WEEK 3 SEMINAR – Group C

* William Zwiebel- Effi life already pre-determined, p.267
* Responsible for own demise?
* Half responsible? Innstetten did warn her, responsible for her own boredom
* Always bound to have an affair
* Who is the real Effi?- neither of the depictions, or both due to natural development
* She has an underlying notion of injustice
* Burial- in the sundial, buried where she thought heaven couldn’t be nicer
* Realist vs. naturalist? Somewhat both but arguably more realist
* Realism- literary, Naturalistic- philosophical

**Characters**

* Gymnastics introduce Effi as embodied, desiring motion
* Striped ‘Kittel’ is desexualised, childlike= how does Effi relate to that? Complains about being dressed like this, performs injured femininity and plays with being more ‘grown- up’, but ultimately doesn’t want to
* What is mothers agenda? Does sh want to keep Effi as a child? Protective or the opposite?
* Mother using Effi to live her own unfulfilled desires with Innstetten? Ironically recreating same situation where young woman marries much older man? Social advancement vs desire?
* Novel seems to play with different permutations: Innstetten- Luisa- Briest: Dagobert- Effi- Innstetten, Effi and Briest vs Luisa and Briest etc.
* Social climber?
* Androgenized? Perhaps alluding to her relation to her father and having more in common with him. He calls her back to bring them back to where they are both comfortable
* ‘effi komm’- appears twice, reiterating her childishness, calling her back to her innocence, childhood, window- liminal aspect to it, reappears again later.
* Ch.5- parents are concerned about the marriage, mother can only see the success of the marriage, concerned with propriety, whereas father has real concerns related to her happiness etc.
* Mother/ father relationship- like he’s an idiot, he’s much less refined in comparison to Innstetten eg. In conversation he brings up perhaps not very appropriate subjects with Innstetten.
* Victim of early marriage?

Chapter 3

* Time- movement of narrative is quick, romantic elements are overlooked, told in retrospect in most cases, dealt with so matter of fact-ly.
* Paintings- a cheeky remark, harmless mistake to make? Painting about death mixed with an erotic picture, pointing ahead to what will occur later.
* Portraying what is lacking in the relationship between Effi and Innstetten
* Shopping- wants the screen and the light, attracted to the exotic

Chapter 4

* She wants the screen and the light- red light is a sign of a prostitute? Approach detached from reality, she desires things from a childish aspect. Mother knows about what precautions are needed.

Group 1

* ‘spook-geschichte’ – turning point in narrative? Puts some distance between them, doesn’t attempt to comfort her. She wants to move but won’t due to the impact on his reputation. Distanced them even more. Not very empathetic
* Turning point- problems begin to occur
* Inn relating to Effi’s fear- dismissive, selfish as her behaviour would reflect on him, power in his position over her but not a sexual power. Wants to control how she fits into his life
* Real Chinese man and ghost man real doesn’t appear to be threatening
* In each their own way, Effi and chinese man are strangers in this land.
* Chinese is an exotic figure- c
* Theme of being out of place, bad endings, death
* He doesn’t want her to be part of her public life
* Loves her in his own way? Different interpretation
* Neither taken the trouble to get to know each other, loves the idea of them being together, how she fits into his life.
* Inn and Chinese ghost
* Inn doing all his implications on Effi on purpose- teaching element
* Infidelity- ghost will keep her in check
* Inn role as an ‘educator’
* Passage where she’s quite articulate- when she wants the ghost gone.

Group 2- Innstetten

* Inn stands for moral and principals, very much career driven, doesn’t take on responsibility of marriage.
* Inn ultimately regrets his decisions- doesn’t work out well for him
* Bound by rules of society
* P.270-68, not thrilled with idea of duel, ‘es muss sein’
* Trapped by society he wants to progress in
* Society described as ‘tyranical’, not related to human emotions and feelings, p.271
* Critique of family structures, society
* Inn knows he’s caught in hostile social conventions and he knows why its wrong but doesn’t choose to fix it
* Villasdorf- do they really have to do it? By Inn telling him, he has to act on it.
* Johanna- more traditional