novel more believable. (1) Therefore, the twentieth-century reader can identify himself with Roquentin's awareness of his own alienation, for almost everyone at some period in life feels that he is isolated from those about him, especially people who live in large cities where there is less human interaction between individuals.

Similarly, the novels Nausea and Sartor Resartus emphasize the breakdown of seeing some meaning in life and the nausea resulting from a sudden apprehension of the existence of things.<sup>101</sup> Roquentin had to come to recognize that every happening is separated from every previous happening.<sup>102</sup>

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<sup>99</sup>Kern, op. cit., p. 103.

<sup>100</sup>Kern, op. cit., p. 122.

<sup>101</sup>Kern, op. cit., p. 115.

<sup>102</sup>Norman N. Greene, Jean Paul Sartre: The Existentialist Ethic, p. 25.



Moreover, the immediate situation is what is important.<sup>103</sup> On the other hand, Teufelsdröckh, instead of accepting the immediate situation as important, chose to believe in the Clothes Philosophy and transcend reality: whereas, Roquentin accepts immediate reality completely.

Both Sartre's and Carlyle's depiction of their central characters create a dramatic impact upon the reader. Sartre's impact can be concentrated into three areas, the first being "meaning of the situation;" second, the "anguish of the hero;" and third, "the significance of his choice."<sup>104</sup> In comparison, Carlyle dramatizes the "meaning of the situation" in terms of its effect upon alienation of his hero as well as the importance of the "hero's choice." The main difference between Sartre and Carlyle is the end result of the choice. Sartre, in contrast to Carlyle, makes clear that acceptance of one's choice is a stoic realization of one's terrible plight; whereas, Carlyle sees the significance of the choice as an opportunity to rise completely above reality.

One proposes that Carlyle is a nineteenth-century Christian existentialist. His Sartor Resartus is an example of existential writing, because it is essentially a study of

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<sup>103</sup>Ibid., p. 25.

<sup>104</sup>D. J. Conacher, "Orestes as Existentialist Hero" Philological Quarterly, XXXIII, (October, 1954), 407.

man's search for his identity. Through an analysis of Teufelsdröckh's three-stage search for meaning, this concept becomes apparent in the Everlasting No, the Centre of Indifference, the Everlasting Yea. The presence of the **Everlasting Yea** supplies the Christian acceptance to man's search for identity. It is the positive affirmation of God's presence in the universe. It is the working out of this spiritual understanding in the Clothes Philosophy, or set of spiritual rules, to help one realize his true spiritual nature. Carlyle's Clothes Philosophy is spiritual, not material in its nature. As a Victorian existentialist, he searched for meaning in transcendental religion. He did not believe, however, in ignoring the physical world, but merely felt that self-analysis would help man cope with external existence. Teufelsdröckh did not ignore the world, although he did escape within for a time in order to prepare his mind for a later acceptance of the outer world. Carlyle seemed to believe that, if one were to know himself, his God, and his external world, he would need to begin with the basis of self denial or vanity and accept God as the ruler of the universe. By man searching inwardly, he would come to know himself, and his God, too. Then, the universe would seem more pleasant to him. Carlyle made the assumption that if a person knew what he was like inwardly, he would more readily find his place within the universe. Moreover, Carlyle's assumption regarding the need

for an individual to know himself inwardly, makes Sartor Resartus a very personal piece of literature. This method involved a change from the eighteenth-century interest in social or group oriented literature, to literature dealing with the individual and his problems. In so doing, Carlyle started the Victorians in the direction of the modern search for a meaning in life. The impetus for this interest in the individual came from the study that he and Sartre had made of the German Romanists.<sup>105</sup> Sartre is separated from Carlyle's brand of existentialism because he is an atheist. Sartre in his philosophy does not embrace a Clothes Philosophy or a spiritual guide to man's existence as does Carlyle. Sartre does not believe in any type of guide to anything in life, for existence, as far as he is concerned, is absurd. While existence for Carlyle can be absurd at times, its absurdity will be overcome with a renewed faith or trust in God. Sartre in Nausea, however, sees man as the only one who can make any meaning for himself. God is dead. However, the meaning that man makes out of his existence is not lasting. It is subject to change and other possibilities, whereas Carlyle's existentialism is likely to be more permanent, and stable, for God is watching over the universe. Man's ideas and beliefs

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<sup>105</sup>Edith A. Kern, Existential Thought and Fictional Technique, p. 124.

come from God and, thus, are divinely given and more lasting. Sartre, on the other hand, views man's choices as totally man's. The way man's choices turn out are a matter of chance.

Sartre, as a twentieth-century existentialist, is even more concerned with man's place in the universe for social conditions have worsened with the threat of nuclear attack, and man has become more alienated from others since the Victorian Period. Sartre's atheistic existentialism would seem to be a new pessimism felt by twentieth-century man who believes that the calvinistic philosophy of duty, work and responsibility does not fulfill his need to feel worth in his daily life. It has then become apparent to man that people were cheating at what they were doing, they were unkind to each other, and no one felt responsible for his fellow man. Sartre's only answer to the problem is inward and outward study of the nature of what is important.

Subsequently, Carlyle presented the fundamentals of existential thought in Sartor Resartus, and Sartre carried these fundamentals to their complete and opposite conclusion. Carlyle stressed the Clothes Philosophy to help man accept his place in the universe. Sartre, however, sees God as non-existent, and the Clothes Philosophy as bad faith, or falseness. Sartre's philosophy is based on complete destruction of values and the acceptance of the nothingness of existence. Carlyle's philosophy begins with the acceptance of man as

being overly concerned with himself. There is a need for self-denial to accept the will of God. Self-denial for Sartre is man's negative feeling toward existence. In denying self, man sees the situation in a truthful manner. According to Carlyle, when man denies himself, he merely conceptualizes that God is the only superior being. Man, on the other hand, must work at becoming a better person through God's help. For Sartre, man can only become what he is by accepting himself, his environment and his existence.

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