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**‘Das Undarstellbare darstellen’: *Kulturkritik*
and the Representation of Difference in the
works of Anne Duden**

by

Teresa Clare Ludden

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of Doctor of Philosophy in German Studies.

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Note on abbreviations

The following abbreviations are used in the thesis to indicate the following texts by Anne Duden:

U - *Übergang* (Berlin: Rotbuch Verlag, 1982) second edition with an afterword by Uwe Schweikert, 1996. Page references are to the second edition.

J - *Das Judasschaf* (Berlin: Rotbuch Verlag, 1985, second edition 1997). Page references are to the second edition.

WP - *Der wunde Punkt im Alphabet* (Berlin: Rotbuch Verlag, 1995).

S - *Steinschlag* (Cologne: Kiepenheuer & Witsch, 1993).

Z - *Zungengewahrsam. Kleine Schriften zur Poetik und zur Kunst* (Cologne: Kiepenheuer & Witsch, 1999).

I also refer to the paintings:

Vittore Carpaccio, *Meditation über die Passion Christi* (c.1510) as *Meditation* for short.

Vittore Carpaccio, *Grabbereitung Christi* (c.1520): *Grabbereitung* for short.

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Declaration

I declare that this thesis is my own work and that it has not been submitted for a degree at any other university.

Abstract

This thesis examines *Kulturkritik* and the question of the representation of difference in the work of Anne Duden. It uncovers a far-reaching interrogation of Western culture in Duden's work as oppositional relations between culture-nature, mind-body, subject and object are constantly questioned. It examines the criticism of the treatment of the body in Western culture which appears in the texts in a variety of ways. Through oblique reference to Cartesian and Enlightenment selves, the texts question dominant modes of being in the West and the consequences of this promotion. This is examined firstly through an analysis of Duden's essays on paintings of George and the dragon where the links between Duden's thought and the radical philosophy coming out of the 1960s are investigated. Then the prose works *Übergang* and *Das Judasschaf* are explored to highlight the criticism of binary structures which I argue needs to be understood with reference to the types of selves and bodies which are privileged in Western culture; the production of 'useful/rational' bodies and hierarchical and oppositional subject-object, mind-matter relations prevalent in Enlightenment thought. I also argue that there is not just a criticism of structures perceived to be dominant in Western culture in Duden's texts, but that different modes of being are conveyed by the writing as differences within culture. The narrators become selves through fluid processes of interchange with the environment rather than existing as fixed entities. This analysis is linked to Duden's questioning of abstract and generalised concepts which enables a reading of the experiences of the narrators not as a 'breakdown' or loss of self, but as expressions of alternative modes of being. A close examination of the narrative style in *Übergang* and *Das Judasschaf* analyses how selves, bodies and reality are represented. I argue that the writing is centrally concerned with areas beneath fixed forms and remains immanent to the experiences of pain, dissolution, joy, panic and the semi-conscious body rather than transcending and translating them into speech. Thus the writing continually gives us the impression that it paradoxically narrates word-less experiences. This writing of the body and other realms normally considered beyond representation questions universal norms and concepts. However, the narrative does not descend into nonsense and differences and specificities are not located beyond words but expressed in the text. The avant-garde properties of Duden's texts are examined through an analysis of montage techniques and the juxtaposition of levels of time in *Übergang* and *Das Judasschaf*. Narrative and formal aspects are then explicitly linked to history and politics in an examination of *Das Judasschaf* and the centrality of the problem of living in a post-Holocaust culture. I will argue that the text's *Kulturkritik* indirectly interrogates the culture which produced the Holocaust and that the breakdown of narrative can be linked to the complexities of the post-Holocaust historical state. In addition the presentation of the Holocaust through the quotation of historical documents is understood in terms of the text's inability to represent the Holocaust. Aesthetics and politics are also brought together in the examination of the *Steinschlag* poems. With reference to Duden's essays on aesthetics, I argue that the *Steinschlag* texts speak with and through the broken remains of a language left over from the atrocities of the 20th Century. The musical re-configurations of the remnants, however, produce a negative hope by speaking from the sites of the gaps in culture and history.

Chapter 1. Introduction: 'Das Undarstellbare darstellen'.

'.... bei mir ist der Impuls etwas ganz anderes - eigentlich etwas Undarstellbares darzustellen. Das, was als 'undarstellbar' gilt, ist doch darstellbar, hat doch irgendwo eine Stimme. Das ist ein Interesse an das Stimmlose; als Kind schon, wenn Leute gesagt haben, 'darüber können wir nicht reden' oder 'das ist nicht darstellbar' habe ich immer gedacht, 'wieso eigentlich?'¹

I My approach to the works of Anne Duden

This thesis takes as its starting point the remark made by Anne Duden quoted above regarding her interest in the so-called 'Undarstellbare' and 'das Stimmlose' in order to explain and examine its implications for her literary and philosophical works. The statement forms part of Duden's response to my comment that her writing appears to work with a different understanding of language than that prevalent in French feminist or Lacanian thought. My question was motivated by the sense that we encounter in Duden's texts that which is normally not represented - for instance, bodily functions, pain, intense perceptions, ecstasy, dead bodies and the excluded or forgotten of history and culture. Furthermore, the writing continually gives the impression that it emanates from wordless realms and experiences which resist translation into form, and thus that it is concerned with the articulation of realms designated as 'unrepresentable'. Instead of a model of language as an alien and limiting structure associated with the Law of the Father ('the Symbolic'), Duden's literary texts and aesthetic theory suggest an entirely different understanding where writing is closely connected to silent realms. This thesis proceeds from the supposition that we need to consider Duden's works' complex relation to 'das Undarstellbare' and 'das Stimmlose' which lies at the centre of her literary and philosophical project. This will entail expanding theoretical models currently used to explain Duden's writing and involve close readings of the texts to argue the central importance and politics of 'representing difference'.

¹ Anne Duden in interview with Teresa Ludden, 15/2/01, 'Das Undarstellbare darstellen', unpublished manuscript.

My question in the interview I conducted in 2001 picked up on statements which Duden made in another interview with Sigrid Weigel in 1987.² In this interview the topic of speaking against various forms of 'Verstummen' came to the fore. Duden provided details about these areas and a brief list will reveal the far-reaching scope of her work. First, she mentioned the specificities of a particular *historical state* which she terms 'Weiterlebende im Post-Faschismus' (p.130) which brings with it particular difficulties with regard to representation. By this she is referring to the complexities of existence in a culture which produced the Holocaust and in which knowledge about the Holocaust has to be lived with in some way. Second, she mentions the silencing of a *female* subject which she thinks her writing resists: 'Gegen das Verstummen des weiblichen Subjekts gerade richtet sich [...] ein großer Teil meines Schreibens.'(p.139) Finally, Duden states that she is interested in all realms which are labelled 'other' and, by extension, in the mechanisms which exclude and reject that which is constructed as different. She also implies that developing different ways of expressing the excluded is a crucial concern:

... monströs und wahnsinnig ist immer das, was sich nicht mit dem zur Verfügung stehenden Instrumentarium greifen/begreifen läßt. Nun, man könnte mal das Instrumentarium untersuchen, ob es überhaupt nicht tauglich ist, man könnte es vielleicht ausbessern, erweitern, gegen ein anderes auszutauschen versuchen wenigstens. Man kann es aber vielleicht auch gleich durchschauen in seinem völligen Versagen und dann endlich erleichtert links oder rechts liegen lassen, um sich dem anderen ohne alle Hilfsmittel zuwenden zu können, und wenn's gut geht, bei der eigenen Wahrnehmung endlich ankommen. Ich denke, das entspricht in etwa dem Versuch, den ich mache. Ich nehme das angeblich Monströse, den Wahnsinn beim Wort.(p.147)

The interconnections between these three areas, and especially the wide-ranging implications of this final point, have not been adequately explored in relation to Duden's oeuvre which means that its radical and far-reaching political implications have not been fully addressed and understood.³ From this final statement we can see that Duden considers the 'unrepresentable' - here that which gets labelled as

² In Anne Duden and Sigrid Weigel, 'Schrei und Körper - Zum Verhältnis von Bildern und Schrift. Ein Gespräch über *Das Judasschaf*' in, *Laokoon und kein Ende. Der Wettstreit der Künste*, ed. by Thomas Koebner (Munich: edition text + kritik, 1989), pp.120-148. Further references are given after the quotations in the text.

³ In fact, although the interview with Weigel was published in 1989, few critics have taken note of its existence.

'monstrous' or 'mad' - to be those elements which cannot be grasped or understood by what she terms '[das] zur Verfügung stehende[] Instrumentarium', which I take to mean dominant structures of meaning available throughout Western culture and up to the present day. In this thesis I have narrowed down the focus of this critique to the mind-body, subject-object split inherent in Christian and Enlightenment culture. The *Kulturkritik* in the title of this thesis refers, then, to Duden's own literary type of critique of the 'zur Verfügung stehenden Instrumentarium' which is influenced by feminist and other radical and critical philosophy coming, in the most part, out of the 1960s, the decade in which Anne Duden has her intellectual roots. It is therefore not the intention of this thesis to deal with a history of the term *Kulturkritik* but to examine Duden's own particular variety. The 'representation of difference' alludes, then, to the treatment in Duden's writing of the areas which fall through the dominant frames of meaning. Therefore by 'difference' I am not referring to a deferral or absence inherent in Jacques Derrida's use of the term, but to the concrete areas listed above, i.e. to experiences and specificities of bodies and the various elements that Western culture forgets or deems incomprehensible. As we can see from the quotation above, the impulse of Duden's project is revolutionary; her interest lies not in reforming the existing 'Instrumentarium' or even in rejecting it by working in conscious opposition to it. Rather there is a non-recognition of available structures on the grounds that they are inadequate. I argue in this thesis that what Duden refers to here as the failure of existing structures is part of a radical critique of oppositional culture-nature and mind-body relations and of the norms governing the understanding of identity and representation in the West. Moreover the allusion to a failure of existing structures is evidence of a deeply political *Kulturkritik* as it signals Duden's understanding of the prevalence of oppositional relations which literally 'fail' people, groups and qualities that are excluded. Furthermore, the positioning of the author vis-à-vis these dominant structures has implications for our consideration of the 'unrepresentable' or difference. Another mode of thinking the supposedly monstrous and mad is opened up which does not place them beyond, or in opposition to, meaning. Duden's statement: '[i]ch nehme das angeblich Monströse, den Wahnsinn beim Wort', suggests not only that she writes realms perceived to be beyond meaning, but that she takes them at their word, that she is concerned that they speak for themselves. She implies a need to speak or write 'das Stimmlose' in such a way that it

keeps its own properties and is not merely translated into dominant discourse. This paradox points to the precarious process of speaking from the point of view of the excluded without simply fitting it into existing frameworks.

This thesis will trace the theme of representing the 'unrepresentable' throughout Duden's work to explore the various implications of the statements outlined above. As the first monograph on Anne Duden, it is able to examine in detail the connections between the earlier prose works *Übergang* (1982) and *Das Judasschaf* (1985), the essays on art in *Der wunde Punkt im Alphabet* (1995), the *Steinschlag* poems (1993) and aesthetic theory in *Zungengewahrsam* (1999) in relation to this theme, and will offer new approaches to her work.⁴ Thus my thesis provides for the first time a space where concerns immanent to Duden's writing and thought may be developed. Existing secondary literature on Duden is fairly substantial but fragmentary as it is made up of articles and chapters in books which deal with other topics and authors alongside Duden. This also means that most critics do not read Duden's writing in enough detail. This monograph therefore provides a corrective to existing partial interpretations and approaches which will be examined in the next section.

II. Review of secondary literature.

The best readings of Duden's works to date centre on the politically radical aspects of what has been discerned as Duden's feminist project. *Übergang*, in particular attracted - and continues to attract - attention as an example of 'women's writing'. Thus the point addressed above concerning the silencing of the female subject has been the area dealt with most thoroughly in secondary literature to date. However, with some exceptions, feminist interpretations have not taken on board the wide-ranging aspects of *Kulturkritik* in Duden's work, most feminist interpretations taking their lead from Sigrid Weigel's book, *Die Stimme der Medusa. Schreibweisen in der Gegenwartsliteratur von Frauen*, (written before she conducted the interview with Duden) in which theoretical approaches dominated by psychoanalysis and

⁴ For reasons of space alone there will not be a full discussion of the volume of poetry, *Hingegend* (1999) and the essays and poetry in *Wimpertier* (1995). Full publication details of the primary texts will be given in subsequent chapters, and quotations from these will appear in the main text.

deconstruction were adopted. While these feminist approaches can be useful, I wish to expand theoretical approaches in this thesis to address the concern with 'das Stimmlose' in Duden's writing and her practice of representing 'das Undarstellbare'. Most of the criticism in the 1980s used feminist ideas which do not go far enough in articulating the radical political nature of the *Kulturkritik* in Duden's work. The complexities of the points mentioned above regarding the difficulties of articulation of a female subject emerged only in the 1990s in the work of Margaret Littler and Franziska Frei Gerlach which will be discussed below. Both address this area of Duden's work in articles or chapters in books as part of a comparison between Duden and other women writers - Haushofer and Kronauer (Littler) and Haushofer and Bachmann (Frei Gerlach) - and go some way in highlighting Duden's radicality. Frei Gerlach also usefully writes on the essays concerning George and the dragon in *Der wunde Punkt im Alphabet* (1995) but, as I will argue in Chapter 2, she could bring out the full impact of the political critique by extending her 'canon' of feminist thinkers. *Das Judasschaf* is of interest to critics writing on the theme of 'Vergangenheitsbewältigung' and issues surrounding the remembrance of the Holocaust, again especially inflected through gender. There are no published articles solely on *Steinschlag* (1993) or *Wimpertier* (1995), although Frei Gerlach usefully integrates quotations from *Steinschlag* and the prose poem 'Arbeitsplätze' from *Wimpertier* into her descriptions of *Das Judasschaf* and *Übergang*. There are no published articles on *Hingegend* (1999) and only one on *Zungengewahrsam* (1999).

One of the first readings in the 1980s, which was unfortunately influential in the US, was Leslie Adelson's article 'Racism and Feminist Aesthetics. The Provocation of Anne Duden's *The Opening of the Mouth*'.⁵ This is a 'feminist' reading but is very limited as it is mostly concerned with feminist debates of the time. That is, it is motivated by the 1980s concern that radical feminist ideas and writing by white Western women in the 1960s and 1970s did not go far enough in tackling the problems of Black women or racism. Adelson presumes *Übergang* is closely connected to Verena Stefan's *Häutungen* where the narrator famously declares, after

⁵ Originally published as 'Rassismus und Feministische Ästhetik in Anne Dudens *Übergang*' in *Eurozentrismus. Zum Verhältnis von sexueller und kultureller Differenz*. (Proceedings from the 3rd conference of 'Frauen in der Literaturwissenschaft, Hamburg, 1986). I am working with the article published in *Signs: Journal of Women in Culture and Society*, 3/2 (1988), pp.234-253. *The Opening of the Mouth* is the English translation of *Übergang*, trans. by Della Couling (London: Pluto, 1985).

her experiences of a relationship with a Black man, that sexism runs deeper than racism. Thus distracted by theoretical concerns of the time, Adelson fails to give an adequate interpretation of the subtle nuances in and between the texts which constitute *Übergang*, insisting instead on what she sees as the 'racist core-image of the text' - the group of Black GIs in 'Übergang' who 'function implicitly in the text as indiscriminate evil'.⁶ Most German critics argue that the race of the GIs is not of central importance to the text. I would go further, as I argue in Chapter 5, to state that the whole section narrating the attack is not of central importance as it is narrated with brevity while the vast majority of the narrative focuses on the narrator's pain when undergoing operations and plastic surgery. If this is to be translated into explicitly political terms, it is the treatment of the narrator by the Western medical establishment (i.e. her *own* culture) which is central.⁷ Sigrid Weigel's response to Adelson's argument mentions the disruption to binaries (central to Enlightenment thought) in *Übergang*, including light/dark and black/white dichotomies, which shows that the text is not racist as it clearly does not treat 'black' as signifying any *one* thing, and certainly not 'evil':

Konstituierte sich in der Aufklärung das 'Licht der Vernunft' durch das Ausgrenzen des 'anderen', so ist dadurch, daß es als Irrationales, Weiblichkeit, Wahnsinn, und auch als andere Rasse gedacht ist, alles 'andere' nivelliert [...] Duden durchbricht in ihrer Schreibweise nicht nur die herrschenden Gegensatzpaare, sondern sie gibt dem Dunkeln in ihrem Text seine Mehrdeutigkeit zurück.⁸

In Chapter 3 I will explore the breakdown of binaries in the *Übergang* texts in more detail, and in Chapter 2 my readings of Duden's essays on paintings of George and the dragon will examine Duden's political analysis of structures of exclusion at work in Western culture which has implications for the problem of racism. A further drawback in Adelson's approach, which is not mentioned by Weigel in *Die Stimme der Medusa*, is her appropriation of the French feminist concept of *écriture féminine*

⁶ *Signs*, 3/2 (1988), p.238 and p.237.

⁷ My reading of 'Übergang' in this thesis, however, stresses the *Kulturkritik* I see in the texts, rather than an argument that would develop a critique of the Western medical establishment. More relevant to Duden's work is a critique, for instance, of the use of *concepts* and the premise of reason, *examples* of which may be discerned in Western doctors' practice.

⁸ *Die Stimme der Medusa. Schreibweisen in der Gegenwartsliteratur von Frauen* (Dülmen-Hiddingsel: tende, 1987), p.129.

which leads to her bizarre reading of what she terms Duden's 'tendentally positive appropriation of blackness on behalf of a female subjectivity'.⁹ Again this is due to her engagement with literary critical debates at the time regarding specific types of feminine writing which entailed different evaluations of bodies or different relations with 'the mother'.¹⁰ This narrow focus on the feminine in writing does not go far enough to express the *Kulturkritik* in Duden's work which is the focus of this thesis. Thus Adelson does not give an adequate reading of what I consider to be complex articulations of different selves (not necessarily restricted to 'the feminine') which cannot be understood with reference to the debate about *écriture féminine* alone, but need to be examined in relation to dominant modes of being privileged in Western culture.

Other approaches to Duden in the 1980s addressed concerns with the narrative, such as Frank Lucht's article on *Übergang* and *Das Judasschaf*. He states that the books made an impression on him because 'eine existentiell dramatische Situation auf ihren maximalen bildhaften Begriff gebracht wird.'¹¹ His comment on the co-existence of clarity and impenetrability is useful for interpretations of Duden's strikingly different narrative style: 'Die Phänomene werden deutlich und undurchdringlich; deutlich weil die Autorin nicht kommentiert, sondern zeigt, undurchdringlich, weil das äußere Material vom Schmerz in Ausdrucksträger umfunktioniert wird, die ihn wie Spiegel reflektieren.'¹² Unfortunately he does not link these insights to a wider consideration of Duden's project and does not understand why attempting to write the experience of pain is of crucial importance; he states merely that 'der Schmerz [wird] tendenziell zu einem Motor der Imagination.'¹³ (p.597) Claiming that he is only interested in these books because he gleaned from a review by Erich Fried that they can be read as 'poetisch aufgepeppte Gesellschaftskritik',¹³ he is seemingly frustrated by the lack of specific things or

⁹ *Signs*, 3/2 (1988), p.236.

¹⁰ For more information on this area see Franziska Frei Gerlach, *Schrift und Geschlecht. Feministische Entwürfe und Lektüren von Marlen Haushofer, Ingeborg Bachmann und Anne Duden* (Berlin: Erich Schmidt Verlag, 1998), especially the first chapters which set out the major aspects of the writing of Hélène Cixous and Julia Kristeva. Their work is not a central concern of this thesis.

¹¹ 'Kein Entkommen. Zu den Büchern von Anne Duden', *Merkur* 40 (1986), pp.595-598, here p.595.

¹² Lucht, 'Kein Entkommen', p.596.

¹³ Fried's review in *Die Zeit* (13/5/83) is much more sophisticated, although I do not agree with his argument that 'das Buch kann einen die Angst, die man meist zu vermeiden sucht, so gut kennen lehren, daß man mit seiner Hilfe vielleicht lernen kann, sich wenigstens zuweilen von Angst - oder

people to blame: 'Der Punkt der Kritik wäre getroffen, wo die Folgen aufgelistet werden, um mit den Verursachern abzurechnen.'(p.597) He thus misses the level of *cultural* critique because he is looking for specific people or causes to blame while Duden's works critique cultural and philosophical structures and thus have a wider focus.

Timm Menke's article on *Übergang*¹⁴ similarly concentrates on the social rather than wider cultural issues, reading Duden as an illustration of what he perceives as existential 'Angst' which he relates to the climate of fear about nuclear war in the 1980s. While this is a possible interpretation, and understandable in view of the climate of the mid-80s, it dates the text whose far-reaching *Kulturkritik* articulates deeper problems than those which simply belong to a particular decade. However, the cultural and the social obviously overlap and I will examine such areas particularly in Chapters 6 and 7.

Sigrid Weigel's brief sections on *Übergang* and *Das Judasschaf* in *Die Stimme der Medusa* are more helpful for understanding Duden's work in terms of *Kulturkritik*. In this book she is concerned with the problems of identity and female subjectivity with regard to various female writers, Duden among them. In this thesis I will extend her approach to the question of identity by including more recent philosophical ideas regarding the body, identity and representation which will highlight the radicality of Duden's project in different terms. As I have already suggested above in the context of Adelson's use of French feminism, Weigel's approach in her first book is dominated by contemporary feminist psychoanalytical and deconstructionist models. She writes for example: 'Ich lese *Übergang* als einen Text, der die Dekonstruktion von 'Weiblichkeit' am Körper der Frau beschreibt, indem er die totale Zerstörung einer imaginären Identität vollzieht.'¹⁵ I will argue in Chapters 3 and 4 that, strictly speaking, the texts do not deal with the *deconstruction* of femininity or a simple *destruction* of imagined identity. The psychoanalytic model proceeds from the belief in an identity (albeit imaginary in the Lacanian version) which is then dismantled. I will argue for a more complex position where narrators *become* selves through fluid relationality with the not-self in ways which do not entail

einem Teil der Angst - zu befreien oder doch Abstand zu ihr zu gewinnen.' In my readings there is no such catharsis offered by the texts.

¹⁴ In *Orbis Litterarum*, 41(1986), pp.279-288.

¹⁵ Weigel, *Die Stimme der Medusa*, p.124.

a destruction or lack of self. Moreover the texts are not as centrally concerned with 'das Weibliche' as Weigel argues; rather the striking metaphors allude to chaos, fluidity and specificities which are not subsumed by the concept. They are concerned with 'das Körperliche' rather than 'das Weibliche' which is *aligned* with the position of women but not exclusive to them. Thus the writing is not just about articulating the female subject position or 'female experience' but has a wider focus making visible the excluded, unspeakable and unspoken of culture.

Many articles written in the 1990s centred on the topics of aesthetics and female identity to develop Weigel's ideas. Suzanne Baackmann's chapter on 'Der Auftrag die Liebe' from *Übergang* also engages with literary theory of the late 1970s and 1980s to illuminate Duden's texts. She uses theories of the gaze, the body and 'weibliches Schreiben' in ways which replicate standard feminist deconstructionist readings. She argues for example that women are seen rather than seers and so remain 'immer außer sich; sie [woman] ist imaginär dezentriert in einer Bilderwelt, die ihr die Realität verstellt. Sich selbst kann sie in ihr nicht sehen, wohl aber kann sie von außerhalb gesehen werden.'¹⁶ Her interest in Duden has its origins in the sort of feminist criticism which stresses the subversive nature of women's bodies (she quotes from Kristeva and Cixous)¹⁷ as a way out of the predicament of a lack of subjectivity. The body generally, she writes, 'wird zur zentralen Metapher und zum zentralen Material für weibliches Schreiben und das Ringen um ein weibliches Selbst', and she sees Duden as writing in a radical feminist tradition which can be traced back to *Häutungen*, a book in which 'sich ein neues Selbstverständnis an[deutet], das vor allem durch fließende Körperkonturen bestimmt ist.'¹⁸ While I agree that the fluid body is a striking image in Duden's work, I argue in this thesis for a very different understanding of fluidity and fragmented subjecthood. Close readings of Duden's texts reveal that feminist deconstructionist readings are not capable of giving an adequate description of the radical re-configurations of identity that occur in them. I will argue in Chapter 3, for example, that even in the early texts 'Das Landhaus' and 'Der Auftrag die Liebe' the binary oppositions with which Baackmann works

¹⁶ In, *Erklär mir Liebe. Weibliche Schreibweisen von Liebe in der Gegenwartsliteratur* (Hamburg: Argument Verlag, 1995), pp.135-166, here p.142.

¹⁷ 'Dudens Schreibweise reflektiert zum einen die Brisanz, die der Körper in den 80iger Jahren erhält, und zum anderen Aspekte einer Ästhetik, die als *écriture féminine* seit Mitte der 70iger Jahre von französischen Theoretikerinnen entwickelt und diskutiert wurde.' (p.146)

(seer/seen, presence/absence) are undermined to such an extent that we need to develop theoretical approaches beyond deconstruction to understand them. In addition I find the *differences* between Duden's writing and Stefan's to be more interesting and evident than the perceived similarities as I argue through detailed analysis of Duden's narrative and montage techniques in Chapters 5 and 6.¹⁹ In a review of Baackmann's book, Michael Büsges sums up Baackmann's and feminist deconstruction interpretations as showing 'die Wechselwirkung zwischen dem jeweiligen vorherrschenden Weiblichkeitsmythos, den feministischen Versuchen, ihn zu entlarven, und der literarischen Verarbeitung und Umformung dieses Mythos.'²⁰ My interpretation of Duden moves away from a concern with re-writing the 'myths of the feminine' in order to highlight Duden's more politically radical and far-reaching *Kulturkritik* and the representation of difference.

Weigel herself makes the crucial switch from the personal to the cultural level in a chapter on *Das Judasschaf* published in 1994 (after the long interview with Duden which I quoted above).²¹ She makes an important link to Walter Benjamin's theory and thus provides an example of a way of reading Duden's work as *Kulturkritik* which is not merely feminist in origin. Her interpretations of the paintings in *Das Judasschaf* will be referred to in my discussion of the treatment of the Holocaust in Chapter 6. Weigel's work on Duden is extremely useful because she engages with the themes of silent knowledge, the narrator's subjectivity and memory, and provides fascinating interpretations regarding their interrelation with the paintings in *Das Judasschaf*. Highlighting the often quoted 'Mein Gedächtnis ist mein Körper' from *Übergang* (U 127), Weigel notes that both memory and the body cannot be expressed in today's (normal) language but only in the correspondences with the paintings. For Weigel, memory appears to be the central concept for it is both object (plot) and influences the structure (form) of the text: 'Das Gedächtnis ist dabei sowohl Gegenstand des Textes wie dessen Struktur zugleich auch die Textgestalt

¹⁸ Baackmann, *Erklär mir Liebe*, p.147.

¹⁹ Baackmann's comment (paraphrasing Weigel) on narrative issues - 'Die wörtliche Durchquerung der erlittenen Beschädigung wird zu einer radikalen Syntax' (p.149) - does not go far enough to explain this area.

²⁰ In 'Science and Fiction. Frauen in der Literaturwissenschaft', Rundbrief 48 (August 1996), p.112.

²¹ In, *Bilder des kulturellen Gedächtnisses. Beiträge zur Gegenwartsliteratur* (tende: Dülmen-Hiddingsel, 1994), pp.21-38.

prägt.²² Weigel likens the structure of the text to dream language and to Benjamin's 'Noch-nicht-bewußtes Wissen vom Gewesenen' suggesting that the text exists on the boundary between consciousness and unconsciousness and thus can impart knowledge not normally acknowledged. This is a useful application of Benjamin's philosophy as it highlights the importance of the experience of existence on boundaries and crossing boundaries which is a constant image in Duden's work and which will recur in my interpretations of the texts. However, the real focus of Weigel's argument becomes Benjamin and his concept of the dialectical image, examples of which she sees at work in Duden's writing. For instance the way the narrator reads the paintings in *Das Judasschaf* is described in Benjaminian terms: 'bei der in einer mit Jetztzeit geladenen Lektüre die Gemälde in dialektische Bilder verwandelt werden, in einer Bilder-Schrift im buchstäblichen Sinne des Wortes, bei der also die Gemälde selbst zur Schrift werden.'²³ Weigel's approach is developed in Chapter 6 of this thesis where however I engage in a close reading of Duden's text, particularly the technique of montage, and make reference to Adorno as well as Benjamin to highlight the importance of the Holocaust and the problems of the 'Weiterlebende im Post-Faschismus' (see above). This will bring out the political and radical nature of the text that at times gets submerged in Weigel's account.

Eva Lezzi's reason for linking Duden with Dischereit in her article 'Geschichtserinnerung und Weiblichkeit bei Esther Dischereit und Anne Duden' is that they both engage with the war and 'Nachkriegszeit' from the perspective of an outsider, both of them belonging to a generation which did not directly suffer from the Shoah which makes their approach fundamentally imaginative. She is interested in a 'weiblicher Umgang mit der NS-Vergangenheit'(p.120) by which she means texts where 'Körperwahrnehmung' and 'Sexualität' play a role.²⁴ This interest in female approaches to *Vergangenheitsbewältigung* is shared by other critics.²⁵ Lezzi's focus is the theme of memory which she links to the narrator's subjectivity and body. She rightly discerns the text's concern to remember differently, i.e. not with the distance

²² Weigel, *Bilder des kulturellen Gedächtnisses*, p.22.

²³ Weigel, *Bilder des kulturellen Gedächtnisses*, p.36.

²⁴ In *Aschkenas. Zeitschrift für Geschichte und Kultur der Juden*, 6 (1996), pp.117-149, here p.120.

²⁵ See for instance Margret Brüggemann, 'Verstoßene Väter - verstörte Töchter. Faschismus und Schibboleth im Werk von Wolf, Bachmann und Duden' in Eijiro Iwasaki (ed.), *Begegnungen mit dem Fremden* (Munich: iudicium, 1999), pp.261-266. She links Wolf's *Kassandra* with Bachmann's *Der*

which comes from a theoretical knowledge. However, she lapses into the mistaken reading of a bodily identification on the part of the narrator with the victims of the Shoah: '[d]as abstrakte Wissen über die Judenvernichtung wird übersetzt in eigenes körperliches Schmerzempfinden.'²⁶ She is right to notice that the quoted letters from SS officers are included in the text as part of a critique of the attitudes found in them, for example, the contempt for the body of the other, but fails to read the text in detail to bring out the full force of Duden's *Kulturkritik*. I will do this in Chapter 6. Lezzi also complains about what she thinks is the lack of female perpetrators of violence and evidence of 'weiblicher Antisemitismus'. If she means by this that the narrator divides herself and her gender off from the atrocities, my reading in Chapter 6, which argues that the narrator constantly interrogates her connections with the history of her country, will contradict Lezzi. Rather than link Duden's work with other writers' approaches to the Holocaust I link Duden's second text, *Das Judasschaf*, to the political and cultural critique of her entire project and thus arrive at a very different reading. Lezzi ends up in her interpretation of the use of the 'Judasschaf' parable stressing the anti-Semitic nature of the image because of the association between the traitor 'Judas' and 'Jude' and the Jews as scapegoat for the ills of society under the NS regime. She stresses that she is quite sure Duden is not anti-Semitic and the use of the image was not deliberate, but she fails to do justice to the text's political criticism of the culture which produced the Holocaust.

Margaret Littler's reading of the title metaphor is much more plausible as she links it to her discussion on the 'post-modern subject' and Lyotard's idea that every culture and individual identity is founded on a primary repression.²⁷ The 'Judasschaf', then, refers to the difficulties of the late 20th century subject which 'involves a form of moral opportunism, requiring a detachment and complicity which is ready to sacrifice the memory of "the jews" in order to survive itself.'²⁸ Her first article on Duden,

Fall Franza and Duden's *Das Judasschaf* as they all deal with fascism/fascist behaviour, the critique of which come from female protagonists who have 'erhöhte Sensibilität'.

²⁶ Lezzi, 'Geschichtserinnerung und Weiblichkeit', p.133.

²⁷ Her political use of Lyotard enables a complex articulation of the paradoxes of the 'Weiterlebende im Post-faschismus'. Littler's reading is better than Weigel's who states simply that the title parable 'liefert das Bild für eine komplizierte Verwicklung in Schuldzusammenhänge, für die der einfache Gegensatz von Täter und Opfer nicht taugt.' (*Bilder des kulturellen Gedächtnisses*, p.25).

²⁸ 'Diverging Trends in Feminine Aesthetics: Anne Duden and Brigitte Kronauer in, *Contemporary German Writers, their Aesthetics and their Language*, ed. by Arthur Williams (Berne: Lang, 1996), pp.161-180, here p.164.

whom she links with Kronauer in an 'alternative feminist canon of those women writers who fail to adopt the Lacanian model of identity acquisition'²⁹ and thus cannot be located within the narrow prescriptions of what constituted women's writing in the 1980s, is an excellent examination of the aesthetics of *Das Judasschaf*, focusing on the subjectivity of the narrator and the role of the paintings in the text. Many of her insights will be developed in this thesis particularly her points about a fluid subject position and the link she makes between Feminist theories and the theories of the Frankfurt School in her interpretations of the paintings. Seeing the connections between feminism and the radical philosophy of Benjamin and Adorno represents an illuminating way to read Duden which approaches an understanding of the complexities of Duden's work. Weigel tends to separate out her use of feminist philosophy and Benjamin, reading *Übergang* with feminism and *Das Judasschaf* with Benjamin without bringing the two together.³⁰ In this thesis I will link theory more closely with Duden's writing which will substantiate many points made by Littler. For instance her insight about a female way of looking at details when viewing art which leads to a threatening tendency to subvert a subordination of the periphery to the centre could be linked to a detailed narrative analysis of 'Der Auftrag die Liebe' where the excessive and unrelenting noting of details undoes the binary oppositions at work in the painting of St. Michael (see Chapter 3).

Although she does not use the vocabulary of blind spots and gaps of culture, Littler's reading goes some way towards highlighting the trope of 'das Stimmlose' and difference in Duden's work by referring to a mode of narration which gestures towards portraying silent realms. However, she stops short of a detailed exploration of how Duden's writing works with the paradox of 'articulating silence' or representing the unrepresentable. She connects the narrator's viewing of art in *Das Judasschaf* with an insistent gaze on the repressed history of Germany, making the point that through art there is the possibility of non-linguistic articulation of the horror of the Holocaust which she links this to the metaphor of the 'Schrei'. Thus she focuses on the positive potential of painting as an alternative to verbal language and uses Irigaray to allude to the paintings' embodiment of a knowledge, analogous to dream logic,

²⁹ 'Diverging Trends', p.161.

³⁰ She does bring the concerns together in her book *Body- and Image-Space. Re-reading Walter Benjamin*, translated by Georgina Paul with Rachel McNicholl and Jeremy Gaines (London: Routledge, 1996), but not in the context of Duden's work.

which cannot be articulated in discursive language. These are important insights linked to the recognition that the recourse to the alternative signifying system of painting and music is an attempt to re-think the norms governing representation. Painting and music, she argues, offer a 'configurational grasp of the complexity of human experiences which are not available in linear rational thought' and thus are read as bridging a gap 'which has opened up in our symbolic order between knowledge and representation by articulating in colour, shapes and spatial relationships the primal trauma which is repressed in language.'³¹ While this argument shows a real understanding of Duden's project, my reading of the use of painting and music differentiates between the use of the paintings in *Das Judasschaf* and the aesthetics lectures *Zungengewahrsam*. In *Das Judasschaf* the paintings, rather than bridging a gap, often *stage* the gap between knowledge and representation as they are linked to the non-representability of the full horror of the Holocaust. Thus the aesthetic concerns regarding a crisis of representation are not due to a personal 'primal' trauma but a real historical trauma.

Franziska Frei Gerlach's approach is similar to Littler's (and Weigel's) in that she compares Duden work to other women writers - Ingeborg Bachmann (*Das Judasschaf* is seen, for instance, as a continuation of the 'Totesarten' project) and Marlen Haushofer. She also continues the trend of using feminist theory (the work of Hélène Cixous, Julia Kristeva and Luce Irigaray) to bring out the radical concerns of the writers. Her chapter on Duden focuses on the widest range of Duden's work to date, the prose works, the George and dragon essays and what she terms the 'Prosagedichte' of *Steinschlag* and 'Arbeitsplätze' (*Wimpertier*).³² However, the theories are not always linked to the texts in a way that addresses their real radicality and importance. Although Frei Gerlach recognises in her comments on the body that the use of Cixous may be limited, noting as she does that a different understanding of the body is to be found in Duden, she does not develop these criticisms in her argument.³³ Thus she does not focus enough on the specific qualities of Duden's

³¹ 'Diverging Trends', p.168.

³² Franziska Frei Gerlach, *Schrift und Geschlecht. Feministische Entwürfe und Lektüren von Marlen Haushofer, Ingeborg Bachmann und Anne Duden* (Berlin: Erich Schmidt Verlag, 1998), pp.310-401.

³³ While in Cixous the body is read 'als "geheimer Grund" einer neuen weiblichen Metaphysik [...] [b]ei Anne Duden dagegen ist der Körper zwar materielle Grundlage aller beschriebenen Zustände, aber keineswegs selbstverständlich da oder unmittelbar zugänglich.' (p.374)

writing of the body.³⁴ In Chapter 2 I will extend the use of theory to include other voices of *Kulturkritik* which will articulate other readings of the body. Frei Gerlach also does not give enough detail about the complexities of the selves in Duden as she argues for a position of the narrators as simply being in two places at once: ‘eine radikale Ausformulierung des doppelten Ortes, an dem sich Dudens weibliche Hauptfigur immer schon befindet.’³⁵ However, her concluding statements move in the right direction as she states that she reads Duden’s project as feminist ‘da es an der Überwindung und Durchbrechungen dieser unsere Welt in Macht und Ohnmacht teilenden Unterscheidungen arbeitet’,³⁶ that is, with a feminism understood as not narrowly concerned with women (which feminism never really was/is) but in a ‘wider’ sense with power relations and cultural structures. This point, made on her penultimate page in half a sentence, should be the *starting* point of an examination of Duden’s work.

In an interesting and illuminating chapter, Suzanne Greuner writes about the importance of music as an alternative mode of meaning, reading Duden through the centrality of music in her thought and prose writings.³⁷ She makes the case that Duden’s texts are musical as they are constantly moving media with a content which can never be reached or expressed in its entirety. Using Duden’s own comments on the music of Gesualdo in a radio broadcast,³⁸ she highlights that the importance of Renaissance and Baroque music for Duden lies in its polyphonic nature which enables a ‘Sowohl als Auch, einem Zugleich, indem zum Ausdruck kommen kann, was die Sprache aus ihrer Ordnung verbannt hat’, an insight she uses to trace the important leitmotiv of music in Duden’s works: ‘Vielstimmigkeit, Raum, Bewegung, und Ausdruck, Erlösung und angehaltene Spannung sind also gleichsam Vor-worte für das, was in der Musik und - mit ihr - in der Schreibweise Anne Dudens geschieht.’³⁹

³⁴ She also suggests through her use of Irigaray that she finds Irigaray’s approach to be most useful although she does not have space to develop these interconnections in her chapter. In a long footnote (fn. 225) on pages 359-360 she admits that this area lies beyond the scope of her work: ‘Es würde hier zu weit führen, den evozierten Vergleich zwischen Irigaray und Duden detailliert auszuführen’, she writes, but usefully sketches in possible connections in the footnote.

³⁵ Franziska Frei Gerlach, *Schrift und Geschlecht*, p.358.

³⁶ *ibid.*, p.400.

³⁷ Again Duden is coupled with Bachmann. See Suzanne Greuner, *Schmerzton: Musik in der Schreibweise von Ingeborg Bachmann and Anne Duden*, (Hamburg: Argument Verlag, 1990).

³⁸ Entitled ‘O dolorosa sorte’, read 6/3/88 for NDR 3, broadcast on 12/4/88. See Greuner, *Schmerzton*, pp.109-113. A re-worked essay appears in Anne Duden, *Der wunde Punkt im Alphabet* (Cologne: Kiepenheuer & Witsch, 1995), pp.7-20.

³⁹ Greuner, *Schmerzton*, p. 108 and p.110.

Overall Greuner argues that music plays a positive, at times even revolutionary, role in Duden's thinking because, with its non-linear patterns, it is linked to crossing boundaries, the creation of space and movement. I will address this topic in relation to the polyphonic poetry of *Steinschlag* in Chapter 7. Greuner perceptively links music to the rhythm of the narrator's bodily sensations and mode of perceiving the world - 'Der Text schreibt dieses Sehen und Hören, indem er sich wie die Person ununterscheidbar an mehreren Orten zugleich aufhält, indem er diese vielen im Überall und Nirgends zusammenfließenden 'Stimmen' aufnimmt und beinahe gleichzeitig zur Sprache kommen läßt'⁴⁰ - but does not go far enough in articulating the narrator's particular modes of being. I will pay closer attention to the texts themselves to argue that complex and fluid relations between self and other are articulated which will be linked to the narrator's different mode of being. Greuner, interestingly, states that music is suggestive of silent voices and is close to the 'schwerzunge Sprache' alluded to in 'Übergang' (U 65), but does not link these concerns to a critique of *culture* as most of her critical comments are linguistic in nature. She takes issue with language conceived of as an 'order' which needs to be undermined.

Greuner's analysis is also linked to Feminist theory of the 1970s where there was a search for an authentic 'voice of one's own' for women and a concomitant perception of the inadequacies of phallogocentric language. Duden's difficult texts are frequently understood in terms of a discomfort with 'normal' or 'traditional' modes of communication and a search for alternative forms of expression. Littler notes, for example, women's 'recourse to painting and music as alternative signifying systems within the dominant symbolic order'.⁴¹ Weigel's slant on the issue widens the discussion by making the point that the different modes of expression are linked in Duden's work to her focus on what has been excluded from culture. However, most critics stop short of detailed discussion of a close analysis of exactly how Duden's language and imagery works which is what I will do in this thesis. Moreover the different starting point which this thesis takes requires changes to Littler's formulation. Rather than there being a search for alternative signifying structures within the dominant order in Duden's texts, there is a clear sense that there are

⁴⁰ Greuner, *Schmerzton*, p.118.

⁴¹ 'Diverging Trends', p.171.

already 'alternative systems', different modes of being, different relations to the body and the 'unrepresentable' and different (political) understandings of reality and culture. However, some of these differences remain unheard because they are positioned as 'other' (or in Duden's terms as 'das Monströse' and 'den Wahnsinn'). Thus we are already in a different place to the dominant order when we plunge into a Duden text as they are concerned with the forgotten and unheard and realms prior to the imposition of form. This argument will be elaborated in Chapters 3, 4 and 5.

In another article on Duden which examines the connections between Duden and Marlen Haushofer, Littler focuses on what I also consider to be a central aspect in Duden's writing, namely the uncomfortable relations which the protagonists of *Übergang* (and Haushofer's *Die Wand*) have to Western rationality.⁴² The link between the authors is provided by Duden's own reading of another Haushofer novel, *Die Mansarde*⁴³ and Duden is positioned as representing the most radical trends in contemporary women's writing whose work Haushofer prefigures. Thus Littler extends feminist approaches to Duden's work by recognising that the radical tendencies lie in the 'more wide-ranging critique of Western rationality, based on the triumph of the subject over the other, nature and the feminine.'⁴⁴ In Chapter 2 I will set out a genealogy of *Kulturkritik* through the works of Nietzsche, Adorno and Horkheimer, Foucault, Irigaray and 'third-wave' feminism which will examine in more detail precisely this area of the subject-object, mind-body, culture-nature split crucial to the understanding of Duden's writing. Littler's reading of 'Das Landhaus' in this article will be developed in Chapter 3, particularly her points regarding the disruptions of boundaries where she notes that the narrator is 'liberated from her fear, the constraints of linear time, individual subjectivity, inner and outer reality' in the passages alluding to breakdown.⁴⁵

Margret Brüggmann, like Littler, is interested in the interface between contemporary theory and Duden's writing in her article which deals with

⁴² 'The Cost of Loving: Love, Desire and Subjectivity in the Work of Marlen Haushofer in *Other Austrians. Post-1945 Austrian Women's Writing*, ed. by Allyson Fiddler (Berne: Peter Lang, 1998), pp.211-224. The focus for a collection on *Austrian* women writers was, of course, the work of Haushofer.

⁴³ Anne Duden, 'Ruhe und Ordnung: unheilbar verwundert', in *Wimpertier* (Cologne: Kiepenheuer & Witsch, 1995), pp.71-78.

⁴⁴ Margaret Littler, 'The Cost of Loving', p.214.

⁴⁵ Margaret Littler, 'The Cost of Loving', p.215.

'postmodern' aspects of *Das Judasschaf*.⁴⁶ However, her argument over-stresses psychoanalytic interpretations which in my opinion do not yield an adequate understanding of what is at stake in Duden's texts. She terms the narrator of *Das Judasschaf* an 'Anti-heldin' who has 'vage Konturen', suggests that the narrator has a split personality and analyses her main 'problem' to be the 'Ansturm des Unbewußten, der "Anderen"' which breaks up a 'koherente Persönlichkeit'.⁴⁷ My thesis will argue in detail against this understanding of a 'coherent self' that is then threatened by a return of the repressed or the other. The narrators of Duden's texts have different non-oppositional relations to bodies, boundaries, the 'other' which reveal the inadequacies of the Freudian or Lacanian models.

A similar post-modern psychoanalytic approach is adopted by Joanna Bossinade in her article which is concerned with the theme of mental trauma in a small fragment of Duden's work, the text 'Tag und Nacht' from *Übergang*.⁴⁸ She applies a philosophical framework constructed from aspects of Derrida's and Freud's thought which I think is inadequate for an understanding Duden's work. I argue for the greater relevance of different philosophers in Chapter 2. Bossinade's interpretation of 'Tag und Nacht' centres on the narrator's frequent encounters with things, often everyday objects, which 'cannot be integrated into [her] reflections' as 'brutal events [...] rupture the everyday life of the narrator', the aeroplane 'flushes away what was thinkable and imaginable and conceivable at a distance.'⁴⁹ She picks up on the text's description of the sound of the aeroplane as something from a different system to relate the encounter to a 'flooding of the mental apparatus' as expressed by Freud in *Jenseits des Lustprinzips*. In this essay Freud analyses the temporary destruction of the individual's psychological defences after a shocking event which leads towards a levelling out of the mental system and could ultimately entail the destruction of the self. Bossinade links this idea with Derrida's philosophy and argues that '[i]n order to signify an event which erases all signifiers, Duden takes

⁴⁶ 'Das gläserne Ich: Überlegungen zum Verhältnis von Frauenliteratur und Postmoderne am Beispiel von Anne Dudens *Das Judasschaf*', *Amsterdamer Beiträge zur neueren Germanistik*, 29 (1989), pp.253-274.

⁴⁷ Margret Brüggemann, 'Das gläserne Ich', p.258, p.259, p.261 and p.264.

⁴⁸ 'Original Differentiation. The Poetics of Anne Duden', translated by Caroline Bland, in *Postwar Women's Writing in Germany. Feminist Critical Approaches*, ed. by Chris Weedon (Providence: Berghahn, 1997), pp.131-151. Bossinade's article is unusual because it goes against a general trend in that it does not appear to be interested in Duden primarily as an exponent of 'women's writing'.

precisely this effect as her starting point'.⁵⁰ She even argues that the aeroplane represents the phallus which violently enters the narrator's consciousness smashing her ability to think and talk. Her article may appear superficially relevant to the central theme of this thesis - representing the unrepresentable - because it engages with the theme of the ineffable. However, it is not a model I follow because it disregards the paradox of the text itself which attempts to *write* about the experiences of being without words, not revel in the erasure of all signifiers. Bossinade writes that within the area dominated by the aircraft 'the creature loses its right to speak'; the aircraft 'made it clear that here were no spaces anymore ...but only an everywhere, spinning.'⁵¹ Yet speech appears to be coming from just such a 'spinning space' but Bossinade does not make this connection. My own reading of 'Tag und Nacht' appears in Chapter 4 of the thesis. Here I want to briefly highlight why the specific qualities of Duden's texts and the experiences of the narrators limit the use of psychoanalysis and (apolitical) deconstruction (which will be argued in more detail in Chapters 3 and 4). Bossinade's use of these theories leads her to assume that the reasons for the narrator's disintegrated 'I' is an excess of 'Spaltungen' (rather than the lack of 'Spaltungen' - e.g. between subject and object that I will argue). This comes from her understanding of the subject as formed via a cut from the 'other' (and from the mother, according to Lacan). She argues, rehearsing the psychoanalytical model, that without a divisive cut, the individual can literally not exist. At the same time, however, this 'incision exposes the individual to destructive influences.' On Bossinade's reading, a model based on division is the only one put forward to describe identity formation. This division is presented as both enabling and painful which opens the way for an analysis of the narrator's 'problems' with reference to a Freudian model of psychosis. Thus she reads the experience with the aeroplane as veiled trauma and reminiscent of primal fears: 'Events which Freud credited with a tendency to induce trauma are signified in the text: birth, weaning, the loss of one's object of desire'.⁵² I do not see these events in the text in any shape or form, nor think that this approach is relevant to Duden. The sense of trauma in Duden's work has

⁴⁹ Joanne Bossinade, 'Original Differentiation', all these quotations are from p.132, the last one is a translation of a line from Duden's text.

⁵⁰ *ibid.*, p.132.

⁵¹ *ibid.*, p.132.

⁵² *ibid.*, p.137. The argument about incision and division is to be found on page 137 too.

nothing to do with a 'lack of the object of desire' but with the narrator's cultural and historical position as 'Weiterlebende im Postfaschismus'⁵³ and also with her inability to be in harmony with the norms of the Enlightenment self which splits off from the object and cannot think the object as independent of the subject. This will be fully explained in Chapters 6 and 3-4 respectively. Also in my readings, the usual cuts and divisions set up by Freudian/Lacanian structures, including their versions of the structures' malfunctioning (neurosis, psychosis, *jouissance*), simply do not adequately explain the experiences of Duden's narrators. This I argue in Chapters 3 and 4 in the examination of fluid boundaries where I will also address the inadequacies of the Derridean framework Bossinade uses.

Stephanie Bird also uses an inappropriate Lacanian framework in her reading of *Das Judasschaf* and ends up with an even less plausible reading.⁵⁴ Although she reveals that she can see a cultural level to the text because of the inclusion of historical documents testifying to the cruelty and horror of genocide (a point she takes from Weigel), she proceeds to shift the terms of discussion to the narrator herself and her so-called 'perverse' interest in violence.

Bird's interest in *Das Judasschaf* stems from an involvement with 'Frauenliteratur', in particular the writers who sit uncomfortably with 1970s definitions of 'Frauenliteratur' which stressed identification with the female protagonist and leave out notions of ambiguity or tension. Thus she calls for 'new feminist readings which do not necessarily accept a position of identification with another woman's suffering, but can retain a critical distance to that suffering in order to confront unsettling questions about female identity and desire.'⁵⁵ In her desire to attain 'critical distance' on Duden's text and previous scholarship, she mistakes Weigel's and Littler's understanding of *Das Judasschaf* as revealing sympathy and identification with the narrators. This may be due in part to the restrictions of the article form as Weigel and Littler do not have space to extrapolate their ideas. In Chapter 6 of this thesis I engage in close readings of sections of *Das Judasschaf* to

⁵³ Bossinade also does a disservice to Freud whose ideas in *Jenseits des Lustprinzips* are a result of studying victims of shell shock, that is, of studying a particular type of trauma that was not 'primal' but a 'real' historical condition linked to real experiences in the trenches during World War I. Cf. Sigmund Freud, 'Jenseits des Lustprinzips', in *Studienausgabe Band III. Psychologie des Unbewußten* (Frankfurt/M: Fischer Taschenbuch, 1975), pp.214-272.

⁵⁴ See 'Desire and Complicity in Anne Duden's *Das Judasschaf*', *Modern Language Review*, 93/3 (1998), pp.741-753.

highlight the political critique (which expands Weigel's and Littler's interpretations), and will engage in detail with specific points made by Bird in this chapter.

Birgit Müller-Wieland's article which compares aspects of Weiss' *Die Ästhetik des Widerstands* with *Das Judasschaf* also appears to get frustrated with Duden's text for a different reason. She asks Duden the question: '[w]o in ihrem Buch sind Ansätze vorhanden, das Wissen weiterzugeben, den Schrei wirklich zu entlocken?' as she discerns a 'tödliche Ruhe' in the paintings where the scream of protest against past and existing conditions is stifled.⁵⁶ Thus her criticism apparently centres on the lack of clear, didactic politics in the text. I will be putting forward the view in Chapter 6 that this does not mean that the text is unpolitical but that we need to read the complexity of form as part of the 'message'.

Recent secondary literature also addresses Duden's aesthetics and the connections between writing and the self. This aspect of Duden's work is drawn on by Erich Kleinschmidt and Georgina Paul. While Kleinschmidt's post-structuralist reading foregrounds the destruction of the self in the fraying fabric of writing, Paul stresses the consolidating properties of narration. Neither approach fully articulates the specificities of Duden's writing. Kleinschmidt's article, 'Das Schreiben der Texte hingegen erinnert sich wörtlich', is the only published piece which deals with Duden's poetics in depth.⁵⁷ His aim is to sketch in 'Zugriffslinien' with which we may be able to get hold of her poetics, and includes partial analysis of Duden's poetry, especially 'Arbeitsplätze' from *Wimpertier*. However, the more general questions: 'what is it to write' and 'what is writing' are often at the front of his mind. His approach is to take Duden's theory of writing in *Zungengewahrsam* (1999) as an expression of post-structuralist ideas and does not give full weight to the 'gender issue' or aspects of cultural memory and identity.

Nevertheless he articulates Duden's model of writing extremely well, understanding writing's radical fluidity in Duden's aesthetic thought, and makes some good points concerning the connections between the self and text. He notes that for

⁵⁵ Stephanie Bird, 'Desire and Complicity', p.742.

⁵⁶ Müller-Wieland, 'Gespalteener Kopf. Durchbohrtes Herz. Anmerkungen zu Peter Weiss' *Die Ästhetik des Widerstands* und Anne Duden's *Das Judasschaf*, *Peter Weiss Jahrbuch*, 4 (1995), pp.90-101, here p.96.

⁵⁷ In *Weimarer Beiträge zur Literatur*, 43 (1997) pp.538-553. The article refers to an earlier published manuscript of the 'Zungengewahrsam lectures' which Duden gave in the context of a 'Gastdozentur' at the University of Paderborn (1995-6).

Duden, a writer who is always exposed to 'Bewegung im Unterschied',⁵⁸ poetics is not an abstract exercise but 'ein grundsätzlicher Vorgang der enteignenden Entbindung.'⁵⁹ Helpfully, he suggests that for Duden writing allows expression of a radical existence without boundaries, intimating that this entails not a *loss* of self but a finding of self in the movements of writing - 'das Erlebnis des Anderen mit der rauschhaften entgrenzenden Findung des Ich im Vorgang des Schreibens'⁶⁰ - but he is working with a Derridean conception of an abstract 'das Andere'. At times he equates the text with the 'I'. For example, he states that the text 'zerfällt in der steten Besprechung seiner Auflösung' which is connected to the difficulties the 'I' has in finding itself in the flood of signs as the 'I' can only be said to have a perception of itself as 'I' 'als fortfahrenden sich entdifferenzierenden Ausdrucksübergang.'⁶¹ Thus he unfortunately falls back into an argument symptomatic of post-structuralist linguistics: the 'I' is only an effect of differential relations between signifiers.

Kleinschmidt agrees with Duden's suggestive writing in *Zungengewahrsam* that art is a place 'für das Unaushalt- und Unaussprechbare', including Duden's own statements in his sentences to highlight the destabilising nature of the activity of writing because of its connections with the unspeakable:

Und so muß Autorschaft im unterschwelligem Aufrag mit ihrem Medium, der Sprache, 'ein Gehör entwickeln für das was sie hört / einen Blick für das was sie sieht / und Buchstaben, Silben, Worte für das / was sie unhörbar sagt / murmelt brabbelt für sich behält...'⁶²

While he provides fascinating and partially correct readings of the essays on poetics in *Zungengewahrsam*, he de-politicises Duden's work by arguing that the theme of writing is so central to her *oeuvre* as a whole that her works are ultimately self-referential, their content inextricably linked to the process of writing and 'finding' language: 'wovon er [der Text] erzählt, hängt eng mit der Findung von Sprache zusammen.'⁶³ This is *an* aspect of Duden's texts but the concern to 'find another language' or 'speak differently' has more to do with the paradox of 'das

⁵⁸ He uses a quotation from *Zungengewahrsam. Kleine Schriften zur Poetik und zur Kunst* (Cologne: Kiepenheuer & Witsch, 1999), p.15

⁵⁹ *ibid.*, p.538.

⁶⁰ *ibid.*, p.538.

⁶¹ Erich Kleinschmidt, 'Das Schreiben der Texte', both quotations on p.548.

⁶² *ibid.*, p.545. The quotation comes from 'Arbeitsplätze' in *Wimpertier*, p.103.

Undarstellbare darstellen', that is speaking 'the excluded' in ways which do not entail translating them into dominant discourse which I read as a political project. Kleinschmidt's self-referential concern with writing leads him to conclude, very problematically, that 'die Textbewegung selbst ist das, worum es geht'. His emphasis on linguistics is bizarre given the very concrete images in Duden's texts and the overwhelming presence of the body, nature and matter. His argument descends into crude deconstruction towards the end when he states that the 'I' is destroyed by language and processes of writing or at best so fragmented that we cannot talk about a self in any meaningful way: 'Schreiben wird so als unendliche, das Ich tilgende Schleife entworfen, bei der sich Ursprung und Ziel einander angleichen und sich ihre Differenz, dem "Zwang zur Repräsentation" entsagend, verliert'.⁶⁴ In his understanding the self is not only destroyed (in writing) but also placed in a space beyond representation which is not a helpful model for comprehending Duden. I will argue for a different understanding of the 'I' which is, as Kleinschmidt helpfully describes, fluid and constantly moving, but which is not beyond representation. In addition my reading of the undermining of representational norms in Duden's work is linked in Chapters 6 and 7 to *politics*, that is, there are historical and political reasons for the extreme problems with representation in Duden's texts. Kleinschmidt's article, on the other hand, implies a revelling in flux and release from the compulsion of representation.

Georgina Paul reads the relation between writing and the self differently in her article which appears in a volume on women's autobiography.⁶⁵ She considers Duden's work as an autobiographical project which is read alongside Virginia Woolf. In marked contrast to Kleinschmidt, Paul argues that the act of writing is a process of making whole, where 'the self is able to constitute itself as the sum of its moments of being.'⁶⁶ She stresses that the sort of selves which inhabit Woolf's and Duden's writing are far removed from the monolithic 'I' that is the male subject's guarantor of textual identity and that selves are 'recollected *not* as an agent but a site of perception'

⁶³ *ibid.*, p.545.

⁶⁴ Erich Kleinschmidt, 'Das Schreiben der Texte'. Both this and the previous quotation are on page 549.

⁶⁵ "'Life-writing": Reading the work of Anne Duden through Virginia Woolf's "A Sketch of the Past", in *Autobiography by Women in German*, ed. by Mererid Puw Davis, Beth Linklater and Gisela Shaw (Berne: Peter Lang, 2000), pp.291-305.

⁶⁶ Georgina Paul, "'Life-writing", p.303.

and reconstituted through ‘moments of intense sensory perception retained in the memory’.⁶⁷ However, her Bloomsbury inflected reading of Duden does not bring out the radical aspect of *Kulturkritik* in Duden’s work and is at odds with Duden’s own statements in *Zungengewahrsam*.⁶⁸ The juxtaposition of Woolf and Duden also inhibits a full account of the types of selves in Duden’s texts. Again the differences between Duden and other women writers interests me as in this thesis I want to concentrate on the specific qualities of Duden’s writing. Paul’s interpretation also stresses the redemptive role of writing, music and art which de-politicises the role of the artwork in Duden’s thought. I will show how politics and aesthetics merge together in Chapters 6 and 7. Paul sees art in terms of consolidation and balance and goes on to suggest that the function of the paintings in *Das Judasschaf* is to create wholeness

these redemptive moments in Duden’s works are reliant on an external object which can become a figure for completion [...] existence, *Da-Sein*, and death, dissolution are held in perfect momentary balance. To enter them or to be entered by them through the act of contemplation enables the narrator to participate in their wholeness.⁶⁹

In Chapter 6 I will argue for a very different reading of the role of the paintings in *Das Judasschaf* where the only space for ‘redemption’ emerges in a paradoxical Benjaminian sense.

A comparison between Kleinschmidt’s and Paul’s articles is instructive in relation to the seeming paradox of ‘das Undarstellbare darstellen.’ While Kleinschmidt sees the destruction of the ‘I’ in the incessant movements of language which places it beyond representation, Paul insists on the reconstitution of a fragmentary ‘I’ in the structures of the text. Neither pursues the possibility of thinking a fragmentary, fluid self which is not ‘other’ or ‘beyond’ writing or ‘made whole’ by writing. It is this ‘in between’ position which has to be articulated in order to explain the relation between writing and the self in Duden as I will argue in Chapters 4 and 5. A comparison of the two approaches also reveals an either/or model of writing and representation where there can be *either* fluid movement which cannot represent itself

⁶⁷ Georgina Paul, “‘Life-writing’”, p.299.

⁶⁸ Kleinschmidt’s reading of *Zungengewahrsam* using poststructuralist ideas is more accurate as it captures the incompleteness of writing and the self which Duden stresses in her poetics lectures.

⁶⁹ Georgina Paul, “‘Life-writing’”, p.302.

or a form which unites. This model is undone by Duden's writing which, as I will argue in Chapter 5, *expresses* discontinuity and movement without synthesis into form. This leads into my argument in Chapter 7 where the *Steinschlag* poems require us to think a non-representational representation.

As my thesis also engages in the field of *Kulturkritik*, I should briefly mention approaches adopted in this area in recent literary criticism in German Studies. Critics have focused on the crisis of reason and the bourgeois subject and considered elements of *Kulturkritik* in relation to this theme. Martin Swales' work on 19th and early 20th century writers has been exemplary in this field. However, in his useful work he is capable of articulating an ever more complex understanding of the crises of the bourgeois subject (with reference mostly to psychoanalytical models) without being able to consider different ways of thinking subjects and culture. His analysis of German literature and cultural relations with regard to the topic of taboos demonstrates this problem.⁷⁰ Through examples taken from Thomas Mann, Kleist, Stifter and Fontane, he defines the taboo experience as 'sexuality [...] carnal emotions and imaginings'.⁷¹ Not only does he not consider the historical and shifting nature of taboo realms, but he also does not allow for different perspectives on, or relations to, this supposedly eternal 'repressed' of the 'bourgeois psyche'. Moreover he universalises this term, 'bourgeois psyche', to include 'a set of responses that is well-nigh ineradicable from the socialised human psyche as such'⁷² which is highly problematic as it shuts down other possible modes of being/psyches or banishes them to an 'un-socialised' realm. This understanding leads Swales to put forward an argument about the texts as a mirror of the relations between consciousness and unconscious in this 'universal subject'. Thus the texts both say and do not say, disclose and hide the taboo realm - 'our confrontation with the taboo realm is one that is charged both positively and negatively [...] often, there is a current that conjoins positive and negative poles'.⁷³ This in turn gives rise to the perception of textuality as 'literary striptease' (the term borrowed from David Lodge). While his argument appears to dismantle dualities because the 'taboo' flirts with us and can be

⁷⁰ Martin Swales, 'Text and Sub-Text: Reflections on the Literary Exploration of Taboo Experience', in *Taboos in German Literature*, ed. by David Jackson (Oxford: Berghahn Books, 1996), pp.17-26.

⁷¹ 'Text and Sub-Text: Reflections on the Literary Exploration of Taboo Experience', p.19.

⁷² Swales, 'Text and Sub-Text', p.19.

⁷³ *ibid.*, p.17.

occasionally glimpsed in the text, the 'taboo' area is always positioned as other to the mind/subject undergoing crisis and also safely contained in the text. Thus binary oppositions are *retained* in his argument rather than questioned and changed. Swales does not develop a mode of seriously thinking through relations with the 'taboo' or thinking the possibilities of speech from the position of what is posited as taboo. Nor does he consider positions of those who have an oblique position and perspective on Western culture and the bourgeois psyche. His argument can thus only lament and criticise structures of Western culture through their mirroring in the bourgeois psyche, rather than pursue the possibilities of alternative relations. I am taking Duden's to be such an oblique perspective where a very different relation to the body and nature leads to other readings of culture, texts, bodies and subjects.⁷⁴

Of course Swales' argument does not consider that the bourgeois psyche may be gendered and this is also a lacunae in Michael Minden's article '*Heinrich von Ofterdingen* and *Der Nachsommer* and the literary constructions of the subject'.⁷⁵ This is a brilliant analysis of contradictions of the bourgeois subject in these novels by Novalis and Stifter which focuses on the strangely similar crises of self induced by the 'lost object' of the texts, Mathilde. But he neither problematises the positioning of woman as lost object nor suggests other ways of reading the lost object differently which could cast a different light on the crisis of the male bourgeois subject. I am reading Duden as providing a different form of *Kulturkritik* which is centrally concerned with the object, the lost and forgotten of culture, and not simply with the crises of the subject.

III Structure of the thesis

As my thesis is centred on the aspect of 'das Undarstellbare darstellen', it will not proceed in the style of a traditional monograph which deals with the works in chronological order. This is also because I read Duden's different texts not as discrete phases which are left behind as the author moves onto new territory but as linked through a consistent *Kulturkritik* and the central problems of representation and difference. Thus I read the works as various elaborations of the theme of 'das

⁷⁴As we will see in Chapters 5 and 7 Duden has a very different practice and understanding of the text.

Undarstellbare darstellen.' Therefore the argument of the thesis proceeds thematically rather than strictly chronologically. At the same time, however, there is a growing radicalisation of *form* through Duden's oeuvre with the move towards abstract poetry.⁷⁶ This is accounted for in the structure of the thesis as I increasingly bring in formal aspects, notably in Chapter 5 on narration and montage, Chapter 6 where aesthetic form is linked to the politics of Duden's writing, and Chapter 7 which takes the form of a close reading of the final poem in the *Steinschlag* cycle, 'Mundschluss' in light of an examination of Duden's aesthetic theory as set out in *Zungengewahrsam*.

I start in Chapter 2 by outlining a genealogy of *Kulturkritik* which will extend the quite narrow use of feminist theory in the reception of Duden's works to date and will argue for a reading of Duden's work as a far-reaching interrogation of Western culture. I will argue that a focus on the plane of the cultural and philosophical (rather than the narrowly 'social') is needed and, when viewed in conjunction with the radical philosophical and political thought I set out in Chapter 2, interpretations which reveal the truly radical nature of Duden's writing are possible. The final section of Chapter 2 will examine the essays on George and Dragon in *Der wunde Punkt im Alphabet* which clearly, and more explicitly than the literary writing, set out Duden's mode of reading culture and difference. This will provide a useful introduction to an examination of *Kulturkritik* in the rest of the thesis as the philosophers, whose work I mobilise in Chapter 2 to help in the consideration of Duden's mode of 'das Undarstellbare darstellen', will be referred to in subsequent chapters. I would like to stress at the outset that my approach does not entail applying philosophical models to Duden's writing or simply bringing out the philosophy in the writing. Rather my readings attempt to convey a more accurate understanding of the radical nature of Duden's writing by arguing that it has a specific critical force of its own which transforms the norms of identity and representation by criticising dominant relations and modes of being in Western culture.

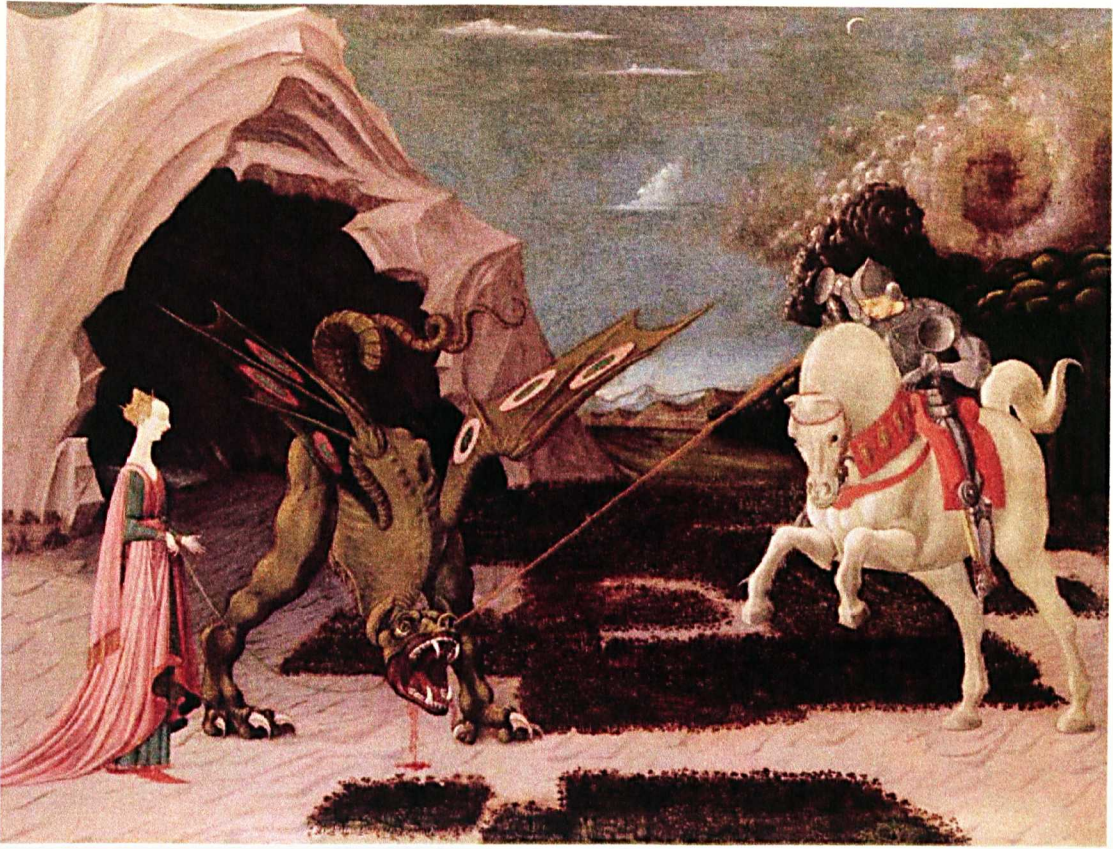
In Chapter 3 I move on from an examination of Duden's readings of paintings of George and the dragon to 'Der Auftrag die Liebe' (*Übergang*) in which another

⁷⁵ In *London German Studies* V ed. by Martin Swales (London: The Institute of Germanic Studies, 1993), pp.107-118.

⁷⁶ However, this is again not strictly 'linear' as some earlier texts, for example 'On Holiday' and 'Die Kunst zu ertrinken' in *Übergang*, are also 'abstract'.

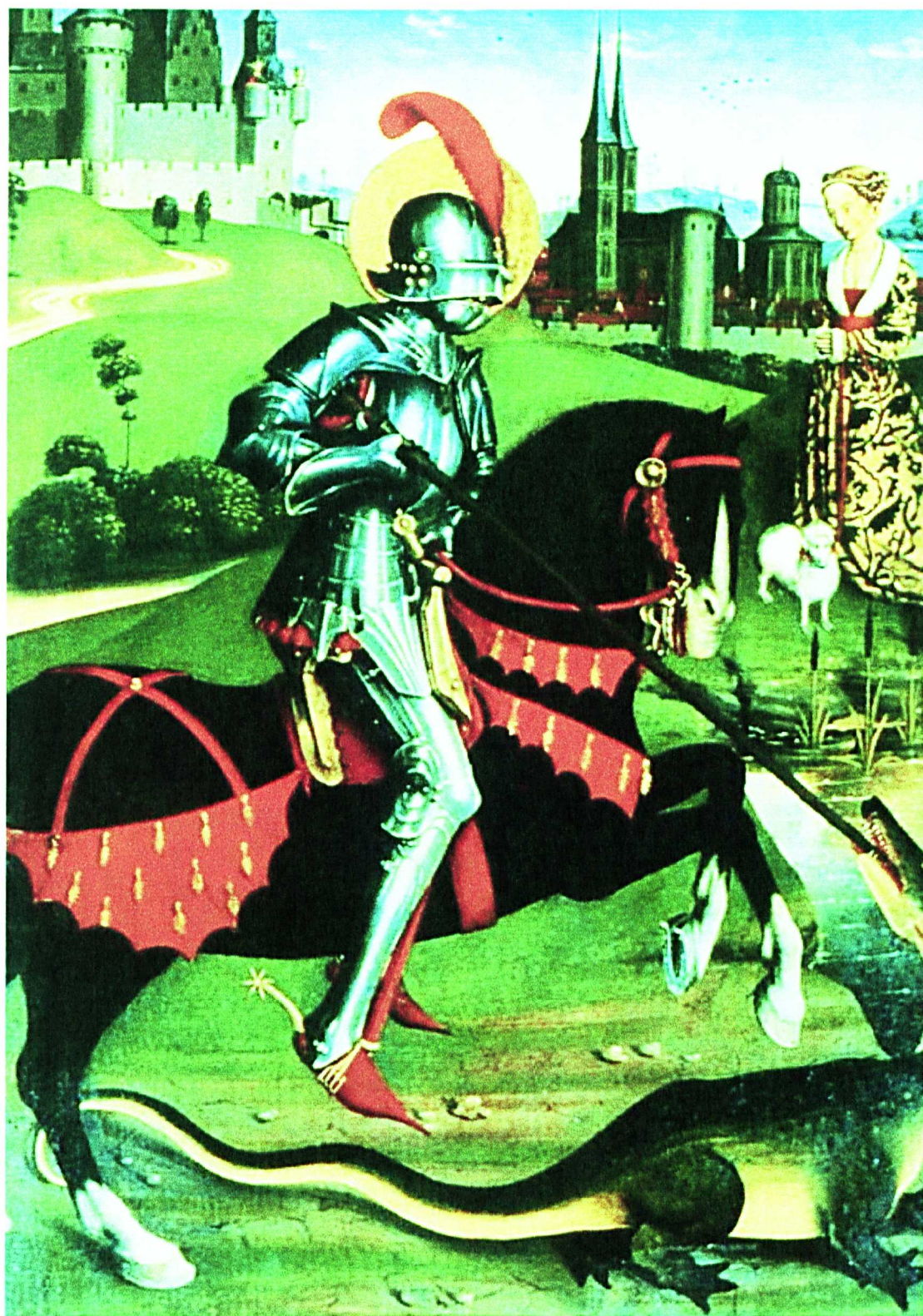
version of allegorical cultural relations appears in the form of Piero della Francesca's painting of St. Michael and the serpent. In this chapter I will argue that in *Übergang* there is a criticism of binary structures which needs to be understood with reference to the types of selves and bodies which are privileged in Western culture. Thus I will argue that there is a veiled criticism of the Cartesian understanding of the self as split from the body. In addition a critique of the 'useful' or 'rational' body can be discerned, as well as a virulent criticism of the hierarchical and oppositional Enlightenment subject-object, mind-matter divide. Crucially, I will argue that there is not *just* a criticism of structures perceived to be dominant in Western culture in Duden's text, but that different modes of being and an alternative relationality are implicitly put forward as differences within culture. I will argue this with reference to 'Das Landhaus' and broaden the examination of different selves in Duden's prose texts in Chapter 4 through close readings of images from *Übergang* and *Das Judasschaf*. In this chapter I argue for an understanding of the selves in Duden's texts in terms of 'becoming' rather than fixed being as the selves are constituted through fluid processes of interchange with the other. Rather than reading such experiences as 'breakdown' or loss of self, I argue that the writing expresses alternative modes of being not based on Cartesian and Enlightenment models. Chapter 5 deals with the question of how these fluid selves are represented and concentrates on form and narrative style through a close examination of sections from *Übergang* and *Das Judasschaf*. I will argue here that the writing is centrally concerned with areas beneath fixed forms. Narration remains immanent to the intensities of pain, dissolution and panic of the semi-conscious body rather than transcending and conferring form on them. Thus the writing continually gives us the impression that it paradoxically narrates word-less experiences without translating them into speech. This aspect of Duden's work is then linked to a detailed examination of anti-realist, modernist techniques in her writing to bring out the avant-garde nature of her texts which has not been fully dealt with by critics to date. This involves detailed analysis of montage techniques, use of quotation and juxtaposition of time levels in *Übergang* and *Das Judasschaf*. Narrative and formal aspects are explicitly linked to history and politics at the end of Chapter 5 via Adorno's ideas on narration in the modern novel. Chapter 6 then brings together the concerns of the previous chapters, that is the criticism of selves and bodies, the avant-garde narrative techniques, history and politics in an

examination of the centrality of the problem of the 'Weiterlebende im Post-Faschismus' in *Das Judasschaf*. Chapter 7, on aesthetics and poetry, continues the examination of this theme by arguing that *Steinschlag* needs to be understood in terms of the problem of writing with a language tainted with Fascism. However, the 'Gedichttexte' of *Steinschlag* problematise representation in different ways to *Das Judasschaf* which, I will argue with reference to Duden's essays on aesthetics, we can understand in terms of *Steinschlag* as a speaking with and through hieroglyphic shards, remnants left over after the atrocities of the 20th Century and with the remains continually produced by reoccurring disasters.

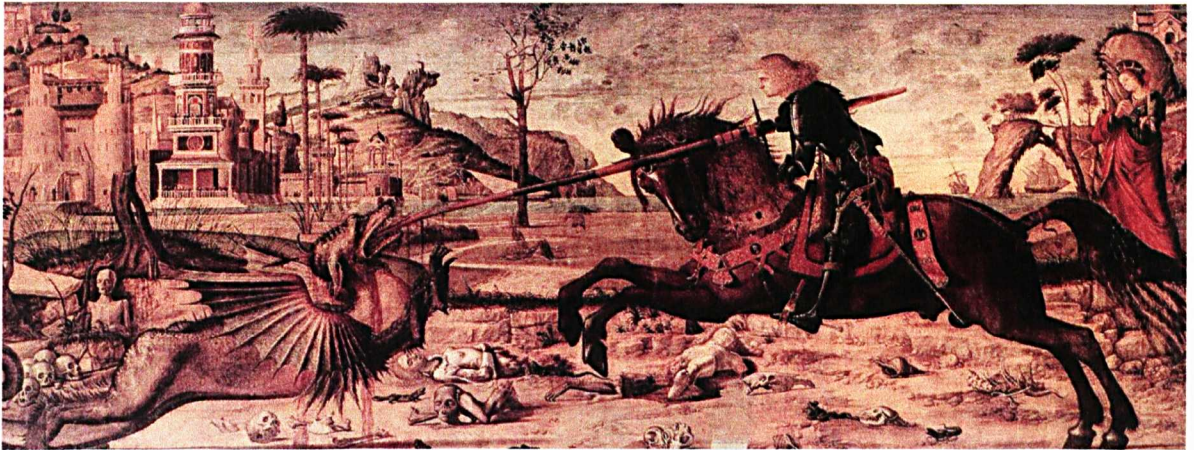


2.1 Paolo Uccello: *St. Georg und der Drache*, circa 1455–1460

2.1 Paolo Uccello: *Der heilige Georg als Drachentöter*, um 1460



2.2 Friedrich Herlin: *Der heilige Georg als Drachentöter*, circa 1460

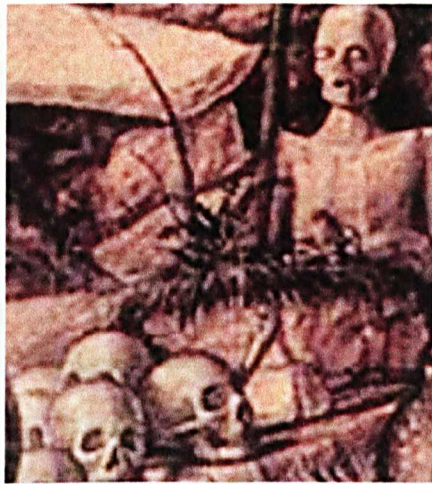
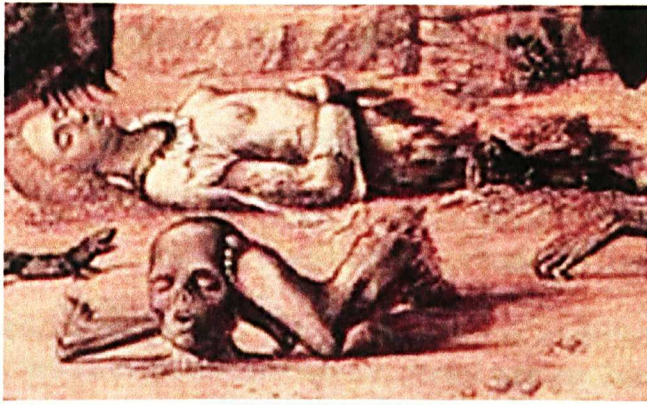


2.3 Vittore Carpaccio: *Der heilige Georg im Kampf mit dem Drachen*, 1502



2.4 Vittore Carpaccio: *Der Triumph des heiligen Georg*, 1502.

2.5 Details from Vittore Carpaccio: *Der heilige Georg im Kampf mit dem Drachen*, 1502.



2.5 Details from Vittore Carpaccio: *Der heilige Georg im Kampf mit dem Drachen*, 1502.

Chapter 2: *Kulturkritik* and the body.

‘Die Person kommt in Anfällen daher - ich.’¹

‘Aufmüpfig der Körperrest
nachts randalierende Zeitrüine’²

‘Das Angeblickte blickt mich an, und zwar bevor es angeblickt worden ist, [...] Treffender aber müßte es so, nämlich ich-los, gesagt werden: Die Zunge geht ins Auge, das Auge in die Zunge.’³

These quotations taken from Duden’s works published at different points across two decades (1982, 1993, 1999) show a continuity of concern with bodies, selves, writing, and with thinking them differently. They all allude to an understanding of selves and bodies with difficult access to representation and are typical of the types of images in Duden’s prose and poetry which place them in a realm of radical fragmentation, dissolution, memory and opacity of meaning. Thus these themes are centrally linked to ‘das Undarstellbare’ and ‘das Stimmlose’ and are a crucial component of the *Kulturkritik* at work in Duden’s writing. The first quotation above suggests a re-writing of Descartes’ dictum *cogito, ergo sum* (through the echo produced in the ‘daher - ich’) which transforms his account of the genesis of the subject based on the premise of reason, and implicitly puts forward another understanding of self. In this short quotation a self emerging in and with the material movements of the body is suggested, in this case through corporeal attacks beyond the subject’s rational control. The second quotation highlights the revolutionary potential of such a fragmented body which is located on the side of the night in the ruins of history. The third alludes to the need for a speech capable of expressing the complexities of a non-identical subjectivity (‘ich-los’) that emerges through fluid bodily relations with a not-self.

In order to appreciate the great scope of her work and to understand fully the complex articulation and treatment of the self/body, I argue in this chapter that it is

¹ Anne Duden, *Übergang* (Berlin: Rotbuch Verlag, 1982, second edition 1996), p.124. All page references are to the second edition.

² Anne Duden, *Steinschlag* (Cologne: Kiepenheuer and Witsch, 1993), p.15.

³ Anne Duden, *Zungengewahrsam* (Cologne: Kiepenheuer and Witsch, 1999), p.15.

necessary to see Duden's work in a theoretical context. This chapter will highlight aspects of the thought of Nietzsche, Adorno and Horkheimer, Foucault, Irigaray and Deleuzian feminists to set out a genealogy of *Kulturkritik*. This will involve examining aspects of the construction of cultural norms which govern the dominant conceptions of bodies and selves, and considering what these constructions have excluded or left unthought. Thus the chapter will serve as an introduction to the representation of difference in Duden's writing and will be able to illuminate the radical aspects of her work.

I will concentrate on areas which are most relevant to Duden - the body and the subject⁴ - to highlight major strands of thought which critique 1) hierarchical binary oppositions such as mind/body, subject/object, culture/nature, order/chaos which privilege the first term therefore 2) the dominance of rationality and unity, and 3) the privileging of accounts of formation of selves which are constructed by a cut from the 'other' thus perpetrating the myth that self and other are totally separate.

The thinkers I concentrate on in this chapter come closest in my opinion to the radical *Kulturkritik* to be found in Duden's work and are thus most useful for reading it. Duden herself has also stated that she reads Nietzsche, the Frankfurt School and contemporary French philosophy.⁵ After setting out the main points of critique in the philosophy, I will turn to Duden's more explicitly theoretical writing in *Der Wunde Punkt im Alphabet* to examine the essays on paintings of George and the dragon. These I read as hybrid literary-philosophical texts which do not follow one 'theoretical model' but contain a concentrated diversity of theories where a *Kulturkritik* comes to the fore along with criticism of dominant ways of conceiving of selves and bodies in Western culture, a consideration of the position of women and intimations of ways of thinking relations differently.

⁴ The norms governing 'representation' will be considered in chapter 7 as part of the chapter on Duden's aesthetics and also in Chapter 5 on narrative techniques.

⁵ In the interview with Teresa Ludden on 15/2/01. There is no evidence that she has read the Australian 'Deleuzian' feminists which I deal with in the section on 'third-wave' feminism, but she is very familiar with the work of Gilles Deleuze. Indeed, she knew him as they were both involved in the Anti-Psychiatry movement in the 60s and 70s. The philosophers discussed here are just some of the ones Duden mentioned: others whom she mentioned include Derrida, Cixous, Blanchot and Lyotard, Lacan, Freud.

I Nietzsche: Reason, Concepts and Forgetting.

In his essay 'Über Wahrheit und Lüge im Aussermoralischen Sinn' Nietzsche is critical of human Reason and its centrality in Western culture. Man's claims to self-knowledge are exaggerated and flawed, he argues, as man knows little, if anything at all, about the realms of nature and the body. The limits and predominance of the human intellect is placed in question by these realms:

Was weiß der Mensch eigentlich von sich selbst! Ja, vermöchte er auch nur sich einmal vollständig, hingelegt wie in einen erleuchteten Glaskasten, zu perzipieren? Verschweigt die Natur ihm nicht das allermeiste, selbst über seinen Körper um ihn, abseits von den Windungen der Gedärme, dem raschen Fluß der Blutströme, den verwickelten Fasererzitterungen, in ein stolzes gauklerisches Bewußtsein zu bannen!⁶

The 'body', then, in all its fleshiness, the turns of the intestines and movement of fluids is something which slips through the net of consciousness as something of which the conscious self is not aware. Indeed it is a realm, Nietzsche suggests, which we must forget in order to achieve consciousness; it *cannot* be known in two senses: 1) that it lies beyond conceptualisation and 2) that it would overwhelm the subject with the chaos of multiple ungraspable movements if the subject does not forget them. This forgetting of multiplicity and difference is a crucial component in the production of concepts whose primacy supports the discourse of reason within Western philosophy.

Jedes Wort wird sofort dadurch Begriff, daß es eben nicht für das einmalige ganz und gar individualisierte Urerlebnis, dem es sein Entstehen verdankt, [...] sondern zugleich für zahllose, mehr oder weniger ähnliche, das heißt streng genommen niemals gleiche, also auf lauter ungleiche Fälle passen muß. Jeder Begriff entsteht durch Gleichsetzen des Nichtgleichen. So gewiß nie ein Blatt einem andern ganz gleich ist, so gewiß ist der Begriff Blatt durch beliebiges Fallenlassen dieser individuellen Verschiedenheiten, durch ein Vergessen des Unterscheidenden gebildet und erweckt nun die Vorstellung, als ob es in der Natur außer den Blättern etwas gäbe, das 'Blatt' wäre [...] Das Übersehen des

⁶ Friedrich Nietzsche, 'Über Wahrheit und Lüge im Aussermoralischen Sinn' [1873], in *Werke in Drei Bänden*, ed. by Karl Schlechta (Munich: Carl Hanser Verlag), vol. 3, pp. 309-322, here p.310. Further page references are given in the main text.

Individuellen und Wirklichen gibt uns den Begriff, wie es uns auch die Form gibt, wohingegen die Natur keine Formen und Begriffe, also auch keine Gattungen kennt, sondern nur ein für uns unzugängliches und undefinierbares X (p.313)

Nietzsche's definition of difference is useful: differences are that which gets forgotten when the concept or word is used to describe unequal cases, that which is excluded when abstract concepts are produced, the completely unique experiences, qualities and characteristics, individual specificities which are overlooked by the concept which replaces them.⁷ The 'indefinable X' also suggests awareness of different perspectives and realities in nature beyond man's categories which are inaccessible but not absent or 'other', simply different (such as when Nietzsche briefly considers the perspective of the bee!). The use of human concepts, Nietzsche insists, is limited and he is scornful of an empty Reason's pretence of knowledge and truth. He writes:

Wenn ich die Definition des Säugetieres mache und dann erkläre nach Besichtigung eines Kamels: 'Siehe, ein Säugetier', so wird damit eine Wahrheit zwar ans Licht gebracht, aber sie ist von begrenztem Werte, ich meine sie ist durch und durch anthropomorphisch und enthält keinen einzigen Punkt, der 'wahr an sich', wirklich und allgemeingültig, abgesehen von dem Menschen, wäre. Der Forscher nach solchen Wahrheiten sucht im Grunde nur die Metamorphose der Welt in den Menschen. (p.316)

Here Nietzsche criticises the elevation of Reason which relies on the use of concepts: it attempts to reduce everything to an unambiguous self-identity by subsuming the natural or objective world and translating it into its own categories, reducing everything to the same, 'als geknüpft an den Menschen' (p.316). Nietzsche highlights the dangers associated with this anthropomorphism ('sein Verfahren ist, den Menschen als Maß an alle Dinge zu halten', p.316) in a way which is useful for our discussion of difference and the unrepresentable. If man and Reason are the measure of all things, 'difference' would primarily be defined as that which is different 'from' man which would set up a hierarchy

⁷ Nietzsche's attack on the universal concept is part of his criticism of Plato whom he calls a slanderer of life and falsifier of reality in *Zur Genealogie der Moral*. He considered Plato's theory of suprasensible forms harmful to an appreciation of the present world and as an error springing from a false relationship with the actual world. It is useful to bear this in mind when we come to the criticism of that version of Platonism - Christianity - which is voiced in Duden's work.

with man as the defining standard. For Nietzsche, however, a more honest mode of relating to the world would be to recognise that concepts and words are not universally valid labels but 'metaphors' and approximate translations of the chaos of specificities. Man generally must forget that the concepts he uses are metaphors in order to live in repose, security and consistency. Remembering that concepts may not be universally valid, then, would pave the way to a recognition that there might be areas which man cannot categorise and 'differences' which may not be different 'from' a human reasonable standard but different in their own right.

In addition, Nietzsche suggests that when the mind 'forgets' individual particularities in the formation of the concept of the leaf, those other individual differences are not simply negated. There is an *active forgetting* at work; difference has to be forgotten so that we are not overwhelmed by the chaos of individual specificities which we have to overlook in order to be able to label the world effectively. But there cannot be sameness, there would be no concept, without the differences that are covered over, no generalisation without things to generalise about. In *Götzen-Dämmerung* he attacks the stultifying properties of 'Vernunft', forms and concepts in Western philosophy along with the reversal at work which means that concepts are taken as origins rather than abstractions:

Sie [die Philosophen] setzen Das, was am Ende kommt - leider! denn es sollte gar nicht kommen! - die 'höchsten Begriffe', das heisst die allgemeinsten, die leersten Begriffe, den lezten Rauch der verdünntesten Realität an den Anfang, als Anfang.⁸

The premise of concepts in Western philosophy leads to a banishment of change, history and becoming which are seen as unreal or lies. Nietzsche sums this up in his phrase: 'Was ist, wird nicht; was wird, ist nicht'.⁹

What philosophy ultimately cannot cope with is the body: 'Und weg vor Allem mit dem Leibe, dieser erbarmungswürdigen idée fixe der Sinne! behaftet mit allen

⁸ Friedrich Nietzsche, 'Götzendämmerung' [1888], in *Nietzsche Werke. Kritische Gesamtausgabe*, ed. by Giorgio Colli and Mazzino Montinari, vol. VI/3 (Berlin: Walter de Gruyter & Co., 1969), p.70. He also writes that movement and change cannot be properly thought using these Platonic models: 'Alles, was Philosophen seit Jahrtausenden gehandhabt haben, waren Begriffs-Mumien [...] der Tod, der Wandel, das Alter ebensogut als Zeugung und Wachsthum sind für sie Einwände, Widerlegungen sogar.' p.68.

Fehlern der Logik, die es giebt, widerlegt, unmöglich sogar, ob er schon frech genug ist, sich als wirklich zu gebärden!’¹⁰ Here Nietzsche suggests that the senses and the body cannot be done away with; in fact the body is always becoming and thus a living refutation of Being. As I will argue in this thesis, this understanding may be related to the fluid bodies and selves in Duden’s writing. Also below we will see how her readings of paintings of George and the dragon, reveal the processes of the production of concepts through a discourse of bodies which privileges the unified victor who has to be seen to cut himself off from the messy, multiple and fragmented body of the dragon.

II Adorno and Horkheimer: Reason, Nature and the Body in Culture

In developing Nietzsche’s critique of identity philosophy, Adorno attacks ‘identity thinking’ as a dominating imposition of the concept.¹¹ He argues against the fundamental identity of thought and being, rejecting what he sees as the Hegelian inclination toward synthesis and identity. As Michele Walker notes, his rejection of the typical characterization of history as totality and progress informs his critique of Enlightenment doctrines of mastery and control.

With the Enlightenment stress upon the emancipation of reason from nature, rational control or mastery over nature became synonymous with historical progress, thus enshrining an instrumental rationality of domination. [...] Human freedom becomes nothing other than the dominating impulse to overcome the otherness of nature, simply by making it into an extension of ourselves.¹²

Writing with Horkheimer in *Dialektik der Aufklärung* he voices a powerful critique of contemporary culture in which Enlightenment values such as logic and calculability hold

⁹ Friedrich Nietzsche, ‘Götzendämmerung’, p.68.

¹⁰ Friedrich Nietzsche, ‘Götzendämmerung’, p.69.

¹¹ Several commentators on Adorno highlight Nietzsche’s influence. See Gillian Rose, *The Melancholy Science* (London: Macmillan, 1978) and Simon Jarvis, *Adorno. A Critical Introduction* (Cambridge, Polity Press, 1998).

¹² In ‘Reason, Identity and the Body: Reading Adorno with Irigaray’, in *Reason and Its Other. Rationality in Modern German Philosophy and Culture*, ed. by Dieter Freundlieb and Wayne Hudson (Berg: Providence, 1993), pp.199-216, here p.208 and p.209.

sway. In Western bourgeois culture the rule of equivalence dictates the imposition of rational, scientific, classificatory structures:

Die bürgerliche Gesellschaft ist beherrscht vom Äquivalent. Sie macht Ungleichnamiges komparabel, indem sie es auf abstrakte Größen reduziert. Der Aufklärung wird zum Schein, was in Zahlen, zuletzt in der Eins, nicht aufgeht; der moderne Positivismus verweist es in die Dichtung.¹³

We will see that the reductive activity and exclusion of ‘was in Zahlen nicht aufgeht’ is also critiqued by Duden through her reading of the dragon’s body as excess of unifying concepts. An image of multiplicity and amalgam of various body parts of different animals (Vielfachtier, Mischwesen, Ausgeburt mit Flügeln, Untier’, WP 20), it cannot be classified and is brutally murdered. A similar critique thus emerges from Duden’s writing concerning the way multiplicity and ambiguity are treated in this culture.

In the fragment, ‘Interesse am Körper’ from the ‘Aufzeichnungen und Entwürfe’ section of *Dialektik der Aufklärung*, Adorno links the antagonism between ‘man ‘ and ‘nature’ to the dominant ways of thinking the body in Western European culture as separate from mind.¹⁴ He does this by sketching in a history of how the body has been, and still is, objectified, forgotten or repressed in favour of an active *Geist*. (The marginal position of this sketch in the text, *Dialektik der Aufklärung*, merely reiterates the tendency to forget the body.) Adorno and Horkheimer state that ‘[d]er Zwang zu Grausamkeit und Destruktion entspringt aus organischer Verdrängung der Nähe zum Körper’ (p.247). Extending Nietzsche’s criticism of human hubris and writing under the shadow of Fascism when elements of the distorted development of Western Enlightenment were becoming clear, they virulently condemn Western culture’s murderous treatment of nature and the body which at the end of the fragment they explicitly link to the Nazi concentration camps.¹⁵ They start by arguing that in European

¹³ Max Horkheimer and Theodor W. Adorno, *Dialektik der Aufklärung* (Frankfurt am Main: S.Fischer Verlag, 1969), pp.13-4. Originally published in 1947.

¹⁴ Max Horkheimer and Theodor W. Adorno, *Dialektik der Aufklärung* (Frankfurt am Main: S.Fischer Verlag, 1969), pp. 246-250. Further page references are given in the text.

¹⁵ ‘In der teuflischen Demütigung des Häftlings im Konzentrationslager, die der moderne Henker ohne rationalen Sinn zum Martertod hinzufügt, kommt die unsublimierte und doch verdrängte Rebellion der verpönten Natur herauf.’ (p.250).

history the body, instincts and passions are dark stories which get submerged by dominant, 'known' history:

Unter der bekannten Geschichte Europas läuft eine unterirdische. Sie besteht im Schicksal der durch Zivilisation verdrängten und entstellten menschlichen Instinkte und Leidenschaften. [...] Von der Verstümmelung betroffen ist vor allem das Verhältnis zum Körper. (p.246)

Although the influence of Freud's *Das Unbehagen in der Kultur* may be glimpsed in the second sentence, they go on to address political relations and the real experience of bodies rather than notions of desire. The suppression of bodies through the separation of mind from body, they argue, has its origin in the political reality of the master-slave relation in Ancient Greece where work and the body were aligned with the slave and stigmatised. More recently in 'die moderne bürgerliche Ordnung' this structure has been replicated in Western societies riddled with class divisions where the bourgeois class exploits and profits from the labours of others. This actually puts the bourgeois class in a difficult position of being reliant on something (the labour and the bodies of others) while declaring the inferiority of that very thing.¹⁶ This mode of thinking the so-called inferior ('niedriger') is useful as it makes the excluded crucial, the workers more important than the masters as they are dependent on them.

Christianity is also responsible for the bi-polarisation of body and mind through the valorisation of work (you have to work to get to heaven) which goes hand in hand with the degradation of flesh, regarded as the source of all evil. For Adorno and Horkheimer, this body-hating philosophy reaches its apogee in Protestantism: 'Bei Luther und Calvin war das Band, das die Arbeit mit dem Heil verknüpfte, schon so verschlungen, daß die reformatorische Arbeitstreiberei fast wie Hohn, wie der Tritt eines Stiefels gegen den Wurm erscheint.' (p.247)

What is interesting for our discussion, is their reading of the subjugated body. They suggest that the workers are vaguely aware that the mechanisms of repression and

¹⁶ 'Die Arbeitsteilung, bei der die Nutznießung auf die eine und die Arbeit auf die andere Seite kam, belegte die rohe Kraft mit einem Bann. Je weniger die Herren die Arbeit der anderen entbehren konnten, als desto niedriger wurde sie erklärt.' (p.246).

exclusion are reflected in the treatment of their bodies. In the clash between bodies and power, flesh becomes a semi-conscious image of oppression which mutely expresses the exploitative relations of Western society. These thoughts might be read to understand why the body can become a political symbol, an image and locus of revolutionary potential, *aufmüpfig* and *randalierend*, to use Duden's image from *Steinschlag*, why it is the ruins of history (*Zeitruine*):

Sie [the workers] ahnten dumpf, daß die Erneidrigung des Fleisches durch die Macht nicht anderes war als das ideologische Spiegelbild der an ihnen selbst verübten Unterdrückung. Was den Sklaven des Altertums geschah, erfuhren die Opfer bis zu den modernen Kolonialvölkern: sie mußten als die Schlechteren gelten. Es gab zwei Rassen von Natur, die Oberen und Unteren. (p.247)

What is clearly articulated here is a critique of a culture which posits norms through hierarchical differentiation, drawing boundaries between good and evil, above and below. Indeed, it is implied, although not developed here, that the 'norm' is defined in terms of what it is not; without 'die Schlechteren' the 'better' cannot construct itself ('sie mußten als die Schlechteren gelten'). The body is aligned with the 'negative' and *Geist* with the 'positive'.¹⁷ The vocabulary of racism here also reveals that Adorno and Horkheimer are conscious of the identification of Jews with the offensive body.¹⁸

However, a simple dichotomy is not sufficient to explain the contradictions of Western European culture. Adorno and Horkheimer posit that a love-hate relation to the body prevails in modern culture:

¹⁷ Adorno and Horkheimer only briefly suggest that 'Geist' might also be gendered. For a more detailed discussion of the gendering of *Geist* see Christine Battersby, *Gender and Genius: Towards a Feminist Aesthetics* (London: The Women's Press, 1989).

¹⁸ The vocabulary of colonialism further suggests a critique of the structure of Imperialism. Such areas have been developed by thinkers such as Edward W. Said. See, for example, his book, *Culture and Imperialism* (London: Vintage, 1993) in which his argument about Joseph Conrad's *Heart of Darkness* stresses the hierarchical relation between Europe and Africa where Africa and the natives are 'other' to a European norm, a structure mirrored by the narrative: 'in telling the story of his African journey Marlow repeats and confirms Kurtz's action: restoring Africa to European hegemony by historicizing and narrating its strangeness.' (p.198) This pessimistic reading suggests African difference is made part of the European 'same' through the act of narration which incorporates its strangeness or otherness but does not dismantle the dualistic structure. From the standpoint of the European, Africa is still seen as 'other' perpetuating a structure which does not let difference speak for itself. 'Africa' and the problem of difference is alluded to in the abstract poetry of *Steinschlag* as we will see in Chapter 7.

Der Körper wird als Unterlegenes, Versklavtes noch einmal verhöhnt und gestoßen und zugleich als das Verbotene, Verdinglichte, Entfremdete begehrt. Erst Kultur kennt den Körper als Ding, das man besitzen kann, erst in ihr hat er sich vom Geist, dem Inbegriff der Macht und des Kommandos, als der Gegenstand, das tote Ding, 'corpus', unterschieden.(p.247)¹⁹

This qualifies the statements above which position the body as the dark side, the unseen of culture. Of course bodies are seen everywhere - we can think of the cult of the body in Nazism where the Aryan is a controlled disciplined body. Crucially, it is the *mode* of thinking bodies in culture which is critiqued by Adorno and Horkheimer. Either through repression or sublimation, the body is turned into the object which is separate from and posited by mind and power, into a dead thing which is controllable or 'untouchable'. They go on to state that this objectifying relationship mirrors man's distancing and destructive relation to nature. Indeed, man's self-imposed cruelty towards his own body is nature's revenge for its own treatment as object and raw material ('In der Selbsterniedrigung des Menschen zum corpus rächt sich die Natur dafür, daß der Mensch sie zum Gegenstand der Herrschaft, zum Rohmaterial erniedrigt hat', p.247). Ultimately they argue that the deadly attitude towards the body means that the *Körper* cannot be transformed back into the *Leib*, 'er bleibt die Leiche'(p.248). That the body can only be thought as a dead object has very real repercussions as it influences how men can treat the bodies of others. The drive to murder and destruction which Adorno and Horkheimer observe in lynch mob mentality (again they are thinking primarily of Nazi Germany) is a reification of the mind-body polarity, this mode of thinking the body and nature as object. These are important insights which I will return to in the subsequent chapters:

diese Vernichtung ist die Ranküne für die Verdinglichung, sie wiederholen in blinder Wut am lebendigen Objekt, was sie nicht mehr ungeschehen machen können: die Spaltung des Lebens in den Geist und seinen Gegenstand.(p.249)

¹⁹ And further: 'Die Leistungen der Zivilisation sind das Produkt der Sublimierung, jener erworbenen Haßliebe gegen Körper und Erde, von denen die Herrschaft alle Menschen losriß.' (p.248-9)

The impasse reached at the end of the essay means, then, that the earlier insight about the political potential of bodies is not developed. Probably because of the immediate proximity to Fascism, they suggest that different relations to the body and nature are immediately appropriated by the apparatus of mass culture which always incorporates what might be construed as 'different' into the system.²⁰ As we have seen in the discussion of the West's love-hate relation to the body, extolling the body is close to hatred of body for both attitudes treat the body as an object. So seemingly enjoying the body - they cite the examples of the 'Turner und Geländespieler' who 'seit je zum Töten die nächste Affinität [hatten] wie die Naturliebhaber zur Jagd'(p.249) - collapses back into treating the body as a machine - 'Sie sehen den Körper als beweglichen Mechanismus, die Teile in ihren Gelenken, das Fleisch als Polsterung des Skeletts.' (pp.249-250) They do not develop a position which could articulate a different relation to the body or consider in enough detail the position of women²¹ who, as recent critics have argued, are also culturally aligned with the dead body.²² This prevents them considering models which think the mind-body relation differently.

Nevertheless, Adorno and Horkheimer's criticism of the mode of thinking the body in Western culture is extremely useful and is a crucial aspect of Duden's own *Kulturkritik*. In places they also hint at other possible directions. For instance, they argue that notions of multiplicity and complicated inter-relationality are repressed in this culture in favour of *one* type of relation - that between an active subject and passive object: 'Die mannigfaltigen Affinitäten zwischen Seiendem werden von der einen Beziehung zwischen sinngebendem Subjekt und sinnlosem Gegenstand, zwischen rationaler Bedeutung und zufälligem Bedeutungsträger verdrängt.' (p.17) Towards the end of the sketch, 'das Interesse am Körper', they also reveal that there are other

²⁰ See the comments on the south sea islanders on p.248. It seems that it does not occur to them that the South Sea Islanders may have a voice of their own which is not totally encapsulated by the 'Sarongfilm'.

²¹ However, they consider the position of women in Western culture in another sketch at the end of *Dialektik der Aufklärung*, 'Mensch und Tier', pp.262-271. Here they brilliantly address the contradictory position of women, arguing that '[d]ie Frau ist nicht Subjekt' (p.264) because she is traditionally distanced from culture: 'Sie produziert nicht, sondern pflegt die Produzierenden.' (p.264). However, it is beyond the scope of their book to consider the aspect in depth.

²² See Elizabeth Bronfen, *Over her Dead Body. Death, Femininity and the Aesthetic* (Manchester: Manchester University Press, 1992) for an excellent analysis of how women get positioned as the dead object/body.

traditions and modes of thinking which might not be central to the norms of European culture which they describe so well, but are nonetheless present. The marginal Jewish tradition treats bodies differently:

Die jüdische Tradition vermittelt die Scheu, einen Menschen mit dem Meterstab zu messen, weil man die Toten messe - für den Sarg. Das ist es, woran die Manipulatoren des Körpers ihre Freude haben. Sie messen den anderen, ohne es zu wissen, mit dem Blick des Sargmachers. Sie verraten sich, wenn sie das Resultat aussprechen: sie nennen den Menschen lang, kurz, fett und schwer. (p.250)

We will see later that this reluctance to represent from the outside is a feature of Duden's writing.

III Foucault: The Production of Rational Bodies.

Paul Rabinow states that Foucault along with Adorno and Horkheimer recognised both a centrality and danger in the processes of increasing rationalisation and technological development of the world.

Each also differentiated between types of reason or thinking - instrumental, substantive, formal, critical etc. - and attempted to separate out those dimensions and consequences of rational activity which were pernicious and those which in some form or other could serve as instruments of resisting or overcoming the destructive functioning of reason in Western culture.²³

Foucault's argument in *Discipline and Punish* can be used to develop Adorno and Horkheimer's criticism of the treatment of the body. For him, the creation of the 'normal' body, is a political necessity as it produces the 'working body', that is, one which is *useful*. Thus the body is in the grip of power that imposes constraints, prohibitions and obligations. 'Power relations have an immediate hold upon [the body], they invest it,

²³ In *The Foucault Reader*, ed. by Paul Rabinow (London: Penguin Books, 1984), p.13.

mask it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs.’²⁴

However, punitive measures are not simply negative mechanisms which repress and exclude, but are ‘linked to a whole series of positive and useful effects which it is their task to support.’²⁵ Thus Foucault argues that exclusion mechanisms always *create* something, and what is created is the body as a force of production; the working body can only be produced if it is caught up in a system of subjection. So exclusion and repression create ‘norms’ by establishing ‘useful’ bodies and distinguishing between abnormal and normal types of bodies.

The methods which made possible the meticulous control of the operations of the body, which assured the constant subjection of its forces and imposed on them a relation of docility-utility, Foucault calls ‘disciplines’. He states that many disciplinary methods had long been in existence - in monasteries, armies, workshops - but in the course of the 17th and 18th centuries, the disciplines became general formulas of domination. Disciplinary technology is exercised in several related ways: through drills and training, the standardisation of actions over time and the control and organisation of individuals in space:

Once established, this grid permits the sure distribution of the individuals who are to be disciplined and supervised. In a factory, the procedure facilitates productivity; in a school, it assures orderly behaviour; in a town, it reduces the risk of dangerous crowds, wandering vagabonds, epidemic diseases.²⁶

The function of discipline is to increase the mastery of each individual over his own body by creating the idea of the individual by organising ‘the moving, confused, useless multitudes of bodies and forces into a multiplicity of individual elements - small, separate cells; organic autonomies; genetic identities and continuities; combinatory

²⁴ Michel Foucault, *Discipline and Punish*, trans. Alan Sheridan (London: Penguin Books, 1991), p.25.

²⁵ See the sections on ‘Punishment’ - ‘The Generalised Punishment’ and ‘The gentle Way in Punishment’, (pp.73-135) for an elaboration of these ideas.

²⁶ Paul Rabinow in the ‘Introduction’ to *The Foucault Reader*, p.17.

segments. Discipline “makes” individuals...²⁷ The individual which is created by the disciplines and discourse of the 17th and 18th centuries is one which is united into wholes, separate from others and this is achieved by the ordering of the body, specifically the organisation of parts of the body.²⁸ The relevance of these ideas will become clear in my reading of Duden’s readings of St. George and the dragon paintings below which highlight the processes involved in the training and production of individuals. Duden’s readings of the paintings are close to Foucault’s thinking in their suggestion of a culture which trains the multiplicity of forces of the body to create socialised individuals. George is established as useful individual through the disciplines acting on his body and the princess is ‘purified’ through the ritual killing of the dragon which distances her from its multiple body. But, as we will see below, elements of Adorno’s insights into the murderous control of the subject are brought into the critique of George’s ‘useful’ trained body as he is also in her eyes a killing machine.

Also relevant to Duden’s essays is Foucault’s insight that the goal of disciplinary power (punishment) is not expiation nor even precisely repression but rather to create hierarchy and norms. With the shift from ‘sovereign’ to the administrative surveillance,²⁹ surveillance mechanisms become linked to the formation of subjects, norms and a boundary between ‘normal’ and abnormal’ by bringing:

five quite distinct operations into play: it [punishment] refers individual actions to a whole that is at once a field of comparison, a space of differentiation, and the principle of a rule to be followed. It differentiates individuals from one another in terms of the following overall rule: that the rule be made to function as a minimal threshold, as an average to be respected, or as an optimum toward which one must move. It measures in quantitative terms and hierarchizes in terms of value the abilities, the level, the ‘nature’ of individuals... Lastly it traces the limit that will define difference in relation to all other differences, the external frontier of the abnormal.³⁰

²⁷ In Michel Foucault, *Discipline and Punish*, trans. Alan Sheridan (London: Penguin books, 1991), p.163. We see here a development of Nietzsche’s critique of the concept which replaces the chaos of differences.

²⁸ Foucault develops these ideas in the realm of sexuality in *The History of Sexuality vol. I: An Introduction*, trans. by Robert Hurley (London: Penguin, 1978), see pp.4-5 for discussion of the organisation of the body.

²⁹ Edward W. Said discusses this shift in *Culture and Imperialism* (London: Vintage, 1993), p.198.

³⁰ Michel Foucault, *Discipline and Punish*, trans. Alan Sheridan (London: Penguin Books, 1991), pp.182-3.

For Foucault, dominant types of knowledge 'fix' the individual. The practice of examination, for example, functions to maintain the separate individual as an object that may be categorised.³¹ But where Foucault differs from Adorno and Horkheimer is his idea of the body not as dead object but dynamic matter. Both sorts of bodies populate Duden's works - the dead bodies highlight culture's dominant mode of treating the body (see Chapter 6), but a Foucauldian-type conception of the body as unstable and resistant to imposed power also forcefully resounds in her writing. Richard Harland describes the Foucauldian body well: 'The body does not exist like an idea [...] it also does not exist like a thing. Rather, it is always being pulled out of itself, always toppling forward into newly opening spaces, always being drawn across boundaries.'³² Foucault's conception of bodies' materiality and agency is important as it suggests that the body is not totally appropriated by the institution; as he puts it, the power exercised on the body is conceived not as property but as strategy. Power, in Foucault's understanding, is not fixed with a privileged group; nor is it a static 'thing' which a group can 'possess' but rather an activity. Foucault uses the image of a battle which is also an important image for Duden in the George and dragon paintings. Both suggest that the 'force of the body' is not completely exhausted by power; the hold of power relations over the body needs to be repeatedly reinforced, the body constantly re-inscribed, but the very fact that the battle needs to be re-fought means that it is not forever won. While the body is constantly scored by power relations and can never be free of them in society, the body retains an agency.

³¹ The practice of examination 'opened up two correlative possibilities: first, the constitution of the individual as a describable, analyzable object, not in order to reduce him to "specific" features [...] but in order to maintain him in his individual features, in his particular evolution, in his own aptitudes or abilities, under the gaze of a permanent corpus of knowledge; and second, the constitution of a comparative system that made possible the measurement of overall phenomena, the description of groups, the characterization of collective facts, the calculation of the gaps between individuals', *Discipline and Punish*, p.190.

³² Richard Harland, *Superstructuralism. The Philosophy of Structuralism and Post-Structuralism* (London and New York: New Accents, 1987), p.161.

IV Feminisms

'The body' in the work of Adorno, Horkheimer and Foucault often appears as if were a generic term. Frequently, the examples they use are primarily based on the *male* body (in Foucault's case the deviant male body). What, then, are the implications for the cultural positioning and signification of a *female* body which experiences radical breakdown and sickness, attacks of passion and misery - the body we are confronted with in Duden's texts? Culture generally has left this different sort of body unthought except for positing it as other and abnormal. Because this type of body has not been adequately thought, we are in uncharted territory with an *alternative* literary writing of the body, the 'unterirdische Geschichte Europas' (Adorno/Horkheimer). In chapters 4 and 5 of this thesis I will consider the complexities of the articulation of the body of the so-called 'other' when this becomes the fragmentary locus of the narrating voice in Duden's texts. Now I will consider some feminist models which attempt to think the body not just as other or as object, and think mind-body relations and identity differently. These models are relevant to Duden's re-writings of cultural relations in the George and dragon essays and to all her writing which will be argued in subsequent chapters.

a) Luce Irigaray: The Silencing of Matter/Object

Irigaray's thought introduces gender into the theme of the body and identity construction by exposing a phallogentric logic inherent within Western metaphysics which privileges identity, representation and the subject. In *Speculum Of the Other Woman*³³ she argues (through analysis of the canonical figures of Western philosophy: Plato, Freud, Lacan, Aristotle, Plotinus, Kant, Hegel and Decartes) that the feminine has been constructed as the repressed Other of reason and suggests that within this male discourse the feminine cannot speak for itself as it is always constructed as Other. She takes issue with dominant constructions of the subject in Western philosophy and culture in which the self is formed via an oppositional relation with the other and which comes into being via a cut with an

object posited as opaque matter. We can see here the connections with Horkheimer's and Adorno's critique of the structure of 'sinngibenden Subjekt' and 'sinnlosen Gegenstand' dominant in Enlightenment bourgeois culture. For Irigaray, this Enlightenment subject can 'sustain himself only by bouncing off some objectiveness, some objective' (p.133). In other words it is only through the relation with opaque matter (which is posited by the meaning-giving subject) that the subject can be made into a single coherent self and the ground for thought and action. This account of the formation of selfhood, she argues, is both dominant in the West and gendered - an argument expressed succinctly in one of the central section headings in *Speculum*, 'Any theory of the "Subject" has always been appropriated by the "masculine"'. (p.133) The move which centres man outside himself she calls 'the Copernican revolution' in philosophy (p.133) through which she signals Kant's move away from an understanding of self based on the Cartesian model of a disembodied universal subject to another configuration: rather than a simple mind-body split (as in Descartes) mind and body/nature are brought into a relationship, but one which is oppositional. This move makes man central and has

occasioned above all man's ex-stasis within the transcendental (subject). Rising to a perspective that would dominate the totality, to the vantage point of greatest power, he thus cuts himself off from the bedrock, from his empirical relationship with the matrix that he claims to survey.' (pp.133-134)

Irigaray is playing with the multiple meanings of matrix encompassing *mater*, matter, (m)other and earth which she sees as etymologically connected.³⁴ For her, the constitutive split between subject and object is created by the subject's distancing himself from earth/mother/woman/object which he 'masters' and supposes to be inert, flat, static. Irigaray's account of this mode of formation of self also stresses that the subject not only transcends its connections with the material world but needs to posit matter as permanent

³³ Luce Irigaray, *Speculum of the Other Woman*, trans. Gillian C. Gill (Ithaca: Cornell University Press, 1985). Page references will be given in the text.

³⁴ The meaning of matrix in *The Oxford Shorter English Dictionary* ranges from female sex organs and notions of chaotic, dynamic flesh: '1) womb, uterus 2) place or medium in which something is bred, produced, developed, a place of origin and growth 3) formative tissue from which a tooth, hair, feather, nail etc. arises.' Irigaray also plays on the connections between matter and *mater* to analyse the treatment of matter in Western philosophy.

and changeless in order to create a stable sense of self. Irigaray (and Adorno and Horkheimer), as another contemporary feminist philosopher, Christine Battersby, highlights, are describing the Kantian self. Battersby states that this Kantian cut between self and other, which Irigaray critiques, is linked to a 'masculine' model of identity which takes the male body as the norm:

Kant represents matter as entirely passive and dead, in a way that is also essential to his system. He situates the self against a permanent and changeless 'substance' [...] treats space and time in ways that mean that the ego is located *inside* the bodily container, and all that is 'other' is outside - in space. Indeed the container is described in ways that mean the inner bodily spaces cannot make a difference in terms of identity.³⁵

The male transcendental subject, according to Irigaray, has an objectifying and distanced relation to the matrix which he disavows or claims to know 'to take, to see, to possess.' (p.134). The problem with the subject, then, is that it is an abstraction as it denies and transcends its connections with the material world. Thus, like Nietzsche, Irigaray is critical of abstract universals, especially the notion of the universal subject and how this subject has been represented in the Western philosophical tradition. She is interested in what has been excluded in the theories of the subject and culture generally. In trying to sum up her book, *Speculum*, in a phrase it could be said that for Irigaray the whole of our culture is based upon the exclusion of women.³⁶ This is not just a privileging of the male or masculine position - it is also necessary to the whole functioning and maintenance of the system. In the final note of the book she writes: 'in relation to the working of theory, the/a woman fulfils a twofold function - as the mute outside that sustains all systematicity; as maternal and still silent ground that nourishes all foundations'. (p.365) Representation and the type of subject dominant in our culture, in her analysis, can only come about if there is a compliant and silent object.

³⁵ Christine Battersby, *The Phenomenal Woman* (Oxford: Polity Press, 1999), p.67. Battersby positions Kant's account of the formation of self rather than Descartes' as the one more widely accepted as standard in modernity.

³⁶ See Ewan Porter's summary of *Speculum* in, 'Equality in the Law and Irigaray's Different Universals', in *Feminist Perspectives on Law and Theory*, ed. by Janice Richardson and Ralph Sandland (London: Cavendish, 2000).

Again, like Nietzsche, Irigaray's thought reveals that there cannot be generalisation without differences that are covered over; for Irigaray this is 'the object' which she aligns with the position of women and the body. Irigaray's thought is also useful because she opens up a space for thinking difference as she constantly suggests that the silenced 'object' of culture - woman, the earth, matter - is not fixed by the subject's view of it and, not subsumed or adequately expressed in the subject's thought, retains an element of 'excess': "Nature" is forever dodging his projects of representation of reproduction. And his grasp.' (p.134) Indeed, Irigaray also argues that the space of the object or matter is a *gap* in the thinking of the west and therefore a radical space of difference. This opens the way for the realisation that there could be (or already are) different realities with different relations to, and conceptions of, matter and nature but which are generally overlooked.

Furthermore Irigaray does not want a notion of difference that is allied to the sense that it is still just one term or pole of a binary opposition. The oppositional structure works by positing an antithetical term in order to safeguard one term's propriety and integrity to differentiate it from that which it is not. She does not want 'difference from' the universal subject but subjects and cultures which are not compared to a norm. This goes back to Duden's criticism of the 'zur Verfügung stehenden Instrumentarium' seen in the last chapter.³⁷

Irigaray argues that although patriarchal culture may not be able to think or imagine a different subjectivity for woman/the object, it is not the case that these do not exist. Rather, she argues, this style of thought which stresses the passivity or absence of the object is necessary for the re-production of 'the Same'. Irigaray thus avoids replicating these structures that posit the object as the unthinkable of culture. It is *patriarchy's* blind spot, its silence, but the object 'is not as massive, as resistant as one might wish to believe.' (p.136) She imagines a different sort of self which is not simply the 'other of the same' i.e. trapped in a structure of binary oppositions where the

³⁷ Difference understood as opposition for Irigaray can never speak truly differently because if one term is opposite to and different from an other it is still determined by a *logic* of the *same*. Her thought therefore proposes a breakdown of the oppositional dualities mind/body, culture/nature (or an recognition of now marginal areas where dualisms already do not function) in order to usher in a new culture.

female/object/nature is what male/subject/culture is not. She asks us to imagine two syntaxes not in order to replicate a binary structure but to replace it:

Irreducible in their strangeness and eccentricity one to the other. Coming out of different times, places, logics, “representations” and economies. In fact, of course, these terms cannot fittingly be designated by the number “two” and the adjective “different,” if only because they are not susceptible to comparison. To use such terms serves only to reiterate a movement ... to speak of the “other” in a language already systematised by/for the same.” (p.139)

Like Irigaray, Duden’s writing is interested in the ‘overlooked’, the spaces in between, the ‘blanks that sub-tend the scene’s structuration [...] Never in truth represented or representable, though this is not to say that they have no effect upon the present scenography. But fixed in oblivion and waiting to come to life.’ (p.138) The radical potential of Irigaray’s non-dualistic thought in her book *Speculum* which I have outlined here has not been developed in the field of Duden criticism. As we will see below Duden reads such ‘gaps’ into the paintings of *George and the Dragon*, for instance in her evocation of the visible invisible ‘gaps’ of the dead bodies underneath the main drama of the battle and to a certain extent the dragons themselves who even at times symbolise ‘different syntaxes’. This reading will be the first in a series of such readings which will inform later chapters of the thesis. However, for Duden these spaces are not ‘beyond’ representation as Irigaray sometimes suggests; rather, her writing is interested in the articulation of differences, not universals, in ways which do not entail falling outside meaning. In order to explain the complexities of this position we need to conclude this section of genealogy of *Kulturkritik* with an examination of examples of recent (Deleuzian) Feminist Philosophy.

b) ‘Third wave Feminism’: the becoming meaningful of the body.

Recent feminist criticism has been involved in uncovering other philosophical models in the history of the West which yield a different understanding of the mind-body relation thus displacing the centrality of the accounts of Descartes and Kant. In her article which

reads Deleuze through a Spinozist lens, the feminist philosopher Moira Gatens claims that

along with Foucault, Deleuze and Spinoza belong to a tradition of thought which has been called 'anti-juridical'. What defines this tradition is a commitment to thinking against a fundamental proposition of humanist philosophy, namely, that sociability requires the organisation of an individual's natural affects by a power that transcends the natural condition, for example, Hobbes' leviathan.³⁸

Gatens argues against human sciences and their desire to categorise bodies by genus and species, and with Deleuze and Spinoza because they provide models for thinking matter as non-organised (by mind) but not meaningless. This enables a re-writing of the binary structures of order/chaos, norm/abnormal or excluded. What interests Gatens in Deleuze's and Spinoza's philosophies is that they reject transcendent being, teleology and universals. This move does not constitute a reversal of the binary (where immanence, for instance, is privileged over transcendence.) Rather Deleuze and Gatens argue that Spinoza's ontology is thoroughly monist and so offers a way out of the problematic of dualism. This has implications for our discussion of the body. For Spinoza there is one immanent substance and human beings are modes of the attribute of nature. The body is described as a 'dynamic system of non-subjectified affects and powers.'³⁹ Thus the mind/body dualism is differently construed: rather than the mind controlling the body or affecting change (in the environment), the power of thought is part of the body emerging and evolving rather than separating off from it. It is not a question of one determining the other. Quoting Spinoza, Gatens explains:

Reason, or the power of thought, cannot be seen as a transcendent or disembodied quality of the soul or mind but rather reason, desire and knowledge are embodied and express, at least in the first instance, the quality and complexity of corporeal affects. [...] '[t]he body cannot determine the mind to thinking, and the mind cannot determine the body to motion, to rest or to anything else ...' (*Ethics*, III, prop.2). For Spinoza, body and mind *necessarily* suffer or act in concert.⁴⁰

³⁸ Moira Gatens 'Through a Spinozist Lens: Ethnology, Difference, Power' in *Deleuze: A Critical Reader*, ed. by Paul Patton (Oxford: Blackwell, 1996), p.164.

³⁹ Moira Gatens, 'Through a Spinozist Lens', p.168.

⁴⁰ Moira Gatens, 'Through a Spinozist Lens', p.166.

Or as Gatens puts it elsewhere: 'Rationality is not a transcendent capacity of a disembodied 'mind' but an immanent power of active nature.'⁴¹ The plane of immanence, Gatens tells us, is 'pre-philosophical, meaning that it is the unthought within thought.'⁴² The body was the unthought or excluded of European history for Horkheimer and Adorno. Recent feminist-Deleuzian approaches open up other ways of thinking the body, reason and the relation between the two that are capable of moving beyond the hegemonic conceptions of reason criticised by Nietzsche, Adorno and Horkheimer above. We will see below that in Duden's reading of the violent murder of the dragon in the paintings of the St. George legend, there is a questioning and rejection of the Cartesian mode of thinking the mind as disembodied and of the Kantian subject-object relation where the self has to be formed via a violent cut with the 'other'. In this way she intimates different modes of thinking minds and bodies which do not entail separation but rather an interpenetration which produces a model where self and other interact. She also re-thinks the relation through an analogy with music in *Zungengewahrsam* which I see as a description of different modes of being through the image of a movement and polyphony of head and heart:

Die Musik ist knochen-, aber nicht kopflos. Jedoch wäre ihr Kopf, wenn sie als Körper erscheinen könnte, nicht dessen Krönung oder Höhepunkt. Ihr Kopf wäre alles und nichts und eins mit dem Herzen, eine Puls- und Stimmschwinge, bewegliches Schwingenbündel, Schwingenapparat ... (Z 55)

Duden does not take mind and body as opposites, but thinks mind as embodied.⁴³ This is not to say that body overcomes mind but that there is a moving interpenetration of the two.

Gatens stresses the positive aspects of such re-alignments in a similar way, arguing that the Deleuzian idea of the 'body-without-organs' is not the destruction of the body but rather the becoming and realization of the expression of a body and nature that

⁴¹ Moira Gatens *Imaginary Bodies. Ethics, Power and Corporeality* (London and New York: Routledge, 1996), p.148.

⁴² 'Moira Gatens, 'Through a Spinozist Lens', p.164.

⁴³ In her writing 'mind' is alluded to or referred to as 'Kopf' or 'Gerhirnkopf' which stresses embodiment.

is not subjected to a particular transcendental organization of the organs that serves to define the organism in terms of forms and functions.⁴⁴ This is seen by Gatens as transformative of identity from being to becoming. For Spinoza, she argues, identity can never be viewed as a final or finished product as in the case of the Cartesian automaton, since it is based on a body that is in constant interchange with its environment; 'the body [is understood] as a nexus of variable interconnections, a multiplicity.'⁴⁵ I will argue in subsequent chapters that we need to think of Duden's narrators as becoming through bodily and sensory interchange with the environment rather than stable being.

Elizabeth Grosz's redefinition of the body as 'open materiality, a set of (possibly infinite) tendencies and potentialities which may be developed'⁴⁶ is also helpful. She goes on to argue that these developments are not individually or consciously chosen, nor are they amenable to will or intentionality. But neither does she adopt a top-down model where malleable matter is marked or inscribed from above. She writes instead that '[t]he kind of model I have in mind is not [...] an imposition of inscription on a blank slate. As every calligrapher knows, the kind of texts produced depends not only on the message to be inscribed [...] but also on the quality and distinctiveness of the paper written upon.'⁴⁷

Recent Australian feminist thought, then, has transformed identity-thinking and notions of abstract universals, criticised above by Nietzsche, Adorno and Irigaray, by re-thinking the body. Claire Colebrook neatly sums up the main point:

the thinking through of the becoming-corporeal in Australian feminism also led to a move beyond Lacan and Irigaray. Grosz's work typically sees sense not as a bounded system of signification or as a representational network, but locates sense and the emergence of meaning at the level of the corporeal. The body is not that which resists meaning, nor is it a constitutive outside to the structures of meaning; the body is a becoming meaningful.⁴⁸

⁴⁴ Moira Gatens, 'Through a Spinozist Lens', p.169.

⁴⁵ Moira Gatens, 'Through a Spinozist Lens', p.165.

⁴⁶ In *Volatile Bodies. Towards a Corporeal feminism* (Sydney: Allen and Unwin, 1994), p.191.

⁴⁷ Elizabeth Grosz, *Volatile Bodies*, p.191.

⁴⁸ Claire Colebrook, 'From Radical Representation to Corporeal Becomings. The Feminist Philosophy of Lloyd, Grosz and Gatens', in *Going Australian*, ed. by Catherine Constable, Rachel Jones and Judy Purdom, (special edition of *Hypatia*, 15/2, 2000), pp.76-93, here, p.86.

Colebrook spells out the implications of this way of thinking the body: 'If thought is an active becoming of that which cannot be reduced to thought, then we cannot put forward the idea of thought (or mind) *in general*. Rather, there will be multiple modalities of becoming.'⁴⁹ Thus it becomes possible to think the expression of specificities in ways which do not entail their becoming *meaningless* and without translation into the general.

Kulturkritik in Duden's readings of St George and the dragon paintings.

'Ein nur allzu geläufiges Bild: ein Mensch/Mann/Mörder, der im Begriff ist, es einem anderen Lebewesen zu zeigen, ihm eins in die Fresse zu geben, [...] der darangeht zu enthaupten, was sich nicht mehr behaupten kann.'⁵⁰

Duden's essays on paintings of St George and the dragon 'Der Wunde Punkt im Alphabet' and 'Gegenstrebige Fügung'⁵¹ were written in 1989 and 1990. They will be examined here to throw a theoretical light on her fictional writing of the 1980s and the poetry of the 1990s by revealing ways to understand the *Kulturkritik* in her writing. The battle scenario of George and the dragon (or Michael and the serpent in *Übergang*,) and the power relations thus suggested, recurs like a leitmotif in Duden's work, appearing also in opaque form in *Steinschlag*.

As the quotation above shows, Duden stresses a battle between bodies. Thus she reads cultural relations through the prism of the body so her thoughts will be linked to aspects of the philosophers' thought whose work I outlined above. I will argue that Duden sees in these paintings allegories of cultural relations and she is particularly concerned with the mechanisms of exclusion at work in culture. As it will become clear, it is not simply a question of which philosophical model Duden is using; rather her essays are amalgams, monstrous hybrids themselves, of all the critical voices discussed above (and more) which are activated by the encounter with the paintings.

⁴⁹ *ibid.*, p.89 [Colebrook's italics].

⁵⁰ Anne Duden, *Der Wunde Punkt im Alphabet* (Hamburg: Rotbuch Verlag, 1995), p.78.

⁵¹ In Anne Duden, *Der Wunde Punkt im Alphabet*, pp.77-84 and pp.119-125 respectively. Further page references will be given in the text and signalled with the abbreviation 'WP'.

Franziska Frei Gerlach has already discussed these texts and related Duden's ideas on the George and Dragon motif to feminist theory.⁵² However, she does not see Duden as part of a wider 'tradition' of cultural critique which includes the theorists discussed above. More importantly, she also does not stress that Duden's mode of reading opens up the possibility of alternatives to the current cultural relations. In my reading of the essays, the cultural myths in Duden's readings of the paintings appear as contested sites of meaning which implies that the culture they reflect is not monolithic but may also be challenged and read differently. For instance, as we will see below, Duden focuses on the image of the arch created by George and the dragon in Carpaccio's *Der heilige Georg im Kampf mit dem Drachen* (see fig. 2.3) which I read as an image of (Deleuzean) multiplicity and a symbol suggesting alternative ways of thinking reality and selves where otherness is part of the self and culture not opposed to or separate from them.

In addition Frei Gerlach privileges the discourse of psychoanalysis in her readings.⁵³ While there is evidence of knowledge of Freud and psychoanalytic interpretations in Duden's essays, I argue that these paintings are not read by Duden as allegories of the repression of desire and instincts; rather I stress the more concrete treatment of the *body* which Adorno argues culture is based on (the labouring body), the different, multiple *body* which Foucault states is trained by discipline and Irigaray's dead, silenced ground of opaque matter aligned with women. Duden's readings of culture reveal a concern with real mechanisms of exclusion and their political implications, real effects on the body, on groups such as gypsies who get labelled as the 'dark element' of culture,⁵⁴ on specific differences that are covered over, excluded and murdered.

'Der Wunde Punkt im Alphabet' is based around readings of Paolo Uccello's *St. Georg und der Drache* (see fig. 2.1 on p.30 - in Duden's text we only have a detail from

⁵² Franziska Frei Gerlach, *Schrift und Geschlecht. Feministische Entwürfe und Lektüren von Marlen Haushofer, Ingeborg Bachmann und Anne Duden* (Berlin: Erich Schmidt Verlag, 1998).

⁵³ Her use of Irigaray's theories stresses a 'psychoanalytical Irigaray', i.e. elements of Irigaray's writing where she deals with Freud and Lacan. I, on the other hand, am interested in Irigaray's critique of Enlightenment self and culture which I stressed above through my reading of 'Any Theory of the Subject'.

⁵⁴ In 'Gegenstrebige Fügung' as part of the reading of the first Carpaccio painting (see fig 2.3) she sees the state (represented by the turrets in the background) surveying the dragon 'jede seiner Bewegungen bespitzelte wie die eines Zigeuners oder dunklen Elements.' (WP 122)

this painting - a close up of the dragon). Friedrich Herlin's *Der heilige Georg als Drachentöter* (see fig. 2.2, p.31) is also alluded to. Both are quite different representations of the legend and Duden's reflections hint at a wider study of paintings which are not mentioned directly in the text.⁵⁵ Her readings, however, are consistent in their critique of Western Christian culture and the types of selves dominant in this culture. She highlights for instance that the paintings, and Western culture which they reflect, are constructed and maintained by a system of binary oppositions - human/animal, mind/body, reason/matter, male/female, unity/multiplicity, self/other - symbolised and reflected by the central opposition between George and the dragon. She reads the killing of the dragon, then, as revealing culture's desire to separate and divide, to impose boundaries between areas conceived of as totally separate: 'Mensch und Tier. Ein geschiedenes Paar.'(WP 120)

By underlining the mode of depiction of the hero-on-horseback and victim-on-floor scenario, she implies that the paintings reveal in concrete form culture's violent and dominating relation to nature and the body: 'Häufig geben sie [the victims/dragons] auch [...] einen weichen Standort für den Täter ab, den noch warmen biologisch-dynamischen Teppich, die Matte, in die die gestiefelten und gespornten Füße wohlig einsinken.'(WP 78) Thus the dragon is aligned with the body and nature in her readings as the violently oppositional relation to the matrix is alluded to in a mode which recalls Irigaray and Adorno's theories. Duden's statement that the victim is always already there recalls Irigaray's analysis of the dominant economy of Western culture in that the binary structure self/other, subject/silent ground or matter is the lynch pin of Western thought and representation.⁵⁶ Thus the paintings are read as giving an insight into processes at work in the production of culture and norms.

⁵⁵ 'Bei etwa neunzig Prozent der Opfer, die fast immer als am Boden Liegende, mit noch mühsam hochgerecktem Kopf, vorgeführt werden, ist die Angriffswaffe oder deren Spitze in der Kehle steckengeblieben.' (WP 77)

⁵⁶ 'das Opfer ist immer schon da' (WP 78). Duden also makes this point by observing the little dragons in some unidentified paintings (not Herlin or Uccello) who witness the murder of their parent and are traumatised thereafter and will 'wachsen heran, um Opfer zu werden.' (WP 77) I interpret this also as an oblique comment on social reality where cycles of oppression and deprivation serve to reinforce division, keeping people and groups 'in their place'.

Duden's reading constantly revisits the way the dragons are killed through the mouth and head thus evoking the extinguishing of subjectivity and voice. Through Duden's text it becomes possible to read the dragon as representing different voices or subjectivities that culture deems 'monstrous' which have to be excluded. However, Duden's reading brings out their dangerous nature. The title of the essay with its suggestion that the dragon is 'Der wunde Punkt im Alphabet' underscores this double sense: the dragon is wounded through the mouth which destroys its language; yet the title also plays on the ambiguity of the phrase: the killing of the dragon both 'wounds' language (put simply, there is one less expressive voice) and the dragon is also the language's vulnerable point as that which has to be excluded for representation to occur. This implies, then, that Duden reads the dragon as placing the linguistic system in jeopardy, especially as her essays evoke the supposedly silent dragons' voices. A Derridean interpretation might figure the dragon as the absence or madness which haunts writing.⁵⁷ However, in Duden's readings, the dragon is not a metaphysical absence but material presence, a body with specific qualities (discussed below) which is deliberately murdered. Irigaray's more political point about how other voices are silenced so that a few can hear themselves speak is more relevant here:

For if everyone talked, and talked at once, the background noise would make it difficult or even impossible for the doubling process known as echo to occur. The reflection of sound would be *spoiled* if different speakers uttered different things at the same time. Sounds would thereby become ill defined, fuzzy, inchoate, indistinct, devoid of figures that can be reflected and reproduced. If everyone spoke at once, the silence of the others would no longer form the *background* necessary to highlight or outline the words of some.⁵⁸

In terms of the paintings, in order for George to hear himself speak the same words with certainty, different voices need to be excluded; in order for culture to hear a repeated

⁵⁷ This, as we have seen in Chapter 1, is the way Bossinade approaches Duden's work. A Derridean poststructuralist framework is also employed in her article 'Sprache, Bild und Wissen in Anne Dudens *Das Judasschaf*', in *Wechsel der Orte. Studien zum Wandel des literarischen Bewußtseins*, ed by Irmela von der Lühe and Anita Runge (Göttingen: Wallstein, 1997), pp.158-170.

⁵⁸ Luce Irigaray, *Speculum*, pp.256-57. [Irigaray's italics].

echo of its self-generated meanings, different perspectives are eradicated. These are the processes stressed by Duden.

The question why culture has to create victims motivates Duden's reading: 'Was haben diese Opfer, die überall und seit langem schon sind, sich zuschulden kommen lassen?' (WP 78) She answers this question indirectly by reading the dragon as a multifaceted symbol of that which culture constructs as inhuman and a difference which ultimately has to be eradicated. The first crime that the dragons have committed is 'daß sie eben anders sind'(WP 79). Thus the paintings are read as allegories of what culture regards as 'different' and how it goes about dealing with difference. Engaging with the detail of the dragon's body, Duden implies that the way the dragons' bodies are painted tells us precisely which qualities culture sees as 'different'. They are dangerous because they are ambiguous, their bodies a mishmash of differences combining body parts from different animals. Thus they cannot be fitted into available categories: 'Denn dieses Wesen war keine Art und hatte keine Art'. (WP 79) Thus a Nietzschean critique of the type of reason which cannot see beyond its own invented categories is alluded to. There are also echoes of Foucault's unstable body: the dragon's body is an affront because it ignores boundaries (Duden comments on the frequent appearance of both male and female sexual organs in paintings of the dragon's body):⁵⁹ 'Körper, der sich an keine Vorgabe, Abmachung oder Einteilung hält und der zu allem Überfluß auch noch die Geschlechteraufspaltung und -zuweisung ignoriert.' (WP 80) This difference has economic implications which Duden suggests by reading the dragon as not being complicit with the economic system in its refusal to market its difference. This is another heinous crime which culture cannot countenance:

Bedauerlich für ihn, daß es sich mit ihm nicht ins Benehmen setzen läßt. Er hätte durchaus eine Chance. Er brauchte nur ein wenig Entgegenkommen zu signalisieren.[...] man könnte es stellenweise scheren wie ein Schaf, es melken,

⁵⁹ An interesting point of comparison of approach to the legend is Samantha Riches' book *St George: Hero, Martyr, Myth* (Stroud: Sutton Publishing, 2000). She discusses in detail the feminisation of the dragon in paintings of George and the dragon. Her thesis is more straightforward than Duden's as she sees the dragon as female, representing untrammelled sexuality. The princess is rescued from her sexuality by the chaste George.

ihm die bunten Federn einzeln ausreißen [...] seine Eier braten oder kochen oder zum Aphrodisiakum schockgefrieren.’ (WP 80-81)

The lack of compromise with culture appears synonymous with not allowing its body to be used or not being economically viable: ‘es [läßt] sich nicht in bare Münze verwandeln’. (WP 80) Because it is of no use to anyone, the dragon thus serves as a convenient scapegoat whose eradication is used to unite the group doing the eradicating: ‘Weg muß er. Darüber besteht Einigkeit.’ (WP 80) This exclusion of the ‘other’ body, which, Duden tells us, is represented in most paintings as outside culture and as the ‘other’ to George’s subject, functions to shore up identity, certainty and unity of culture. So Duden moves away from standard Christian interpretations of the George and dragon legend in which the dragon appears as the essence of ‘evil’ (and also away from ‘standard’ psychoanalytical readings of the dragon as sexuality) towards one which stresses the treatment of difference and cultural anxiety about the untrained body on the part of *Enlightenment reason* and *late capitalism*.

She also makes brief reference to psychological interpretations where the dragon represents George’s repressed desire: ‘Der Sumpf der Begierden trocken gelegt - so wie Georg schon von vornherein “trocken” war, “da fleischliche Lust ihm fern blieb”, wie es über ihn in jenem offiziösen Bericht ebenfalls heißt.’ (WP 83).⁶⁰ However, this point merges immediately with a political criticism of Christianity for its repudiation of passion and the body. This is Duden’s way of intimating a critique of the treatment of the body as a passive container for active spirit or soul which has implications for the types of selves and agency that are produced.⁶¹ It is implied that Christianity is a bulwark of law and order for the murder of the dragon is sanctioned by God and interpreted as creating order; the George figures are seen as conservative forces reproducing the scenario and the status quo.

⁶⁰ The official report is referred to earlier in the essay as the *Legenda Aurea*. This refers to Jacobus de Voragine’s [ca. 1229-1298] book of saints’ stories translated into English as *The Golden Legend. Readings on the Saints*, trans. by William Granger Ryan, vol.1 (Princeton: Princeton University Press, 1993). St. George’s story is on pp.238-242.

⁶¹ This criticism I perceive in Duden’s work will be developed in Chapters 3 and 6.

Weil die Täter, die Michaels und Georgs, von Berufs wegen Engel und Heilige sind - Erzengel und Soldat Gottes gar -, schlagen sie denn auch mit der vollkommensten Rückendeckung und Absegnung zu, schaffen sie immer aufs neue Ordnung, indem sie dieses unordentliche, unsoziale und unmenschliche Ungeheuer [...] dahin befördern, wohin es gehört [...] zur Hölle ... (WP 81)

Duden's focus, however, is on the victim, the dragon.⁶² Heaven and Hell, it is implied, serve culture as convenient categories which perpetuate a culture and society based on divisions. Put simply, for Duden the dragon is sent to Hell by God's servant, George, not because it really is evil but because it serves to *reinforce* a boundary between what culture and society need to label as good and evil at the time. Culture is afraid of what the dragon represents therefore Hell is a very convenient place as 'es keine Rückkehr gibt'. (WP 81) At the same time, of course, George's act reinforces his 'goodness'. In the essay 'Gegenstrebige Fügung' Duden reiterates this idea making a point similar to Foucault's (see above).⁶³ The purpose of the 'punishment' of the dragon is not an attempt to reform or rehabilitate it or even to get revenge on it, but to *create division* between the 'normal' and 'abnormal' - here represented in the rhetoric of good versus evil, chaos versus order, but which, as Duden's reading brings out, serves to distinguish between 'right' and 'wrong' *bodies* (and thus types of selves). Thus her essay brings out mechanisms of exclusion at work in culture. The dragon appears in her essay as an open category because we sense that it could be any body or quality that the culture or historical era deems inferior, abnormal or dangerous. (As we have seen she mentions the alignment of

⁶² Duden's readings thus correct a general cultural forgetfulness of the victim. Making a point familiar from our discussion of Adorno and Irigaray, she suggests that the victims are often overlooked. However, the relations between power and the body, culture and nature, self and other are displayed for a paradoxical permanent moment in certain cultural artefacts. 'Vorzugsweise begegnet man den Opfern in Kirchen, Kapellen, Klöstern und Museen. Sie sind [...] allein, jedoch in Begleitung ihrer Peiniger.' (WP 77) The artworks are privileged spaces because they can be read as revealing the *processes* of the production of dominant ideas of selves and bodies. So while Foucault argued that disciplinary power is invisible while the rationalised bodies are always visible ('Disciplinary power is exercised through its invisibility; at the same time it imposes on those whom it subjects a principle of compulsory visibility', *Discipline and Punish*, p.187), art allows a becoming visible of these relations.

⁶³ 'Und [...] wozu das alles? Weil das Gute, der Mann, der Heilige namens Georg, das Böse namens Drache aufhalten, zurückschlagen, erschlagen und ausrotten muss, auf daß es nicht die Oberhand gewinne, auf daß die Welt nicht wieder in Wildheit versinke, [...] und dem guten Georg nichts bleibe als die Verwaltung des Guten. [...] Erlöst von allem Übel' (WP 121). Evil is seen to be not an essence embodied by the dragon, but a necessary construct which is aligned with 'Wildheit' in the story culture tells itself to convince itself of the distance between culture and nature, order and chaos.

‘wrong’ body with races such as gypsies which are labelled as the ‘dark element’.) In the light of the *Kulturkritik* discussed above, in Christian, Enlightenment, capitalist culture, the ‘wrong body’ becomes aligned with particular qualities and real bodies. As we saw in our discussion of Nietzsche the body as becoming cannot be thought by a culture and philosophy based on fixed concepts; for Adorno we saw that the ‘wrong body’ was the body of the Jew (the inferior body, the labouring body); for Foucault it was the non-viable body, for Irigaray a fluid female body. All of these aspects resound in Duden’s reading of the dragon’s body.

In ‘Der wunde Punkt im Alphabet’ Duden’s mode of reading culture against the grain is complex. Even while her readings highlight that the dragons are constructed to signify that which culture would like to exclude, she reads them as sites of difference still capable of articulating their difference. For instance, she states that the killing has ‘Demonstrationszweck’, serving as a warning to any body ‘der sich weder einschüchtern, wegstecken, zurichten noch ausschachten oder läutern läßt.’ (WP 82) But the vocabulary is ambiguous creating double meanings: the dragons do not allow themselves to be cut down to size (‘zurichten’), or exploited, broken up for spare parts (‘ausschlachten’) or reformed or purified (‘läutern’). But other meanings are heard which start to contradict the visible scenes in the paintings where the dragon *is* ‘zugerichtet’ and ‘ausgeschlachtet’ (injured, knocked about, eviscerated). Even while the dragons are killed (thus Duden does not deny unequal power relations) they still retain the capacity in Duden’s eyes to speak differently or to activate the memory of differences: ‘Alles ist verloren. Aber mächtig und schillernd, wüst und weich, gezackt und gezahnt, verweht und ineinander verwoben, aufleuchtend oder schattenhaft eingedunkelt, hingeduckt oder sich hoch reckend kommt es noch vor die Augen und in den Sinn.’ (WP 82) The dragons always die in the paintings but their presence, their open, bloody wounds which will never close are for Duden a type of language themselves, a different sort of language which culture marginalises ‘mit weit aufgesperrten Mäulern, die von Blut überströmen [...] schreien, brüllen, röcheln sie die Sprache der Körper und der Herzen in der den Bildern angestammten Stummheit.’ (WP 82) I think at this point that Duden evokes the ‘language’ specifically of Uccello’s dragon (see fig. 2.1). Her image could be misleading

as it may suggest that this screaming language lies *beyond* representation. This would yield a model where the dragon/difference is excluded as hysterical. I would argue, however, that Duden means that the dragons symbolise a *refusal* of representation based on the privileging of George as universal which excludes other perspectives. In further descriptions, the dragons refuse to conform to available categories:

dieser unpassende Leib, der [...] aus der Form gegangen ist, und der, so oft man ihn auch dreht und wendet, immer noch eine weitere unerwartete und ungeahnte Facette aufblitzen und aufschimmern läßt, und dem kein einziges Bild vollkommen gerecht werden kann.' (WP 82)⁶⁴

in which we hear echoes of Irigaray's theory of the object beyond the subject's projections which cannot fully be grasped. Thus Duden's reading stresses the potential and power of the 'other' body which is excluded. The dragons intimate differences that have been left out of culture which, Duden reveals, we do not have to think as outside expression or beyond the cultural. These different languages in this essay are associated with the body and passion ('Körper' and 'Herz') which I would not read in a psychoanalytic sense of desire (as lack) but, in relation to Duden's work, to articulations of the fluid body as becoming, pain, ecstasy and joy.

In 'Gegenstrebige Fügung' which engages with Vittore Carpaccio's treatment of the legend, the dragon is described in similar ways to Uccello's. The paintings Duden engages with are Carpaccio's *Der heilige Georg im Kampf mit dem Drachen* (see fig. 2.3, p.32) and *Der Triumph des heiligen Georg* (see fig. 2.4, p.32) both painted between 1502 and 1508 as part of a series of paintings depicting different stages in the legend. The two paintings Duden focuses on are 1) the battle scene outside the city and 2) the scene where the injured dragon is taken back into the city and beheaded in front of the princess, her father and other members of the community.⁶⁵

⁶⁴ The way Duden reads the dragons' twisting 'als hätten sie noch eine Chance zu entkommen'(WP 82) also suggests the emergence of other possibilities.

⁶⁵ We have details from the first painting (the dragon's body and the remnants of dead bodies) in the text. The second painting is not reproduced in the text at all so if we are not familiar with it Duden's writing appears strangely severed from concrete referents. This technique becomes important in *Steinschlag* which again engages with George and dragon motifs in Altdorfer ('Nacht neben Nacht über Tag', S 33-41) and Uccello ('Trifolium Tetrachord', S 49-53) but without referring to them.

The dragon, Duden stresses again, is an image of multiplicity: 'Vielfachtier, Mischwesen, Ausgeburt mit Flügeln, Untier.' (WP 120) Rather than 'abstract' desire, the dragon in this essay is a reminder of flesh, that is, a fleshy fluid body. Duden implies this by highlighting the contradiction between its bleeding, open body and George's body which is sealed in armour:

Hier die Krone der Schöpfung im Maßanzug aus Metall, alle Weichteile weggesteckt, alle Glieder gepanzert, mit diversen Verlängerungen und Zuspitzungen ausgestattet und mit dem hochgezüchteten, zu Diensten getrimmten Stück Kraft - das auf Sporendruck und Zügelreißen reagiert - unter sich und zwischen den Beinen, anreitend gegen den Feind da; ihm seinen Pfahl ins Fleisch stoßend, Fleisch des ungezähmten und ungezäumten Mundes.(WP 120-1)

George and the dragon are represented as opposites but Duden's mode of reading reveals connections rather than separations in this quotation where flesh and armour are juxtaposed. Duden hints that George's fleshiness is not so much absent but hidden - made invisible - by his armour. Unravelling her writing, we are presented with a double image which both alludes to the dominant story which George and culture tells itself - here about the non-fleshy, non-porous nature of the male powerful body⁶⁶ - and also reveals this to be a false image. It is as if George has to kill the 'enemy', the fleshy body of the dragon, in order to distance himself from it as it is a reminder of his fleshiness, the fact that he is made up of soft parts which are tucked away. We could therefore see the dragon as representing that which has been forgotten by culture.

Rather than reading this forgotten as the 'unconscious' or sexuality, I would turn to a Nietzschean understanding of *active* forgetting where differences are covered over when abstract concepts are formed. We can see in Duden's reading an intimation of the processes involved in the formation of the concept of a stable, unified, disembodied self which occurs through a separation from the dragon as embodiment of flesh. We can thus read into Duden's reading a critique of the mind-body, subject-object relation dominant in Western culture and of the Enlightenment subject discussed above. We can see this in

⁶⁶ There are hints here of a criticism of the valorisation of male sexuality and the phallus through the thinly veiled joke about George's honed piece of power between his legs.

Duden's implication that the clash between George and dragon is the battle between mind and body:

Ungleich die Gegner, die das Tor bilden, verbunden miteinander nur durch die Lanze, die der Stärkere, der nicht nur durch Überlegung Überlegene, dem Schwächeren zwischen die Zähne, in die Schnauze, durch den Schlund und noch durchs Gehirn gerammt hat.' (WP120)

Duden's formulations suggest a reading of George as mind ('Überlegung') that is privileged over the dragon aligned with flesh and body ('Schnauze' 'Schlund'), of George as the active subject while the dragon as body/object is literally becoming dead matter. Her phrases again suggest that the battle is unfair; thus unequal power relations are again alluded to as well as an unease on the part of the 'dominant'. If George, the subject and mind are superior, why then all the fortifications? Duden suggests, then, the precarious construct of the myth of the active rational subject as the paintings are read as allegories of the processes involved in the production of the dominant type of Enlightenment self. George's ego (in the painting ensconced in his armour) is constructed through a cut from the other and positing a not-self (here the dragon).⁶⁷ Duden's questioning as to why the dragon has to be killed so violently is thus part of what I see as her radical *Kulturkritik* as she implicitly asks why the self has to be formed in this way and why a different mode of thinking selfhood, which does not entail a violent cut with the 'other' but rather an interpenetration of self and other, cannot be represented in this culture. Or why the body cannot be thought in terms of flux and fluid boundaries?

The position of women also interests Duden. In 'Der wunde Punkt' essay she suggests that the princess (in the Uccello painting, fig.2.1) may only be paying lip service to culture, mouthing a prayer while her heart is elsewhere, perhaps with the dragon.⁶⁸

⁶⁷ We can thus link this critique to the one voiced by Irigaray and Battersby concerning the Kantian transcendental self as explained above. See also the discussion of the transcendental self in Hartmut Böhme and Gernot Böhme, *Das Andere der Vernunft. Zur Entwicklungsstrukturen am Beispiel Kants* (Frankfurt/M: Suhrkamp Taschenbuch Wissenschaft, 1985), pp.301-303.

⁶⁸ 'Mit züchtig heruntergeschlagenen Augen kann es nur abwarten und das Ganze mit frommen Wünschen für sich und den abgepanzerten Mann begleiten. Das Untier muß sie, schon im eigenen Interesse und aus Loyalität mit dem Eretter [...] zur Hölle wünschen. Ein Lippendienst - sie betet ja auch - und nicht etwa Herzenswunsch. Denn wo ist ihr Herz.[...] Vielleicht liegt es dem Drachen/Ungeheuer/Untier auch auf der Zunge' (WP 82).

This alignment of women recalls Hegel's positioning of women as the enemy within culture. Duden, on the other hand, interprets women's position positively as a site of difference, resisting total encapsulation by culture despite appearances which suggest that she is tamed along with the dragon when they are both led into the city on the same lead, the dragon beheaded and the princess baptised.⁶⁹ She leaves the question about where the princess's heart lies open - a reading which itself comes out of the inscrutability of the woman's expression in the painting. In 'Gegenstrebige Fügung' Duden interrogates the links between women and the dragon further. She does not identify women simplistically with the dragon but creates the sense of female ambivalence and complex positioning vis-à-vis culture and George by pointing out the literal position of the princess waiting to be saved *behind* George as an indication of woman's cultural positioning - as 'other' to man but also 'backing' him. (see fig.2.3)⁷⁰ But women are also aligned with the dragon through a comparison of their bodies. In the painting *Der Triumph des heiligen Georg* (the painting not reproduced in the book - see fig.2.4) some women are depicted although most, Duden writes are absent, at home out of the public realm. The women in the picture are described by Duden as tamed, cultural objects whose place within the system is guaranteed through the symbolic purging of nature and chaos through the murder of the dragon:

Die Frauen [...] werden am Arm des Mannes, an der Leine ganz wie das Opfertier Drache, der immer noch aus dem Winkel der Schnauze blutet, vorgeführt. Die Frauen bluten im Unsichtbaren, treten rein und gezähmt als Gelenkte und Entmischte auf. Ihr Anteil Wildheit an die Dirnen delegiert, ihr Anteil Tierisches dem Drachen, dem gleich Toten anheimgegeben. (WP 124)

Again the murder of the dragon is seen as an expedient device to create class division and exclusions. Women are divided off from the dragon to be made culturally acceptable and from other types of women (in a way which replicates the binary thinking of the self-

⁶⁹ Duden thus rewrites the version of the legend where the princess tames the dragon - here both are ostensibly tamed by culture.

⁷⁰ 'die mehrfach bewaffnete, bis auf den Kopf gepanzerte, durchs Pferd erhöhte und beschleunigte, durch Hoffnung, Glauben und Fürbitte der anmutig dahinterstehenden Frau unterstützte Schlagkraft des Mannes' (WP 120). In the painting the dragon in the foreground is juxtaposed with the city in the background and

other relation - here the noblewomen (self) are what the prostitutes and dragon (other) are not).⁷¹ As a result of this arrangement an invisible realm is created in which their bodily differences - of a body which bleeds like the dragon's - are located. Thus the reading reveals the dragon as symbolic of a fleshy body which is not exclusive to women but aligned with them in the culturally produced divisive structures. The political force of Duden's reading lies in this insight into the mechanisms which promote a certain type of rational, whole body which becomes aligned with the male body to the detriment of other bodies which are deemed out of control.

Duden's reading of the position of women in culture might suggest a pessimism as the only way to cultural legitimacy seems to lie in their becoming a lesser copy of men - the noblewomen in Carpaccio's painting achieve this only after the symbolic purging of their difference. However, this difference is not totally eradicated in Duden's reading, just difficult to attain as it is linked precisely to the secret which the dragon takes with him into death: 'Er [dragon] nimmt es [women's share of animal otherness] mit in den Tod, das offenbare Geheimnis, erlöst die Frauen von ihrem Fluch.' (WP 124) Thus when Duden writes of the language on the dragon's tongue, it is not an allegory of some mystical desire, but of very real fluid flesh and types of bodies.

The powerful images of the fragments of dead bodies (fig 2.5, p.33), in varying degrees of decomposition scattered to the sides and in between the battle scene, with which Duden starts and finishes the piece are thus symbols of differences which have been forgotten. Far from being read as a gory *momento mori* - which is, I suspect, what Carpaccio intended⁷² - she describes them as victims of forward movement and progress, 'dem Fortschritt, Fortkommen geschuldet und geopfert.' (p.120). But they are also seen as

this mirrors the juxtaposition of the princess in the background with George in the foreground. Thus we can see the binary oppositions culture/nature, male/female through the topographical areas of the painting.

⁷¹ For Adorno and Horkheimer making women 'respectable' is culture's way of perpetrating the myth of their integration: 'Das Bürgertum heimste von der Frau Tugend und Sittsamkeit ein [...] Sie [die Frau] erreichte für die ganze ausgebeutete Natur die Aufnahme in die Welt der Herrschaft, aber als gebrochene.' *Dialektik der Aufklärung*, p.265.

⁷² They are supposed to be seen as the victims of the *dragon* and thus to underscore its evil dangerousness. Some art historians have noted Carpaccio's eye for the grotesque: 'we may feel sure that he was intent on making the most of an exciting story, for his brush seems to linger over the macabre details of the dragon's half-devoured victims, wretchedly strewn over the hot sands where the only other signs of life are snakes, lizards and toads.' Terisio Pagnatti, trans. by James Emmons in *Carpaccio* (Editions d'Art Albert Skira, 1958).

a privileged locus of silent language and knowledge. Rather than believing the myth of progress, Duden's sight highlights the gaps in between this narrative by focusing on visible reminders of culture's violence. They interrupt the forward march of progress, revealing the silent gaps which such linear narratives hide. Her reading suggests that we do not have to think such gaps as 'outside' or 'beyond' narratives, history and myth. They are 'within' but unheard. In an esoteric phrase Duden writes that the knowledge of the dead attains a *voice* in this space in the painting but it remains 'aufgehoben': 'hier, in der blut- und knochengesättigten Gegend, in der das liquidierte Wissen massenhaft selbstlos wird, eine unerhörte Stimme erhält und als unsagbare Sprache aufgehoben bleibt in geschlechtlosen, untergehenden Mündern.' (WP 120) This silent speech which is preserved in the open mouths of the dead bodies is 'das Undarstellbare' and 'das Stimmlose' thus part of the motif which haunts Duden's work as we will see in subsequent chapters of this thesis. The different sort of language symbolises a revolutionary potential in the parallel but unactualised speech, knowledge, perspectives and experiences in between the dominant norms and discourses.

Duden shows other ways of reading the 'main narrative' too. Her phrase 'Tor der Gegenerschaft' draws our attention to the *connections* between the two fighting bodies which are not as separate as culture would like to think. Instead they form an arch which is the image of 'Gegenstrebige Fügung' to which the title of the essay refers.⁷³ The point about the arch is that all the elements - George, the horse, the lance and the dragon are connected - they do not have to be read as totally separate entities but can be seen as a multiplicity of different elements, of interchange, with fluid and changing boundaries. I would link this to the Deleuzean idea of the assemblage of multiple dimensions, lines and directions. Deleuze writes: 'We do not [...] speak of a dualism between two kinds of "things" but of a multiplicity of dimensions, of lines and directions in the heart of an assemblage.'⁷⁴ In Carpaccio's painting as read through Duden's eyes, we have a horse-George-lance-dragon assemblage and a way of seeing in image form that otherness is a part of culture and the self, not radically separate. Thus the essays stress the dynamic

⁷³ Of course the title is ambiguous and could refer to the author's own 'counterstriving disposition' in her activity of reading the paintings against the grain.

nature of relations in culture. We do not have to read culture as static and monolithic but can see - at least in the paintings where the dragon is not yet dead - a Foucauldian clash of discourses or a Deleuzian interpenetration of bodies.⁷⁵

Thus we can read Duden's essays through the genealogy of *Kulturkritik* I constructed above as allegories of Western culture which reveal the processes involved in the *making* dead of matter, the body and the object. The paintings appear in her thought as paradoxical moments *before* myth and representation (even though the paintings themselves are cultural artefacts), which show the stage before the silencing of matter and the object. Thus she suggests that we see in the paintings a symbolic representation of originary structures of culture, the creation of the conditions of possibility of culture and representation which valorises the unified and rational body.

It is to the literary exploration of types of bodies and selves in *Übergang* that I turn next in order to develop the discussion of Duden's mode of reading hierarchical dualities and oppositional power relations that we have established is a crucial part of her political *Kulturkritik*.

⁷⁴ Gilles Deleuze and Claire Parnet, *Dialogues*, trans. H. Tomlinson and B. Habberjam (New York: Columbia University Press, 1987), pp.132-3.

⁷⁵ But even when Duden discusses *Der Triumph des hl. Georgs* in which the dragon is about to have his head chopped off in full view of citizens of the city, she discerns signs of dissent. The facial expressions of some of the men suggest to her that they do not agree with the killing. In the same painting the image of the two horses (George's and the King's) apparently playfully communicating with one another is read as a further symbol of different relations.



3.1 Piero della Francesca: *St. Michael*, 1467.



3.2 Vittore Carpaccio: *Der heilige Petrus Martyr*, circa 1490.

Chapter 3: Boundaries, Selves and Corporeality

Where is she?

Activity/Passivity

Sun/Moon

Culture/Nature

Day/Night

Father/Mother

Head/Emotions

Intelligible/Sensitive

Logos/Pathos¹

Hélène Cixous' question regarding women's positioning in the binary oppositions which, she argues, structure Western philosophy and culture, became a common starting point in feminist criticism of the late 70s and 1980s. Building on central Feminist insights into hierarchical dualisms (for instance in the work of Simone de Beauvoir), Cixous discerns sexism at work in culture where certain terms - here activity, culture, logos - are privileged over others and become associated with men while women tend to get positioned with the 'other side'. Cixous denounces the binary structure because she

locates *death* in this kind of thought. For one term to acquire meaning [...] it must destroy the other. The 'couple' cannot be left intact: it becomes a general battlefield where the struggle for signifying supremacy is forever re-enacted. In the end, victory is equated with activity and defeat with passivity; under patriarchy, the male is always the victor. Cixous passionately denounces such an equation of femininity with passivity and death as leaving no positive space for woman.²

Cixous' question where women are to be located in the dualisms appears to be the motivation for an examination of the structure. It raises the issue of women's complicated positioning: can woman simply be aligned with the 'other', is she capable of adopting

¹ Hélène Cixous, 'Sorties', trans. by Ann Liddle, in *New French Feminisms*, ed. by Elaine Marks and Isabelle de Courtivron (Brighton: Harvester, 1981), p.90.

² Toril Moi, *Sexual/ Textual Politics. Feminist Literary Theory* (London: Routledge, 1985) p. 105.

'male' qualities, or is she in a position in between?³ In the last chapter Duden's criticism of deadly binary structures was examined through her essays in *Der Wunde Punkt im Alphabet* and a prism of *Kulturkritik* which extended the focus beyond a concern simply with woman. In this chapter Duden's first book, *Übergang* (1982), in which an awareness of Feminist insights into oppositions is apparent, will be the focus of the discussion. The book is ostensibly a collection of short 'stories' consisting of eight texts arranged around a central story also called 'Übergang' with two short texts in italics at the beginning and end. *Übergang* is shot through with oppositions. Indeed some of the titles of the individual texts allude to the oppositions listed by Cixous above, for example, 'Tag und Nacht' (Sun/Moon), 'Der Auftrag die Liebe' (Head/Emotions, Activity/Passivity), 'Das Landhaus' (culture/nature).⁴ However, in Duden's texts *transitions between* the terms and spaces are more important than reinforcing the oppositions. The title of the book and the central story allude to movements across and between areas; the word 'Übergang', itself both inside (as the title of the central story) and outside the book (as the title of the volume), not only *means* transition but effects transition itself, immediately undermining the boundary between inside and outside. The book is also structured in *three* parts much like a triptych with 'Übergang' as the central panel and the other texts as related but different depictions and elaborations on themes.

I will argue that in *Übergang* there is a questioning of binary oppositions, especially the mind/body, subject/object, inside/outside dichotomies not listed by Cixous above. While Cixous' strategy for undermining binaries requires stressing the 'other undervalued side' in a positive way, I will argue that Duden's writing works with binaries in a different way. Through explorations of different selves and bodies with fluid boundaries with their environment or selves undergoing uncontrollable attacks (of passion or pain), the writing does more than merely question dualistic structures; it snaps the binary framework by revealing selves and bodies that cannot be simply fitted into one category of the binary model. The element of *Kulturkritik* comes about, then, not as a

³ A similar question is pursued by Sigrid Weigel in *Topographien der Geschlechter. Kulturgeschichtliche Studien zur Literatur* (Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 1990) especially in the chapter 'Zur Problematik und Darstellbarkeit einer weiblichen Dialektik der Aufklärung.'

⁴ *Herz und Mund* refers to a Bach cantata, *Herz und Mund und Tat und Leben* and cannot be said to be oppositional - the heart is the mouth and vice versa.

result of conscious questioning and playing with position as in Cixous, but because of a *clash* between the narrator's descriptions of her subjectivity and experiences and her existence in a culture where a different understanding of selves and bodies based on oppositional models predominates. In the case of the texts I will examine here, in 'Der Auftrag die Liebe' the confrontation occurs via an engagement with a painting of St. Michael as dominant type of self and body, and in 'Das Landhaus' via a questioning of the values of the scientists.

Moreover, it is important to note that in the eight texts that make up *Übergang* the narrating self and body is not explicitly female. So unlike Cixous' approach, the writing is not motivated by a conscious question at the outset of female identity. The prevalence of first person narration means that the texts cannot be immediately specific about the gender of the narrator.⁵ We gradually infer that the narrator is a woman through clues, for instance in 'Das Landhaus' when the narrator, afraid of 'imaginary' eyes observing her from outside, hangs up a man's jacket to create the presumption that she is not on her own but expecting male company. In addition there is nothing explicit in the text to suggest that the narrators of the different texts are the same person. I read them as related because they share similar experiences of disintegrating bodies, passion, 'madness', pain and intense sensation. Thus the repetitive experience of dissolution gives a type of disjunctive coherence to the different instances of a narratorial 'I'.

I will begin with an examination of 'Der Auftrag die Liebe' in order to develop the argument about Duden's *Kulturkritik* with regard to culture's treatment of the body and to introduce the critique of 'objectified representation'.⁶ I will also briefly include an analysis of the figure of St. Peter the martyr in *Das Judasschaf* as part of the examination of Duden's critique of the rational body. I will then go on to examine 'Das Landhaus'

⁵ All the texts are narrated in the first person with the exception of the first few pages of 'Übergang' where there is third person narration but inflected through the perspective of 'die Schwester' and in the last text, 'Die Kunst zu ertrinken', where 'ich' changes to 'die Person' in the final pages of the text. For more detail on narration see chapter 5.

⁶ The term 'objectified representation' is taken from Dorothea Olkowski's book, *Gilles Deleuze and the Ruin of Representation*, (Berkeley and Los Angeles, University of California Press, 1999), pp.14-15. The term comes out of her reading of Deleuze's philosophy which provides a 'critique of representation ... as the hierarchical ordering of categories that produces an objectified state of affairs.' (p.14)

which evokes similar questions, but where an apparent breakdown suggests a different kind of body and subjectivity attains a voice.

Critique of Binaries and the Rational Body.

Elements of *Kulturkritik* and a consideration of types of bodies are particularly evident in 'Der Auftrag die Liebe', the sixth of the eight texts in *Übergang*, because in it the narrator indirectly articulates her sense of dislocation from cultural norms through engagement with Piero della Francesca's painting *St Michael* (see fig 3.1, p.72) which is reproduced in the text and which shows Michael standing on the dead body of the serpent, holding its severed head in his right hand.⁷

The text looks as if it were divided into two parts separated by the reproduced painting in the text,⁸ the 'first' part narrating the narrator's struggle with feelings of love, the second the descriptions and reading of the painting, but there is also a 'third' part or coda describing a real or imagined erotic encounter with a nameless man. In the second part particularly, the narrator's thoughts about Michael's murderous control can be read as part of a critique of a culture which controls 'otherness', nature or passion or cannot think the body as anything other than a dead object - a criticism we saw expressed by Adorno and Horkheimer in the last chapter. Through the narrator's reading of the painting, the reader may also piece together a critique of St. Michael as a rational type of body perceived as instrument or tool which we saw Foucault discuss in the last chapter and which St. George also represented. In the concentrated way Duden's writing engages with art, a critique of Cartesian certainties, of essence and unity emerges as well as of the Enlightenment subject which constructs the ego via a cut with the object.

On a simple plot level the text is about the experience of being madly in love; it is narrated by someone undergoing attacks of passion for a nameless man who does not

⁷ Anne Duden, 'Der Auftrag die Liebe' in *Übergang* (Berlin: Rotbuch Verlag, 1982, second edition 1996), pp.106-116. All page references are to the second edition and will appear in the text.

⁸ So the reproduced painting of St. Michael would seem to be like a central panel in a triptych surrounded by two sections of text. In fact the real painting of St. Michael (in The National Gallery, London) is originally the side panel of a triptych. The central panel depicted the Virgin Mary. We can see a piece of her cloak in the bottom right-hand corner of the *St. Michael* painting (see fig. 3.1).

seem to notice her⁹ in public and is fairly nonchalant about the relationship in private. Her love is not recognised, or remains unheard or is deemed excessive by him. This is intimated in several brief scenes such as when the narrator is attempting to describe her feelings and the man falls asleep (U 110) and in a scene in a restaurant with a group of people. The others at the table laugh at the man's stories while the narrator cannot even swallow let alone talk as she is constantly trying to fight off attacks of passion or 'love', while the man attempts to ignore her ('der Mann sah ein paarmal mit einem Ausdruck zu ihr herüber, als wäre sie eine Zumutung', U 109).

'Die Liebe' in the descriptions has corporeal properties and is a physical, unpredictable force whose attacks are described in striking bodily images of sweating, pounding of blood, drying up of the mouth, the smells of arousal ('sie schwitzte und stank nach Eregung', U 109) stressing the corporeality of passion and the havoc wreaked on the body. A messy chaos of fluids constantly threatens to overwhelm the narrator and 'Liebe' appears as an invisible parasite invading every cell of her body. So the images also suggest a symbiotic relation between the bodies of 'love' and the narrator where the narrator cannot exist without 'love', for their bodily functions are connected:

Ich sah mit ihren Augen, dachte mit ihrem Hirn, hungerte mit ihrem Magen, zog den Rotz hoch durch ihre Nase, sammelte Tränen in ihren Drüsen. Ihr Herz schlug mir bis in die Haarwurzeln. Der Atem, der hastig bei mir ein und aus ging, viel zu schnell, als daß ich mich an ihm hätte festhalten können, war ihr Atem.'(U 107)¹⁰

In striking and humorous images the narrator addresses 'love' in the third person (a device which allows the text to *express* the experience of being overwhelmed without descent into a non-linguistic realm):¹¹ 'Sie [love] ist in allen Körper- und Nichtkörperteilen zugleich. Sie hält mich besetzt. Ihtwegen kann ich keinem Beruf

⁹ The main character in the story is 'die Liebe', and the 'sie' in the text could refer both to 'die Liebe' and a female narrator.

¹⁰ These fleshy descriptions of the interdependence of the bodies are very different to Piero della Francesca's mode of depicting the battle between the two other bodies depicted in the text, Michael and the serpent, for as we will see below Michael disregards the bloody reality of the body and the paintings' frames elide the fleshy body of the serpent.

¹¹ For further detail on narrative style see Chapter 5. Addressing love in the third person is a narrative strategy for conveying the paradox of the articulation of the experience of being overwhelmed. It is not the same as a distancing voice which objectifies and controls love or madness; rather the voice bears testimony to the experience of fragmentation, of multiple movements and bodily sensations.

nachgehen, keiner anderen Beschäftigung. Sie läßt Vergessen nicht zu.' (p.106) The ironic voice of the narrator posits the 'norm' as an ability to get on with work and support causes - these activities, she thinks, seem to be only possible for subjects who can control 'love', are in full possession of their bodies and minds.

Heimlich dachte ich, wie gut ich ohne sie auskommen würde, welche Entfaltungsmöglichkeiten ich ohne sie hätte. Ich würde mich wieder in den unterschiedlichsten Bereichen nützlich machen können, z.B., in einem Büro. Ich würde mich einer Bewegung oder Initiative anschließen können und überhaupt sehr aktiv sein. (U 111)

These sort of passages imply a dualism - here between active and passive (and we hear echoes of Cixous), but also reveal that they do not function as strict opposites. So the narrator describes herself as different from active people fighting a cause or working in an office (we might associate these with 'der Auftrag' of the title), yet she cannot be said to be passive either as she is constantly in active bodily dialogue with overwhelming feelings and powerful bodily sensations. Fighting off attacks of love appears as a full-time job and thus a different sort of 'action'.¹² The text thus seems to set up dualities, that it then goes on to question. On the one hand there is the body and passion of the narrator on the verge of getting completely out of control as 'excesses' requiring constant policing. On the other hand a norm emerges that stresses order, control, activity and reason.

The two sections of text are related through the theme of battle. Love is described as murderous, cannibalistic, 'die ihren Körper, ihre Krankheit, ihr lebendes oder totes Gegenüber braucht.' (U 108) So love appears to be the active element while the narrator in her descriptions appears as someone who lacks control, is even speechless and extinct: 'Über meine Lippen kam keine Frage mehr, kein Ausspruch, kein Ton.[...] Ich war ausgestorben.'(U 106) These descriptions set up a complex web of imagery connecting the narrator with an impossible, paradoxical place of speechlessness and lack of movement. Thus, before we encounter the painting of St. Michael in the text (and

¹² The humorous example of the passive/active divide here also suggests a slight mocking tone directed towards busy office people who are incapable of recognising other types of activity.

therefore we decipher this retrospectively) the narrator is associated with the slaughtered serpent. In this way the text implicitly asks where is the narrator to be located in the Michael/serpent structure?

On the one hand the narrator is a victim of love's attacks, on the other hand, the voice of the narrator distances herself from an over-simplistic identification with the position of the victim, or at least an understanding of victim as passive: 'Dieser Anfall mußte vorübergehen. Er ging in einen anderen über. Daß ich Opfer bin, kann ich nicht behaupten' (U 106). Thus she articulates the experience of being overwhelmed by a cannibalistic 'Love' and this articulation occurs not *after* having recovered from attacks of love but while they are occurring. Therefore a mode of being which emerges from multiple attacks - here attacks of passion - is described and articulated even while the subject is overpowered. But the meaning is ambiguous as it simultaneously suggests that she cannot state ('behaupten') that she is the victim because she cannot speak. Thus the sentence confuses as it hinges on the paradox of a voice coming from the impossible position of a speechless 'victim'. Is she passive or active? The voice speaks of the body out of control - 'Jetzt war sie [love] völlig verückt geworden. Sie buchtete mein Herz aus, wühlte mit den bloßen Händen in meinen Eingeweiden. Sie war häßlich, heruntergekommen, kaputt.'¹³ (U 109) - but also attempts to control it.

These attempts are an effort to maintain dignity and not to appear 'excessive' to the man, and are described with the imagery of combat and battle. The narrator fights love, apparently employing violent strategies: 'Sie [love] stieß und zuckte weiter, krümmte und reckte sich im Wechsel. WIE EINEN WURM ZERTRETEN.' (U 111) The lines 'WIE EINEN WURM ZERTRETEN' are repeated in the second section of the text when St. Michael is described and thus the text suggests she temporarily 'occupies' Michael's position in her desperate attempts 'nicht aus der Form zu gehen' (U 108). However, because she cannot control the attacks of love, I read these sentences as humorous comments on what constitute 'appropriate' boundaries and behaviour in her culture. The text highlights that the narrator's 'violence' directed against 'love' is ultimately directed

¹³ In the images, then, the body of the narrator is aligned with a multiple, 'mad' body and the 'Windungen der Gedärme' which, as we saw in the last chapter, Nietzsche and Foucault posit as the chaos which is forgotten or trained.

against herself and her body as the attempts to maintain form are described as tortuous violence towards the body: 'Aber es strengte so unsäglich an, daß jedes Anspannen der äußeren Muskelgewebe zu einem Schreigemetzel im Rumpfinnern führte. Und die Kinnlade war auch nicht ruhigzustellen. Sie zitterte, sie knirschte in den Gelenken.' (U 108). Through such sentences, which sound funny and terrible at the same time, the text implicitly questions whether the narrator can be aligned with Michael. In addition her attempts to control are ultimately unsuccessful. There is a temporary truce as she carries 'love' home in piggy back fashion ('Schließlich nahm ich sie Huckepack.' U 109) before apparent 'capitulation' in the final paragraph of the text in an erotic encounter with the man which we could interpret as 'losing' the battle with Love as she finally gives in to her feelings and is overwhelmed by them. 'Die Liebe' gets the upper hand and is the active, articulate element:

Ich liebe dich, sagte die Liebe. Sie war mit uns in der Dunkelheit eingeschlossen. Ich lauschte ihrem lang auslaufenden Seufzer hinterher, der von irgendeiner Höhe langsam herabglitt und anschließend in dem Meer aus Vergeßlichkeit, Schlaf und Sinnzertrümmerung versank. (U 116)

In the midst of the turmoil the narrator goes to the art gallery and looks at the painting of St Michael by Piero (see fig. 3.1, p.72) which introduces a set of theoretical allusions. The inclusion of the reproduced painting is doubly unusual - it is unusual for a literary text to include within its boundaries a visible image of what the narrator sees. The 'object' of the narrator's gaze is brought inside the text and confronts the reader. For the reader the image is also startling because for the first time in the book, 15 pages from the end of the text, we come face to face with a visible representation of a type of body which is very different to those we have encountered in this text and the others thus far in *Übergang*. A common experience in all the texts is fragmentation and fluidity of the narrator's body, the writing conveying precise sensations, movements and illnesses of the lived-in, fleshy body.¹⁴ It is odd therefore to see the apparent unity of the saint's body. It is through this sense of strangeness that the norms governing the understanding and

¹⁴ These bodies and selves will be discussed in more detail below and in Chapters 4 and 5.

representation of bodies and selves in Western culture are questioned. Through the quotation of the painting the text places the narrator's experiences of obsession or love within a cultural and philosophical framework, transforming the story from a merely personal experience and raising awareness of the *cultural* significance of passion or 'losing one's head'. The serpent has literally lost its head and lost the battle with the saint who looks supremely in control. The painting could tell, then, a cautionary tale about the dangers of losing control while privileging the figure who has kept his head. The narrator herself reads the painting as an allegory of cultural relations based on hierarchical oppositional dualities where the self and body that Michael represents are constructed as the norm via a series of oppositions. Her observations are useful for the development of the argument of *Kulturkritik* of the kind discussed in the last chapter as they allude to the production of a norm/difference divide where a privileging of mind, reason and control goes hand in hand with an eradication of the irrational body, the division established through the imposition of strict boundaries which keep experiences such as passion or the fleshy body firmly outside the norm.

In the sections describing the narrator's thoughts about the painting, her voice strikes a clearer note of critique of the type of subject that Michael is constructed to be. It is as if she now sees the relations between dominant norms of subjecthood and bodies and those posited as 'others' in image form. The text alludes to realisations which crystallise through the encounter with the painting as the narrator intuitively understands why she is treated as 'excessive' or 'other' and why she has difficulty conforming to the type of subject Michael represents.

She starts by questioning Michael who appears very different from herself. Self-assured, young and proud, she reflects, he is certain he has done the right thing by beheading the serpent; in carrying out the 'Der Auftrag' of the title (i.e. his 'mission'). He can follow instructions without question, he has acted on divine orders which establish a frame of meaning for his actions. 'die Phantasie [ist] stark genug, die Entfernungen zu überfliegen und sich im blauen Raum das Ziel, das Eine, auszumalen, es zu beseelen und zu erkennen. Gott Vater Herrscher Auftraggeber' (U 111). In these brief descriptions I discern allusions to Descartes' understanding of the self as rational and anchored in God

who provides a source of certainty and stability as origin and telos. Michael acts swiftly on clear instructions from this source of his certainty, confident in his self-reflexive unified consciousness: 'Er hat das Richtige getan [...] Für ihn sie es. Die am Ende unsichtbar bleiben sich nicht zeigen zu weit entfernt sind nicht existieren.' (U 111) Thus his subjecthood is based on the Cartesian certainties which have eluded the narrator.¹⁵ For Decartes, God provides an anchor for the self in some pre-existent cause, bridges the gap between the internal and external world, making thought and continuity of self possible. Decartes also gives precedence to the mind's awareness of its own thought which leads to the privileging of a mode of relating to the world through the intellect and not the body or senses:

I know with certitude that I exist, and because, in the meantime, I do not observe that aught necessarily belongs to my nature or essence beyond my being a thinking thing (or a substance whose whole essence or nature is merely thinking). And although I may, or rather, as I will shortly say, although I certainly do possess a body with which I am very closely conjoined; nevertheless, because, on the one hand, I have a clear and distinct idea of myself, in as far as I am only a thinking and unextended thing, and as, on the other hand, I possess a distinct idea of body, in as far as it is only an extended and unthinking thing, it is certain that I (that is, my mind, by which I am when I am) am entirely and truly distinct from my body, and may exist without it.¹⁶

We can see in this quotation the clear mind-body split at the heart of Cartesian and Christian philosophy which the text criticises through the narrator's reading of the painting.¹⁷ To her, it seems that Michael can only feel supremely certain of himself and

¹⁵ The narrator's voice echoes this certainty sceptically - whereas Michael acts on divine orders, the narrator inhabits a world from which the gods have flown or where they do not exist. In the *Meditations*, Decartes worries about the non-believer for 'He will never be free of doubt until he recognises that he has been created by a truthful God.' Such people 'lack the assurance of continuity - the reflective, self-conscious certainty that reaches through time [...] lack a certain capacity for unified consciousness. They do not have access to the sustained continuity of certainty.' This is Genevieve Lloyd's description of Cartesian unity in *Being in Time. Selves and Narration in Philosophy and Literature* (London: Routledge, 1993), p.53-54.

¹⁶ René Descartes, 'Meditations', in *A Discourse on Method. Meditations on the First Principles of Philosophy and Principles of Philosophy*, trans. John Veitch (London: J.M. Dent & Sons, 1986) pp.132-133.

¹⁷ Susan Hekman writing on Foucault's criticism of the Cartesian self draws our attention to the connections between this self and Enlightenment self. Foucault critiques the attention on 'self, the rule of the individual over himself and the linking of truth to self-knowledge in the Roman and early Christian eras [which]

his actions because of his links to mind and God. Thus this criticism should be linked to the aspects I examined in the last chapter surrounding St. George.

In fact this criticism of Cartesian repudiation of the body (and Kant's version of oppositional relations between mind and body, self and other) is a constant feature in Duden's writing. The legends and paintings of the saints are included precisely to provide images of these relations. In *Das Judasschaf* the painting of St. Peter the Martyr by Vittore Carpaccio (see fig. 3.2, p.73) is indirectly used to criticise modernity's dominant modes of treating the body as a passive container of will or soul. Like St. Michael, St. Peter's certainty is rooted in his recognition of God, mind and the just cause. While the effects of the repudiation of the body is seen in the St. Michael image in terms of the murder (of the serpent) it sanctions, in St. Peter's case the *self*-inflicted violence is highlighted. The text intimates, through quotation from the *Legenda Aurea*, that Peter's burning desire to die for his faith is put before earthly considerations of the body and pain: 'Er brannte in Liebe zu seinem Glauben [...] Er begehrte auch den Tod für ihn zu leiden'.¹⁸ In her reading of Carpaccio's treatment of the legend through the painting of St. Peter (fig. 3.2.), the narrator with suppressed humour brings out the incongruity of Peter's apparent serenity and the huge blade sticking in his skull and the knife in his heart. She thus reads Carpaccio's painting against the grain to critique the denial of suffering and corporeal. In the painting the body of St. Peter is open to its environment (through its wounds) and is thus non-integrated and fluid; Peter, on the other hand, is seen as musing on the justness of the cause for which he died rather than taking notice of his fatal injuries:

Auch daß ein Dolch in seiner Herzgend steckengeblieben ist, macht ihm nichts aus. Er sollte abgestochen werden. Na und. Das bringen die Kriege so mit sich, alle Arten von Kriegen. Er hat hier nur für den Glauben gekämpft, die gute Sache

presage the themes of the Enlightenment.' In, *Gender and Knowledge. Elements of a Postmodern Feminism* (Oxford: Polity Press, 1990), p.71. Hekman is interested in the deconstruction of binaries such as the subject/object dualism which she argues can be traced to the Greeks but is most fully realised in Enlightenment thought and its offshoot, humanism.

¹⁸ Anne Duden, *Das Judasschaf* (Berlin: Rotbuch Verlag, 1985), p.35. Page references in the main text are to the second edition (1997). The whole legend of St. Peter the Martyr may be read in Jacobus de Voragine [ca. 1229-1298], *The Golden Legend. Readings on the Saints*, trans. by William Granger Ryan, vol.1 (Princeton: Princeton University Press, 1993), pp.254-266.

also. Jedes Mittel ist ihm recht gewesen, allerdings ausgeführt durch Gottes Hand.' (J 36)

St. Peter is described as 'der, der immer weitermachen wird' whose 'Strenge gegen sich und andere' (J 35) causes him to forget the physical remnants of violent history lodged in his body which, the narrator states, can be seen if he simply looked in a mirror. This image is brought into connection with the narrator's experience of post-war Germany where she observes similar repression of experiences of violence and trauma, and is employed to comment on survivors of war who carry on as normal despite the 'Granatsplitter', foreign objects which have become *part* of the body, assimilated into the organism rather than being seen as disruptive invasions which open the body to its environment.¹⁹

To return to 'Der Auftrag die Liebe', the narrator is similarly concerned with the denial of the body in evidence in Piero's painting. Michael does not seem to notice the body which he has just killed, so ardently is his gaze directed upwards and outwards towards the heavens. Her sceptical gaze, on the other hand, focuses on the dead body of the serpent which places Michael's self-reflexive solipsism in question as his apparent certainty is based on something much more real than an absent deity - the dead body: 'Standort ist der tote Leib.'(U 115) Thus she alludes to the inadequacy of a Cartesian account of the subject and instead reads the painting through the oppositional dualities where the subject centres itself via an oppositional relation with the object. This, as we saw in the last chapter, describes the Enlightenment or Kantian self and is the Copernican turn Irigaray alludes to.

The narrator's thoughts reveal that she sees Michael's self, and the qualities he embodies, as based on a binary structure where definition of qualities, bodies and selves is made possible through a system of comparison. These she exhaustively lists; for instance, there is the contrast between the different bodies where Michael's sturdy body

¹⁹ War veterans are compared with St. Peter who disregard bodily suffering as the narrator expresses disbelief at the lengths these people will go to to disregard this 'crisis', to assimilate it into the everyday: 'Es ist wieder Alltag geworden, und eines Tages werden seine Enkelkinder vielleicht mit seinem Bart spielen und versuchen, die Klinge zu bewegen, hin und her wie ein Wiegemesser auf Petersilie.'(J 36) There is, of course, a pun on *Petersilie*. For more detail on the historical post-Holocaust connections see Chapter 6.

is privileged because it is framed and distinguished from the soft, fluid and dead body of the serpent:

Zwei Körper. Der eine lebt, der andere ist tot. Der lebende steht auf dem toten, den er gerade erst getötet hat. Der tote Körper weich, nachgiebig, gewunden und gekrümmt. Sein Ende ragt dünn in die Luft, ein nutzlos aufbegehrendes Ende. Neben den stämmigen Beinen des lebenden.(U 111)

Michael's is not a fleshy but a hard body whose sturdiness is emphasised through the comparison with the serpent's - his stability and self, then, are based on the positing of oppositional differences. Indeed, it is implied by the narrator that the victor needs to set himself off against the dead body of the victim as a stable place to stand to highlight his mastery and power. The qualities of decisive action come to be associated with Michael through a comparison with inaction and death.

The narrator also implies that the painting promotes the notion of a rational body because Michael's body is linked to machine-like qualities through his armour and weapon which has obeyed his command, translated his will into action. Again this 'message' is conveyed by the painting through *comparison* - the spatial one between the saint's sword and the serpent's mouth with which it attempted to defend itself:

Die Schwertklinge - der eine scharfe Zahn, gegen den die vielen kleinen Zähne nicht ankommen konnten - durchkreuzt das offene Maul des abgeschlagenen Kopfes [...] Der Mund hat Waffe sein wollen. [...] Ein einziger großer Zahn statt vieler kleiner, ein glatter, harter, zweckmäßige schön geformter Gegenstand, mit dem sich etwas ausführen läßt, die bessere Einheit' (U 114 and 115)

Through the narrator's eyes the painting suggests that the saint's body (like his sword) can be used as an instrument, its actions controlled by the mind unlike the serpent whose mouth was not effective as a weapon - it lost the battle because it did not control its body effectively. Its body stands for a lack of control or reason - this is reiterated by the narrator's alignment of Love with the serpent: ('Er hat [...] die Liebe den Kopf abgetrennt.' U 115) Thus we can interpret the narrator's reading of the painting as an allegory of the privileging of control which eradicates a notion of the body as

uncontrollable or changeable and which leads to a separation of mind from body - the cut between the two symbolised by Michael's horizontally held sword which divides the painting into two. The 'body' has been done away with to arrive at a supposed 'Einheit' based on the oneness of mental activity.

However, the narrator reads the painting against the grain and does not see Michael as 'unity' even if he himself does, as she hints that the illusion of unity is only possible because of the system of dualisms. She goes on to ponder the role of the aesthetic in facilitating the separating out of qualities in order to privilege some and marginalise others, thus defining and maintaining the normal. In this painting the body of the young, strong victor is promoted even as the narrator's reading points to her understanding of the scenario as an allegory of the making invisible of the body. This is a seemingly paradoxical reading as the saint's body dazzles us with his presence. However, the narrator stresses that the way Michael is painted alludes to certain characteristics, particularly strength and indestructibility which deny the corporeal. ('Nicht das kleinste Anzeichen von Mühe, die Balance zu halten, kein Hinweis darauf, daß die Ausführung des Auftrags schwierig oder anstrengend gewesen ist.' U 113). In particular, however, it is through the representational framing that the painting promotes a very odd type of body for it privileges one which is hard and actually body-less, while the serpent becomes aligned with a different, fluid, disorganised body which is repressed or, given that the narrator reads Michael as a murderer, not just repressed but eradicated.²⁰ The narrator notes that the blue transparent material which clings like a second skin to Michael's chest is a framing device whose effect is to translate the body into an abstract idea: 'Angeschnallte, eng anliegende Veredelung, die den Rumpf ins rechte Licht rückt, ihn als Schaufenster für festes Fleisch und Muskelkraft präsentiert: das Faßbare unfaßbar machen.' (U 114) It showcases hard flesh and muscle power while making the tangible intangible, representing Michael's body as ethereal and distinct from matter/nature/earth (the serpent). The solidity of the body is highlighted, the narrator notes, through the separation of Michael's body from its environment (the clear dividing line between

²⁰ Again this is represented through contrast: 'In blutroten Schnürstiefeletten mit Perlenbesatz auf den Leib treten, den Leib besteigen und dann fest auf seiner weichen, nachgiebigen, feuchten Masse stehen.' (U

Michael and the sky) which underscores Michael's distance from the material and natural world stressing its wholeness (as opposed to the serpent's fragmentation): 'Nahtstellen seines Körpers und deren unmittelbare Umgebung sind durch Berufskleidung hieb- und stichfest abgedeckt.' (U 113) Thus we can read the narrator's thoughts as an allegory about how the fleshy reality of the body with all its specificities is forgotten as a general concept of a 'disembodied body' is formed, an 'idea' and 'ideal' of a body or even the body as mind.

There is a second frame too. This is formed by the marble balustrades, between which Michael stands, and his sword. Thus, the narrator thinks, 'So steht der Mörder - gut ausgerichtet - in einem reinlich weißen [...] Rahmen'(U 115). Alluding to the incongruous juxtaposition of the spotless white decorative frame and the violent 'content' of the painting, the narrator suggests that the effect of the white framing of the beautiful body is to make us forget about the murdered body outside the frame.²¹ Thus the text alerts us to what is actually at stake in the production of the normal and the normalisation of certain conceptions of the self and body: it allows a separation into 'right or rational' body and 'irrational or dangerous' body with murderous consequences. The denial of fleshy materiality, the abstraction of the body from the tangible, appears to be held responsible in the narrator's mind for the violent scenario as she thinks that killing will be repeated again and again because the victim's pain is blocked out and not dwelt on; instead the body is made into a replaceable concept:

Er wird es wieder tun. Der zweigeteilte Leib, aus dem Blut fließt, ist eine erledigte Einheit. [...] Er wird nur immer siegen. Dafür benötigt er den lebenden Leib. Immer wieder wird er schnellen Schnitts beweisen, daß jeder Körper zu ersetzen ist. (U 115-116.)

113). The narrator's reading also highlights the incongruity of Michael's beautiful shoes and the bloody body on which he stands.

²¹ The narrator's descriptions also highlight the mechanical, technological connotations: 'Wenig Blut an der Schnittstelle, noch weniger an der Klinge. Ein fast unblutiger, genau angemessener Schlag und Schnitt.'(U 115). There are thus undertones of Nazi perpetrated genocide (for further details see chapter 6.) Michael is also described as being able to follow instructions without question. This hints at a criticism of the ability to act in accordance with a set of ideas (e.g. Nazi ideology). St. Michael is a patron saint of Germany which underscores this alignment with German perpetrators. St. Michael is also credited with being the patron saint of paratroopers and the police thus readings which link the *Kulturkritik* of Duden's text with very real atrocities are possible.

The narrator's mode of reading the painting by focusing on the murdered body rather than the dominant story of the beautiful victory is similar to Duden's reading of the George and dragon motif in the last chapter. The political criticism implicit in the narrator's reading of the painting links the imposition of fixed boundaries (the framing) to a culture based on exclusion. A biting criticism of dualisms which produce a norm versus difference structure is thus voiced: Michael's self (and the culture in which he is promoted as dominant and right) are held up by a system of oppositions which work to Michael's advantage and not the serpent's. I would read the relation between Michael and the serpent (as I did George and the dragon) as an allegory of Enlightenment subject-object relations that we saw Adorno, Horkheimer and Irigaray criticise in the last chapter. Michael, aligned with reason and control, is confirmed as a subject through the positing of an object - the dead serpent - which is itself excluded from the frame and cut off from access to representation. Thus we see in image form the relation between meaning-giving subject and passive object.

Duden's text could be seen to express pessimism with regard to thinking the object differently. Surely this is an allegory of a general cultural reluctance or inability to think outside its own self-constructed meanings and to think beyond the subject-object binary. This pessimism appears to be *an* aspect of the text as the narrator's own experiences of rejection of her love, passion or madness reveal the translation of the structures in the painting in the contemporary everyday. However, the literary text switches perspective to the margins opening up sites of difference here symbolised by the serpent's body. Indeed, the text intimates that the narrator's implicit questioning as to her place within the structure is responsible for her mode of reading and the resultant critique. Her perceptions and experience of a fluid self constantly emerging from 'attacks' of love and madness lead to the interrogation of Michael's self and body.

However, the narrator's way of reading Michael as representative of a dominant type of self and way of thinking the body does not entail seeing him as static and incapable of change. Instead her reading stresses Michael's subjecthood as constructed (here by the imposition of aesthetic boundaries) as rational body (much like Foucault's

analysis of the organisation of the body through discipline and discourse which constructs 'useful' bodies). In particular the narrator's thoughts bring out Michael's lack of self-sufficiency and unity by constantly noting the dualisms in the painting. This also reveals his supposed separation as a lie; even though the framing works to separate him (his body) from his surroundings and the serpent, she shows that he is intimately connected with the serpent because he is standing on it.²²

The narrator's detailed listing of the dualisms in the painting questions Michael's apparent unity by hinting that he is made up of a mass of contradictions and oppositions: 'Das Auge so gewiß im Licht, daß es nichts mehr zu sehen braucht. Er starrt in die immergleiche Helle und die immergleiche Helle leuchtet es aus [...] Die rechte Hälfte des Gesichtes dagegen schattig, uneben' (U 113). Thus he is not just completely lit up but has shadows too - light and dark interact together in proportions which maintain the face as recognisable whole. Furthermore, her comments imply that opposites are linked together on Michael's body - for instance, the soft wings and hard muscle, flimsy material and metal, delicate jewels and steel. In the 'Anhang', and on the cover of the second edition of *Übergang* (1996), the 'Handschriftliche Notizen zu "Der Auftrag die Liebe"' are reproduced, from which it is possible to see Duden's mode of reading the painting:

Michaels Kleid: Zusammen / Gegenüber von Schwerstem und Leichtestem. Beides hält sich gegenseitig zusammen [...] Luft / Stein. Absolute Gegensätze gehen jeweils Verbindungen ein miteinander (weicher Schlangenleib - fester Stand darauf) [...] Flügel, Stein (Marmor) und Edelstein. Metall, Waffe und Rüstung. Schleier, Luft. (U 130)

The narrator's similarly intense and questioning eye, which moves over the canvas listing the binaries, brings out the oppositions at work, not thereby reinforcing them but destabilising the structure by revealing connections which ultimately exposes Michael or the subject as not unified, but rather as a site where opposites come together in a

²² As we have seen above his red shoes pick up the colour of the serpent's blood - a symbol of bodily fluids and flesh which are supposed to have been eradicated by him. Thus the narrator's readings highlight Michael's connections with the corporeal: 'In blutroten Schnürstiefeletten mit Perlenbesatz auf den Leib treten, den Leib besteigen und dann fest auf seiner weichen, nachgiebigen, feuchten Masse stehen.' (U 113)

mishmash of differences (metal and flimsy material, light and dark). So as in the George and dragon paintings, the text stresses connections rather than separation despite the work of the paintings' own framing which serves to separate Michael from the serpent and privilege him.²³ This alludes to the breakdown of binaries, suggesting movements between elements and states rather than static fixed opposites. If the serpent represents dangerous uncontrollable passion, Michael cannot be said to be totally devoid of sexuality - the word 'Potentia' (power) is sown in a band in his dress which points downwards. The sword is held over this region too underscoring notions of male sexuality as power.²⁴ A Foucauldian reading is again possible where Michael represents a 'useful' sexuality and body which has learnt to control its drives while the serpent is aligned with the sort of sexuality which needs to be excluded. However, the instability of the construct is stressed.

Thus this mode of reading threatens the painting's very existence as stable representation. The writing actually begins to break down the 'frames' of the painting or question their limits. This happens through the associations the writing creates between the reproduced painting and the narrator's thoughts and experiences in the text. In the final paragraph the images describing an erotic encounter between the narrator and the man recall the painting: 'Im Dunkeln legte er seine Lippen leicht geöffnet auf meine. Der Krieger versiegelt sein Schlachtfeld.' (U 116) Here the man appears to reflect Michael, and the narrator the serpent, but in the image a different possible relation between Michael and the serpent, mind and body is suggested as Michael comes out of the frames that have constructed him and the serpent comes back to life. The final sentence alludes to a 'seltene Harmonie, die eintritt, wenn keiner mehr siegen kann.' (U 116) which suggests reconciliation of dualisms in the erotic realm.

²³ Indeed Duden appears to hint at the lack of strict boundary between the qualities Michael and the serpent symbolise by her omission of the comma in the title 'Der Auftrag die Liebe'.

²⁴ Some of the narrator's readings highlight the paradoxes of culture: a certain *view* of the body as rational is required in culture but the body is also needed for its own survival. A comparison may be usefully made with Freud's *Kulturkritik* in his essay 'Das Unbehagen in der Kultur' (1930) where sexuality needs to be excluded (as threatening to stability) and included (in order to propagate the species). See Sigmund Freud, *Studienausgabe Band IX. Fragen der Gesellschaft. Ursprünge der Religion* (Frankfurt/M: Fischer Taschenbuch, 1975), pp.191-270.

However, there is a tension between the instability the writing generates through the imagery and painting itself in which Michael always remains the victor. Through the 'quotation' of the painting the text intimates the persistence of violent binaries in this culture even while different readings are possible and different experiences place the structure in question. I would therefore read the text not as a simplistic deconstruction of dominant norms but as provoking a further more radical question about the excluded, the position of the object/other. The text reveals that it is permissible for Michael to have elements of softness as they become part of his strength - they do not place his hardness or his type of body or self in radical question as he is still the victor in the scenario. What is *not* allowed is ambiguity for the serpent. There is no chance of the serpent being seen to mix qualities: it has to symbolise absolute otherness - evil, the fluid, soft body which is conquered by the mind. The text raises the question of thinking different selves and bodies and imagining a different relationality, alternative conceptions of the body and self emerging from the space of the serpent which is not *beyond* meaning but *outside* the dominant norm as that which falls through the frame of vision that structures the normal (male) gaze. Thus I do not read the text primarily as a deconstruction of the dominant position but an exploration of the realms which have been excluded from this dominant position.

The text raises these questions through a web of imagery which suggests the narrator's alignment with the serpent. We have already seen the narrator's connections with love, passion and the sweaty, chaotic body have resulted in her sense of not corresponding with the subject position offered by Michael. In addition the descriptions of the narrator's body and her fluid relations with the environment which have accumulated in the text *Übergang* thus far establish all kinds of resonances with the position of the serpent. These will be analysed later in this chapter and in Chapters 4 and 5. To remain with 'Der Auftrag die Liebe' here, in the initial confrontation with the painting of St. Michael the narrator describes her position as beyond Michael's gaze and thus suggests topographical connections between the serpent and herself:

Endlich blickte ich auf ihn, aus paralysierten Augen und aus dem jenseits des Fadenkreuzes. Ich wollte ihm sagen: Krieger, die Ströme treffen nicht

aufeinander, sie laufen ins Leere. Statt Liebe Mechanik. Da ich wußte, daß es nicht ankommen konnte, nahm ich Worte und Gedanken ungebraucht wieder mit.
(U 113)

Thus an encounter with Michael on equal terms appears impossible (and this casts a different light on the suggested harmony at the end of the text where the man is referred to again as 'Krieger'). The text hints that Michael's disregard for the narrator despite her proximity also echoes his inability to see the serpent.²⁵ This suggests that she is closely aligned with the position of the dead serpent and that her questioning of Michael's subject position ('Mechanik') originates from a perspective associated with the serpent or 'Love' which is now the 'other' of Michael's self.²⁶ 'Love' has shifted from alignment with chaos or the body out of control which has to be fought against (as in the first sections of the text) to signify a different subjectivity and mode of relationality with 'chaos' and the body.

Derrida's deconstructive method may on first sight bear some resemblance to what could sound like the 'deconstruction' of the 'system' and the dominant subject position in 'Der Auftrag die Liebe'. Derrida posits many steps or types of deconstruction such as reversing the hierarchy by championing 'the other' or 'the excluded'²⁷ or by repetition of the system to find an exit, 'repeating what is implicit in the founding concepts and the original problematic, by using against the edifice the instruments or stones available in the house, that is, equally, in language.'²⁸ Both descriptions sound deceptively similar to the narrator's questioning in Duden's text. However, they are quite

²⁵ 'Nun ist er, aus dessen im Rot schwimmenden Zahnkranz noch Blut tropft, abgetrennter Schrei keines Blickes würdig. Auch hat er, der zuschlug, auf dieser Seite, der Seite des Erledigten, kein Ohr.' (U 115)

²⁶ There are several other points of connection between the narrator and the serpent in 'Der Auftrag die Liebe' which resonate across the other texts in *Übergang*: the staring dead eyes of the victim/serpent are evoked from which place the narrator appears to see: 'Die Augen waren weit geöffnet und starr, ich konnte sie nicht mehr schließen. Alles lag hinter mir, auch das auf mich Zukommende.' (U 107) There are frequent associations between the narrator's experience and the descriptions of the serpent. For example we read of the serpent: 'Am schlimmsten gehen die Nächte mit ihm um' (U 114) in which we hear echoes of the sleepless nights in 'Tag und Nacht' and 'Das Landhaus'. But most striking are the implicit reflections of the narrator's wounded body in the 'Übergang' text itself and in 'Herz und Mund' where the position of the serpent in 'Der Auftrag die Liebe' 'Der liegende Körper die geschlagene, unheilbare Wunde' (U 114) resembles the narrator.

²⁷ See Jacques Derrida *Positions*, trans. by Alan Bass (Chicago: University of Chicago Press, 1981), p.41.

²⁸ Jacques Derrida, 'The Ends of Man', in *Margins of Philosophy*, trans. by Alan Bass (Chicago: University of Chicago Press, 1982) p. 135.

different approaches. The goal of deconstruction, Derrida states, is to ‘through a double writing [...] put into practice a *reversal* of the classical opposition *and* a general displacement of the system. It is on that condition alone that deconstruction will provide the means of *intervening* in the field of oppositions it criticises.’²⁹ Derrida’s vocabulary suggests conscious intervention in the field of oppositions; elsewhere he states that the practitioner of deconstruction *chooses* to place himself outside the system through an act of will: ‘To decide to change terrain, in a discontinuous and irruptive fashion, by brutally placing oneself outside, and by affirming an absolute break and difference.’³⁰ Derrida’s deconstruction is coming from a different space - from the side of the dominant who wishes to change sides in order to effect a dismantling of the system and ultimately his subject position. In Duden’s text the narrator’s relations to the system are very different: she is not ‘acting’ the position of ‘other’, nor has she consciously chosen to inhabit this space, nor does she approach the painting with a ‘deconstruction of the system’ in mind. Rather her thoughts emerge from her concrete experience of her own self and body and from her sense of dislocation from the type of body and subject Michael represents. The questioning stems from her inability to locate herself *within* ‘the system’ not in the desire to escape from it. It is only in the confrontation with the figure of St. Michael in the light of her experience of appearing ‘excessive’ to her lover, that she questions his body and self and therefore experiences herself as ‘other’. In ‘Der Auftrag die Liebe’ it is not a question of brutally placing oneself outside the system but of questioning where one can possibly locate oneself in ‘the system’ that is Western culture. This conundrum is echoed elsewhere in *Übergang* and throughout Duden’s oeuvre where descriptions suggest rather the brutality involved in trying to *secure* a place in the system rather than reacting against it. For instance, in ‘Tag und Nacht’ the state of sleep reflects the movements of the narrator’s sort of self:

Der Zustand ist verbunden mit Bewegungen, die nirgends anecken, mit Lichtverhältnissen, in denen es keine Trennung zwischen Hell und Dunkel gibt, mit Tönen ohne Leitern, und Farben, die ständig ineinander übergehen, so daß ich erst gar nicht darauf komme, sie zu benennen.’ (U 102)

²⁹ Jacques Derrida, ‘Signature Event Context’ in *Margins of Philosophy*, p.195 [Derrida’s italics].

³⁰ Jacques Derrida, ‘The Ends of Man’ in *Margins of Philosophy*, p. 135.

Whereas she has, on the other hand, difficulty fitting into the day. The long and complicated procedure of securing a place in a form recognised by the day is expressed in images which hint at the brutality involved in attempting to conform:

Also bäume ich mich auf, denn ich muß wenigstens so hoch kommen, daß meine Hände die Unterseite des Tagesgebildes erreichen können. Mit einer Brutalität, die mich selber immer wieder erstaunt, versetze ich dem anderen Zustand [sleep and the night] noch schnell einen gewaltigen [...] Stoß, meist mit dem linken Fuß, denn freiwillig verschwindet er nie [...] schleudere ich meinen Körper gegen die platte Fläche über mir; es knallt und klatscht und ruckt und quietscht. [...] Ich bin an der richtigen Stelle eingerastet und habe mich vorschriftsmäßig eingelassen, verankert und vernietet.' (U 103-104).³¹

To conclude this section, I want to draw attention to an important paragraph in 'Der Auftrag die Liebe', which gets overlooked by critics. It evokes the serpent as 'Der liegende Körper die geschlagene, unheilbare Wunde. [...] Er bräuchte etwas, das ihn nachträglich und vorbeugend erlöst. Der liegende Körper.' (U 114) This clearly suggests that the serpent, the fragmented body on the ground needs to be redeemed. This suggests that the serpent in the text symbolises the victims of culture (thus it represents more than the mad, the fragmentary, the female). We will look at the implications of this statement throughout the thesis. It is evident already in 'Der Auftrag die Liebe' that Duden's writing is not simplistically about enjoyment of fluidity, chaos and the corporeal but an attempt to allow the excluded of culture to speak. Thus the type of *Kulturkritik* at work in her writing is not one bent on destruction but on recuperation of forgotten and silenced perspectives and experiences, not as some kind of nostalgia or to add them back into the norm, but to express their differences.

³¹ Similarly in *Das Judasschaf* waking up entails putting the body back together: 'meine allmorgendlichen Neubeleibung, bei der ich, allein und heimlich, immer eine viel zu schwere Arbeit zu leisten habe. Ich muß nämlich eigenhändig meinen Körper aufsammeln, alle die Einzelteile, die oft verstreut herumliegen. Ich hebe sie auf, obwohl ich selber noch ganz gelähmt bin; ich wickle sie aus mehreren Lagen Bandagen, widerwillig und mit klammen Fingern; oft entgleiten sie mir dabei noch einige Male. Dann muß ich das Leichengift aus ihnen saugen, und dann erst beginnen sie sich endlich zu regen [...] Zum Schluß bin ich es, eine Person im Erregungszustand, durchaus zusammengehörig.' (J 68-69)

Crisis in the House of Reason: 'Das Landhaus'.

A questioning of boundaries and explorations of different selves occurs in 'Das Landhaus'. This, the first text in the collection, tells of the increasing terror of a person (who it emerges is a woman) left on her own in a secluded setting and charged with protecting a country house belonging to two scientists from burglars. The text closes with what appears to be a 'breakdown' expressed through the becoming fluid of the boundaries between self and environment. On a more abstract level there are overtones which can be linked to a questioning of the hierarchical dualities created by Western culture and philosophy. These dualities, the text suggests through the descriptions of the narrator, are rendered invalid.

The sense of suspension from usual oppositional relations is exacerbated through the narrator's prolonged crisis, isolation from 'normal society' and her excess of perceptions which lead to fluid relations with the sounds and sights of nature. The narrator cannot ignore nature and the night and her connections with them precipitate the creative 'breakdown' and 're-patterning' of relations, the body and mind. I do not read this as a collapse of self per se but as an expression of a *disorganised* subject whose relation to the world cannot be understood in terms of the domination and imposition of reason. The breakdown appears terrifying but also creative and expressive of other selves with different boundaries.

It is stressed at the beginning of the story that the 'Landhaus' occupies a space which is removed from the 'normal'. On the first page the female scientist describes the house as 'so abgeschirmt von allem weiteren menschlichen Leben, daß man tagelang die Existenz von Autolärm und anderem vergesse.' (U 11) Set in a hollow, it is a marginal space which even the locals do not know about. In the relative absence of human society³² the narrator becomes further distanced from socialised habits which impose structure or form - we learn that she 'hatte keine Manieren mehr' (U 32), she does not put on makeup, wash or change her clothes and she sees little point in mowing the lawn. In

³² The narrator is not totally cut off from human contact. There are trips into the nearby village to buy provisions, phone calls from her lover and a visit by a man with his four children to build shelves in the house to accommodate more index cards.

this sense Margaret Littler is right to link this story with Marlene Haushofer's *Die Wand*.³³ But a striking difference between the stories is the position of the protagonists. In *Die Wand* the woman continues living in a world after *the end* of culture, a frozen scene from which she can see on the other side of the transparent wall. She therefore exists in an imagined impossible space beyond culture (where she still appears to be constrained by culture's values as she keeps a logical 'Bericht' rather than exploring other modes of expression). Duden's narrator, on the other hand, exists *within* her culture but as a very different sort of self, one in marginal spaces often overlooked by that culture.

The 'breakdown' of the narrator is complex because of her positioning vis-à-vis this culture. The dominants of this culture are expressed in the text through the scientists, their mode of living in 'echte wissenschaftliche Autonomie' (U 27) and particularly through the 'Karteikasten' which both fascinate and repel the narrator. Thus the narrator appears in the early stages of the story ambivalent towards perceived dominants of Western culture and questions her position. However, ultimately she feels alienated from the scientists; this is expressed through her doubt about the scientists' values by questioning their relation to the 'Karteikasten' which she senses replace energy, passion and life:

Ich ließ mich vermuten, daß der männliche und der weibliche Wissenschaftler möglicherweise nicht mal miteinander redeten, und daß alle Energie, Freude, Lust und ähnliches aber auch alle Traurig- und Schwierigkeit in die schon beschriebenen Karteikasten ging, um von dort, gut geordnet und alphabetisiert, abschließender Verarbeitung zugeführt zu werden.' (U 15)³⁴

The 'Karteikasten' are a shorthand way of referring to the type of Reason critiqued by Nietzsche, Adorno and Horkheimer which was discussed in the last chapter - that is, to Western culture's dominant mode of relation to reality and nature which controls through distanced application of concepts, defining, dividing up and categorising (what Adorno

³³ In 'The Cost of Loving. Desire and Subjectivity in the Work of Marlene Haushofer', in *'Other' Austrians. Post-1945 Austrian Women's Writing*, ed. by Allyson Fiddler (Berne: Peter Lang, 1998), pp.211-224.

³⁴ The scientists are both male and female. It is the *type* of knowledge they represent that is criticised which is not linked solely to men. Again this is an example of Duden's non-essentialist attitude to the question of gender.

terms 'instrumental reason').³⁵ Thus I discern a criticism of the (for Nietzsche empty, and for Adorno dominating) application of reason by the Enlightenment subject which organises the world into grids of meaning, imposing order upon it.

Other moments of questioning come when night falls and the narrator realises that there are no curtains so that the inside of the house is lit up, with profound darkness surrounding it on all sides. Here the text exaggerates binaries to question them. Unlike the relations of light and dark which maintained Michael's face, the relations of light are not in 'correct' proportions. The darkness is too dark and the light is too bright and makes the narrator feel self-conscious as if her actions were being watched from outside. The narrator's awareness of the overwhelming incomprehensibility of darkness and nature undermines the idea of the person as an autonomous, controlling agent. Also, she cannot think of herself as on her own - in the descriptions of the anxiety of invisible eyes watching her, she appears more like an object than a subject as her actions are not those of a free and autonomous person. This is expressed by her becoming over-aware of the body and its movements (which Nietzsche argues we have to forget to achieve unified consciousness): 'Immer in dem Bewußtsein, jeder meiner Handgriffe und jede meiner Bewegungen würden von draußen exakt registriert und einkalkuliert.' (U 26/7). Her uncertainty leads to questioning the scientists when she goes to the toilet and realises there are not even curtains there: 'Das mußte Selbstsicherheit sein, echte wissenschaftliche Autonomie. Ohne Seitenblick arbeiten, leben und auf die Toilette gehen.' (U 27) The scientists do not appear to consider that they may be seen from outside. Thus the text implies that they are not aware of perspectives *outside* themselves. (Nicht mal auf dem Klo schien ihnen der Gedanke zu kommen, daß es auch noch eine Außenwelt gab.' U 27) Like Michael they are comfortable in full view and, it is implied, disregard the body. This is a criticism of subjects which take themselves as central, not seeing the 'other sides', night and nature and, taken in conjunction with the criticism of

³⁵ Other moments of criticism of the scientists appear in the gentle mocking mimicry of the female scientist's way of talking and describing the house: 'Nach dem Rundgang und den unaufhörlichen, monotonen Erklärungen und Verweisen - [...] bitte den Lichtschalter da nicht benutzen (er war ohnehin mit Leukoplast überklebt), die Toilettenspülung nachts nur in dringenden Fällen betätigen, [...] Spinnen sind am besten mit dem Staubsauger zu beseitigen, das Beste ist, nur den Economy-Waschgang zu betätigen, für den Verschmutzungsgrad unserer Wäsche (oder sagte sie: unseren Verschmutzungsgrad der Wäsche?) ...' (U 14).

the index cards, expresses doubt about Cartesian clarity and Enlightenment reason. There are no indications that a connection with *God* grants the scientists utter certainty to see clear divisions as was the case with Michael; rather I read the very brief reference to the scientists' mode of living 'ohne Seitenblick' as indicative of the certainty of the Enlightenment subject which establishes itself as a type of God by seeing itself as the creative centre of the knowable world.

A comparison is implied (without being made explicit), then, between the narrator and the scientists. They do not turn to nature outside to discern an imaginary 'gaze', whereas the narrator is acutely aware of different points of view from outside. It is implied that the scientists do not see the night or hear the sounds the narrator does at night, whereas she cannot ignore nature and the night. It is her connections with them that precipitate the 'breakdown' of identity conceived as a separate, autonomous entity.

However, this is not a gradual realisation or occurrence; from the *beginning* of the text the narrator's uncertainty places the autonomy and reason associated with the scientists in question as she 'reads' their house differently, not as a stability and clarity within the surrounding nature, but as a darkness itself: 'Auf der Suche nach dem Eingang stießen wir auf ein kleines Fenster, zu dem wir uns hinabbeugen mußten, um durchsehen zu können. Zunächst sahen wir durch das Netz aus bleigefassten, getönten Glasvierecken nur flockiges Dunkel.' (U 12) The relations of light mean that rather than being able to see inside from outside, to see light and order in the house (she is looking into the room of 'Karteikasten'), the narrator can only see darkness. The metaphor of limitations of sight reoccurs in the story. The narrator is unnerved by the position of the 'Landhaus' in a hollow and her wanderings around the garden on her first morning reveal that there is no possibility of achieving an overview of the area. Rather than the house being associated with the scientists' values, that is with the ability to detach oneself from the flow of data and organise from an elevated position, a lack of privileged perspective is stressed by the narrator. She prefers to look at the ground as looking at the whole breadth of nature is overwhelming: 'die Breite und Ausdehnung wollte ich schon nicht mehr genauer sehen. Das nasse Gras zu allen Seiten reichte mir.' (U 17-18) Her experience with the house goes on to suggest the confusion and blockage inherent in its structure through metaphors

which hint at the inability to achieve complete understanding. The many exits, corridors and closed doors confuse and lead nowhere:³⁶

einer [an exit], zum Beispiel, ging unmittelbar auf eine Mauer, eigentlich auf einen teilweise durch eine Mauer gestützten, recht steilen Hang. Die Tür war nur einen Spalt zu öffnen, [...] Feuchtes Moos begann schon auf der Türschwelle zu wachsen, [...] Selbst als ich den Kopf weit in den Nacken legte, sah ich nicht, wo der Hang wirklich endete. Hohes Gras, Büsche [...] versperrten die Ferne. (U 13)

The house does not open onto a clear perspective and the many openings cause anxiety just as later when the narrator discovers windows and doors which do not lock or shut properly. The 'exits' are a reminder of the house as a passage itself - from inside to outside - rather than a static structure with an impermeable boundary. The narrator's experience of the house is not as a reliable standpoint from which to view nature outside in the garden and beyond - when she looks through the low, narrow windows, she says that the outside looks too bright and without contours. Looking inside from outside is similarly confusing as the windows merely reflect nature rather than translate it into sense. Thus 'Nature' is also not located in a separate space 'out there' but encroaches on the house:

Befand ich mich im Innern, sah die Außenwelt durch die wenigen niedrigen, fast auf dem Boden liegenden Fenster unerträglich hell und konturenlos aus, war ich draußen konnte ich [...] nie mehr als zwei oder drei Zentimeter tief in die Räume sehen. Sie [windows] beharrten, gleich welche Tageszeit und trotz unterschiedlicher Licht- und Wetterverhältnisse, auf dem diffusen Dunkel und spiegelten, von einem bestimmten Punkt aus gesehen, zu allem Überfluß auch noch die fast schwarzen Lebensbäume und andere Busche wider, als wüchsen diese sehr wohl und selbstverständlich drinnen wie draußen." (U 14)

The windows are not described as simply transparent material or channels through which one may look to achieve knowledge; rather they appear opaque, only a reflection of dark nature is seen on the surface. We become aware of them as obstructive presences in their

³⁶ The experience of being without fixed co-ordinates reoccurs in *Übergang* for example in the story 'Die Kunst zu Ertrinken' there is a passage which could depict a dream of the narrator scrambling around on all fours on ice: 'es gab keinen einzigen Haltepunkt, auch kein Oben und Unten oder Links und Rechts. Nur noch das gefrorene Meer, das jetzt nicht mehr Grund war' (U 124).

own right. The human space, the house, appears to offer no shelter from nature, is increasingly associated with nature and the dark (not simply light and certainty) as it reflects the chaos of leaves and bushes. The distinction between nature and culture, (trees and house) cannot be upheld and this starts to break down the inside/outside and light/dark dichotomy.

The text suggests the undoing of binaries through the imagery of movements of different shades of light. The narrator even at early stages of the story (before the so-called 'breakdown') is intensely aware of relations of light - the house is always in a half-darkness during the day, she notes, which the outside world catches up with when dusk approaches 'draußen war es mittlerweile so dämmrig geworden, wie es fast den ganzen Tag über drinnen gewesen war.' (U 23). Rather than there being stable colours fixed inside and outside the house, the colours leak in a flux of nuances and constant changes, moving at different speeds towards and into one another. The narrator is not represented as separate from the movements of light which flood through house and nature but as part of their movements which radically destabilise the self. Walking from this darkened environment into the outside world, she finds the 'external' world to be so dazzling that she almost disintegrates in the light: 'Hinaustretend hatte ich den unangenehmen Eindruck, von gleißender weißer Helle geradezu aufgelöst zu werden.' (U 14) Thus her bodily experiences with light and colours have the tone of an encounter with something real but beyond her grasp.³⁷

The narrator's mode of being is expressed through these images of fluid movement of colour and light. The imagery often suggests that she is located in the dark or lost - very early on in the story we read that 'Mein Blick ließ sich auf nichts mehr fixieren, und der Stuhl, auf dem ich gerade saß, hätte sich ebensogut in einer der dunklen Kajüten im Bauch eines alten Segelschiffes auf der Reise zwischen zwei äußerst unbekanntem Orten.' (U 14) Even before the more radical disruptions to the self, the narrator cannot be said to operate with an oppositional mind-body relation, and she does

³⁷ The dusk is also fraught with tension as it produces a sense of existence in an in-between realm, somewhere between light and dark, familiar and unfamiliar: 'Bleich und entgeistert lag alles da, bekannt und unbekannt zugleich, wie eine Uhr ohne Zeiger oder ein vertrautes Gesicht, in dem plötzlich Mund oder Nase fehlten.' (U 23) Time, space and identity are defamiliarised through the breakdown of fixed hierarchical points.

not separate herself from the flows of her environment. On her first morning she reads or deciphers her surroundings through her body and senses, thus 'understanding' by 'drinking in' the environment: 'die Erkenntnis des Ortes [war] wohl zusammen mit dem Kaffee in mich eingesickert.' (U 17). Her mind appears to be an extension of her body, not something separate, her senses constantly active and participatory in the event of perceiving the world:

Gedanken und Empfindungen, die sonst ordentlich nacheinander aufzutauchen pflegten, ballten sich alle auf einmal zusammen und stiegen sprudelnd und kochend bis unmittelbar unter die Schädeldecke, wo sie heillos durcheinanderwaberten und den dringenden Wunsch in mir aufkommen ließen, diese doch eigentlich dünne Decke möge abnehmbar und das Schädelinnere lüftbar sein. (U 25)

The narrator's perceptions occur bunched up together as simultaneity rather than linear thoughts that are separated into units. There is a dissatisfaction at this early stage in the story regarding the body's slowly changing boundaries - it seems as if the narrator desires a re-patterning of body to modify with the speed of the simultaneous 'Ballungen'.

Disruption is exacerbated at night which initially interests her more than daytime. She implies she is 'abnormally' aware of the darkness outside ('kein normalerweise hier wohnender Mensch würde nachts aus dem Fenster sehen, nur um nichts zu sehen.' U 26) She cannot ignore the darkness and the imagery expresses her connections with darkness and interdependence with it. In the course of her experiences the 'nichts', the night, almost takes on substance. Darkness is described in images of tangibility and activity - it tries to trip the narrator up, for instance³⁸ - and the images suggest the narrator's bodily relation with it: 'die undurchdringliche Dunkelheit [türmte] sich allgewaltig um mich herum und über mir auf.' (U 27)

At first, however, the narrator's mode of relating to the dark is one frequently encountered in culture - she is afraid and on the first night tries to block it out (along with the gaze of the imaginary burglar) by draping the windows with bed sheets so that she may concentrate on reading her book. But forgetting the dark is a difficult activity for the

narrator - we sense that a subjecthood based on the model which denies its connections with nature does not adequately describe this person. The descriptions of her state of mind when she experiences difficulty in thinking coherently position her *outside* the window in the dark: 'Aber das, was man als Konzentration zu bezeichnen pflegt, saß nicht mit mir am Tisch, es hielt sich beständig in dem unergründlichen Dunkel vor dem Fenster auf.' (U 26) Her 'concentration' is also described as flooding from inside towards the darkness through a gap in the sheets, a 'Fluchtmöglichkeit für meine Konzentration'. (U 27)

Later the situation intensifies: her attention (and her self) is posited as coming from outside. Thus the spatial model in which the ego is located inside the seamless container of the body opposed to objects outside is undone. 'Meine Aufmerksamkeit war in hunderte fusseliger Fäden zerrupft, die in alle Richtungen zu streben versuchten. Aus den unterschiedlichsten Ecken und Winkeln in Haus und Garten sandten sie mir Impluse.' (U 32) Her mind is not within the boundaries of her head but is outside her in all the dark nooks and crannies of the house and corners of the garden. It becomes impossible to think of the narrator as occupying a series of stable places as the boundaries between narrator, room, house, garden and nature become fluid.

It is this becoming fluid of boundaries that is usually referred to as the narrator's 'breakdown'. The movements are expressed through images which suggest a re-patterning of the body and the crisis is conveyed through a succession of images of distortions to the mind and body (linear thought becomes increasingly impossible and the body does not appear as an integrated whole), time (it is subjective and cosmic not a progression of linear discrete moments)³⁹ and space (which is not stable but constantly moving). First the narrator begins to merge with the night through her senses. This relation is often described with images of a fragmented body, flooding between spaces.

³⁸ 'Die Dunkelheit tat sich sogleich - besonders hinter mir - als bodenloser Sack auf, der beutelnd und schlingernd nur darauf lauerte, mich zu überstülpen' (U 27)

³⁹ The coffee machine drips with 'enervierender Langsamkeit' into the pot and "als ich schließlich doch eine gefüllte Tasse an die Lippen führte, war ich ganz sicher, daß der maschinelle Vorgang des Kaffeebrühens mindestens am Tag zuvor stattgefunden haben müsse" (U 15). Listening to a record, which would last three quarters of an hour, the narrator says would seem a hopeless venture.

For instance, when her ears leave the disintegrating body while moving to meet unfathomable sounds in the night:

Und meine Ohren verließen mich schon bei dem leisesten Knacken und versuchten verzweifelt aufmerksam, Stollen und Gänge durch die Schwärze zu bohren, um zu den Geräuschquellen zu gelangen. (U 27-28)

On one level this expresses the experience of hearing odd creaks when staying in a strange house and also the narrator's worry about a burglar breaking in, but the language suggests an experience of profound attention to the 'nichts'/the night, of straining to hear its speech.

This experience of intense connection with the invisible noises of the night alters the narrator's daytime sight. She is overwhelmed by constant simultaneous perceptions which cannot be ordered into units or compartments like index cards. These become increasingly linked to the world outside, to nature. Clear sight, and its correlative, ordered, linear thought breaks down. The narrator, as I have shown above, is not able to see clearly and discern objects at the beginning of the text although no reason is given.⁴⁰ Further into the text reasons emerge: an *excess* of seeing the unceasing movements of nature. The narrator seems unable to control the flow of the outside world into her eyes as images express a constant influx of perceptions: 'Ich konnte nämlich kein Auge zudrücken.' The result is an 'Überschuß' (U 36) of perceptions as her 'Reaktionen [...] waren unermüdlich.' (U 32) The result is a real eye-opener! The narrative conveys the experience of the unending sounds, sights, perceptions of the drama of nature; the reason for not having time to dress and put on make-up is that there is too much to be seen outside. Thus there is not just a breakdown of cultural habits but creation of 'new' sights. For example, the flower unfolding is described over several pages as a dramatic event ('dort geschah nämlich etwas', U 33) and the writing expresses in intricate detail the

⁴⁰ A further example: 'eigentlich sah ich gar nicht richtig, sondern stierte nur wie ein seelischer Schwergewichtler nach unbestimmt vielen Niederlagen ins Grau der eigenen Betäubung, für das es ohnehin keine Wände oder gar Fenster gibt, denn Drinnen und Draußen ist ihm gleichviel und vollkommen bedeutungslos.' (U 16)

complexity and delight of the sight of the flower's movements.⁴¹ The colours and sounds of nature overpower the narrator - the colours of the flower leaves an imprint on the narrator's eyes: 'Wieder im Haus, bemerkte ich noch lange, daß über meinen Augen ein spinnwebfeiner, schillernd roter Stoff lag, mit Hunderten winziger Pressfalten...' (U 34) There is a bodily interaction and fluidity between inside and outside as seer cannot separate herself from what is seen.

The final 'collapse' appears to suggest paralysis as the narrator has to lie down on the carpet (it is possible, then, to hear allusions to the 'liegende Körper' in 'Der Auftrag die Liebe'), but in fact her state is extremely active. This is represented through metaphors of hearing, highlighting the movement of the senses which collapse space and distance. Bird sounds are 'brought inside' the house: 'Das Dreinschlagen des Finken folgte mir überall nach. Mehrmals drehte ich mich um, weil ich annahm, er sei schon unmittelbar hinter mir.' (U 37) Finally the text suggests that sounds surrounding her are let 'inside' her body until there is pure movement between her, the house and the outside world: 'Hinter und vor den Lidern war es ein und dasselbe.' (U 38) Everything becomes unfixed; the windows, for instance, are described not as solid structure but a moving system, 'eine wolkig unstete, völlig verhuschte Substanz.' (U 42) Time becomes simultaneous ('Es hätte alles sein können: Abend, Morgen, Nacht, Mittag, neun oder fünf' U 38) and the narrator's state is described in images which stress the heterogeneity and plenitude of a simultaneity of differences as all the variations of light and hues occur at once: 'In derselben Lage wie ich war offenbar auch das Licht. Es zeigte keine Unterschiede mehr an. Es war dunkel, hell, dämmrig und alles zugleich.' (U 38)

This is not fantasy: the collapse of divisions and hierarchy is described in material and bodily terms. Thus the text describes material (rather than 'imaginary') breakdown: it begins with the narrator's 'excessive' awareness of the force, the weight and muscles of

⁴¹ It is described as a chaotic profusion of colours and textures and so obliquely that it appears as an occurrence which cannot be entirely mastered by the logical mind: 'Sie verharrte in gelassener Unbeweglichkeit und zeigte genau in der Mitte eine dünne Linie grellsten Rots, das unruhig gegen das mehlig stumpfe Grün anglänzte. Die Kugel schien sich zu sehnen, aus etwas, vielleicht aus sich selber, herauszuwollen. Das Grün gab zuerst Raum, schob sich jetzt voneinander fort, klappte schließlich auseinander und offenbarte, was es wirklich war: zwei gleichgroße Kapselhälften, die das Innere, eine Fülle seidigen Rots, zusammengehalten, gebändigt und möglicherweise beschützt hatten. Dieses begann sich zu regen, entfaltete sich zusehends...' etc. (U 33-34). The colours are described as having agency.

her body ('bei jeder Treppenstufe, die ich zu nehmen hatte spürte ich die fünfundfünfzig Kilo Knochen, Weichteile und Flüssiges, vor allem in den Waden,' U 35) and of the body's connections with the surroundings. In one image, her body appears as a magnet for the air.⁴² The images can therefore be read as expressions of a different understanding of the body as a moving mixture of elements or multiplicity rather than organised by discrete units, points or organs. As such the body and the narrator's state resemble the descriptions of the 'body without organs' which we saw theorised in Chapter 2 by Gatens and Deleuze. Further resonances exist between the texts of *Übergang*, with the narrator's boundary-less state paralleled in the positive images of sleep that are conjured up in 'Tag und Nacht': 'Weder Straßen noch Grenzen durchziehen ihn, er hat keine Mauern und Dächer und keine separaten Organe mit Einzelfunktionen.' (U 102) Grosz's concept of the body as 'open materiality' (see Chapter 2) could also be mobilised here to explain the images of the relations between body and the environment at the end of 'Das Landhaus'.

Thus the text intimates a movement beyond the binaries self-other and mind-body prevalent in Western culture by setting up binaries - inside/outside, light/dark, house/nature (Land-haus) - which it goes on to dismantle.⁴³ In my reading I have brought out how these binaries are linked to the mind-body relation examined in Chapter 2. The house at first symbolises categorising instrumental reason, certainty and autonomy through association with the scientists. Everything is ordered in the house, the books and CDs are arranged in alphabetical order, the freezer full of meals the female scientist has prepared in advance so that they do not have to cook on their return from the research trip as they will be too busy writing up their results. However, by the end of the text, the house resembles the narrator's disorganised body as distinctions between the rooms break down when the inside/outside boundary becomes radically fluid: 'Küche, Toilette,

⁴² 'Ich war der Magnet für die Gewichte der Umgebung, wobei ich offenbar eine besonders ausgeprägte Anziehungskraft für die tonnenschwere Luft hatte.' (U 37)

⁴³ The final paragraph is potentially confusing as it suggests a reinforcing of binaries and boundaries. A nameless man enters and says 'Komm sofort hier raus' (U 40) thus ordering the narrator out of her boundary-less state. He still operates with the distinctions inside and outside which have become meaningless to the narrator. Could this be read as a final imposition of order on the narrator's disordered becoming, a recuperation of the semiotic into the Symbolic? I read the end of the text as expressive of a formal representational problem reflecting the difficulty of expressing the narrator's open-ended state within the confines of a text with an 'end'. It is also important to note that the final words belong not to the

Schlafzimmer - brauchte ich alle nicht mehr für die Zwecke, für die sie gebaut und eingerichtet waren.' (U 38) The house, initially aligned with Cartesian certainty and Enlightenment reason, becomes associated with the moving matter of the body. I would read the becoming fluid of boundaries between house and nature, mind and body as a symbolic re-configuration of oppositional mind-body relations, and the narrator's 'breakdown' not as a collapse of self but expressive of a different self.

It is therefore not correct to interpret the text in terms of a simple breakdown of the stability of mind and form into fluidity and destruction of form.⁴⁴ It is not presented in such an uncomplicated manner because the narrator is already distanced from the dominant form of reason in culture; therefore we cannot think in terms of a straightforward choice between the stability and form-giving properties of Cartesian minds or Enlightenment subjects on one hand, and fluidity and destruction on the other. It is not the case that the narrator *starts* from a position of stability and certainty which is broken down. As I have argued above, she is *already* unstable and already has a different relation to the body and night when she arrives at the house. Thus there is a *different inhabitation* of the House of Reason by someone with an oblique perspective which transforms our understanding of both mind and the body and the relation between the two. Thus the 'breakdown' is an *escalation or becoming of the position of original instability and the becoming meaningful of the body*. The text does not represent the breakdown of 'mind' as the scientists know it into body, nature and darkness which they ignore. We do not have to conceive of the 'breakdown' as 'other' to the norm of stability in an either/or model that states we can either have stability and sense or fragmentation and nonsense. What happens at the end of the text is that fragmentation and mutating relations with the environment attain a voice. The narrator becomes 'too' aware (compared with a cultural norm) of her surroundings (the sounds of nature) and of the body, but the closing stages of the text do not amount to a 'return of the body' or

man but to the narrator: 'Ich höre mich fragen: Wohin denn?' which leaves the direction of movement unclear, forestalling closure.

⁴⁴Ricarda Schmidt, for instance, sees the narrator of *Übergang* simplistically as impotent victim. See 'Arbeit an weiblicher Subjektivität. Erzählende Prosa der siebziger und achtziger Jahre', in *Deutsche Literatur von Frauen*, vol.2, 19. und 20. Jahrhundert, ed. by Gisela Brinkler-Gabler (Munich: Beck, 1988), pp.459-477.

'collapse into body' as these formulations would suggest the body was absent or distanced in the first place. Rather the narration of fragmentation expresses the dynamism of mind/body moving in new patterns and thus the experience of an embodied mind or mindful body.

It is to further explorations of these re-configurations in the other texts in *Übergang* and in *Das Judasschaf* that I turn in the next chapter in order to examine in more detail the sorts of selves which, as we have seen, cannot be understood according to Cartesian and Enlightenment models, nor in terms of their breakdown.

Chapter 4: Material Movements and Re-configurations.

‘Aber Material ist stumm. Wo kämen wir hin, wenn wir auch noch aufs Material hören würden.’¹

In the previous chapters I have argued that we may find a critique of the rational body and self in Duden’s texts. Through the figures of St. Michael and St. Peter, for instance, aspects of the Cartesian account of the genesis of the subject, which promoted thinking the ‘I’ as self sufficient (secured by a knowledge of God) and denied its bodily materiality were questioned. In the cases of St. George and St. Michael the body and self were defined by clear, stable boundaries, their ‘whole’ bodies emphasised by armour and opposed to the multiplicitous, fleshy body of the dead or dying serpent/dragon. St. Peter denies serenely the incursions into his flesh preferring to carry on thinking in certainty and wholeness.

At the end of the last chapter I argued that an oppositional mind-body relation is re-written through the narrator’s different bodily relations with night and nature. This chapter will examine in more detail the subject-object opposition. Building on my argument about ‘Das Landhaus’, I will argue that Duden’s fictional texts go beyond a mere critique of the Enlightenment subject-object opposition and a questioning of the sort of self that is constructed through the positing of passive objects - a subject which maps, categorises and screens the world thus separating himself from it. Through close reading of images of the narrator’s experience, we find many places where these dualisms do not function at all and that, in order to understand the quality of this writing and the experiences of the narrators, we need to replace the concepts of distinct subjects and objects with a more dynamic understanding of *relations* between subject and object, self and other. This entails a re-conceptualisation of both subjects and objects until the very distinction between them collapses as they are freed from a framework which can only think the subject as active and the object passive and silent.

¹ Anne Duden, ‘Herz und Mund’, in *Übergang* (Berlin: Rotbuch Verlag, 1982, second edition 1996), p.45. Page references are to the second edition and given in the main text after the quotations.

As the quotation above suggests, the re-writing of the subject-object relation begins with the close alignment of the narrator with matter and the body. We have already seen such examples in the previous chapter with the connections between the narrator's uncontrollable body and the serpent in the St. Michael painting which I also read as symbolic of subject-object, mind-matter relations. I will argue here that rich strata of imagery throughout the other texts which make up *Übergang* places the narratorial voice with matter, the object or the 'chaos' of the formless body in images that articulate the sensations and movements of matter. Confronted, then, with an object which 'speaks', the texts require a re-thinking of the polarisation between an active subject and a passive, mute object. I will then look in more detail at relations this type of self forms with the environment.

Moving matter

The quotation at the beginning of this chapter comes towards the end of the short text, 'Herz und Mund' which follows 'Das Landhaus' as the second text in *Übergang*.² Divided into three sections we can gradually decipher that the images recount extreme sensations bordering on trauma, images of a smashed face, and finally experiences in hospital with the face wrapped in bandages, recovering, it seems, from extensive facial injuries. The quotation comes in this final section and literally expresses the narrator's frustration that she cannot speak because her destroyed mouth is now 'eine zugestopfte Fleischteilhöhle mit daruntergemengten brockigen Ersatzteilen Plastik, Fäden, Drähte, Eisen und Stahl'. (U 45) It also alludes to the narrator's sense that her subjectivity and the suffering of her body, the 'Rollstuhlklumpen' (U 45), are not acknowledged or heard by the hospital staff. Her body, which appears to have no means of articulating its pain, is reduced to dead, silent matter.

The many hermetic images in this text reiterate the location of the narrator with matter and the body. In the striking first sentence of 'Herz und Mund', the narrative

² The text was the 'breakthrough text' as it was the first one for publication Duden wrote out of all the texts which make up *Übergang*. (Interview with Teresa Ludden 15/2/01.) The text makes more sense when read

voice is positioned with the space of the dead and radically fragmented: 'In Schöneberg und Tiergarten liege ich begraben. Mein Herz im zweiten Hinterhof, gebrochen und von meinen eigenen Augen an der Birke und der Platane aufgeknüpft und gehängt.' (U 41) The images suggest the eradication of the narrator and yet the voice comes from this impossible space of 'absence'. We have a narrative voice which, if we take it at its word, can't be speaking. The body is radically fragmented while the narrator appears as absent, save for bodily remnants: 'Obwohl Spuren wie von einem nassen Waschlappen selbst dann noch zu sehen waren, als ich am letzten Tag herzlos und endgültig verschwand.' (U 41) Thus this part of the text (lacking a plot that could be meaningfully recounted here) suggests that the focus of attention is the articulation of a sort of self which is described through images of the traces of bodily fluids of an absent corporeality. The language conjures up images of webs of bodily fluids which act as metaphors for mental and physical pain and anguish. For instance, 'I' describes being possessed with bitterness, a 'zähdicke Flüssigkeit, Seelenblut' (U 41) which causes internal tumult and cannot be secreted. The body, as we saw in 'Der Auftrag die Liebe', is described here as having difficulty policing its boundaries - the pressures of the pulsating fluids inside appears to militate towards an exit: 'tidomm - tidomm. Aussteigen, aussprengen, ausschleudern' (U 41) We, as readers, hear the movements of mucous underneath the surface of the skin: 'Schleichwege unmittelbar unter der Hautoberfläche, geheime Pfade, sumpfig, ausgetreten. Huckel, Queren und Umwege.' (U 42) Again the focus is the fluidity of mucous rather than the fixed form of the body which suggests a further alignment of this body with the serpent's rather than Michael's. Overall the text alludes to a different mode of living in a body where there is constant attention to bodily processes.

After the first break in the text a breakthrough to a different body occurs. Suddenly it is as if we are back in a memory of a time when I's body is injured. (But until we read 'Übergang' further on in the book, we cannot attach these images to anything concrete like a cause or story for the injuries). Her hand suddenly does not touch 'weichfeste Formen und Flächen [...] sondern in etwas nur noch weich Matschiges [...] Warm Schleimiges und Glitschiges, auch Mengen von Speichel, der irgendwo dickflüssig

as a fragment of the central text 'Übergang' where there is more plot and detail regarding the provenance of

herauskam.’ (U 42) The body is no longer a seamless surface of fixed forms whose familiar points can be recognised, but mutating mucous open to its environment. The narrative aligns this ‘body’ with (dead) matter in the concentrated descriptions - the hand reaches ‘in ein Kreuz- und Quergerage innerhalb dieser Masse aus Vergänglichem und Kadaver.’ (U 42)

Thus in ‘Herz und Mund’ there is a poetic re-writing of the body which highlights and articulates its fluid movements rather than notions of wholeness and solidity. Through the eruption of the mucous different conceptions of the body emerge, the descriptions suggesting the dynamism of a body which exists, not in opposition to the world, but is continually merging with it: ‘Rostschuppen und -brösel vermischen sich mit meinem Kopfinhalt [...] Die Teile und Teilchen können nicht mehr ausgespuckt werden, sie haben sich unablösbar vermischt mit dem bindenden Element, dem Schleim.’ (U 43) Rather than the locus of reason and control, the head here appears as permeable, a mixture of flesh and material, the human and the inanimate and full of ‘Schleim’ as the moving element between inside and outside. The breakdown of fixed boundaries between face and other materials through the fluid movements of the body suggests an understanding of self not as a separate, discrete entity but as open to new couplings with the not-self. There is no longer a distance between a subject and a world which may be objectified; instead distance between the two breaks down.

Furthermore, the images in ‘Herz und Mund’ require us to think the body from the perspective of the active ‘Schleim’ and not as an absent dead object (despite the images at the beginning of the text). For Luce Irigaray, such a perspective would enable a thinking beyond binaries as the mucous symbolises an ‘in-between’, never fixed in one definable place, which breaks down oppositions between inside and outside.³ Duden’s text ‘Herz und Mund’ highlights such passages of the mucous that Margaret Whitford associates with the unthought:

the facial injuries.

³ For Irigaray’s thought on fluids see the chapter ‘The “Mechanics” of Fluids’ in *This Sex Which Is Not One*, trans. Catherine Porter (Ithaca and New York: Cornell University Press, 1985), pp.106-118 and ‘Volume Without Contours’ in *The Irigaray Reader*, ed. by Margaret Whitford (London: Routledge, 1991), pp.53-67.

Men use God, objects, Truth, the transcendental, to make the separation [...] To symbolize the threshold, then, is an essential move to open up the container to allow passage in and out, both to contest male ownership of the container, and also to give woman *her* space [...] The mucous is related to the threshold, but it is never theorized; perhaps one could say that the mucous represents the non-theorized.⁴

While Irigaray and Whitford gender the mucous, Duden's text is again unspecific with regards to the sex of the narrator. Nevertheless, the imagery creates philosophical and cultural allusions suggesting that the writing comes from the position of matter and the object which is fractured but it is nevertheless 'communicating' in the writing. However, the smashed head seems not to be able to communicate with anything outside itself - when the narrator cannot make her inner speech heard to the hospital staff we read: 'Keine Energie geht verloren. Mein Gehirn schreit, brüllt, flüstert, spricht in seine Windungen hinein. [...] Gehirnmund. Ich höre dich. Ich und ich, wir hören uns ' (U 45) Thus the narrator's head or her speech is described as having no access to the outside, nothing to 'bounce off against' which could be used to shore up an identity. The narrator's state cannot be described in terms of the uni-directional movement of the transcendental subject from active subject to passive object. Instead the mouth-head-brain is aligned with matter and flesh which turns on its own axis: 'Es gibt keine Öffnung für uns. Es sei denn, wir fänden den Weg durch die labyrinthischen Darmwindungen' (U 45). This even suggests a language of the entrails which cannot be heard outside or cannot be translated into rational thought (here Nietzschean connotations may be heard).

The narrator therefore appears in the text as an object (the hospital staff only see a 'Rollstuhlklumpen') which is turned in on itself and hears itself but cannot be heard from a perspective outside. The split head's speech is presented as dialogue between two internal 'I's, therefore suggesting that there is not a cessation of linguistic activity of complex subjectivity, just a block to communication with the outside world. This refers not to the silence of the object but to the lack of general receptivity for its different speech. Thus the smashed mouth and injured body are described as objects in the text to convey the experience of how they are treated, but they are far from silent. The writing

⁴ Margaret Whitford, *Luce Irigaray. Philosophy in the Feminine* (London and New York: Routledge,

suggests continued signification and articulation of specific sensations of this particular body (of pain and disorientation) despite the 'real' inability to speak.⁵ Crucial, then, is the position of the reader - we are positioned with the 'Rollstuhlklumpen' and not the hospital staff for it is the 'Gehirnmund' which the reader hears and thus the movements of matter which are normally silenced.⁶ The quotation cited at the beginning of the chapter alludes to this paradox. We read from the perspective of supposedly silent matter, from an 'object' that cannot speak.

Thus I would shift readings of *Übergang* which stress debilitating pain⁷ to focus on the smashed mouth as an image of potentiality of different kinds of speech. Although the mouth is destroyed and the narrator described as 'entmündigt', the mouth is not closed but stuck gaping open: 'Der Mund ist nicht mehr zu schließen. Lippen, Muskeln, Gelenke und Glieder - alles eins, unidentifizierbar, anonym geworden.' (U 43) The images constantly circle round the paradox that allude to a destruction of subjectivity - in this quotation the face disperses into a homogenous mass of bodily tissue, intimating a *loss* of identity (the face has become 'anonym'), yet the narrative voice continually speaks from this position. Thus the mass of body tissue is represented both as beyond thought and as the materiality of the self. Like the open mouth of Uccello's dragon (see fig.2.1), which was read by Duden as a space of an unheard 'aufgehobene Sprache', the mouth in 'Herz und Mund' conveys the sense of revolutionary potential in the real but unactualised speech, perspectives and experiences of the space of matter and the object waiting to be released.

Therefore the text can also be read on a more theoretical level as revealing Duden's awareness of the silencing of the body in Western culture and the positioning of

1991), p.161 and p.163.

⁵ These paradoxes will be examined in greater detail in the next chapter.

⁶ A similar narrative situation occurs in Franz Kafka's *Die Verwandlung* (*Sämtliche Erzählungen*, Frankfurt: Fischer Taschenbuch, 1992) where the use of free indirect speech means we see mostly from the Ungeziefer/Gregor's perspective and hear his thoughts and interpretations but can simultaneously see 'from outside', i.e. see the family's point of view. They just see the 'Ungeziefer' whereas the reader follows the Ungeziefer's thought processes, understands his language even though the family do not.

⁷ Elsbeth Dangel argues in 'Übergang und Ankunft. Positionen neuerer Frauenliteratur. Zu Anne Duden's *Übergang* and Verena Stefan's *Wortgetreu ich träume*', *Jahrbuch für Internationale Germanistik*, 22.2 (1990), pp.80-94, that there is no movement and change in *Übergang*, just increasing pain: 'Der Text schreibt einen diffusen, nicht lokalisierbaren Zwischenzustand fest, in dem die einzige Veränderung das Anwachsen des Schmerzpotential ist.' (p.82)

matter as inert and silent in dominant accounts of formation of selves. It does this through both the metaphor of mucous but also by questioning the oppositional structure where the active subject is dis-embodied and privileged over passive objects and where movements immanent to matter and the body are not recognised. The way matter and the body are written in Duden's texts suggests that they are not brought under the control of a rational active mind but have an agency of their own. This does not mean that there is a simple reversal of the opposition whereby object/matter becomes active and the subject/mind passive. Rather the movements of matter entail a shift in perspective where the notion of activity itself is transformed. Through the alignment of the narrator with the object, 'Herz und Mund' disturbs the relation between subject/mind and matter/object because the structure of an active subject or mind and a subordinate object or passive matter is distorted. The narrator – who would normally be a subject – is positioned as matter which is, however, far from silent. It is matter which is speaking to itself, feeling and perceiving and it is from this perspective that the text is narrated. The question 'where will we end up if we listen to matter' is therefore mock rhetorical for we are listening to matter, to the movements of the narrator's body throughout this text and throughout *Übergang*. However, the question is also a challenge to a culture which privileges the qualities of a dis-embodied active mind and which is reluctant to think or hear the movements of matter. Where else might we end up if we listened to the movements of matter? What different modes of identity and relationality may emerge?

Different Subject-Object relations

As we have seen above, the oppositional inside-outside, subject-object relation does not operate in Duden's texts. Not only is the narratorial position complicated through the alignment of the narrator with matter, but the experiences of the narrators do not conform to dominant models of selfhood where, as we have seen, the self is formed via a cut with 'the other' and the body, and where stability is conferred through the mapping and positing of the objective world. We have seen above that the smashed body in pain clearly does not function in this way and in this section I will examine other experiences

of the narrator in *Übergang* and *Das Judasschaf* which reveal a re-writing of the usual dualisms.

There are several incidents when noises engulf the house or room in which the narrator is located that are described as occurrences which break down boundaries. We have seen this questioning of boundaries in 'Das Landhaus' where nature encroached on the house and at the end of the text the narrator's sense of hearing becomes so acute, the 'Vogellärm' (U 35) so pervasive, that the division between inside and outside can no longer be upheld. There are multiple variations in Duden's prose and poetry on these images and experiences of moving boundaries. Some of these images suggest that the experience is disabling. In the first section of 'Tag and Nacht' (the fifth text in *Übergang*) the narrator is woken early in the morning by the noise of an aeroplane. The outside noise, the 'drohende Lärmwoge', intrudes and the division between inside and outside is exploded as the wave engulfs the house ('eine vom ganzen Raum Besitz ergreifende Woge', U 97). All distinctions of space break down as the noise floods everywhere, removing the public/private, self/other distinction. Boundaries such as walls and roofs collapse as the overwhelming sound from outside explodes into the house: 'daß es keine Räume mehr gibt [...] also auch keine Dächer und Mauern, sondern nur noch ein trudelndes Überall. [...] Als sie unser Haus überflutet, hat sie mich schon zermatscht, alles abgedeckt, entkleidet, enthäutet.' (U 97) The 'drohende Lärmwoge' not only dismantles the boundary between inside and outside the house but also the self and other boundary as the boundaries of the narrator's body are interrogated. The images describe the removal of the narrator's skin (she is 'enthäutet') and express material changes to her body: her skin is not just fragile and permeable but *removed* as the image suggests radical seepage of the body no longer held together by a seamless surface.

So here the house and the body are no longer protective barriers for the ego but are radically permeable. At first the image suggests a purely negative experience of vulnerable openness to the environment which renders notions of an active subject redundant as the wave of noise destroys perspective, distance and thought, it 'alles ausfüllt, mitnimmt, wegspült, was in der Ferne denkbar und vorstellbar und ahnbar war.' (U 97) Controlling or organising the external world do not appear to be options open to

the narrator. Rather the noise impinges on her consciousness without her being able to shut it out. However, the extreme descriptions (when read in conjunction with a critique of dominant sorts of selves elsewhere in the text) do not merely reiterate the passivity of the narrator, but highlight a different way of understanding the self-other relation through the simple allegory of hearing an aeroplane. The experience points to a lack of control over the forces of our environment and alludes to the independence of the world 'outside' or 'beyond' the self. It also *articulates* the experience of existence on unstable boundaries where distance between a self and other (narrator and that which she hears) is undermined.⁸

The text does this through the images which, at the end of the first section, express a fluidity between self and environment as the wave of sound washes across the ear's tissue; it 'spült an die Membran, zwingt und drückt sich darein' (U 99). The image expresses an understanding of body as a membrane or an open pore which allows passage between inside and outside. Seen from this perspective, the body appears as a fluid boundary itself. The tone of the language suggests that the living experience of such a body and self is fraught with difficulties, at times terrifying. However, the images at the close of the text have positive connotations as the body appears constantly moving, washed over by the ebb and flow of the sounds until the possibility of discerning direction breaks down (along with separation between words): 'Flut und Ebbe, Flut und Ebbe, Ebbe und Flut, Flutebbeflut. Die Abstände so gering, daß ich nicht mehr weiß, ist das noch Ebbe oder die schon wieder einsetzende Flut.' (U 99) Again, although the image suggests a lack of clarity which accompanies the experience of a destruction of self-sufficiency, the self does not appear to be totally overwhelmed and disintegrated by the noise. Instead the narration continues throughout the experience: thus we have a narration of self as flowing membrane rather than stable mind.

⁸ As we have seen in Chapter 1, Joanna Bossinade reads the text as symbolising the drama of entry into the Symbolic. This is not accurate as 1) the interruption of noise leads to a *cessation* of thought and, it is implied, speech, not access to these realms associated with the Symbolic ('Was da geschieht, dahin reicht kein Erleben und keine Sprache. Da müßte der zerfetzte Raum schon selber sprechen', p.98) 2) the text hinges on the paradox of the narratorial voice coming from the space where, the images suggest, there is an eradication of thought and speech. This suggests a different speaking of the 'zerfetzte Raum' (p.98) not easily reconciled with the fixity of stable meanings but also not meaningless. Compare Bossinade, 'Original

Similar aural-chaotic experiences occur in *Das Judasschaf*. For instance, the passages in the first chapter, which we may 'translate' as bells ringing in succession in Venice,⁹ describe the noises as *inside* the narrator's head:

Jeder einzelne Schall so dicht auf den anderen folgend, daß sie sich aufreiheten und miteinander verbanden zu einem mächtigen Dröhnteppich, der sich hoch über den Köpfen ausbreitete und gleichzeitig immer tiefer sank, bis der Kopf von der Person von einem schweren Schwengel leergependelt war und gußeisern tönte. Sie richtete sich auf, damit er mehr Spielraum hätte.¹⁰

Again there is disruption to the spatial model where the self establishes distance between itself and the environment as the sounds are let into the head which itself resembles a bell in the image; it becomes what is heard. Like the aeroplane in 'Tag und Nacht', however, the bells appear as a violent intrusion which threaten to overwhelm the self. Another more interesting moment occurs directly before this passage as the narrator floats in an ambiguous realm on the boundary between sleeping and waking - neither asleep or awake but somewhere between the two. The narrative conveys the experience of hearing sounds from outside whilst in this state and again boundaries between inside and outside and the boundaries of the body are disturbed.

[D]ie Person wachte nicht und sie schlief auch nicht [...] Der Kopf war etwas anderes. Ein großes transparentes und schalldurchlässiges Gefäß [...] Er dehnte sich, immer noch weiter, nach außen und nach innen. Bis er alles berührte und von allem berührt wurde [...] Das Gefäß nahm doch ununterbrochen auf. (J 17)

The head, described as a container transparent to sounds, appears 'other' and dislocated from the body. Hearing, it seems, involves dispossession, bodily disintegration and openness to the environment with the head appearing in the image as a permeable boundary. This renders notions of an active subject redundant: controlling or organising

Differentiation. The Poetics of Anne Duden' in *Post-war Women's Writing in German: Feminist Critical Approaches*, ed. by Chris Weedon (Berghahn: Providence and Oxford, 1997), pp.131-151.

⁹ As we will see in the next chapter, in the examination of narrative, the reader has to 'translate' the text as it does not tell us in which city the events take place in, and the images are incredibly vague as to what is being described.

¹⁰ Anne Duden, *Das Judasschaf* (Hamburg: Rotbuch Verlag, 1985, second edition, 1997), pp.19-20. Further page references are given in the text next to quotations taken from the second edition.

the external world are not options and 'listening' to the noise does not entail a conscious choice of a subject who can bestow cohesion or unity upon the world. The de-personalised 'Gefäß' is not in control of the influx of sounds - the head here is not conceived as a point of organisation or as privileged locus of reason. The narrator's relations with the outside world on the border between sleeping and waking do not appear to be accounted for according to the model of the Enlightenment self. The description of the 'Gefäß' is not redolent of a transcendental subject who projects the world by organising it into categories or a mind which decides on action or imposes meaning. As it soaks up the sounds flooding into the room, the head is itself changing, moving, expanding and being re-drawn by the experience ('er dehnte sich nach außen und nach innen'). Hearing, thus also involves material changes to the body – its boundaries are not static but moving until 'it touches everything and is touched by everything'. Because it is moving the narrator's head does not establish a boundary between subject and object. Rather the division breaks down between inside and outside as space becomes dislocated which also means that there is a dissolution of a separate entity 'head'. But this lack of a *separate* head which may transcend the sounds and organise them does not entail a cessation of a mode of activity - the 'Gefäß' has a kind of reflex energy and continues unceasingly to drink in everything (es nahm doch ununterbrochen auf). The verb 'aufnehmen' suggests ingestion of food or fluids and thus that the head is not an abstract entity but part of a body; its energies are bodily.¹¹ It also suggests that the sounds become part of the body's alimentary system while the body becomes a component of a pulsating flow of sounds from outside:

in alle Richtungen [lag] sich streckend und dehnend, von Linien überzogen und durchwebt, unterhöhlt und ausgebuchtet, überspannt und uferlos das Geschehende. Schritte, langsame und schnelle über und gegen den Stein, hohe Schwalbenschreie, verschwindend und schon wieder zurückkommend. Stimmen über Stimmen ... noch nicht unterschieden in oben und unten. (J 18)

¹¹ Other images in *Das Judasschaf* suggest ingestion and corporeal interaction with the sights and smells of the environment. Another example: 'Die tranige Feuchtigkeit, die sich schon bis unter ihre Füße hingeleckt hatte, obwohl sie immer noch einige Meter von der Kaimauer entfernt war, die Dieselabgase, die vom Tag zurückgebliebene und an einigen Stellen gestaut verharrende sommerliche Wärme, das alles sog sie als Gemisch in sich ein, bis sie wie aufgeblasen und fett davon war.' (J 27)

As in 'Tag und Nacht', the room does not form a barrier but is criss-crossed by a web of sounds which are not filtered or organised into a hierarchy but overlap each other in a realm of undifferentiation. It is as if the head is crossed by the multiple lines of an assemblage of un-ordered sounds and voices and the expanding head dissolves its separate identity by becoming sound. The external sounds appear as the active elements in the encounter while the 'Gefäß' acts like a sponge changing with the modulating sounds. However, the sounds are on some level received by the semi-conscious Gefäß/body but without this head-body being able to make sense by imposing order ('noch nicht unterschieden in oben und unten'). It becomes difficult to speak of a subject and object of this experience as both are neither completely active or passive. The terms involved in the encounter ('das Geschehende', 'Würfel', 'Gefäß') no longer exist as distinct entities. Rather than the presentation of a separate entity 'head' located in a separate entity, 'room', which is cut off from the outside world, the boundaries between all the elements become blurred. Thus we get a multiplicity of *connections* between head, room and the sounds of the city street rather than discrete units, a multi-faceted entity of head-room-sounds.

But perhaps it is because I am using examples of sounds which interrogate the inside-outside dichotomy that the active subject-passive object dualism appears not to function. For sounds are not objects and cannot be said to be 'matter' which may be posited by an active subject. So what if we look at examples where the narrators see? What happens when the narrators, who are positioned with body and matter, see the objective world which according to Adorno, Horkheimer and Irigaray is also positioned as matter/object, 'other' to the self? Perhaps the visual relation to the world will give us some kind of anchorage, for according to the feminist philosopher, Christine Battersby, vision and sight are the perceptive norms in Western philosophy. Subjects can control what is seen more effectively than sounds and can manage the influx of visual data by processing it into discrete units:

[...] the field of vision has a focal point, and edges defined as such in reference to the gaze [...] sight seems teleological: directed by the end and the desires of the

'I'. The fact that we focus our eyes on what is ahead of us [...] means that for the subject trained from childhood to orient himself via sight, the data yielded by vision seem to come in discontinuous and manageable bundles. For the most part we never even notice the crowding in of simultaneous visual data that requires the 'forgetting' of visual irrelevancies [...]¹²

Sight is linked to reason and control over external materiality which can be categorised in a way which confirms the subject's separateness and superiority over that which is seen. For Irigaray too the transcendental subject's specular relation to the world is stabilising as it is primarily through visual relationships that the 'I' establishes distance from the world as it is mapped and posited as object. But for Duden's narrators looking involves the body, movement, crossing boundaries, destabilisation and dissolution:

die Blicke [taumelten] immer wieder aus mir heraus, versuchten, sich auf Wasserflächen zu legen und an Gesichter zu heften oder wenigstens eine ruhige Horizontlinie entlang zu gleiten. Aber die Helligkeit ließ nichts zu, keinen Ort und keinen Aufenthalt. (J 8)

This quotation from the first chapter of *Das Judasschaf* when the narrator arrives in the nameless city (which we retrospectively can figure out to be Venice) is, on a concrete level, simply a description of being blinded by the sun. However, in the light of our discussion of selves and matter, the image suggests that the self's ability to map the landscape is hindered by the intensity of the light which does not allow the gaze to fix itself on objects or spaces. This is not a self who can shore up an identity by fixing or mastering the material world. All possibility of positing a unified point of consciousness melts in the glare of the light and the experience is again described as a destruction of fixed space ('ließ nichts zu, keinen Ort und keinen Aufenthalt') as there is nowhere - no stable surface - for the narrator to reside. The dynamism of the event of seeing ('die Blicke taumelten aus mir heraus' where the verb suggests erratic uncontrollable movements) conveys a movement of the self outside the boundaries of the body with the body again not functioning as an unchanging container for the ego. The seeing self does not, then, establish distance between self and other but travels towards that which is seen

¹² Christine Battersby, *The Phenomenal Woman*, p.177

even as these things disintegrate in the brightness. It is a type of seeing which follows the movements immanent to the trees and thus sees 'the crowding in of simultaneous visual data [...] visual irrelevancies', which Battersby says we have been trained to forget.

Sie starrte auf das gelbliche Grün, den Glanz auf jedem einzelnen Blatt; der Bus riß sie los, weg davon. Sie drehte sich noch um zu den Bäumen [...] Ihre Blicke hakten sich in jedem neuen Grün fest, sie wollten nichts wieder loslassen. Aber der Bus fuhr weiter und ließ immer mehr hinter sich, bis sie nicht mehr auseinanderhalten konnte, ob alles schon vorbei war oder ob sie es immer noch und immer wieder neu sah. (J 9)

Here the eyes are a force which competes with the momentum of the bus and they notice the shine on *every* single leaf in *every* new bit of green. It is not that they cannot see but that they see too much - the intense abundance of the natural world. The eyes literally get stuck in the 'external materiality' of the trees and bushes to such an extent that it is as if the bus leaves her behind in the greenery and the flora of the living of world were a magnet which pulls the eyes towards it. Through the interaction of the forces of glances caught up in the trees and the forward movement of the bus, the body is almost pulled apart. The self seems to exist somewhere between the propelling movement of the bus and backward movement of the glances caught in the trees and is thus not privileged above other movements and forces of the landscape. The narrator in this image appears as a force acted upon by the movement of the bus and the tree's leaves which results in a disintegration of a stable, whole body or self. Here there is not just spatial but temporal dislocation as well - she cannot tell 'ob alles schon vorbei war oder ob sie es immer noch und immer wieder neu sah' as the boundaries between past, present and future moments break down because they all occur at once.

It is light in motion which unsettles the self-other dualism in another image in which the narrator looks at trees in the second chapter of *Das Judasschaf*, 'Panorama Berlin'. Here the infinite movements of the leaves effect a radical movement of the self:

Die ununterbrochene Bewegung der Blätter [...] - teilte sich meinen Augen schnell mit. Bald flirtete das Laub über meine Pupillen, schwärzlich schon, weil es ja Abend war und das zurückgebliebene rosafarbene Sonnenlicht alle Luft

dahinter ausfüllte und durchsichtig tönte. Bis ein kleiner Wimpernschlag mich und die Umgebung austauschte. Die Sonne ging jetzt sofort hinter meinen Augen unter, und im selben Moment hatte ich die Baumkronen unter mir und einen atemverschlagenden Weitblick über die kaltrosa sich hinstreckende, schwarz erstarrte Stadt. (J 42)

Again the narrator is far from being a stationary reference point who manages the movements of the leaves into ordered units. Indeed, the fluctuating movements of the leaves and light actually render organisation impossible and the eyes get so close to the movements that in this astounding image she merges with the environment ('mich und die Umgebung austauschte'). The landscape enters the body as the sun goes down behind her eyes. In an image of interchange the narrator's eyeball and the cosmos exchange places rather than existing as static separate points in an oppositional structure. The eyes become part of the leaves' movements rather than viewing them from outside until it is as if she becomes tree or can see from the perspective of the tree. At the same time, however, the natural world is not reduced to the movements of the 'I' or vice versa. There is still an entity that sees and articulates the slippery exchanges.

Wiederholt verloren sie [eyes] sich im Laubwerk, [...] und kehrten nur widerstrebend und in immer längeren Abständen zu ihr zurück, als wäre da, zwischen Blatt und dem Rest, die Luft nicht auch nur Durchgangslager oder sang- und klanglose Fallgrube. Sie durchliefen die steigenden und sich senkenden und auch den Horizont noch übertretenden Unendlichkeiten der Grüntöne, Schimmer, Stufen und Schatten, auf und ab und seitwärts, von anderen Farbstreuungen und -ansammlungen unterbrochen, aber nie festgehalten. (J 127)

For Duden's narrators, then, looking involves leaving the body and not being returned in the same state - here the eyes again get lost in the dynamic system of the 'Laubwerk' and return via various detours in the air. Looking entails multiple journeys through the air which (in this example) is alive with possibilities, not an invisible 'nothing', a neutral or transparent medium in which objects may be clearly posited. These journeys are not defined by fixed points 'self' (subject) and fixed point 'other' (tree) - it is not a movement from fixed point 'a' to fixed point 'b' because both are moving and the boundaries between them fluid. Rather the wanderings have a force of their own, open to

interruptions and novel intersections of colours and song. The air, too, is replete with movements of sounds, colours, patterns and rhythms, suggesting that these travels do not occur in a vacuum or an empty homogenous space but that this space is itself an active element that is full of sounds, colours etc. in constant flux. The eyes literally run away and follow the infinite possibilities of nuances, shades, spectrums of colours, levels, shadows, the dispersal and coming together of colours. The narrator, whose eyes follow the fathomless movements of nature and soaring modulations of sounds, appears herself to be an open system alive to the boundless combinations of movements which take her beyond the horizon. What we do not have in any of these images is the distance of perspective or rationality but a 'close-up' of an un-mappable world.

It is not the case that we are presented with a narrator as someone simply overwhelmed by an external movements that threaten to consume all sense of self. As the above quotation shows, although the 'I' is 'absent', the eyes and the senses are active in participation with the movements of the environment. Moreover, the landscape's disorganisation is not simply menacing. The perceiving body is not pitted against nature as conceived of as 'other', but appears to share fluid boundaries with the material world. Therefore what these quotations show is that the narrator's relations to the external materiality of the world clearly cannot be understood through the active subject- passive object binary. The images do not suggest that there is a whole body/self who sees, rationalises, acts - it becomes difficult to speak of a distinct entity subject/seer and distinct entity object/seen. The self appears only to emerge in the relations *between* the two - i.e. the self is not separate from the trees that she sees, but there is still someone who sees. The event of seeing is not directed by a fixed subject towards a fixed object and the seer's body and self is changed by the relations and movements she is part of. These dynamic relations point to a self that is not just modified by the relations with her environment but that the self *is* a modification, a continuous modification which emerges through processes of *interactions* and *relations* between self and other. Therefore we need a different model which expresses the dynamism of the processes of seeing and experiencing and the processes of becoming self in Duden's texts. In Gilles Deleuze's philosophy, for example, it is precisely the dynamism of the kinds of interactions we have

seen in Duden's texts that undercuts notions of a 'well-constituted subject endowed with independence and activity' in favour of what he calls 'the system of a dissolved self'.¹³ This 'system of a dissolved self' would be a good description for the narrators we have seen in the quotations above. Deleuze rejects a 'transcendent application of the syntheses of the imagination' claiming instead that:

there's nothing transcendent, no Unity, subject (or object), Reason; there are only processes, sometimes unifying, subjectifying, rationalising, but just processes all the same. These processes are at work in concrete "multiplicities," multiplicity is the real element in which things happen... when you invoke something transcendent you arrest movement.¹⁴

Dissolved selves

The short text 'On Holiday' from *Übergang*¹⁵ rejects transcendence in a similar way to Deleuze's theory. There is a lack of 'I' (as the ground of narration) which transcends the landscape as the pronoun does not appear until the last paragraph. Moreover, the moment the 'I' appears in the text is also the moment of its apparent disappearance into a wave. Instead, descriptions appear de-personalised - for instance in this example: 'Die kriegerischen Auseinandersetzungen hörten nie ganz auf und dauerten nun schon vierzig Jahre an.' (U 117) which suggests a particular mode of being related to the narratorial voice but without clear identification through the use of the unifying pronoun 'I'. The resultant lack of orientation suggests a reluctance of transcendence: the humans are described as 'Die Insassen' ('männliche' and 'weibliche') of a car so it is their relation to the car which is stressed, and in its turn, the car's relation to the rapidly disappearing

¹³ Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (New York: Columbia University Press), p.118 and p.78. For Deleuze there is no ground to posit a being or self, as this would be something transcendent - becoming self is just one of many processes. Deleuze and Guattari use the term stratification to refer to processes of organisation that produce apparent stability. 'Stability' in Deleuze is always only a relative solidification of the flows of matter-energy which through a variety of self-organising processes and intense immanent power of morphogenesis generates all the structures that surround us. See *A Thousand Plateaus*, trans. Brian Massumi (London: Athlone, 1988), p.254 and pp.260-265.

¹⁴ Gilles Deleuze, *Negotiations*, trans. Martin Joughin (New York: Columbia University Press), pp.145-146.

¹⁵ Anne Duden, 'On Holiday', in *Übergang* p.117-122. It is difficult to sum up the plot of this text which, like 'Herz und Mund', is made up of powerful images rather than narrative. To translate these into prose:

ground in images which suggest movements between different elements in a system beyond the control of the human 'actors':

Für das Auto war es am mühsamsten. [...] Und nie wurde ganz klar, ob es sich noch auf festem Untergrund befand oder bereits unmerklich zu versinken begann in der anthrazitglänzenden, heimlich getriebenen und quellenden Flut. (U 118)

On the level of content we are also presented with further experiences of groundlessness in that the beginning of the text conveys the experience of driving on a mixture of ice and water on land which is in the process of being reclaimed by the sea. Through the unceasing movements of images of nature, the text conveys the sense of a lack of human or privileged ground from which a fixed viewpoint may be established. The subject-object binary breaks down completely as there appears to be an absence of a subject of narration. There is not a narrator (in the classic Realist sense) but a voice which is dislocated from an origin in a clearly identifiable speaker. Uwe Schweikert is right to state that 'die Texte gleichen unablässig redenden Mündern, unablässig geworfenen Blicken'.¹⁶ However, the voice *is* related to the female occupant of the car for she seems to be a perceiving presence and we also briefly read of the flow of her memories and thoughts. But although we are aware that there is a person in a car looking at the landscape, the way the movements of this landscape are expressed in the text means that the movements of the images of nature have an agency of their own unanchored from an interpretative eye/'I' as unified point of consciousness. The images take over from the brief thoughts of the narrator (the 'Mikro- und Makrogeschehen [...] von den Millionen Arbeitslosen über die Menschen, Tiere und Pflanzen, denen man selber auch nicht gerade freundlich begegnet war...', U 120), from dialogue or analysis and plot. We are left with the paradox of not having a subject of narration - just narration - the movement of the images (the sounds and colours of the words). To speak with Schweikert again, there is a type of 'nicht denkendes Denken' at work in Duden's writing

the text recounts the experience of driving to an unidentified island over land which is being reclaimed by the sea.

¹⁶ Uwe Schweikert, 'Nachwort' to the second edition of *Übergang*, p.137. Schweikert is referring both to 'On Holiday' and the last text in *Übergang*, 'Die Kunst zu Ertrinken.'

which 'alle Begrifflichkeit in Bildlichkeit zurückverwandelt'.¹⁷ The text thus prefigures Duden's later move into poetry where we will find (in Chapter 7) even more intense and concentrated images without the orientation of an 'I':

Ein nicht endendes Band von Schleierwolken wehte durch die Ruine und über sie hinweg, verfieng sich zwischen den Pfeilern und schlingerte in den Rundbögen, gefolgt von schwerer Dunkelheit, die sich flockig auf die Fundamente setzte und an einigen Stellen bereits das Meer aufgesogen hatte. (U 119)

As in 'Das Landhaus', the narrative conveys the experience of the limitless sounds, sights and colours of the drama of nature. But there is a radicalisation in 'On Holiday' through the removal of a potentially centralising 'I'. Movement flows out of movement without there being a human source for that movement. The words throughout the text stress the material world's self-generated agency: 'sich selbst überrieseln', 'flüssig', 'hinabgleiten', 'fluten', 'ablösen', 'vorschieben', 'verschlagen', 'rennen' (U 119). The unrelenting succession of images does not let us get a handle on events. Again in passages that resemble the descriptions of the changes in the quality of light in 'Das Landhaus',¹⁸ the landscape melts into a dissolution of fixed points as light and sight flood away and 'eine Lichtlosigkeit sich so rasend schnell auszubreiten begann, daß das Zwinkern eines einzigen Auges genügte, um nicht wiederzuerkennen' (U 118). Images convey an awareness of elements interacting, creating ever-new formations and crossing boundaries, and a 'system of a dissolved self' appears here to include multiple interactions with the movements of the water, the clouds, light, colours, sounds and textures. In other images, the 'I' even resembles an absent presence in the event of snow falling on the sea as darkness falls – there is only receptivity for the sounds of the sea itself and movements and rhythms immanent to the waves:

¹⁷ Uwe Schweikert, 'Nachwort', p.134.

¹⁸ Striking passages in 'Das Landhaus' similarly gestured towards the writing of wordless experiences through intense reception of natural process such as the flow of light. For instance the section expressing the passage of time which attempts to communicate the intricate movements of the transformation of night into day: 'Hier genau blieb die Zeit stehen, rastete ein in dieser Frage und hielt alles an auch mich. Dann mußte sie einen Sprung gemacht, gleichsam sich selbst übersprungenhaben. Denn aus einem absoluten, echolosen, schwarzen Nichts, das aber als solches schon gar nicht mehr recht gedacht werden konnte, wollte sich etwas lösen. Buchtete zaghaft aus, trennte sich schließlich ab und trat wachsam hervor...' Etc. (U 28-29)

Das Wasser [...] gab einen gleichmäßigen, federleicht wäßrigen Ton von sich, als gingen viele Tausendfüßler auf ihm und über es hinweg. Berührten jeweils nur flüchtig die tausend Wasserpunkte mit ihren wieviel tausend Zehenspitzen und träten weiter und weiter und nirgends hin. (U 120)

Nature appears as a system open to continuous modulation and variation in which

sich zugleich alles austauschte, veränderte, zusammenwuchs; selbst Burg und Fels verloren jetzt ihre eigenen Konturen, bildeten nur noch ein riesiges verschwimmendes Zentrum im noch riesigeren Sogwirbel.

Sie [the occupants of the car] konnten nicht mehr, sie brauchten nicht mehr zu können, denn sie waren schon wie alles andere. (U 119)

It is no longer a question of the human participants' actions in response to environment or a story which can be told. Instead there is a purely optical and aural situation¹⁹ in which movements immanent to the landscape are intuited. It is as if the impossible imperceptible movements of the mountain are sensed and the earth turning is felt and heard. And in a dizzy disappearance of fixed points as darkness falls, the occupants of the car 'become like everything else', part of the swirling vortex of movements. Of course there is not complete disappearance of the narrating voice and its relation to the perceptions of the 'weibliche Insasse'. It is not that *perception* has become impossible but that the text suggests, through the powerful intense images which replace 'plot', that action has been suspended or made impossible precisely because of the intensity of perception.

This disappearance of fixed points is echoed at the end of the text where, in a dream-like passage, water encroaches on and consumes the 'I'. The appearance of the 'I'

¹⁹ This phrase is taken from Deleuze's comments on the break of modern cinema with narrative: 'It's not enough to say that modern cinema breaks with narrative. That's only an effect whose cause lies elsewhere. The cinema of action depicts sensory-motor situations: there are characters who act according to how they perceive the situation... Now, suppose a character finds himself in a situation, however ordinary or extraordinary, that's beyond any possible action or to which he can't react. It's too powerful, or too painful too beautiful. The sensory-motor link's broken. He's no longer in a sensory-motor situation, but in a purely optical and aural situation. ... Now when we find ourselves in these purely optical and aural situations, not only does action and thus narrative break down, but the nature of perceptions and affections changes. [...] What's more, we're no longer in the same type of space: space, having lost its motor connections, becomes a disconnected or vacant space....the new optical and aural image involves external factors ... all the forms

therefore is far from an assertion of the fixed identity of a subject who transcends the environment. Instead the text intimates that the 'I' emerges gradually as process. There is a movement towards the appearance of 'I' at the end of the text as the writing gradually incorporates more definition of 'der weibliche Insasse' who becomes 'die Frau' and later 'sie'. 'Sie' emerges from the car and as pronoun at the moment the island is submerged and fluidity wins out over form - movements of which she is a part: 'sie [hatte] ein deutliches Rückwärtsgefühl. Sie drehte sich um und sah das uneingezäunte und ununterbrochene Meer [...] Die Insel war natürlich nicht mehr da, und es gab keinen Horizont.' (U 121) . The 'sie' then flows into 'ich' in a dream-like passage when the water first partially then completely encroaches on her body:

kam das Wasser bis an meine Hacken und leckte sich sogar noch ein Stück an den Waden hoch [...] Da stand die zweite Woge [...] so hoch ich sehen konnte [...] Durch die Drehung meines Oberkörpers stieß sie leicht an das linke Schulterblatt. Ich blieb stehen, sie berührte mich nun überall auf einmal und brach über mir und mit mir zusammen. (U 122)

The passage is ambiguous: the height of the wave blocks vision and appears to annihilate the self. However, it does not simply express an overwhelming of a passive 'I' by the wave for there is participation of the 'I' through the bodily gesture - 'I' enters into the wave, literally *turns into the wave* with her body but does not thereby completely disappear. Indeed, because the pronoun 'I' emerges for the first time in the text in this paragraph, I read the image as an affirmation of a different sort of self. The bodily participation of the 'I' suggests that the watery movements are congenial to the self rather than a threatening phenomenon to be repressed. Thus the image does not simply imply a loss of self even though the vocabulary is redolent of breakdown ('brach mit mir zusammen') because of the simultaneous forces of appearance and disappearance. Throughout the text the incorporation of detail regarding the narrating voice alludes not to a fixed identity but to the processes of becoming 'I'. This is not a self formed via oppositional relations which transcends the movements of the environment but, like the

of "wandering" that take the place of action, and the rise everywhere, of what is intolerable.' Gilles Deleuze, *Negotiations*, p.51.

island washed over by the sea, emerges with and through these movements. The image of appearance-disappearance suggests an 'I' made up of folds of not-I from which it cannot be separated and thus an evolving identity through recurring experiences of being overwhelmed and 're-claimed' by watery movements.

The individual's relation to nature and the landscape in this text is very different to the Enlightenment Subject's alienated, exploitative and distanced relation to the material world. However, there is not a simple merging with nature either; self and world do not become one – nature retains its own movements and otherness. Indeed, the landscape is described so obliquely at times that what is seen appears to elude the grasp of a rational mind suggesting that the landscape is without or beyond words as is the experience with it:

Die Insassen gingen auf etwas Großes zu, das ihnen keine andere Möglichkeit ließ. Wie ein riesiger Schiffsbug, der sich allmählich an Land gehoben und geschoben hat [...] lag es da, eine ort- und zeitlose Endlichkeit im verborgenen Kielwasser.(U 118)²⁰

But although nature is beyond the control of the narrator, it is not simply threatening either; even though the people lose their contours and the 'I' becomes a wave, there is not a destruction of self through an annihilating encounter as the narrative voice continues. So if there is neither a destruction of self nor a merging we are left with something in between – with an 'I' which is not-I, with a non-unified self which is, however, not beyond expression but attains a voice in the movements of the images. And it is this paradox that *Übergang* is about. Duden herself has said in a recent interview that:

Übergang ist somit mein Versuch gewesen - und ich glaube, ich arbeite weiter daran -, eine eigentlich unmögliche Daseinsmöglichkeit auszudrücken, und das geht für mich nur durch und in Sprache, über Schrift.²¹

²⁰ It becomes clear later that this is 'die Burg' but recognition of things comes out of the sensory experience of them. We do not know immediately what the images refer to.

²¹ Anne Duden and Claudia Kramatschek, 'In den Faltungen der Sprache', *Neue deutsche Literatur* (Berlin: Aufbau Verlag), 2/2000, p.33.

In the *Nachwort* to the second edition of *Übergang*, Uwe Schweikert quotes from Rilke's 'Briefe über Cezanne' to explain the intense complexity of Duden's art: 'Kunst Dinge sind ja immer Ergebnisse des in Gefahrgewesen-Seins, des in einer Erfahrung bis ans Ende-Gegangen-Seins, bis wo kein Mensch mehr weiterkann.' (pp.133-134.) Art, then, is the result of the subject having been placed in danger and taken to its limits. But Rilke's formulation would suggest that not only is this experience confined to an unambiguous past (perhaps then re-lived in the art work) but that there is also a clear concept of a 'Mensch' (*kein Mensch* doesn't allow for differentiation) which is taken to extremes, a Being de-stabilised by overwhelming experience. Rilke's statement appears superficially relevant to Duden's texts where the narrating selves seem constantly under threat - from mutating mucous ('Herz und Mund'), the noise of aeroplane ('Tag und Nacht'), from 'madness' ('Chemische Reaktion'), from love ('Der Auftrag die Liebe'), from the dynamism of nature ('Das Landhaus' and 'On Holiday'), and, as we will see in the next chapter, literally from a brick thrown at the narrator ('Übergang'). In the examples from *Das Judasschaf* in this chapter we read of a narrator experiencing the intensities of seeing and hearing as events which takes 'being' to its extremes. However, as I have argued in this chapter, we are not presented with an unproblematic 'Sein' or Being which is distanced from the 'endangering' experience (confined in Rilke's statement to the past). As I have argued selves and bodies in Duden's writing are not self-evident, static things which are simply 'worked on' by an environment beyond their control. Moreover, contrary to Rilke, the self is not temporally unbound as a basis for re-constitution through art. Rather than a Being threatened and then fortified through art, the images express the self as continual becoming through constant 'endangerings' where selves and bodies exist in open systems and emerge through processes of dynamic interaction with colours, sensations, sounds and sights as they are constituted through multiple folds of self and environment.

In the next chapter we will turn to look in more detail at the complexity of narrative style and at the formal characteristics of the texts which narrate the 'unmögliche Daseinsmöglichkeit' of the narrators.

Chapter 5: Immanent Narration and the Question of Representation.

'There is no difference between what a book talks about and how it is made'¹

'Human bodies are diverse and, even anatomically speaking, the selection of a particular image of the human body will be a selection from a continuum of differences.'²

Questioning narration and representation.

We saw in the last chapter that the experiences of a dissolved subject through an explosion of fixed boundaries between self and environment are recurring episodes in Duden's texts. The purpose of this chapter is to investigate the paradoxes surrounding the narration of such experiences. How can there be a narration of this self and body, which have fluid boundaries and are in a constant state of 'breakdown', from the position of that self (and not from outside)?

The texts themselves include frequent moments of reflection on the problems and difficulties involved with speech and representation. Amorphous, constantly moving and unable to 'objectify' experiences by transcending them, it is perhaps to be expected that the narrators exhibit an ambiguous relation to words, or rather a certain mode of using words as concepts which 'fix' reality and mask over differences.³ For example, in the final text in *Übergang*, 'Die Kunst zu ertrinken', the narrator appears to be drowning on words rather than in control of their production. This text is a succession of hermetic images which describe the narrator's mode of being, with many of the images resembling

¹ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*, trans. by Brian Massumi (London: The Athlone Press), p.4.

² Moira Gatens, *Imaginary Bodies. Ethics, Power and Corporeality*, (London: Routledge, 1996), p.vii.

³ We saw Friedrich Nietzsche's criticism of human forgetfulness that words and concepts are metaphors and approximate translations of the differences subsumed under the same word in Chapter 2. See 'Über Wahrheit und Lüge im aussermoralischen Sinn', in *Gesammelte Werke in Drei Bänden*, ed. by Karl Schlechta, vol. 3 (Munich: Carl Hanser Verlag), p.313.

the de-personalised voice in the italics sections at the beginning and end of the text.⁴ The descriptions of the 'I' / 'die Person' in this text locate the 'speaker' in an 'impossible' space - underneath a sea whose surface is made up of stones: 'Die Person kommt in Anfällen daher - ich. Unter der Oberfläche aus Stein oder Asphalt.' (U 124). The 'I' who 'arrives in attacks' bears all the hallmarks of the narrators of the other texts which we examined in the last chapter. Here the images go further to suggest a mode of being, invisible to the naked eye, which exists in a fluid but imprisoning medium which does not allow representations of her movements: 'Die Anfälle, die von mir ausgehen, schlagen keine Wellen' (U 123).

The attacks which are alluded to thus also refer to the struggle the 'I' has with language and the compulsion to describe the intensities of her fluid position:

Sie mußte die Flut, das Element, in dem sie existierte, ständig zerlegen. In Gegenstände und Eindrücke, Geräusche und Gerüche. [...] Mit Händen und Füßen, Mund und Augen, Haut und Haar, und Leib und Seele natürlich. (U 125-126)

This metaphor of a physical battle with 'invisible' sounds and impressions is an allusion to the process of writing as an intense material (bodily) and spiritual event which is described as breaking up the influx of simultaneous sensations and perceptions into the sounds, sights and smells conjured up by words and images. The voice in the text highlights the importance of this activity: 'Das war wiederum wichtig, damit die Person selber in Bewegung blieb, und nicht [...] versteinertes Teil des Ozeans wurde.' (U 126) Thus rather than writing adding to the ossification, it appears to prevent it by keeping the 'I', 'die Flut', the movement of perceptions of her fluid existence, 'in Bewegung'.

However, the images also express doubt as to whether speech is possible from her position within the flow underneath solid forms. Extracting herself from liquid relations with her environment is not an option as her element is 'water'.⁵ Instead, a precarious tension between speaking and silence is alluded to where a kind of speech is

⁴ The only way to 'translate' images of this kind into meaningful categories is to suggest that they are narrations of dreams although this is never stated explicitly in the text which deprives the reader of orientation.

⁵ 'Die Flut war ja das herrschende und zwingende Element, ein und alles' (U 126).

'aufgehoben' due to the constant 'flooding' of self and the lack of a stable position from which to speak:

Hinzu kam eine Art Benennungszwang. Wenn sie den Mund aufmachte, um die einzelnen Bestandteile jeweils mit einem zugehörigen Wort zu versehen, damit sie von ihnen nicht eingenommen, vollgestopft und also erwürgt würde, mußte sie die Lippen immer gleich wieder zuschnappen lassen, die Einzelteile also rasend schnell herausgeprustet haben. Im selben Moment, in dem sie in den Mund drangen oder durch die Nase in die Kehle laufen wollten, mußten sie auch schon wieder ausgespuckt sein. Es war ein Würgen und Spucken und Wasser und Luft durcheinander Ein- und Ausatmen. (U 126)

The image alludes to a complicated relation the 'I' / 'die Person' has with words. Through the absence of the 'I' and the vocabulary of activity associated with words and objects, it is suggested that words cannot be used by the 'I' to control experience. Every time she opens her mouth to name the sensations, impressions or events, the influx of data from outside is increased and floods her mouth. 'Die Person' is thus caught between the 'drive to express' as a type of survival and the force of the flow into her body which undermines the attempt to speak. She appears to be choking on her speechlessness as transition of words between inside and outside is hampered. Nevertheless, as I have been arguing, the images (the texts) articulate this state leaving us with the recurring paradox of a 'silent' (and silenced) narrator who nevertheless 'narrates' texts (if we can really call it narration). Indeed, the book *Übergang* can be read as a series of images which elaborate on this theme, hence the centrality of the problem of 'das Undarstellbar darstellen'.⁶ If we translate these images, they suggest that writing is understood as *event* which is capable of conveying the 'aufgehobene Sprache' in the narrator's mouth without merely translating it into dominant discourse.

⁶ Images of gagging and lack of speech reoccur throughout Duden's works - most prominent examples are the smashed mouths in the texts 'Übergang' and 'Herz und Mund', but there are countless others: there are several images such as the imaginary explosion of the face while the narrator is eating in a restaurant (U 85) as well as the 'quoted' destroyed mouth of Piero della Francesca's serpent in 'Der Auftrag die Liebe'. The images are also linked to the metaphor of the 'silent scream' in *Das Judasschaf* which Sigrid Weigel discusses with Duden in 'Schrei und Körper - Zum Verhältnis von Bildern und Schrift. Ein Gespräch über *das Judasschaf*' in, *Laokoon und kein Ende. Der Wettstreit der Künste*, ed. by Thomas Koebner (Munich: edition text + kritik, 1989), pp.120-148.

Of course it is in the central text 'Übergang', with its powerful images of the smashed face, that this crucial aspect of 'different speaking' in Duden's writing is forcefully presented. In this text there is an articulation of a different type of body and self which is fragmentary, discontinuous and open to its environment. This body is not placed beyond language and systems of thought; rather language and thought are expanded and changed by the narration of the movements of flesh, extreme physical experiences and debilitating pain - areas generally thought to be beyond speech or representation.⁷

In the opening few pages we read a brief account of an attack on a group of friends in a Berlin nightclub told in the third-person. During an attempt to flee, a woman in the group sustains serious facial injuries when an object is thrown through the car windscreen. The rest of the text is set mainly in the hospital where the woman undergoes plastic surgery to re-build her smashed face and where the narration switches from third- to first-person and thus into the disintegrated head of the victim - an uncomfortable move as the detail of suffering and bodily processes is almost unbearable. The switch of narratorial perspective is crucial as it means the narration originates from the space of the smashed mouth, that is, we get narration from a narrator who literally cannot speak. A body, state and subjectivity which has difficult and obstructed access to language is *suggested* through the image of the shattered face, but because narration comes from this site itself we get what I term immanent narration of the body. In other words, the narrative voice comes from the site of fragmenting mutating flesh itself which is not transcended or translated into the categories of the mind but which is nevertheless expressed by the writing. I will illustrate this with detailed examples below.

But first, the text itself can be seen to address the issue of representation, words and concepts in a brief passage which focuses on the problem of certain modes of using words to replace experience. The one clear word 'Überfall' is introduced by the doctor while attempting to make a diagnosis and understand the provenance of injuries of 'die Schwester' after she has been taken to hospital. The switch from third-person narration to

⁷ See Elaine Scarry, *The Body in Pain: the Making and Unmaking of the World* (New York and Oxford: Oxford University Press, 1985), pp.1-48, for an interesting analysis of the representation of the body and

first-person on page 62 begins with a reflection on the attempt to supplant confusing, messy, painful events, a fleshy reality and bombardment of the senses with what suddenly seems an abstract alien word:

Ein Überfall also. Hinter dem zentralen Wort sackte alles weg. Es setzte sich augenblicklich an die Stelle dieses Gemisches aus Sequenzen, Wirbeln und Stillständen, aus hohler Dunkelheit und diffuser Beleuchtung, angespannt ruhig verharrenden und abrupt agierenden Körperteilen, Gesichtsarealen und Mauerkanten, aus diesiger Feuchtigkeit und glänzendem Asphalt. (U 62)

At the same time, however, the imposition of the word has a brief palliative effect as the word acts as a digesting agent containing experience ('Es [das Wort] verschluckte und verdaute zur selben Zeit ...' U 62). However, the finished product, or that which the word attempts to represent or explain, - her smashed face - remains recalcitrant: 'Diese Ausscheidung war massiv, aus einem Guß. Ich konnte nichts damit anfangen. Überfall. Das Loch, das Maul sollte mir gestopft werden, kaum, daß es aufgerissen worden war.' (U 63) The word, then, is perceived as a repetition of the violence done to the mouth as it plugs it up.⁸ The events of the smashing of the face and the resulting fleshy mess, it is intimated, require a different form of representation.

The narrator's fleeting feeling of freedom, on the other hand, comes from the opening up of the face to its environment with which it now shares fluid boundaries. Whereas in Chapter 3 we saw St. Michael's body was framed, representational likeness is here radically distorted and dissolved. The fact that the face is not legible as whole face is experienced as relief by the narrator. Recognisable appearance is blocked and overtaken by the matter of the body forming ever new connections with its environment. The interchange between face and environment is graphically captured in sentences such as 'dicke, nicht mehr endende Schleimfäden verbanden jetzt Gesicht und Nierenschale zu einer losen Einheit.' (U 61). Thus unlike Michael's bounded body, separated from the environment with a clear line, we do not have a separate entity 'face' - we also cannot

pain in the West. The body is rarely shown in pain - not even in advertisements for pain killers which do not convey the agony of a migraine.

picture accurately in a fixed image what she looks like because of the movements between body and environment, inside and outside.

The dissolving of the contours between face and environment and the resultant fluid movements between inside and outside precipitates a questioning of form. The treatment to repair the face appears even more violent than the original attack with the brick (and the descriptions are dwelt on far more by the text). Bringing the face into order seems synonymous with a violent imposition of form which eradicates the fluid body and is related to the doctor's treatment of objects (including the narrator herself as 'patient') and words.

However, the writing simultaneously expresses the narrator's sense of freedom which comes from a loosening of the bonds between words and reality as the face, it is suggested, cannot be subsumed by words or categories. With the explosion of fixed boundaries comes the rupture of the seemingly immutable bond between word and thing. Thus the smashed face poses the question in radical form as to how the changing body can be represented in familiar fixed concepts, and - relating this to Nietzsche - reminds us of the differences covered over by concepts:

Sie wollten etwas von mir, mich erkennen oder wiedererkennen, wollten es mir auch noch beweisen. Ich war aber nichts Erkenn- oder Identifizierbares [...] ein irgendwo schwebend verharrendes, dämmriges Dasein, ein Zustand, der mit ihrem Bild von mir nicht übereinstimmte. (U 69)

There is reluctance on the narrator's part to become visible or emerge into form - she perceives her visitors' attempts to recognise the 'old self' beneath the moving reconfigured face as a threat. The desire to 'know' her appears synonymous with fitting what they see into fixed concepts. Feeling new sensations of extreme pain, she suggests that her state is beyond such concepts which cannot be employed to explain or make sense of her sensations and the movements of her body. The threat comes from the friends' attempts to recognise - 'wiedererkennen' - implying a return and repetition of the same rather than the radical rupture and suspension of 'normal' relations expressed

⁸ 'Jemandem das Maul stopfen' also means 'to shut somebody up'. The attempt to bring the inexplicable event and smashed face back under a category which confers meaning on them is thus perceived as a silencing device by the narrator.

through the explosion of form. The narrator's thoughts, on the other hand, express the non-identity of difference rather than the abstract generalisation of recognisable identity.⁹

Despite the reluctance of the text to represent the new face and body directly, the disintegrating face provides a powerful symbol of a breakdown of boundaries which radically interrogates the normal imposition of boundaries. Before the artificial jaw bones are implanted the narrator states that the moving face provides a visible and public image of alternative realities previously hidden from view:

Dabei konnte ich doch von Glück sagen, daß nun endlich auch meine Anatomie einen Knacks bekommen hatte, daß der Körper aufzuholen beginnen konnte, was bis dahin allein meinem Gehirnkopf vorbehalten war, nämlich dem grenzenlosen Chaos der Welt auf allen Schleichwegen und überallhin zu folgen ... (U 63)

That is, the anatomy finally 'catches up' with the narrator's different experience of self and reality which means that there is an explosion on a public and not just private level as different configurations and the specificities of difference are rendered visible in the symbol of the smashed face. The fluid becoming of the body finally manifests itself as tangible and real and so reflects the narrator's lived relations as 'chaotic' movement without transcendence which up until now has been hidden from view in the 'Gehirnkopf'. This of course also entails a freeing of expressive possibilities - in this case it allows a becoming meaningful of chaos and the fleshy body as the dynamic realities of lived-in flesh, the shock of sensation and pain are conveyed by the writing.¹⁰

⁹ Recognition, rather than being constitutive of the subject as it is in Hegel's philosophy, for instance, is here perceived as oppressive and inhibiting becoming.

¹⁰ The importance of this text lies, then, in the concrete image of fluid relationality which up to now we have been examining through metaphors in other texts. We have seen impatience creep in on the part of the narrator regarding the fixed form of the body which does not reflect the mode of inhabiting that body. This dissatisfaction with outward, at times, beautiful appearance and form is expressed in many other texts. To take an example from *Das Judasschaf* the apparent seamless form of the body (especially the head) is alluded to in metaphors as constricting and inhibiting expression and protest: 'ich weiß ganz genau, daß ich nicht schon wieder tonlos aufschluchzen kann. Unter diesem Dach dieses Schädels, der sich einfach nicht spalten läßt.' (J 75) This image recalls the dissatisfaction expressed earlier in the text alluded to via a comparison with St. Peter the martyr (see fig. 3.2): 'Mein Herz ist nicht durchbohrt, aber zerschlagen. Mein Schädel nicht gespalten, aber überdehnt.' (J 36) Here the narrator is expressing frustration at Peter's lack of interest in his own body and suggesting that there needs to be another more accurate mode of representing a shattered contemporary identity. See Chapter 6 for more detail.

The intensity of the descriptions of the body in 'Übergang' would, then, contradict the argument that the body is beyond form and therefore also beyond language. For the body in this story is both subject and object of the narration in that it is a story about an injured and convalescing body¹¹ but told from the perspective of that body. Therefore despite the ostensible linear narrative of the fixing of the face, 'curing' the patient, there is resistance in the writing itself which moves away from the disciplined, socially produced face towards expressing non-signifying flesh through the writing of movements of the body. The way the text conveys bodily processes in the hospital scenes, I will argue below, suggests that this is not so much a writing of the body (with the body as object) as the body itself 'speaking' (the body becomes subject).

Narrating the body

The body of the narrator is the sensitive 'organ' through which perceptions and sensations flow and which, as we saw in Chapters 3 and 4, is transformed by the interchanges. The narrator's body is an overwhelming presence in the books *Übergang* and *Das Judasschaf*, yet, as an examination of the narrative will show, there is a reluctance to represent the body from outside. This conveys the sense that the body is unrepresentable which creates an awareness of a paradox of the narration of the unnarratable.

The first section of 'Übergang' which narrates in third-person the events that led up to the narrator's facial injuries has unusual qualities. At first glance the section appears to be an 'objective' account of occurrences which treat the characters (named 'die Schwester', 'ein Mann', 'seine Freundin' 'ein Freund' etc.) as objects in a plot they do not understand. At first the amount of detail overshadows sensations felt by the characters as if actions occur at too fast a pace for thought to catch up. There is a detailed listing of events with the language registering an unremitting gaze while the emotions of the characters are not dwelt on.

¹¹ 'Übergang' is actually unrepresentative of Duden's work in that there is a plot throughout and linear progression of a story ('recovery' after an attack). While flashbacks of memories intrude into the 'hospital narrative' they are printed in italics and thus easily distinguished from the rest of the narrative.

Take, for instance, the first paragraph which narrates the beating up of a 25-year-old man: 'Zuerst traf ihn eine Faust mit Schlagring ins Gesicht, genau in dem Moment, als er eine Packung Zigaretten aus dem Automaten direkt neben der Toilettentür gezogen hatte ...' (U 57). The narrative in this section, very unusually for Duden, comes from outside the man's body and can therefore only describe it from outside rather than the subjective intensity of pain: 'Er war bleich, seine Lippen waren stark angeschwollen und blutig, und als er die Zigaretten auf den Tisch legte, zitterte seine Hand.' (U 57) However, odd moments of excessive detail creep into the ostensibly realist narrative: for example, 'dabei sah er auf ein Stückchen Tischkante vor seinen angewinkelten Knien' (U 57) which alludes to the man's sensations even though the narrative perspective does not emanate from him. The style of the narrative, with its almost parodic excess of 'realist' but disjointed detail, reminiscent at times of Büchner's prose, appears at odds with the man's experience of shock, pain and horror which are indirectly alluded to. The narrative therefore points up the man's silence through the sense of unease created by the disparity between form and content.

But sentences such as 'sie saßen da, als würden sie geträumt' (U 58) and 'sie traten ins Schwarze' (U 59) give voice to the characters' feelings of panic (to the chaos and terror of the moment) even while these are not mentioned directly. There is a mix of poetic images ('Der Hinterhof ein dunkler Schacht.' U 59); formal indirect speech ('Die Schwester richtete sich halb auf und schrie [...], daß jemand doch endlich Hilfe holen solle.' U 58); informal colloquial direct speech ('da ist nur 'n Zehner drin.' U 58) and 'real' speech with the barman as the characters attempt to get out of the club. The narrative tension created makes the reader frightened as we share in the anxiety even though no anxiety has been directly described. Despite the third-person perspective and narration in the past tense, the writing in its precision seems to retain the 'silences' of the body and shock and thus re-creates the sense of the participation in uncontrollable events and not the transcendence which comes from reflective distance on those events.

It becomes increasingly clear that the narrative is not a neutral depiction of events but is filtered through the sister's perspective as her body and subjectivity enter the narrative. An undermining of apparent objectivity thus occurs on a narrative level as the

unrelenting addition of detail points to a consciousness creeping into the third-person narration. The impersonal-sounding and passive sentences lack an identifiable agent but are coloured with a specific vision ('Ein Arm löste sich heraus, ein Schatten beugte sich mit ihm nach unten' U 59). Language's quiet 'neutrality' is rendered flawed as sentences place the viewing consciousness with the four victims - they do not have an overview of the events and their sight (and ours as readers) is constrained and conditioned by the particular space they occupy: ('Die Eingeschlossenen konnten später nicht sagen, wieviele es gewesen waren' and 'in der Erinnerung gab es nur eine dichte Masse, Arme und Fäuste.' U 57) The third-person narrator does not provide us with more knowledge from a position of greater insight ('later' they still cannot provide all the facts) but retains the uncertainty felt at the time when involved in the action.

When she starts to drive the car we become even more aware that events are communicated from the sister's perspective ('sie nahm zum erstenmal wahr, daß der alte VW auf der Fahrerseite nicht von innen zu verriegeln war' U 59) and we are in this perspectival space (third-person narration coloured with the sister's vision) when an object hits the face. Thus this event is conveyed in two very different sentences. The first hints at a perspective involved in the action which can just perceive sensations and sounds without translating them into meaning, and the second gives an objective statement about the occurrence: 'Es krachte und splitterte, alles und überall war Krachen und Splittern. Ihr Kopf wurde in der unteren Gesichtshälfte von einem schweren Gegenstand getroffen.' (U 59) Therefore, despite the alignment of narrative perspective with the sister, there is nevertheless no cessation of detail or change to the quality of the narrative when her face is smashed as one might expect. The intricate relation between the 'sie' and the implied/hidden/silent 'ich' allows the narration to continue in its highly conscious, precise manner while extreme pain is felt - 'weil Muskeln und Gelenke der unteren Gesichtshälfte sich nicht mehr bewegen ließen, konnte sie nur noch mit Mühe Worte artikulieren' (U 61) - so that the narrative becomes a paradoxical talking through pain. The sense of paradox becomes more extreme as the narrative voice and the position of the smashed face become more aligned. The writing continues to register reality with a precise gaze thus increasing the sense of incongruity which comes from the disparity

between the mode of representation and the fluid body it describes: 'Sie hob eine Hand, um ihre Lippen zu berühren, berührte aber statt dessen aufgerissenes und geplatzt Weiches und lose darin hängende Zähne.' (p.60)

When the sister becomes 'I' at the juncture where the change from first-person to third-person narration occurs (page 62) narration finally breaks through to the site of the body itself. The switch is also confirmation that the seemingly objective sight of the third-person section does not originate with an absent narrator but is rooted in the body of the sister.¹² With the change to first-person narration the body 'returns' (although it has never really been absent) with a vengeance, and the detailing gaze of the third-person section becomes an intense and concentrated focus on the body, conveying the experience of being inside the injured body through unrelenting descriptions of bodily processes, movements and sensations from inside the injured head:

Ich konnte mich nicht auf die Seite legen, dann hätte ich diese Nabelschnur aus der Vene gerissen. Ich versuchte, den Kopf zu drehen. Er bewegte sich wie ein zu schwerer, kaum zu hebender Stein. Steckte in einem vielfach geschnürten Korsett rauher Bandagen mit austretenden Schläuchen. Irgendwo unterm Kinn verlief ein harter Strang, der an etwas scheuerte und der mit dem Stück unbedeckter nackter Haut ganz in seiner Nähe ein zermürendes Gefühl der Spannung erzeugte. (U 67)

There is a mixture of perspectives in this description. There is a partial view from outside conveyed with precision - the reader can to a certain extent picture the corset of rough bandages and tubing. But there are limits to knowledge because the narrative voice comes from inside the bandages not outside and thus sight is constrained. Despite the precision, certain areas are left undefined: '*irgendwo* unterm Kinn' and 'an *etwas* scheuerte' allude to these limits, while 'Gefühl der Spannung' leaves the reader guessing as to what exactly it felt like. The way in which the narrative conjures up the images of the body creates the

¹² The narrative, then, through its style, makes the point that there is no objective, 'body-less' sight but a seeing, perceiving and narrating that occurs in a specific body. The specificity of sight linked to a particular body is also highlighted later in the text where 'I' looks down out of the window from the high-rise hospital ward to try to see the group of Black people entering the building but her new body gets in the way and constrains her sight: 'Ich trat so nah an der Scheibe, daß einer der Gesichtswülste sie schon berührte und versuchte, an mir und der Mauer hinunterzublicken, senkrecht wie ein Lot. Aber ich konnte meine Augen

impression that the body is narrating itself rather than being described or translated into the organised patterns of words and sentences. This is partly achieved again through narrative style. The passage quoted above begins with an 'I' (as subject) attempting to turn the head (as object): 'Ich versuchte, den Kopf zu drehen'. In the next sentence, however, the head (the object) not only becomes subject - 'Er bewegte sich...' - but moves with more dynamism than the 'ich', 'sich bewegen' being the definitive verb and action word. The sentence thus conveys movement in something which is barely moving. In the next sentence there is no subject at all (no pronoun), just image: 'Steckte in einem [...] Korsett'. Thus within three sentences we move from subject to object to image.¹³

There is not an immediacy or understanding of self which may traditionally be associated with first-person narratives. Narrating and experiencing selves become simultaneous (this will be examined in more detail below) so there is little retrospective translation or imposition of meaning on experience. Instead the mutating flesh and uncontrollable bodily movements are conveyed by the text often in a way which suggests that the narrator herself is unable to comprehend them. The reader too, denied a stable place or 'gaze from outside', is located in a bewildering 'in-between' space following the movements of the writing which trace the processes of the changing body. Internal, fluid bodily processes sound undefinable as they burst into the narrative apparently beyond the control of the narrating consciousness.

Er [der Druck] preßte sich quallig ausdehnend die Kehle hoch - ich möchte tot sein -, riß den bandagierten Höllenrachen, der nichts als geschlossen und bewegungslos sein wollte, mit wüster Kraft und Gewalt auf, so daß ein Stechen, Ziehen, Rucken und Schneiden die hintersten Winkel des Gehirns durchfetzte, und wälzte sich dann als schleimig schwarzrote Substanz wie Rotwein mit darunter geschlagenem Ei in eine Wanne. (U 69)

Such sentences describing the movements of bodily fluids intrude into the internal monologue and in their vagueness initially appear to be removed from concrete points of

nicht noch mehr verdrehen, dann schlug der blick immer nur wieder auf den Wülsten auf. Ich versuchte es noch einmal ein wenig mehr seitlich, aus der Schräge' (U 79).

¹³ This demonstrates Schweikert's claim that in Duden's text we move from 'Begrifflichkeit' to 'Bildlichkeit' that we saw in the last chapter. Again this style prefigures the move into poetry where we increasingly do without the 'subject' and 'object' and focus on intense images instead.

reference. It is only in the following paragraphs when her visitor, Till, enters her intermittent consciousness, holds the kidney dish and explains the occurrence, that the events start to fall into a shape and become recognisable to her and to the reader. He grants a perspective from outside: 'Dann hielt mich jemand fest, [...] hielt die Nierenschale so, daß der ganze Vorgang als etwas Endliches erkennbar wurde und sagte klar und deutlich: Es ist gleich vorbei, es ist das Blut im Magen, das rausmuß.'¹⁴ (U 69-70) Although the internal movements of the body are described in detail, the body as a whole is sensed and not directly represented by the sight of another. We do not see a clear picture of 'it' but sense what it must be like to inhabit this body. However, direct identification is blocked through the narrative's reluctance to or inability to narrate everything so the reader is not simplistically under the bandages with the narrator.

Although there are partial descriptions by the 'I' from different perspectives, we never clearly 'see' the narrator's body from outside. We do not get a description of the broken face from the doctor's point of view, for example. (The brother's comment when he looks at her is not specific: 'sie haben dich kaputtgemacht' U 60). 'I' is conscious of being looked at by others, indeed her own head feels like an object, but she does not objectify herself in her own narrative. At one point 'I' looks at herself in a mirror (and thus sees herself as an objectified image) but the reader is not given a clear idea what she sees. We read only that '[m]ir ist jedenfalls noch nie jemand begegnet, der so oder ähnlich ausgesehen hätte' (U 86), as if she cannot make sense of what she sees. Thus we are presented with a different mode of signification and representation which avoids objectification and a direct gaze.

It is in this regard that the influence of (French) feminist philosophy can be seen in the text. Contrary to the other texts discussed so far, we know the gender of the narrator fairly early on because the text begins in the third-person from the sister's point of view. The narrator's consciousness of alignment with the object¹⁵ expresses an

¹⁴ Generally, however, many images and movements of the body are not explained. For instance the final sentences of the book *Übergang* (from the coda in italics) remain opaque and puzzling and resist translation into a more accessible form.

¹⁵ Further examples occur throughout the text where the narrator appears as an 'object' of medical treatment (however, while the male doctor seems particularly uncommunicative and complains about getting the narrator's mushy mouth mess over his hands, there are also female nurses who are not always sympathetic.) A particularly striking episode of the narrator's extreme consciousness of 'object status' is when she is

awareness of female experience (but, of course, also the experience of anyone marked with 'visibility' in Western culture). In addition, a concern to change representational norms especially regarding the representation of the body appears similar to that expressed by feminist theory.¹⁶ However, while the feminist aspect is important, the mode of writing the body in 'Übergang' is more complex than a simple celebration of its slippery nature. In addition while the gender of the narrator is known, in the most striking passages regarding the body, gender is not at the forefront of descriptions. Instead, the narrative complexities highlight the difficulty of representing the movements of the entrails, bodily processes continually going on within us, unconscious activities of breathing, excreting, digesting, and the transforming of our cells which normally cannot be registered on a conscious level and which, as we saw in Chapter 2, Nietzsche stated that nature keeps from us.¹⁷ But it is precisely these realms that become visible in the text. Thus their appearance has cultural and political import redolent of a becoming conscious of realms, associated with the female, but that represent more widely a *cultural* forgotten.

The narration of these areas suggests that, although there is a refusal to equate naming and writing the body with fixing it within a static mode of representation, they are not beyond expression. Rather the descriptions in Duden impact directly on the nervous system seemingly by-passing 'mind'. Thus the paradox of the writing circles round the narration of experiences, such as vomiting, which are non-verbal, without transposing them into a rational framework. The effect of such passages is not that

released from hospital and there is an encounter with a group of men on the metro (U 90-91). The men are wearing 'Campuniformen' so appear to be soldiers. She is still wearing some sort of brace on the face and re-living memories of the attack, so the female experience of discomfort when being looked at in public spaces is exaggerated to intolerable proportions.

¹⁶ Cixous, for example, in 'The Laugh of the Medusa', trans. Keith and Paula Kohen, *Signs: Journal of Women in Culture and Society 1* (1986), pp.875-93, advocates 'a writing that is excessive, slippery, difficult, that reproduces the pleasure of song, reintroduces the materiality of the voice, and re-explores the body.' This formulation suggests the element of fun, pleasure and play in Cixous which is not evident in 'Übergang'. The reasons for the more serious re-writing of the body in Duden will become clear in the next chapter.

¹⁷ Thus we have narration of the realm which has to be forgotten to achieve conscious life. See also Kathleen Wheeler's reading of Nietzsche in *Romanticism, Pragmatism and Deconstruction* (Oxford: Blackwell, 1993), p.18 where she argues that, for Nietzsche, consciousness can only be a dream as it is always based on a forgetting of these bodily realms which are central to the living organism but must be repressed if they are not totally to overwhelm us.

language is imposed on the movements of the body, but that language and the uncontrollable movements of the body become simultaneous. Normally when we vomit the body takes over and we do not verbalise the processes to ourselves while they are occurring. But the descriptions in 'Übergang' have precisely this effect. At other times the first-person narration of states which preclude consciousness results in seemingly impossible sentences and images. For instance the experience of the sensation of a cessation of breathing as anaesthetic is inhaled. Here the writing seems to come from the space of the dead:

ich fühlte noch, daß mir der Atem abgestellt wurde [...] deutlich spürte, wie sich auf dieses gedankliche Vorhaben [that she should brace herself against the pressures around her neck] eine Scheibe, die so gross war wie ALLES, schnell und endgültig herabsenkte. Als beide aufeinandertraf, war ich schon tot. (U 66).

The narrative, which relates in detail the multiple movements of parts of the body ('die körperlichen Vorgänge verendeten jeweils Bruchteile unmeßbar kleiner Zeiteinheiten eher als die restlichen' U 66), appears to be able to go places where words and language are not normally thought capable of going. Indeed, the narration of extreme physical suffering from the position of the person feeling the pain creates the sense that words and thoughts continue at inappropriate times when experiences appear 'beyond' language. In places the narrative suggests that conceptual thought and images cannot be employed to describe the pain, which suggests that she and her body are beyond representation.¹⁸ At the same time, however, the language does not stop short of describing pain or a fragmenting body thus leaving them beyond representation; rather language and thought, rooted in the body, continue to 'write' intense pain such as in the following example where the fractured consciousness splinters to 'think' pain and the rioting of the intestines:

Zusammenreißen. Auseinanderreißen. Aufreißen. Ich habe noch nie etwas so Schreckliches erlebt, wiederholte ein Satellitengedanke an einem bestimmten Punkt bei jeder Umlaufbahn, mir direkt ins Gesicht. Ich sah von einem anderen

¹⁸ 'Schief und krumm, eine einzige Grimasse, hing ich da in meiner Halterung. Es gab nichts, keinen Gedanken, kein Gefühl, kein Bild, das mich aus dieser Ewigkeit herausgeführt hätte' (U 76).

Punkt aus zu: einmal von unten, als wäre ich an den Beinen aufgehängt [...] einmal wie von oben. Der Stab durchragte mich wie ein Pfahl [...] er wuchs in ihr, nahm beständig an Umfang zu [...] Er drängte das Geklumpe fort; [...] stieß [...] auf etwas Hartes [...]. Von dort machte er sich über meinen Hals auf den weg in die Eingeweide. Das Weiche begann zu revoltieren.'(U 76)

Again, explicit detail is withheld or not known by the narrator, but the reader can work out from clues in the text that this is a description of a pole being inserted into her face by a nurse to facilitate an X-ray. So while it expresses a concrete event and the sensations of the real body, the imagery creates connections with the other texts in *Übergang* as resonances of the serpent's soft flesh are heard in the phrase 'das Weiche begann zu revoltieren'. Thus this writing is not just expressing the specificities of a body (female or otherwise), but suggests the serpent's revolt, that is beginnings of the revolt of soft flesh, the cultural forgotten or excluded, the supposedly dead object coming 'back to life' with revolutionary potential. This reiterates the sense that the writing of the body needs to be understood on a cultural and philosophical plane.

I will turn now to *Das Judasschaf* to examine the narration of the body in this text. The body of the narrator constantly intrudes into the narrative, the interior monologues, disrupting plot and a linear narrative of events. For instance in the third chapter where the narrator travels to New York we might expect a more conventional attempt to tell a story or recount events.¹⁹ However, the narrator's bodily functions continually interrupt the descriptions of sights and events. The shifting coordinates, geography and geometry of living dimensions, the intensities and relations between the body and spaces increasingly become the focus of the narrative. For instance the bodily sensations created by the constant fluctuations of temperature between outside and indoors in New York are recorded with the same precise tone as encounters with people.²⁰ When she meets a friend of the 'Gastgeber' the talk is the stuff of a realist narrative:

¹⁹ Unlike the first trip abroad in the first chapter in which the foreign city is never named directly (but where we gradually figure out it is Venice), the title and opening paragraphs of the third chapter immediately situates us within a recognisable plot (travelling to an airport), place (Berlin) and time (late December).

²⁰ Sensitivity to temperature which is apparent to the narrator because of the extreme contrast between the heat inside people's flats and the freezing winter cold outside results in minute descriptions of sensations:

Ganz zu Anfang ging es um Politik, dann schon etwas ausführlicher um seinen Beruf [...] Er lachte beim Erzählen. Dann schließlich ging er über zu dem Thema, an dem er von da an hartnäckig festhielt [...] Denn eine Geliebte hatte ihn kürzlich verlassen, obwohl er sie hatte heiraten wollen.' (J 66).

But this paragraph comes amidst evocations of the body: e.g. 'Die Hitze, über den ganzen Körper verteilt, setzte sich unter ihre Haut. Sie blähte ihre Beine und Füße auf, und ihr Kopf wurde schwerzünftig und bleiern...' (J 65). The narrative, seemingly unconcerned with the direct representation of politics and unrequited love,²¹ moves to describe the discomfort of the body at night ('Nachtmasse schiebt sich in jede Öffnung, durch alle Ritzen und Fugen und Windungen...' J 67).

Thus the body in the images appears more substantial and important than the city:

Da die Straßen hier aber einfach durchnummeriert sind und schnurgerade verlaufen, wie man ja weiß, mündeten auch diese kleinen Vorkommnisse [Dampf aus offenen Gullis: TL] schnell in die allgemeine Ereignis- und Spurenlosigkeit. Überhaupt war der ganze Aufwand nicht zu verstehen: die Höhe der Gebäude, der Auto- und Menschenfluß. (J 64)

Memory of the city is not based on great events but proceeds from physical relations between the body and its environment. Imperceptible experience that works against appearance, such as the material forces involved in the resistance between bodies and a door, are narrated: 'Sie mußten sich erst mit ihrem gesamten Körpergewicht und großer Entschlossenheit - als gelte es, dem Außen dringend zu entkommen - gegen sie [the door: TL] stemmen...' (J 65) Thus the unseen, silent experience of the tension between effort and resistance is conjured up. There are humorous dimensions to the

'Es war vor allem der scharfe Wind. Haut und Fleisch bereiteten ihm kein Hindernis. Leicht zertrennte er sie und legte das Skelett frei für die Kälte, die nun in wütenden Stürmen sich gegen mich stemmte, an mir riß und zerrte, um mich herumfetzte und keine einzige Ruhe ließ. Ich lief an diesem eckigen Park entlang, ein Knochenmensch, ein Gestell mit aufflatterndem dünnem Mantel.' (J 71) A lot of these descriptions have an amusing quality.

²¹ This is not to suggest, of course, that Duden's work is devoid of politics (or for that matter the theme of love - as we have already seen in Chapter 3). Time, place and politics are crucially important in *Das Judasschaf* as I will argue in the next chapter where the 'political' nature of the text becomes clear. My thesis is centrally concerned with the politics of Duden's project. What I want to signal here is that *Das*

displacement of expectations of importance attached to time and place such as in the section where the narrator is taken to the 107th floor of a building²² to get a view of the city:

Es war schon etwas Besonderes, hier zu sein, OBSERVATION FLOOR, am 20. Dezember. Das mußte sie sich jetzt einmal sagen. Im übrigen aber fühlte sie, wie der Schweiß durch ihre Haut schlug, als wäre sie ein Entsaftertuch, und erkaltend in kleinen Lachen und Tröpfchen an ihr haften blieb. (J 78-79)

Rather than achieving an overview of the city and a privileged vantage point from which to see and frame, the body encroaches on her consciousness and the narrative slows down to convey precise flows of bodily moisture in an incongruous third-person (which continues for several paragraphs when she eats a salted almond²³). Such is the detail of sensations perceived that the descriptions seem to be detailing personal experiences more suited to first-person narration. Indeed there is an abrupt change of pronoun, narrative perspective and tense when the 'sie' can go no further - 'Kein Gedanke hält sich, kein gutes Wort. Ich muß mich setzen.' (J 79) The text appears to contradict itself at this point as the state of being without thoughts and words is articulately expressed.²⁴ There is not a cessation of narration but an expression of movements of the body which goes on functioning beyond the suspension of thought and words, conveying the sense that the text is narrating experiences beyond the threshold of rational thought. Thus the text manages the paradoxical feat: the narration of lack of thought and words, of the state of wordlessness.

There is another change from 'sie' to 'ich' when she moves outside onto the platform of the tower. 'Das hier sollte Amerika sein [...]. Es sollte sie auch wundern. Zügig ging ich jetzt ans Außen heran.' (J 80) Rather than immediately telling us what she

Judasschaf does not seem directly political in the sense of containing narrations of political ideas or discussions of party politics.

²² The building is not named but it appears to be the World Trade Centre.

²³ Vorsichtig dosierend schüttelte er ihr einige in die ausgestreckte Hand. Sie lutschte zuerst das Salz ab, was umgehend eine innere große Flut auslöste, die sich schnell zu Strömen formte, in Bahnen ergoß und so das weitere Durchschlagen der Nässe durch die Haut stoppte. Ja, die bereits ausgetretene Feuchtigkeit schien sogar zurückgesogen ...' (J 79).

sees, however, the narrative suddenly conveys the experience of being gripped by vertigo ('da war ich schon vor mir selber abgestürzt, aufgeschlagen und wieder hochgeschleudert' J 80) with the movements of her body and its relations to space precisely and intensely narrated in several paragraphs before she can give an account of what is seen.²⁵ The delay in the descriptions of objects seen from the tower creates the impression that the narrative is reluctant to represent an objective reality and more concerned with the myriad *processes* involved in perceiving, seeing and sensing. The sense of paradox continues as the seer constantly tells us she was dispossessed of a body and self from which to see: 'Ich spürte bald, daß mein Körper mich insgesamt unter sich gelassen hatte. Ich hatte Platz genommen in einem Ausschnitt Luft, in einem im Nichts aufgehängten, hautengen Käfig.' (J 73) But again we get a narration of the seemingly un-narratable: a pre-theoretical or pre-verbal realm of nauseous vertigo. Thus the narrative highlights the silences beneath intelligible statements and clear sight by focusing on the material processes of the body which lie behind every theoretical utterance.

Uncertainty and immanent narration

The switch from sie-form narration to ich-form in 'Übergang' was a striking feature which took the reader closer to the body of the narration. In *Das Judasschaf* fluctuations between 'ich' and 'sie' become more pronounced. We saw an example of the cross-overs in the passage with narration of vertigo above where the 'sie' form appeared both incongruous (given the amount of detail of internal bodily processes) but also gave us a different perspective on the 'I'. The 'sie' form was used to narrate actions or a form of reflection (here on what she thought she *ought* to have been feeling - 'Das hier sollte

²⁴ If the words have been added later by a narrating self looking back on the experience, this is contradicted by the dynamism of the present tense in its suggestion of close proximity between the narrating and experiencing self rather than a distance through different time levels.

²⁵ Indeed any 'Überblick' that might have been conferred on the narrator through her new vantage point quickly disperses as that narrative tells us that she could see '[b]ald aber nur noch das zerstanzt hingebreitete, tonlose Einerlei' (J 80) The lack of transcendence is of course a constant feature of the narrators' experience. In 'Übergang' the in-between space which the narrator occupies in hospital means that the surroundings cannot be given borders: 'Kahle Dämmerung in einem Raum, der sich nicht begrenzen und nicht feststellen läßt. Zeitlose Zeit.' (J 66-67) This adds to the sense of incongruity as we are

Amerika sein [...]. Es sollte sie auch wundern, J 80) Then the 'I' form (and present tense) interrupts when the body and sensations 'kick in' (Zügig ging ich jetzt ans Außen heran' J 80). In the fourth chapter of *Das Judasschaf* when the 'I' approaches Carpaccio's painting *Grabbereitung Christi* the change of pronoun occurs the other way round from 'ich' to 'sie' ('Ich komme an und werde wegen der herrschenden Lebensgefahr jetzt nicht mehr ich sagen.' J 128). Here the switch to 'sie' occurs as the 'I' is splintering and dissolving into the picture (the 'Lebensgefahr' alludes to the sense of extreme dispersal or breakdown of subjectivity). But rather than the 'sie' controlling these experiences, the use of the third-person pronoun seems to be a narrative device for being able to articulate the experiences of dissolution and lack of subjectivity.

We cannot therefore think about the third-person form of narration in Duden's texts in a conventional way. Normally third-person narratives imply an element of control and distance between the narrator the characters represented in the narrative. But in Duden the third-person is very close to the first-person. The changes of pronoun mostly signal the problem of representing a fragmented and elusive subjectivity. For instance, the 'sie-ich change' in mid-paragraph on page 30 of *Das Judasschaf* conveys a sense of dislocation:

Sie lief wieder durch Schächte, über Brücken, und schnell war sie ganz allein. Meine Schritte liefen hinter mir her, in einer sehr langen Gasse gingen sie plötzlich auch vor mir her und einmal rannte ich von allen Seiten zugleich auf mich selber zu ...' (J 30)²⁶

The confusing use of different pronouns here re-iterates the sense of self as dispersed through time and space and the curious 'objectification' which comes from hearing fragments of self reflected back to other parts. Thus the narrative device of fluctuating pronouns is frequently used in those places in Duden's texts where, as we have seen, the

reading sentences from a perspective which acknowledges the inability to map environments or frame and state with certainty.

²⁶ For another example see page 28 where the change seems to be related to the experience of dislocation of self when seeing an fragmented reflection of self in the river: 'Zuweilen schafften es ihre Augen, bis auf den Grund zu kommen. Aber da waren nichts als Algen und Müll und Stücke ihrer selbst. Es war besser, sich auf die Oberfläche zu legen und sich langsam, den Blick nach oben, absinken zu lassen. Merkwürdig, daß mich niemand berührte, daß man mich völlig mir überließ.'

'I' is dispersed by experiences of multiple movements between the senses and the environment. We need therefore to understand the 'sie' narrative form not as a distancing device but as a strategy to get closer to expressing those experiences which are I-less or, as Duden herself puts it, to represent moments where it is impossible to say 'I':

Daß im *Judasschaf* wechselweise 'Ich', 'die Person', 'die Frau' vorkommt [...] hat mit Darstellungstechnik zu tun und mit dem Problem, überhaupt noch 'ich' zu sagen. Die Beliebigkeit, aber auch die Bandbreite der ersten Person Einzahl wird mit dem Wort 'ich' schon lange nicht mehr abgedeckt.²⁷

When there is first-person narration in Duden's texts the 'I' appears far from sovereign. The first three texts in *Übergang* ('Das Landhaus', 'Herz und Mund' and 'Chemische Reaktion') are narrated entirely in the first-person without the introduction of sie-form.²⁸ Despite the predominance of the past tense (especially in 'Das Landhaus' and 'Chemische Reaktion'), the overall effect for the reader is a sense of hesitancy and uncertainty created by what I term 'immanent narration' as we do not get a clear sense of separation between the narrating and experiencing selves or a sense that the narrating self transcends past experience.

In her extensive analysis of European and American prose narrative, Dorrit Cohn concludes that uncertainty and lack of knowledge is a feature of first-person narration because

even when a narrator becomes a 'different person' from the self he describes in his story, his two selves remain yoked by the first-person pronoun [...] Contrary to what one might have expected, therefore, the first-person narrator has less free

²⁷ Anne Duden and Sigrid Weigel, *Schrei und Körper*, p.142.

²⁸ 'Übergang' as we have seen contains the striking switch of pronoun, 'Tag und Nacht' has mostly I-narration with whole sections in the present tense and an ambiguity of pronouns creeps in for example on p.100 where the 'sie' could either refer to a neighbour downstairs or the narrator herself. 'Der Auftrag die Liebe' is mostly narrated in I-form in the past tense but whole sections are narrated with no pronoun at all - for instance when the St. Michael painting is being described. And the first 'Ich' used in the text 'belongs' to St. Michael (the narrator imagining what he says to himself) which alludes to the shared nature of the pronoun. In 'On Holiday' we get third-person narration: 'der weibliche Insasse', die Frau and 'sie' - with the 'I' breaking through at the end. The final text, 'Die Kunst zu ertrinken' starts with I-narration and switches to 'die Person' and 'sie'.

access to his own past psyche than the omniscient narrator of third-person fiction has to the psyches of his characters.²⁹

This lack of omniscience about the self can also be seen in Duden's first-person narrated texts which create the sense, as we have seen in 'Übergang', that the narrating self is in the middle of the occurrences not at the end of them. Rather than re-creating or re-living past experience, the writing suggests that it is creating and living. Take 'Das Landhaus' as an example: although mainly narrated in the preterite placing the events in the past, the narrative creates the experiences of fear and panic as if there were no distance between narrating and experiencing self. We do not get a voice which transcends the 'action' and interprets from a superior position or a narrating self imposing meaning on the images which the experiencing self sees or imagines. This is not to say that there is a complete lack of reflection on events or sights either; rather the narrative suggests reflection *at the time*, during the experiences, rather than a level of reflection at a later moment revealing greater knowledge. For instance in a sentence which follows the cryptic images in the penultimate paragraph of the text we read:

Mond und Sonne waren fern, drangen nicht durch. Oder wenigstens kam uns allen [narrator and wildlife outside: TL] das so vor. Genauso wahrscheinlich ist, daß sie gar nicht mehr existierten. Das würde auch die Licht- und Luftlosigkeit erklären. (U 39)

The change of tense from the past to the present in the last two sentences conveys the dynamism of the narrator's thoughts at the time through free indirect speech (trying to make sense of the lack of light): 'Genauso wahrscheinlich ist, daß sie gar nicht mehr existierten'. The 'explanation' of the lack of light and air ('Das würde auch die Licht- und Luftlosigkeit erklären') again captures the syntax of the experiencing narrator's thoughts, but could also refer to the present moment of the speaker, the narrating self. If so, the 'conclusion' that is reached (that the moon and sun didn't exist) does not come from the superior knowledge of a 'more rational' narrating self, but retains the quality of vision associated with the experiencing self.

²⁹ Dorrit Cohn *Transparent Minds. Narrative Modes for Presenting Consciousness in Fiction* (Princeton: Princeton University Press, 1978), p.144.

Certain phrases also collapse the distinction between the past and the present. Short interspersed sentences throughout the narrative capture the dynamism of the experiencing narrator talking to herself or perceiving her environment which again places us in a 'present' of the events rather than a 'past' of reflection.³⁰ The final sentence of the text: 'Ich höre mich noch fragen: Wohin denn.' (p.40) closes the gap between the experiencing and narrating selves completely. This is a rare direct reference to the narrating self and the time of writing. The writer can still hear herself asking the question and the text remains without the closure that would come from a neutral perspective or self-exegesis.³¹

Duden cites Edgar Allan Poe's story 'The Tell-Tale Heart'³² as an important influence on 'Das Landhaus' and a brief comparison of narrative qualities is helpful. Both reveal a continuous flow of thoughts and reflections of an 'I' who narrates deeds in the past but with an urgency of the present as if they were re-occurring: 'True! nervous, very, very dreadfully nervous I had been and am; but why *will* you say that I am mad?'³³ The collapse of the narrating 'I' at the end of each text is caused by an excess of perceptions, especially an excess of hearing. In Duden it is the sounds of nature: 'Ein Fink. In mir stieg der Verdacht auf, er werde nicht aufgeben und verstummen, als bis ich tot wäre.' (U 36) In Poe's text it is the sound of the beating heart of the dismembered

³⁰ Some examples: 'Bis ich merkte, daß ich schon eine geraume Weile nur noch schwarz Geronnenes vor Augen hatte. Das Licht. Ich mußte es unbedingt sofort und überall anschalten' (p.23); 'Gut, da war also nichts zu machen' (U 24); 'was konnte ich tun. Etwa den Kleiderschrank nachts vor die Tür rücken?' (U 25).

³¹ Moments of self-exegesis are present in the text, but they are of a strange quality. On two occasions the narrating self appears able to see forwards and backwards along the train of events rather than being in the middle of the events, but this does not result in any significant insights or new knowledge. Once she says she spotted a space in the garden which she wanted to make 'her spot for sitting in' when the weather improved. The narration continues ('Tatsächlich aber habe ich mich dann nie dahingesetzt', U 18) which shows advance knowledge of the breakdown (and bad weather) which occurs later. The other time concerns the search for a record. On page 21 the narrator informs us of something she will do later: 'Nur ein einziges Mal noch bin ich später an die Plattenregale gegangen, nämlich als die Dinge schon ziemlich fortgeschritten waren...' At this stage of the text, it is implied, things are not yet 'advanced' and there then follows a passage on the effect music has/had on her 'von einer einzigen großen einsammelnden und aufhebenden Bewegung, einer Luftwege, die einen schließlich mitnahm ins Offene ...' (U 21) At the point in the text where she actually comes to look for the record, the narrator reminds us of what we already know: ('Dann begann ich nach der bereits erwähnten Schallplatte zu suchen, die sich, wie gesagt, nicht einfand' U 36).

³² Both in the interview with me and in the 'Nachwort' to the second edition of *Übergang*.

³³ Edgar Allan Poe, *Tales of Mystery and Imagination* (London: Collins), p.208. [Poe's italics] The sense in the Poe text that the narrator is speaking the text and addressing an indeterminate person/people is not mirrored by Duden's text.

corpse the 'I' has recently murdered: 'It grew louder – louder–*louder!* And still the men chatted pleasantly and smiled. Was it possible that they heard not?'³⁴ In both cases the use of the first-person narrative creates utter uncertainty as to whether what is heard is heard 'in reality' or in the imagination of the 'I'. In the Poe text the reader may infer all sorts of psychological interpretations about the return of repressed guilt concerning the murder or the re-surfacing of the narrator's unconscious. But on a narrative level it is *absolutely unclear* whether he is hearing the beating heart or imagining it, whether the men (the police) really hear it but are pretending not to or whether there is nothing to hear. In Duden the situation is more 'realistic' and less gothic but the principle of absolute uncertainty remains. The reader does not know whether she 'really' is hearing noises in the night or whether her excessive perceptions and senses travel to meet phantasmal sounds.³⁵

This first-person narrative in Duden is therefore not in the style of Proust with a 'lucid narrator turning his back on a past self steeped in ignorance.'³⁶ Experience or feeling in the Duden text is not an object which can be held up and examined by the analysing narrating intelligence. While in Proust the narrating self possesses superior knowledge about his self of which the experiencing self is unaware, the relation between narrating and experiencing selves is much closer in Duden. (The only 'superior knowledge in 'Das Landhaus' is trivial: that she didn't sit in the garden and couldn't find a record). Dorrit Cohn states that in Proust there is retrospective cognition of an inner life that cannot know itself at the instant of experience. In Duden, on the other hand, cognition of inner life emerges through and with experience at the time rather than being an explanation imposed on it at a later time.

Cohn's counter-example to Proustian narration is what she terms 'consonant self-narration' where we get an 'unobtrusive narrator who identifies with his earlier incarnation, renouncing all manner of cognitive privilege.'³⁷ The author who most

³⁴ Edgar Allan Poe, *Tales of Mystery and Imagination*, p.214. [Poe's italics]

³⁵ Cf. Chapter 3 of this thesis, 'Crisis in the House of Reason' and p.28 of 'Das Landhaus'. Kafka's story 'Der Bau' is also cited as influential but there is not space here to examine the connections in detail. The feverish thoughts of the creature when it 'hears' the burrowing of small animals in the ground have obvious similarities with the those of the Duden narrator.

³⁶ Dorrit Cohn, *Transparent Minds*, p.145.

³⁷ *ibid.*, p.155.

exemplifies this tendency is Knut Hamsun whose writing collapses the distinction of levels of time:

When Hamsun shifts from past to present [...] the present tense he uses is of an entirely different nature: not a “true” present that refers to the speaker’s present moment, but a narrative present that refers to the same past moment as the past tense does [...] he evokes the past as though it were present, no matter whether he uses the past or the present tense [...] The consonant type of self narration thus presupposes a relationship between sentience and intellect entirely different from Proust’s *ex post facto* analysis. (p.157).

This description fits much more closely with the narration of Duden’s texts.³⁸ We saw in Chapters 3 and 4, for instance, that events are described obliquely without privileged perspective so that the reader gradually and retrospectively figures out what the sentences and images refer to (e.g. the unfolding of a flower in ‘Das Landhaus’ and the mountain in ‘On Holiday’). We can therefore see that the content of re-configured mind-body relations is reflected in the narrative style as well - there is a different fluid relationship between mind and body (what Cohn terms intellect and sentience) and not a split where mind (narrating self looking back from a privileged vantage point) is privileged over body (experiencing self in the middle of the action). Thus we can see that the meaning and practice of writing for Duden is un-Proustian as it does not entail a translation, or even re-living, of experience in the structures afforded by words and sentences. Rather than imposing cognition or finding meaning or pattern, writing itself becomes part of movements immanent to the events. Deleuze’s understanding of literary language similarly suggests a model of writing which does not fix experience but stresses process over product:

To write is certainly not to impose a form (of expression) on lived experience. Literature rather moves in the direction of the ill-formed or the incomplete [...] writing is a question of becoming, always incomplete, always in the midst of being formed, and goes beyond the matter of any liveable or lived experience...³⁹

³⁸ There are more tense changes in ‘Herz und Mund’ as we will see below and the rest of the prose work than has been shown in ‘Das Landhaus’ which have a similar effect to those in Hamsun.

³⁹ In ‘Literature and Life, in *Essays Critical and Clinical*, trans. by Daniel W Smith and Michael A Greco (London: Verso, 1998), p.1. This statement is very close to Duden’s view of language as expressed in

In Duden's writing, as I have argued, we have continual narration of intensities of the body allowing the expression of a 'nicht denkendes Denken',⁴⁰ the becoming of the senses and the body. Writing does not re-create experience but is part of the becoming. Duden's work, then, suggests a different model of writing which does not place itself in opposition to, or transcendent of, an experience which it represents; nor is it a medium through which we may view experience at a distance. Rather, to paraphrase Colebrook (see Chapter 2, p.57), writing is an *active becoming of that which cannot be reduced to writing*.

This understanding of writing and the principle of uncertainty can also be seen at work in *Das Judasschaf* in which another narrative device is an exaggerated lack of knowledge resulting in extreme disorientation for the reader. In the opening page and a half, for instance, we really do not know what is being described as we cannot place the events in a concrete context. This is because of the vagueness of the seemingly precise descriptions ('Sie war in etwas tief Eingesunkenes verkeilt' J 7), the quality of the narrative which registers precise bodily sensations in an objective tone (narrative does not speak of 'my' body but 'der Rumpf', 'die Schädeldecke' J 7) as if the voice is not in possession of the body undergoing inexplicable experiences. The 'I' appears further down in the paragraph ('Ich werde die Augen nie wieder aufkriegen unter dieser Wucht des Durcheinanders' J 7) but does not give substance to the 'Durcheinander'. There is a lack of specificity as to what is causing the bodily discomfort - the use of the passive voice means agents, sources and causes remain anonymous: 'die Masse des Körpers [wurde] leicht geschüttelt, gewiegt, ans Rückgrat gepreßt.' (J 7)

The next paragraph suddenly juxtaposed with the images conjured up in the first paragraph narrates how three men known to the narrator cut up the dead body of a Black man. Coming after the section detailing discomfort to the first body the reader may now perhaps think we are dealing with a narration about tortured bodies. But it remains absolutely unclear what is happening when and where and who the narrator is. The sense

Zungengewahrsam: e.g. 'Das Schreiben, das Sagen, die Bewegung im Unterschied, die Änderung, das Andere.' (p.15) See Chapter 7 for a further discussion of *Zungengewahrsam*.

⁴⁰ Uwe Schweikert, 'Nachwort' to the second edition of *Übergang*, p.134.

of reality is stretched to breaking point in the second paragraph and the narrative takes on the qualities of a dream or a memory of a dream. The strange images at the end of the paragraph seemingly impart the sense of a dream coming to an end, followed by sentences, one seemingly a quotation, which suddenly gives us a clue with which we may decipher the previous pages: 'die Gewölbe werden von einer plötzlich einsetzenden, gewalttätigen Beschallung weggesprengt. YOU MAY SMOKE NOW AND LEAVE YOUR SEAT IF YOU WISH.' (J 8) The 'Gewölbe' could refer to the sky exploding with the noise of an aeroplane and the final sentence of the paragraph obliquely reveals that the narrator has been sitting on this aeroplane experiencing take-off. The first sentence of the next paragraph seemingly confirms this interpretation: 'Ich war jetzt irgendwo angekommen mit meinem Gepäck.' (J 8)

As the narration begins in the past tense (it switches to present for the narration of the 'dream') it is safe to presume that the narrator is re-telling a memory of a journey and so must know in advance where she is going.⁴¹ We usually know where we are going when we are sitting on an aeroplane awaiting take off - it is perhaps the definitive teleological situation. But the narration of the event is anything other than goal-directed towards concrete meaning. The radical disorientation resulting from the indeterminacy of the narrative conveys the sense of a lack of 'I' imposing meaning. This in its turn makes us question whether the 'I' is conscious - does she fall asleep in the second paragraph or is she asleep before the text begins or somewhere between waking and sleeping? The section, which eschews a level of transcendence, thus creates the sense that she is (impossibly) writing as she experiences sensations and movements that take place on her body in a semi-conscious state.

Another section in the final chapter manages the paradoxical feat of narrating sleep, the images conveying the experience as if narration is coming from the other side of consciousness. This is more than merely narrating dreams (although this occurs later in

⁴¹ A similar 'exaggerated' lack of knowledge occurs in the text 'Chemische Reaktion' which starts in the pluperfect - 'ich hatte den Wahnsinn den ganzen Tag lang kommen sehen' (U 47) suggesting distance and insight but the text ends with an episode involving a confusing indeterminacy of pronoun - the encounter with the dead 'sie', 'die Sterbende' in the road which we presume is human until we read further on and find out it was a cat.

the chapter - and at various points in the text - as well). It involves an intense creation of senses and perceptions, the images capturing the synaesthesia of sleep:

Jetzt aber, ihre Augen blieben weiter geschlossen und im Innern ihrer Knochengänge herrschte noch die Ruhe der formlos Liegenden [...] Die Welt wurde wieder aufgeblasen, und zwar zu einem tintig dunklen Gebilde, einem Zelt aus weichem, unbegrenztem Stoff, luftgleich und noch kühl durchwirkt von nächtlichen Strömungen ... (p.116)

This continues for over two pages with the evocation of the sounds and 'music' of her surroundings.⁴² Thus the form and content of *Das Judasschaf* is instructive in understanding the reasons why Duden's writing cannot be understood in terms of a fixed representing medium which re-creates 'reality' - for the vast amount of the narrative we are not dealing with fixed forms which can then be re-produced in a 'fixed' medium (writing), but with the movements of the semi-conscious body. The writing is therefore working in a realm beneath form, a realm in which it itself appears exist, not imposing structure or form on the non-solid movements which nevertheless attain a voice. After these descriptions of sleep in the fourth chapter of *Das Judasschaf*, we can retrospectively decipher that we are suddenly in a dream narrated - and again the narrative suddenly switches to the present tense ('Unterdessen gehe ich eilig durchs Parterre des größten Kaufhauses ...' J 118). There is no warning about the transition to dream or framing narrative so the reader is not immediately sure what the section narrates; only when we read further into the paragraph and the images become more and more surreal do we take stock and realise what we are reading.

Montage and image - the breakdown of Realism.

⁴² '...vierstufige Crescendo des Haupthahns [...] gefolgt von einer Art Kometentonschweif' (J 117). Then there are minute descriptions of the sounds she hears ('Perltöne') in the transition towards sleep - the sounds conjuring up poetic images 'daß jemand mit einem Teelöffel feinfühlig, aber bestimmt und mehrmals hintereinander, gegen eine Tasse aus dünnstem Porzellan zu schlagen schien.' (J 118)

The opening paragraphs of 'Herz und Mund', which resemble an interior monologue, similarly mix past and present tenses while expressing in minute detail bodily processes. The fluctuating tenses make it difficult to place 'events' in a specific time. Are they occurring as the writer speaks, in the past, or are they reoccurring problems? Some sentences imply a degree of distance between the narrating and experiencing selves. For instance: 'Da geschah Folgendes: sie [die Bitternis] drückte irgendwie von unterhalb meines Grundwasserspiegels [...] (U 41) There follows a list of physical effects in the past tense. The scientific mode of organising bodily processes into a list of their movements jars with the 'content' of the sentence which details extreme mental and physical distress. However, the narrative then moves on to a sentence without a verb: 'Zwischen Kehle und Augenhintergrund eingesperrter heißer Schleimbrei.' (U 41) This is another example of the sentences becoming images; it conveys in a quick sharp burst of words the discomfort of the physical state experienced by the narrator. The form of this sentence, then, reflects more closely the content of the sentence as the breathlessness and difficulty in speaking is reflected in the style. The text then continues in the present tense interspersed with subject-less 'sentences' (e.g. 'Tidomm - tidomm. Aussteigen, aussprengen, ausschleudern.' U 41).⁴³

In fact the variation of tenses in the opening sections of 'Herz und Mund' and in whole sections of *Das Judasschaf* creates a montage of time levels. In the case of 'Herz und Mund' the juxtaposition of the two sections of text (separated by the gap on page 42) further hinders the reader's attempts to orientate herself by means of a plot for the *relation* between the two sections is not immediately clear. What has the description of the smashed face in the second section to do with the narration of bitterness in the first? Which 'comes' before the other?⁴⁴ In the third section of 'Herz und Mund' the tense

⁴³ Commentators stress the former precise aspect of the narrative at the expense of the latter and few comment on the aspects of interior monologue which bring this writing close to the famous proponents of stream of consciousness monologue. For example, Anne-Kathrin Reulecke stresses the over-precise qualities of the narrative: 'Das Besondere an Dudens Hochspannungsprosa ist, daß solche Momente des psychischen und physischen Auf-sich-selbst-Zurückgeworfenseins in einer sachlich nüchteren, um äußerste Präzision bemühten Sprache gestaltet werden', *KLG*, Stand 1.4.95, p.2.

⁴⁴ There is no way of ascertaining an exact sequence, of definitely knowing whether the destroyed face comes after the first section or whether it is a vivid memory (conveyed through the dynamism of the present tense) which is re-lived by the 'I' as if it were happening again but which occurred *before* the 'bitterness' section. Of course the sections are not completely irrelevant to each other and may be connected through

changes again back to the past and an element of 'story telling' of a past experience is introduced for the first time ('Der Pfleger schob mich in den Fahrstuhl ...' U 43) but again a sequence cannot be definitely determined. In the case of the passages in *Das Judasschaf* examined above gaps fracture the reader's knowledge of a chain of events, as we have seen, due to the interruption of dream narrative and the unspecified setting. Thus finding a strict chronology does not seem to be of primary importance to Duden's writing. By bringing into conjunction disparate events, memories, dreams, bodily processes and the undercurrents of streams of consciousness, a non-linear experience of time is conveyed. Boa and Reid term this sort of text 'fugal' whose ultimate aim is

not so much to present a succession as to show past and present at once, to be here and there simultaneously, to overcome the limitations of time and space [...] Time, as it were, does not so much pass as collide.⁴⁵

Another aspect of montage in these texts comes from the incorporation of quotation. The use of literary, musical and visual (from fine art) quotation runs through all of Duden's work including the poetry. In the short text 'Herz und Mund' several quotations without quotation marks are woven into the textual fabric. This begins with the title which is a truncated quotation of a title of a Bach cantata 'Herz und Mund und Tat und Leben' and includes two quotations from poetry (Hölderlin and Heiner Müller - the latter modified); one from biblical discourse ('Klopfet an, so wird euch aufgetan,⁴⁶ U 41); one a quotation of a book title ('Give sorrow words' U 44).⁴⁷ The other texts in *Übergang* are similarly full of quotations. We have seen the indirect intertextual quotation of Poe and Kafka in the style and genre of 'Das Landhaus'. In 'Chemische Reaktion' we read further Bach quotations (this time in italics) which retain the

the theme of the body and its boundaries. A body (or parts of the body) has had its boundaries exploded in the second section whereas the first section implied a sense of being immured in the body and a potential for revolt.

⁴⁵ Elizabeth Boa and J.H. Reid *Critical Strategies. German Fiction in the 20th Century* (London: Edward Arnold, 1972), p.16 and p.42.

⁴⁶ Matt 7:7 in Luther's translation.

⁴⁷ See Uwe Schweikert, 'Nachwort' to *Übergang*: "'Give Sorrow Words" ist aber auch der Titel eines Buches von Maryse Holder (deutsch erschien es 1979 unter dem camouflierenden Titel "Ich atme mit dem Herzen"). Es ist der Bericht einer Frau auf der Reise in den Tod - einer Todespiratin der weiblichen Sexualität, Schwester jenes zerstückelten Körpers [...] die in "Herz und Mund" spricht.' (U 133)

elongation of words as if they are sung: *'wie sich's gebüühret. Der Ga-ha-ha-ha-heist, der Ga-ha-ha-ha-heist'*, U 52-53). In 'Übergang' (which repeats the title of the book) there are many quotations from *Jesu, der du meine Seele* (U 82-83) and various quotations (titles and lyrics) from 'Schlager' of childhood memories (e.g. 'Die Blumen sind für Bellabimba' and 'Leila, nur diese eine Nacht verwöhne mich, küsse mich und quäle mich' U 68) There is also 'quotation' of the film *Nacht und Nebel* through mention of the title. This will be discussed in the next chapter. In 'Der Auftrag die Liebe' there is the pictorial quotation - the whole quotation of Piero della Francesca's painting of St. Michael, quotation of a word ('Potentia') in the painting both through the reproduced painting and repeated in the text, along with a 're-translation' or modified quotation of the painting through the narrator's descriptions and readings of it. In this text there are also 'imaginary quotations' of St. Michael's words and self-quotation (when the text repeats its own lines - e.g. WIE EINEN WURM ZERTRETEN, U 111). In 'Die Kunst zu ertrinken' there is a quotation of a line from a radio broadcast which the narrator overhears - *'Hundreds of thousands of people took to the streets'* (U 124) - with no way of telling which historical event this refers to. The use of quotations gets more complicated in *Das Judasschaf* which will be seen briefly below and in the next chapter.

Generally the quotations function as a web of constellations placing Duden's work in an historical and cultural continuum. As we have seen in Chapter 3 with the example of the painting of St. Michael, the quotations conflate personal and cultural experience. And, as I have already argued, *Übergang* works through a montage of imagery allowing the reader to make connections between the amorphous, soft and bleeding body of the serpent in Piero's painting and the narrator's open injured mouth, her experiences recounted in the different texts. This means that the text functions as a set of relatively open relations between constellations rather than fixed meanings and closed parallels.

From a formal, narrative perspective the quotations further contribute to the undermining of linear narrative through interruptions. But they also allude to the narrator's state, frequently flashing into the text when the narrator is experiencing

extreme mental or physical suffering and is at a loss for words. This is particularly true of the musical quotations.⁴⁸

If we look in some detail at 'Herz und Mund' and the first chapter of *Das Judasschaf* we can see how the quotations function. The second paragraph of 'Herz und Mund' begins with a modified quotation from Heiner Müller's poem *Neujahrsbrief 1963*: 'Das fehlende Herz ist kein geräumiger Friedhof'.⁴⁹ The 'Herz' in 'Duden's' sentence immediately quotes the already quoted 'Herz' of the title and thus the text points up a difficulty of re-using a word laden with centuries of cultural and literary meaning to express extreme emotions and the most private aspects of the self. As we have seen (above and in Chapter 4) the images in the first section conjure up a profound sense of dispossession of body ('Mein Herz [...] gebrochen und von meinen eigenen Augen an der Birke und der Platane aufgeknüpft, U 41), and the Müller mis-quotation re-iterates the absence of heart. The sense of fragmented subjectivity is thus greater in the Duden text and a lack of confidence in referring to 'her heart' in the same self-evident way as Müller does is highlighted. The narrator/writer (here they are very close) places and perceives herself in a marginal position vis-à-vis dominant cultural and literary expression. Thus also a level of self-consciousness is signalled in the text regarding the text's participation in previous literary and musical utterances about hearts. However, the use of quotation does not imply an empty resignation about an inability to state anything new. Duden's text incorporates Müller's quotation and puts it to work, speaks through it by making it say the exact opposite. Thus an indirect statement is made about the narrator's extreme lack of (recognised and recognisable) subjectivity (the 'Herz' stands for the self and it is absent). That the narrator's missing heart is 'kein geräumiger Friedhof' means that it is full, and in 'Herz und Mund' we read that it is full to bursting point with 'bitterness' and attacks of bodily fluids.⁵⁰ She/her heart does not have the

⁴⁸ Bach in 'Chemische Reaktion and 'Übergang' for instance (the narrator says as much about music in 'Das Landhaus': 'ich [erinnerte] mich blitzhaft der vierzigstimmigen Motette eines Komponisten aus dem 16. Jahrhundert, die immer eine fabelhafte, ja erlösende Wirkung auf mich ausgeübt hatte.' (U 21) Here the motet is alluded to without being quoted.

⁴⁹ The original line is 'Das Herz ist ein geräumiger Friedhof'. See Heiner Müller, *Werke I Die Gedichte*, ed. Frank Hörnigk (Frankfurt: Suhrkamp, 1998), p. 169.

⁵⁰ The graveyard image also suggests that her heart is specifically full with dead bodies. Later in the 'Übergang' text, as we will see in the next chapter, we read the image of the narrator's disintegrated body

same amount of space or easy access to expression as the heart does in the Müller poem. We can see that through the distorted quotation a complex set of issues is raised through webs and images which extend beyond the confines of the individual text. Thus the montage of quotations is a highly oblique and complicated way of alluding to meanings without stating them directly - in this case by referring to fractured, female and other marginal perspectives which have a precarious relation to language.

The Hölderlin quotation 'Die Linien des Lebens sind verschieden' (U 43)⁵¹ is similarly incorporated into the text without quotation marks and is again put to use in resonating multiple meanings. It occurs at the juncture of the text when the 'I' wakes up and looks at the hand moving away from the 'warm Schleimiges'(U 42) that is her face. Thus it attains concrete meaning as the narrator is looking at the 'Schleimfäden' (U 43) on her hand - literally the lines of her life, her body. The appearance of this quotation, then, seems organic, to come out of the narrator's experience rather than being 'imposed' by the self-reflective author.⁵² Literary quotation appears to stand in for images and silent thoughts flickering through the narrator's mind.

Some images function disruptively as they hamper linear narrative and clear expression. This is true of the strange line which intrudes into the noun-laden sentences conveying the destruction to the face: 'Pfahl/Pfählchen im Fleisch. Abbildung der Wasserleiche Rosa Luxemburgs.' (U 42)⁵³ There is a lack of guidance in the narrative as the words intrude into the bodily descriptions without prelude or explanation. Does the fragmented sentence signify that the 'I' thinks of Rosa Luxemburg's corpse at the moment of experience while feeling her face or perhaps later at the moment of writing remembering the sensation? Is she comparing the mess of the face with a representation

ingesting and soaking up dead bodies: 'Ich schluckte ganze Schlachten weg' (U 71). The body in Duden, fragmented though it is, not an empty space but overburdened with knowledge of History's victims and turned in on itself: 'Mein Friedhof des Herzens ist eine geschlossene Institution.' (U 42)

⁵¹ This is the first line of one of Hölderlin's late fragments entitled 'An Zimmern'. See *Sämliche Werke und Briefe in Drei Bände*, vol. 1 'Gedichte', ed. by Jochen Schmidt (Frankfurt/M: Deutscher Klassiker Verlag, 1992), p.454.

⁵² It could be that the line of poetry is remembered at the time that the 'I' looks at her hand, the shattering experience and the sight of the mucus causing the line of poetry to flash back into 'I's mind. The 'Give sorrow words' quotation is a similar case. The image of the 'unwegsame Gegend, die vorher Mund gewesen war' (U 44) is followed by these words which could represent a flash of memory about a book once read which describes similar experiences.

⁵³ 'Pfahl im Fleisch' is another biblical allusion to II Corinthians 12.7.

she has once seen of Rosa Luxemburg's corpse? Is she (perhaps more implausibly) seeing a picture with Rosa Luxemburg's corpse on it while she is feeling her face? Does it have a symbolic significance such as suggesting an alignment of the narrator and Rosa Luxemburg on some level? It does not appear that anyone says the words 'Abbildung der Wasserleiche Rosa Luxemburgs' to the narrator in the text nor that narrator says the words to herself but that she *pictures* Rosa Luxemburg's corpse in her imagination. The effect of the words, then, is to conjure up an image as it flashes into the mind of the 'I' which further augments the montage of images in the text. Thus literary, musical or historical quotations materialise at times in the text when extreme suffering of the 'I' is described and allude to the difficulty the 'I' has in speaking. But rather than falling into silence or a babbling of incomprehensible words to express pain and misery, the text switches levels to poetic discourse and thus to a heightening of consciousness rather than a lack of it. (This is not, however, the same as transcendence.)

The montage of times, quotations and images is even more complex in *Das Judasschaf*. We have seen that in the opening paragraphs there is constant juxtaposition of different levels of reality - dream, memory and 'present' on the aeroplane. The whole chapter is an immensely complicated web of quotations, snippets of memories of 'die Person' and intense experiences without an overall sense of coherence. After a few paragraphs detailing the arrival in the nameless place (J 8-9) there is a movement into another level with a recounting of a memory of a period of sickness in hospital. The section of 'hospital narration' begins in the pluperfect tense and thus seems to lie further in the past than the arrival in the nameless city. A montage effect is thus created with sections appearing as autonomous slices of memories or experience which overlap with each other.

Again odd sentences intrude into the narrative of pain in the 'hospital sections':

Der Ort zwischen und hinter den Brüsten war ausradiert. Sie war zu einer großen weichen makellosen Fläche geworden. Sie befand sich am Ende einer Legende, die Heilige, die erlöst aus dem Bild getragen wird, tot oder lebendig war ganz egal. (J 11)

As we will see in the next chapter, this is an allusive reference to Tintoretto's painting of St. Mark which we encounter later in the chapter when the narrator views it in the nameless city (Venice), but at this stage it is so cryptic as to be almost meaningless. This functions like a quotation of the painting or the legend which is simultaneously not quoted, taken back, for we do not really know what the sentence refers to - at least not on the first reading.

Then the hospital narrative is interrupted and we flash back to what appears to be a continuation of descriptions of experiences and arrival in the foreign city. Not only has this 'narrative' been interrupted by the previous section of past memories but it does not clearly take up where the last section left off and now confusingly speaks of 'die Person' (rather than 'ich' or 'sie'). This second 'Venice section' again narrates events obliquely: apparently the search for a place 'wo sie sich unbehelligt hinlegen konnte' (J 12), later called a 'schwarzen Würfelinhalt' (J 13) (i.e. a hotel room), and then a walk in which other quotations in Latin suddenly appear in the text - '*Velox, o terrae...*' (from Monteverdi's *Selva Morale e Spirituale*) the sentiments expressed by them corresponding to the narrator's immediate desire to escape the overwhelming sound of the bells, the 'Dröhnteppich (J 20 - cf. Chapter 4).

Thus the 'linear' nature of history and narrative is exploded by the constant juxtapositions of different cultural and historical moments in the text. As the 'I' observes about a film she has seen which employed flashbacks, 'die Zeit [begann] sich selber zu foltern an allen drei Ausgängen: Vergangenheit Gegenwart Zukunft'(J 27).⁵⁴ There is no escape by categorising time into 'past moments' which are finished and forgotten; instead the text returns us again and again to personal and cultural episodes of violence, grief, and pain. This goes back to the 'fugal structure' of Duden's texts and anti-representational tendencies in the writing. Rather than express clear plot with easily accessible statements, Duden's texts move between juxtaposed images where 'meaning' has to be wrested from multiple detours through quotations, dreams and memories thus

⁵⁴ Similar circularity is alluded to at beginning of the third chapter where the narrative is concerned with setting off for New York. In this passage we read that '[ich] bin weder abgereist noch angekommen noch zurückgekehrt' (J 57).

reflecting in their form the difficulty of speaking from the position of a different subjectivity and the 'silent matter' of the continually becoming body.

Importantly, however, the montage of quotations suggests further reasons for the difficulties surrounding speech and representation which introduce cultural and historical factors. The inclusion of quotations from the Bible, Western literature, music and history, for example, which are brought into the narrative at times of crisis allusively comment on Western culture. We have seen an example of how the quotation of St. Michael in 'Der Auftrag die Liebe' introduced a level of *Kulturkritik* which questioned the mind-body relation through the connections between the narrator's experience and the reading of the painting. In this chapter the examples of the narrator's inability to narrate stories or convey what is seen and the text's inability to present linear plot or sentences that can easily be understood are not evidence of an empty rebellion against discursive language or arbitrary subjectivism. Rather, the form reflects elements of a wider crisis of representation which comments on the culture in which these texts were produced and the historical moment of their production. Thus the factors that have resulted in the anti-representational tendencies of these texts need to be investigated which will enable them to be understood in terms of their *Kulturkritik*.

In his essay on the modernist novel, Adorno asks a similar question which he pursues by investigating the paradox of the narrator's position: 'Sie [die Stellung des Erzählers] wird heute bezeichnet durch eine Paradoxie; es läßt sich nicht mehr erzählen, während die Form des Romans Erzählung verlangt.'⁵⁵ Adorno argues that Realism was always inherent in the form of the novel which arose in the 'bürgerliches Zeitalter'. But he states that narration has become impossible, while the form of the novel lives on and still demands it. Writing in 1954, but mostly using examples from early 20th Century modernist literature (Proust, Kafka, Joyce, Thomas Mann), he suggests that the form of the novel has outlived changes in the real world. The demise of the realist narrator or, more precisely, the destruction of the attitude ('Haltung') which made the realist narrator possible, is linked to social and historical changes: 'Zerfallen ist die Identität der Erfahrung, das in sich kontinuierliche und artikulierte Leben, das die Haltung des

Erzählers gestattet.’⁵⁶ It is the explosion of coherent and articulable identity in the 20th Century which renders the realist narrator superfluous.

In addition Adorno implicitly critiques the narrator as institution which is the prerequisite for the creation of the idea of a sovereign and autonomous individual and the production of ideological statements:

vor jeder inhaltlich ideologischen Aussage ist ideologisch schon der Anspruch des Erzählers, als wäre der Weltlauf wesentlich noch einer der Individuation, als reichte das Individuum mit seinen Regungen und Gefühlen ans Verhängnis noch heran, als vermöchte unmittelbar das Innere des einzelnen noch etwas.⁵⁷

Thus Adorno hints at the links between the transcendental subject’s distance and domination of nature/object to the aesthetic distance inherent in the realist novel, in which continuous narration and the representation of a universal reality ‘so wie es war’ is inextricably linked to, indeed enabled by, the figure of the narrator.

Now, however, culture and society have become totally dominated by universal objectification and violent relations, what Adorno calls a state of ‘Verdinglichung aller Beziehungen zwischen den Individuen, [...] universale Entfremdung und Selbstentfremdung...’⁵⁸ Thus a narrator who now appeared in control of their fate, who appeared as subject rather than object, would be false. Art can therefore no longer truly bear witness to these new realities and stay realist.

The narrative and formal complexities of Duden’s avant-garde texts that I have examined in this chapter can be related to cultural and historical factors, but not simply in

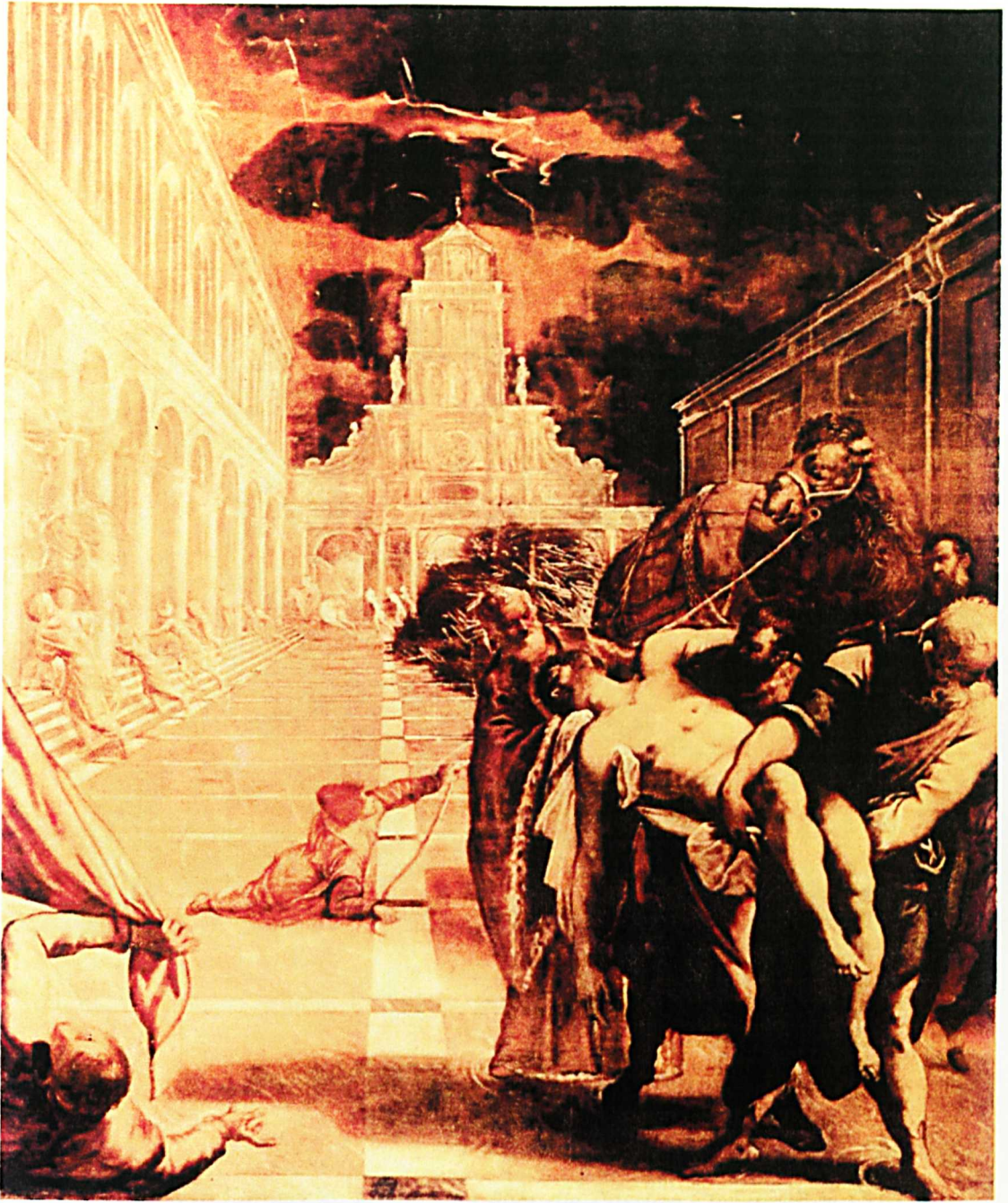
⁵⁵ ‘Standort des Erzählers im zeitgenössischen Roman’ Theodor W. Adorno, *Noten zur Literatur, Gesammelte Schriften Band II*, (Frankfurt am Main: Suhrkamp, 1974), pp.41-48, here p.41.

⁵⁶ *ibid.*, p.41. Adorno gives other reasons too: the realist novel was questioned throughout the 19th Century by the rise of subjectivism, ‘damit das epische Gebot der Gegenständlichkeit unterhöht.’(p.41) In addition the growth of journalism and the rise of the ‘Bericht’ has caused literature to change its focus, just as the advent of photography changed the visual arts: ‘Der Roman müßte sich auf das konzentrieren, was nicht durch den Bericht abzugelten ist.’(p.41).

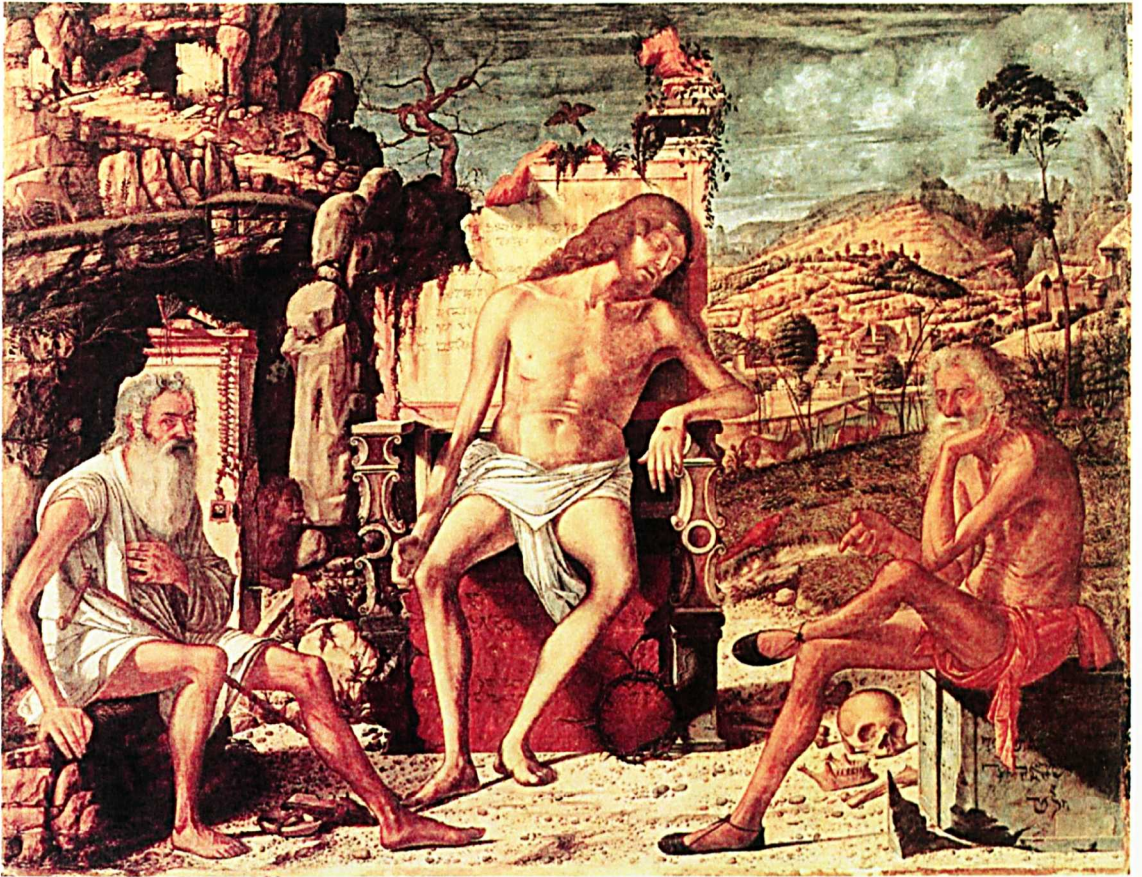
⁵⁷ *ibid.*, p.42.

⁵⁸ *ibid.*, p.43. Adorno is ambiguous about actually when culture was, or started to be governed by these relations. He does not explicitly link his comments to the writers’ own history (reaction to World War I) or reveal, in this essay, he is reading modernist writing while aware of his own existence in a post-Holocaust Germany. It is also not clear whether the violent objectification he discerns in culture is a result of recent events of 20th century history, or whether these events merely made apparent violent relations which were more hidden in the 18th and 19th centuries.

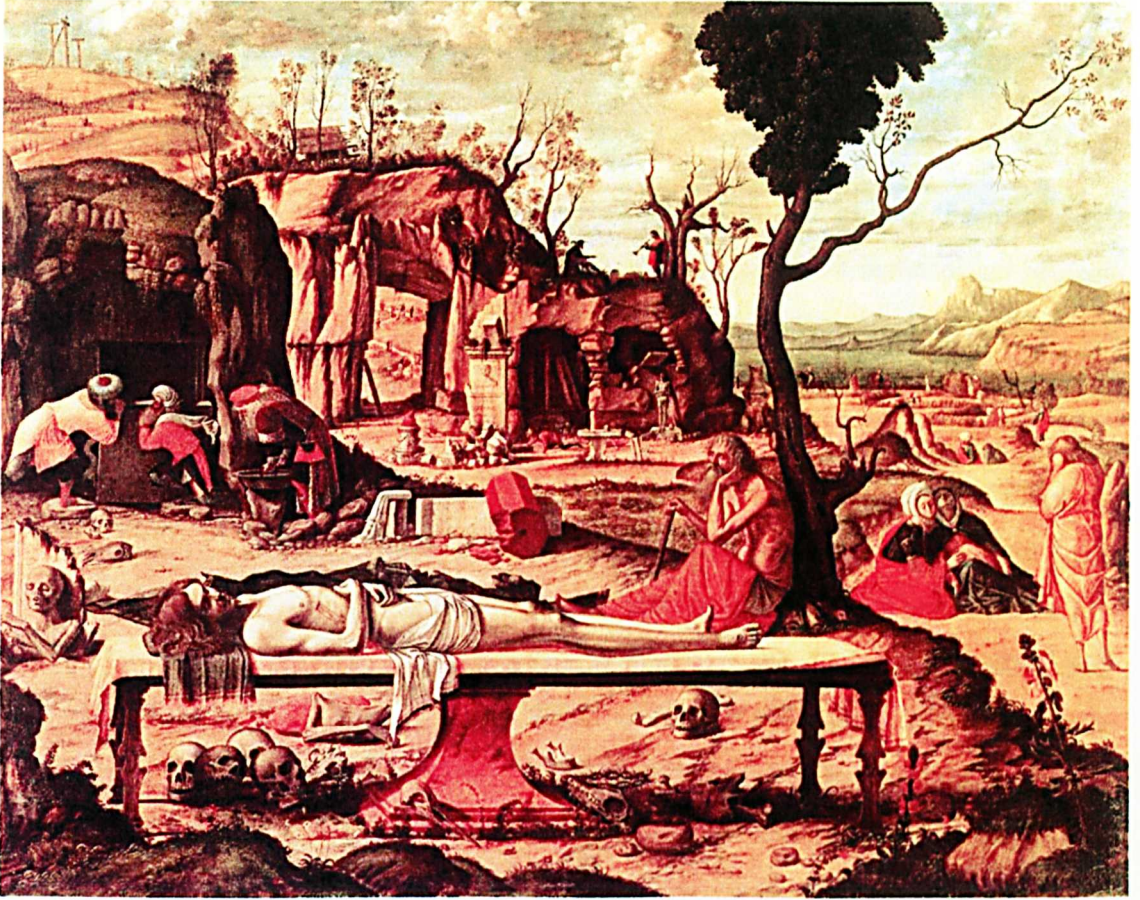
the way the modernist novel does as argued by Adorno. In their reluctance or inability to narrate they comment on wider factors which have made representation impossible (which will be examined in more detail in the next chapter.) But Duden's texts go beyond the tension examined in Adorno's examples of male early 20th Century novels and are not always suggestive of the paradox that motivates Adorno's ideas in this essay. The texts do not give the impression that they are straining against a genre which has become anachronistic in attempting to express new realities. With the exception of the first few pages of 'Übergang' (a text which is, as I have stated, untypical of Duden's 'plot-less' texts) and the places in *Das Judasschaf* where our previous reading experiences leads us, on occasion, to expect plot (e.g. some of the 'New York sections'), the writing does not convey the sense that the texts are consciously and uncomfortably situating themselves in the tradition of realist literature in an attempt to parody or subvert (cf. Adorno's analysis of Mann and Proust). Rather there is an explosion of form itself, narrative style and a breakthrough to a different type of text which make them radically contemporary artforms. Form and content in Duden, as I have argued, are closely connected and inextricably linked. They are also intimately tied to history and politics, and in the next chapter I will bring aesthetics and *Kulturkritik* together in an examination of *Das Judasschaf*.



6.1 Jacopo Tintoretto: *Überführung des Leichnams des heiligen Marcus*, circa 1566.



6.2 Vittore Carpaccio: *Meditation über die Passion Christi*, circa 1510.



6.3 Vittore Carpaccio: *Grabbereitung Christi*, circa 1520.

Chapter 6: History, Memory and the Holocaust

‘Weil jedoch die Welt den eigenen Untergang überlebt hat, bedarf sie gleichwohl der Kunst als ihrer bewußtlosen Geschichtsschreibung. Die authentischen Künstler der Gegenwart sind die, in deren Werken das äußerste Grauen nachzittert.’¹

I Dead bodies and the body as memory.

Up to now I have been analysing the body (and self) of the narrator of the prose texts in terms of movement, fluidity and traversal of boundaries which undermined subject-object and mind-matter polarities. But what about the numerous *dead* bodies that populate Duden’s texts and the narrator’s apparent close connection with these dead bodies; the sense of pain and imminent destruction?

The constant references to death and dead bodies make the texts difficult to include under a category of Utopian feminist writing. Adriana Cavarero and Luce Irigaray have in their recent work stressed the need for a philosophy premised on life rather than death,² and French Feminist philosophy of the 1970s and 1980s often advocated a mode of writing the body which celebrates it as an excessive, slippery entity and re-evaluated the ‘open’ porous nature of the body where bodily secretions (such as milk, blood and mucous) are accorded positive value in their symbolisation of movement and breakdown of boundaries.³ We can see the influence of such ideas in ‘Übergang’ where I have argued the fluid body of the urinating, vomiting, bleeding narrator becomes the subject of the text and is written not with revulsion or distance, but from the site of the fragmented body itself.

However, while certain sections in *Übergang* underlined the positive aspect of this boundary-less state and porous body, there are negative overtones as the body

¹ Theodor W. Adorno, ‘Jene zwanziger Jahre’, in *Gesammelten Schriften*, vol.10/2: *Kulturkritik und Gesellschaft II*: (Frankfurt am Main, Suhrkamp Verlag, 1977), p.506.

² See for instance Adriana Cavarero, *In Spite of Plato*, trans. by Serena Anderlini-D’Onofrio and Aine O’Healy (Cambridge: Polity Press, 1995) and Luce Irigaray’s books, *I Love to you. A Sketch of a Possible Felicity in History*, trans. by Alison Martin (New York: Routledge, 1996) and *to be two*, trans. by Monique Rhodes and Marco Cocito-Monoc (London: The Athlone Press, 2000). Both philosophers suggest at times that a preoccupation with death is ‘male’.

³ This is a simplification of the various positions of French feminists. Luce Irigaray includes pain in a re-evaluated experience and writing of the body as she writes she seeks to ‘reintroduce the values of desire, pain, joy, the body. living values. Not discourses of mastery.’ (*Le Corps-a corps avec la mere*, Montreal: Editions de la pleine lune, 1981). For more information on French feminsim see *Revaluing*

also experiences extreme pain. Its re-configured boundaries with its environment are not a result of female experience such as birth or orgasm, which could have positive connotations, or even of a celebration and articulation of female specificity by highlighting, say, a menstruating body.⁴ In the central text, this is a body which has been attacked and smashed. There is not, then, merely a questioning of boundaries through the re-evaluation of bodily fluids but an explosion of boundaries due to violent outside forces. So while the gender aspect in Duden's work is important, I would argue that the text suggests that the explosion has affected identity per se and that the effects are seen on the female body rather than the male. Weigel argues in a similar vein that traces of cultural memory are 'ablesbar' off the female body.⁵ However, I think that Weigel overestimates our ability to read these traces. As I will show below in the discussion of *Das Judasschaf* as a 'Holocaust text', the silences, expressive difficulties and illegibility are much more evident than readability because of the nature of the explosive interruption.

Before I turn my attention to Duden's second text I would like to briefly examine the italic sections in 'Übergang' where clues about the nature of this invasive explosion emerge, along with the narrator's relation to it, which are then developed in *Das Judasschaf*. In these sections the narrator's memories, which mix personal (flashbacks of childhood activities and sensations) and cultural aspects (quotations from films and popular music), are regurgitated in conjunction with descriptions of the vomiting body in the 'hospital' sections. In addition certain realisations crystallise. Thus the sections in italics convey the sense that they represent a surfacing of unconscious and long-hidden knowledge:

Ich war gerade dreiunddreißig Jahre alt geworden, als ich mir endlich eingestehen konnte, was ich lange schon geschluckt hatte, nämlich daß es um Ausrottung ging. Die Spezies, zu der ich gehörte, kam zu allerletzt dran; es war zugleich die Spezies der Verantwortlichen. (U 63-64)

French Feminism. Critical Essays on Difference, Agency and Culture, ed. by Nancy Fraser and Sandra Lee Bartky (Bloomington and Indianapolis: Indiana University Press, 1992).

⁴ Compared with Verena Stefan's *Häutungen* in which the female body and its experiences are prominent, the narrator of 'Übergang' does not stress essentially female bodily experiences - rather the destruction is of the face, the fluidity of the body expressed through destroyed tendons, mucous and torn flesh, urination, vomiting and the movement of entrails.

⁵ In 'Zum Bild- und Körpergedächtnis in Anne Duden's "Judasschaf"', in *Bilder der kulturellen Gedächtnisses. Beiträge zur Gegenwartsliteratur* (Dülmen-Hiddingsel: tende, 1994), pp.21-38.

The realisation that 'es um Ausrottung ging' transforms the text from a 'personal' story into a text with philosophical and cultural content: it alludes in its generality not just to the particular act of violence at the beginning of the story or the covert barbarity of the treatment in hospital, but also to a wider fundamentally violent and murderous society or culture which the narrator inhabits. It is suggested by this powerful tenet, then, that the attack in the nightclub is a subsidiary act of violence, a smaller incident in a much wider spectrum of conflict and death. More specific overtones are introduced as the narrator aligns herself with the responsible species which is yet to be eradicated. The statement creates confusion as she is the victim of an attack in this text and not a perpetrator. So why is there the sense of collusion with those responsible? Several readings are possible: the 'Spezies' could refer to the human race and the point that they are responsible for the 'Ausrottung' makes an understated and concentrated point akin to Nietzsche's and Adorno's *Kulturkritik*: the human race is actually fairly insignificant in the face of nature and yet in its hubris presumes superiority over nature and other species, leading for Adorno to an extremely violent mode of relation to nature and other people.⁶ In Duden's text this brief comment hints that the human race has not yet completely eradicated itself but the implication is that it is not far off and that the eradication will be self-created when it comes.

Another reading of this statement which relates it to the narrator's *German* identity is also possible. A more specific reference to the German past comes a few lines on in the text in relation to the films the narrator remembers from her childhood: '*Dann sah ich das Wegbaggern der Leichenberge in >Nacht und Nebel< - und wußte, wenn das einmal passiert ist, kann es jederzeit wieder passieren, eigentlich allen, je nachdem. Auch mir.*' (U 64) This reference to the film by Alain Resnais⁷ is the only indirect allusion to the Holocaust in the text *Übergang*. It is extremely important because, when read in conjunction with the previous tenet 'daß es um Ausrottung ging', the general becomes specific with the image of the mountains of dead bodies. The Holocaust, not the attack in the nightclub or exploitation of nature, appears as *the*

⁶ See Chapter 2 of this thesis where the discussion of Adorno's critique of the Enlightenment with regard to the treatment of nature as an object and Nietzsche's critique of Western hubris are explained in more detail.

⁷ *Nuit et Brouillard*, Dir. Alain Resnais (with script by Jean Cayrol and Paul Celan, music by Eisler), Argos Films, Cocinor, France, 1955.

most extreme example of extermination. But because the Holocaust is linked to a culture and society of general violence an understated critique of such a culture is initiated where a continuity of violence, oppositional conflict and oppression is stressed. Through this reference the narrator also signals that she belongs to the postwar generation which does not remember the actual events of the Holocaust but remembers the histories, memoirs, novels, poems of the Holocaust they have read; the photographs and films they have seen over the years. Nevertheless the threat of extermination is still active, the events cannot be safely consigned to the past; indeed the boundary between past and present is fluid (this is underscored by the text itself in these sections which represent flashes of past memories). The events depicted in Resnais' film appear repeatable in the light of the understanding of culture based on 'Ausrottung' - a culture which, it is intimated, has not substantially changed.

Through these italicised sections, then, the text, begins to criticise a violently oppositional culture but it also voices criticism about the general reaction to the Holocaust which the narrator perceived as a child. Helpfully, Duden herself gives us a biographical gloss on the memory of watching *Nacht und Nebel* in *Zungengewahrsum*:

Deutschland [...] Spaltungs-, Reißgebiet und -gebiete; Hochstand und Mördergrube; Runinengrundstück und Trümmerhalde, Befehlszentrale und Massengrab, verschwiegen aufgebracht zu besichtigen einmal in der Schule, durch *Nacht und Nebel*, den Film von Alain Resnais, ge- und verfolgt von den Kommentaren der Erwachsenen: ALLES NUR PROPAGANDA. (Z 27)

Reactions such as silence (the events or the film are not discussed) or outright rejection implied in the adults' commentary are highlighted as the 'usual' response. Duden implies that it is the child's perspective which allows a different view and through which the norms of this society are questioned and its taboo areas interrogated.⁸ In 'Übergang' the voicing of such a critique takes place through the coincidence of past and present in the space of memory with the 'present-day' adult narrator retrospectively realising the child's non-articulated thoughts.⁹ Thus the

⁸ Weigel's reading in *Die Stimme der Medusa* (Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 1989), pp.123-129, privileges the narrator's female identity but I would argue that the child's perspective signalling a different sight is important too.

⁹ 'Das Außen was windstille Leere, das Innen ein Vakuum mit hungrigem Mund [...] Der Vakuummund wurde zum wichtigsten Organ. Er lernte nur eins: aufzunehmen und nach inne

italicised sections may be interpreted as the flickering of the narrator's memory containing partial translations (from an adult perspective) of the child's insights and unconscious knowledge that still cannot be articulated but to which we have access in the written text.¹⁰ The difficulty the narrator has in speaking thus has further connotations in this regard as it alludes to the conundrum of speaking differently in a *political* sense; that is, in attaining a critical perspective on reality and the status quo rather than being subsumed by it.

The criticism that is voiced in these sections, however, is quite clear: the adults' attitude which takes disruption, war and trauma as temporary exceptions to the norm ('zu überwindendes Hindernis auf dem Weg zur Harmonie' U 70) is questioned through the child's gaze. The perspective is shifted as she sees *disruption* as the norm, and it is on such a scale as to make recovery and recuperation impossible. So she observes large numbers of 'Nervenbündel, meist sprachlose Rohlinge' (U 70-71) rather than harmony and wholeness, loses count of the so-called exceptional cases,¹¹ and is astounded at the ways people wrench(ed) their lives into a perceived 'normal' paradigm: 'fast alle brachten es fertig, daß die Rechnungen ihres Lebens aufgingen. Mit atemberaubenden Kalkuliertricks. Nur Verrückte und Sonderlinge brachten es zu nichts. Die Heere der Toten, die Gemordeten und so oder so Um-die-Ecke-Gebrachten wurden einfach verschwiegen.' (U 74) Achieving balance in one's life is therefore associated with the repression of the millions of murdered people which, after the reference to *Nacht und Nebel*, unavoidably conjure up the victims of German history - those murdered in Nazi perpetrated genocide.

We need this reference to history (and the age of the narrator), then, to explain the presence of dead bodies in this text and *Das Judasschaf*. The 'normal' repressive mechanisms do not work for the narrator who, while trying to fit into the norm of her culture, finds herself becoming a receptacle where the dead bodies, generally forgotten by others, are stored, not repressed: 'Ich schluckte ganze Schlachten weg, Leichenberge von Besiegten. Für einen Moment von Frieden, der nie eintrat. Es war

wegzuschlucken. Das Umgekehrte funktionierte nicht. Er war unfähig zum Ausdruck. Das einwärts Gegessene wurde zur Grammatik einer schwerzungigen, nicht zu sich kommenden Sprache, einer Sprache im Traumzustand, jenseits der Sinn- und Formenschwelle. Augenlos und dunkel.' (U 65)

¹⁰ There is little communication in the way of dialogue between narrator and hospital for the obvious reason of the damaged mouth. Replies consist of monosyllables or silent thoughts.

ja ein Geheimnis, und die anderen wußten es nicht.[...] daß ich wegsteckte, was sie eingesteckt hatten.' (U 71) As the italicised sections continue we learn that this mode of being has concrete consequences on an everyday level as the narrator seems to be unable to look at any dead body without recalling the 'die Gemordeten' of the past. In an Adorno-style juxtaposition, animals knocked over by cars (symbols of technological advancement of late capitalism) become associated with the victims of technological mass murder.

Palimpsest. Wenn sie nicht weggeräumt würden oder verwitterten, läge da schon Schicht auf Schicht totgefahrener, totgeklatschter Tiere. Ein stündlicher, minütlicher, sekundlicher Krieg, ein Ausrottungsprogramm. [...] Jedes tote Tier auf der Straße mußte ich in mir selber begraben [...] als wir abends in Bozen ankamen, war ich ein einziges Massengrab. (U 86)

The palimpsest is the narrator's body which has earlier in the text been described as a board which is written on but on which no letter remains.¹² At this later point, however, the content of the 'writing' becomes clear through the alignment of her body and the animals' dead bodies with the image of the body as both palimpsest and mass grave suggesting the layering of dead bodies killed at different times. The tone of the section in italics makes the apparently innocuous or accidental knocking down of animals insidious and part of an underlying logic of an 'Ausrottungsprogramm'. The work of the narrator's unconscious realisations therefore is to uncover violent relations which are generally concealed in culture through the rhetoric of progress and technological advancement and which can only be acknowledged for what they are in marginal spaces - in the memory of the shattered head of the narrator. Of course the references to German history are again unavoidable as the word 'Massengrab' compounds the 'Ausrottungsprogramm' in the evocation of Nazi atrocities and the

¹¹ 'Und dann diese vielen Ausnahmen. Ich kam mit dem Zählen kaum nach, wieviele in jeder Familie sich umgebracht hatten, wieviele in der Klapsmühle galandet oder ganz schlicht Versager geworden waren. Es sah ganz so aus, als gäbe es mehr Ausnahmen als Regelfälle.' (U 74)

¹² 'Ich war wie eine Tafel, auf der ununterbrochen geschrieben wird, aber nie ein einziger Buchstabe stehenbleibt und nachzulesen ist: der Körper das unbeschriebene Blatt. Beweis für das Verschwinden von Kriegen.' (U 71) Here the apparent wholeness of the body is alluded to which does not seem to retain the writing on the surface. We also learn that the body soaks up *all* past moments including childhood intensities and personal memories. It is not just dead bodies that find their resting place in the narrator's body: 'Es wurde langsam manifest, daß alle einzeln niedergerungenen und abgetriebenen Momente meines Lebens heimlich in meinem Körper geblieben waren. Sie hatten sich in mir wieder zusammengerottet und sich zu einer unförmigen Masse verbunden. Kein einziger Bruchteil hatte mich je verlassen.' (U 80-81)

genocide of Jews. Thus the reference to the animals on the road is the text's oblique mode of signalling a remembrance of the victims of German history as well as an intimation that the system responsible for the 'Ausrottungsprogramm' has not changed and that such 'programmes' are still in operation. The juxtaposition in the same text of the smashed and injured body of the narrator, the squashed animals in the roads and the mountains of corpses seen in *Nacht und Nebel* imply that the narrator's mode of interpretation of the violence encountered in her culture is to relate acts of violence back to the Holocaust. The image of the body as a palimpsest of culture's dead bodies reiterates the impossibility of consigning the past to a discrete separate past-ness as the boundary between past and present becomes fluid in and on the narrator's body. Another way of making the point is to say that the boundary between past and present is the body¹³ and thus the image provides a mode of thinking of the past-as-present.

If we take 'Übergang's central position in the text, *Übergang*, as signifying its importance to the collection as a whole, then we might be able to throw retrospective light on the crises in other stories which precede it such as 'Das Landhaus' (where there was no mention of German past¹⁴) or 'Chemische Reaktion' (which features another dead body in the road) as one that is historical in origin. The fluid boundaries in the texts which come after 'Übergang' in the third section of the book (for instance the explosive removal of boundaries with the sounds of the aeroplane in 'Tag und Nacht') then may be related to the *temporal* fluidity expressed in the central italic sections of the central story. The not-pastness of the past emerges as the originary fluid boundary with the major rupture of history as the Holocaust. Nevertheless, the appearance of references to German history are fairly oblique even in the central story with the overall effect that there are *hints* that the Holocaust is the silent act of massive violence which is not represented directly in the text but whose after-effects are felt in every aspect of the narrator's day-to-day existence. The indirect mode of alluding to the Holocaust in this text means that the Holocaust as the cause for the

¹³ This mode of thinking the body as the place where the past and present come together may also be found in *Das Judasschaf* 'Ich war allmählich sogar in einem derart fortgeschrittenen Zustand, daß ich in dem Gesicht die versprengtesten und weitest zurückliegenden Momente wiedererkannte.' (J 39)

¹⁴ Apart from the unusual thought that the freezer full of hunks of dead meat resembles a 'Massengrab' (U 12) to the narrator.

fragmented identities and the narrator's different boundaries with the environment is submerged in this text as an unconscious memory.

The image of the narrator's body as 'Massengrab' highlights a conception of the body as not outside history but at its centre albeit one which is generally repressed. The body emerges clearly as a place where the historical unconscious is written (Adorno's 'bewusstlose Geschichtsschreibung' in the quotation which heads this chapter) which has difficult access to representation. A major source of anxiety and tension is that the 'Massengrab', despite such a close connection with the body of the narrator, cannot be represented because the 'content' of the body is not visible on the surface. The marks (of history) made on the body do not 'stehenbleiben' (either remain or stand still). Thus the disparity between outside appearance and inner unspoken knowledge which has been a source of crisis for the narrator throughout the text¹⁵ can be, and I think should be, related backwards and forwards to this dilemma of how to keep the past present not just as memory but in a way that will transform the present. We can see now that the 'unspoken body' or the intensity of writing the body described in the last chapter is actually centrally concerned with the problem of how to represent the state of living in a post-Holocaust world (which, as we saw in Chapter 1, Duden terms 'Weiterlebende im Post-Faschismus'¹⁶) and with the problem of finding an appropriate mode of remembering the dead bodies of the victims.

II *Das Judasschaf*, Representation and the Holocaust

The German Fascist past, although again not addressed by the narrator directly,¹⁷ becomes a more central aspect of Duden's second text *Das Judasschaf* by dint of the quotations from historical documents from Auschwitz and Dachau. In addition to these quotations, readings of Renaissance paintings are also included in the novel in a

¹⁵ See, for instance, Chapter 5 where I examined the disparity between image and inner reality in 'Übergang'. Another example occurs in 'Der Auftrag die Liebe': 'Ein Blick in eine Schaufensterscheibe zeigte mir, daß ich manierlich aussah, durchaus in Ordnung' which comes as a shock to her as the outer appearance does not correspond with inner 'chaos'.

¹⁶ In Anne Duden and Sigrid Weigel 'Schrei und Körper - Zum Verhältnis von Bildern und Schrift. Ein Gespräch über *Das Judasschaf*' in, *Laokoon und kein Ende. Der Wettstreit der Künste*, ed. by Thomas Koebner (Munich: edition text + kritik, 1989), pp.120-148, here p.130.

¹⁷ The closest the narrator comes to stating that the events of German history are responsible for her specific 'Daseinsform' is through the indirect reference to the Wannsee conference: 'Neunzehn Tage nach ihrer Geburt war im selben Wohnort während einer Konferenz der Beschluß gefaßt worden, elf Millionen Menschen zu beseitigen.' (J 43)

mode which 'quotes' the paintings in words while the narrator's particular interpretation of them is foregrounded. All these paintings, re-produced at the back of the book (but without references to the pages on which the paintings are alluded to), feature dead bodies, with the exception of Carpaccio's *Geburt Mariae*. Unlike the case of 'Übergang', the narrator of *Das Judasschaf* does not narrate images of incorporation of dead bodies to highlight the lack of boundary between present and past and her own different subjecthood. Instead the dead bodies interrupt the novel's form itself and are regurgitated on the pages of the text. Thus not only do dead bodies intrude into the narrators' memory and everyday existence as in 'Übergang' but the form of the novel is profoundly affected - we get not just descriptions of the narrator's tension-filled existence but a demonstration of radical disruption as the text teeters on the brink of the breakdown of representation due to the proliferation of quotations, images of violence and death, and rich imagery expressing the intensities of the narrator's experiences. The text itself thus functions as a parallel to the narrator's difficulties in carrying on as normal because of the murderous violence she constantly uncovers in culture. This is alluded to through concatenations of quotations of scenes of murder without stating it in simple sentences. In fact the complexity of form is so great that narration breaks down - a point that has not been made strongly enough by critics (not even by Weigel) who do not engage in close readings of the *interconnections* between quotations, the disjunctions and confusions which are part of the reading process. As we have seen in the last chapter, 'communication' (of sorts) proceeds not through the narrator's logically constructed thoughts, clearly narrated events or plot but via a plethora of truncated quotations, images, dreams, the narrator's descriptions of bodily movements and images of a particular mode of existence.

The inclusion of documents written by SS officers, woven in between the paintings and the fictional sections, have ensured that the novel is interpreted in varying degrees as a 'Holocaust text'. But extreme caution has to be exercised when describing this text, the complexity of which is unequalled by other contemporary writers.¹⁸ A lack of care results in inaccurate statements such as Stephanie Bird's description (for which she fails to provide textual evidence): '*Das Judasschaf* is a

¹⁸ Comparisons may be usefully made with the degree of complexity of the treatment of the Holocaust in the writing of Ingeborg Bachmann or Marguerite Duras.

vivid and lyrical account of suffering [...] of the Holocaust victims'.¹⁹ The memory of the mountains of corpses (which as we saw above comes from viewing films such as *Nacht und Nebel*) is indeed a central aspect to this text but at no point is there an account of the suffering of the victims. We do *not* get a representation of the suffering of the victims or representation of 'horror' or a fictional account of events relating to the Holocaust - it is precisely the impossibility of representing 'the Holocaust', particularly the suffering of the victims that, as I will argue below, causes the breakdown of representation in the text. Rather than representation, then, we have a *presentation* of original historical documents mostly written by the perpetrators (and one excerpt from a survivor of Auschwitz) which are not commented on by the narrator nor integrated into the 'narrative' in any way but juxtaposed in a complex mosaic of quotations. Thus, never mentioned directly by the narrator, the Holocaust remains an unspoken recurring memory but, the text suggests through the inclusion of historical material, a cultural rather than personal one. It is through these quotations that the text indirectly 'speaks' that which culture would rather forget in a highly complex way by directing its gaze at images of dead bodies, violence and sites of trauma. I will argue that the novel highlights over and over again the *silences* of the victims of the Holocaust, those dead and disappeared without even a final resting place whom, it is suggested, the narrator cannot forget:

Die Schlaflosen - oder wenigstens einige unter ihnen - begegnen den Gestorbenen. [...] Den Toten, die ja doch nie wieder schreien werden, weil ihre Lungen geplatzt sind, und die nicht einmal ein Skelett, einen einzigen Knochen aufzuweisen haben. (J 67)²⁰

These silences are not translated into speech by the text but resonate as gaps which highlight history's radical incompleteness and opens up interstices in history and culture. The text's indirect mode of communication via multiple elliptical quotations also allows a critique of culture to emerge by drawing attention to what has been excluded or marginalised. Part of the work of the text is to highlight cultural continuities between pre-fascism, fascist thinking and post-fascism which returns to a

¹⁹ In 'Desire and Complicity in Anne Duden's *Das Judasschaf*' in *Modern Language Review*, 93/3 (1998), pp.741-753, here p.742.

forgetting of physicality and pain and the norm of bounded, self-contained selves. Through the montage of quotations, then, a critique of the culture which allowed National Socialism and which remains in some respects unchanged is voiced. Thus my argument stresses the text's highly political nature and its formal complexity which has not been dealt with in enough detail before.²¹

1. Historical montage of violence and death

In order to demonstrate the complexity of form and the critique which is voiced I will examine in some detail the second half (pp.22-31) of the first chapter of *Das Judasschaf*, 'e guerra e morte' (itself a quotation), which, as we have seen from the last chapter, details a bewildering train of everyday events with little framing from the narrator. In the second half normal expectations of plot are replaced with a montage of quotations, all centring on violence and the dead body, which require the reader to work at the connections to ascertain meaning. The first quotation, beginning 'Sie griffen ihn, warfen ein Seil um seinen Hals und schleppten ihn durch die Stadt. Da blieb das Fleisch seines Körpers an der Erde hängen und die Straße wurde rot von seinem Blut...' (U 22), is not even separated from the rest of text or marked in some way as quotation; its style is the only clue we have that we are suddenly reading someone else's words. This causes the reader to falter as she does not immediately know whether this is a dream image or something the narrator observes in the street before her or a memory of a death she has witnessed. Before we consult the note at the back of the book the reader is stranded as to who the 'sie' and 'ihn' refer to. Are we going to have the mysterious image of the 'etwas gescheckt Buckliges' (which the narrator focuses on in the Venice street just before the text breaks to this section) explained? Could the sentence possibly refer back to the dream on the opening page where a Black man was being dissected? Is it to be related to the narrator's unpleasant

²⁰ Sigrid Weigel's writing on the motif of the 'Schrei' (in *Das Judasschaf* in 'Zum Bild- und Körpergedächtnis' and in the interview with Duden 'Schrei und Körper') is illuminating but she misses this quotation and does not link the metaphor to the absent voices of the victims of the Holocaust.

²¹ Weigel's interpretation fails at times to stress the radicality of the project as her essay, 'Zum Bild- und Körpergedächtnis', is ultimately more interested in the allegories of paintings seeing them, for example, as representations of the 'Ungleichzeitigkeit des Überlebens und Wissens', p.27.

experiences on the city's street (specific to a woman on her own)?²² The text stresses open possibilities and is as vague as it could be without being totally meaningless. A further effect of not being able to fix the actors or event in any specific time or place, dream or reality, is that there are resonances of general violence and cruelty with ambiguity surrounding the narrator's role and relation to the image.

The note at the back provides some relief as it refers us to the source of the quotation and makes the general suddenly particular. It is taken from the legend of the martyrdom of St. Mark from the *Legenda Aurea*. But the 'damage' has already been done: the boundary between the legend and reality has become fluid and a non-linear conception of time signalled. But what of the meaning? Why is this quotation included in the text? We have to consult the legend (the absent-present text) to glean further meaning.²³ The part of the text from which Duden takes her quotation comes at the point where St. Mark's execution is related:

While blessed Mark was celebrating mass on Easter Sunday, they met there, put a rope around his neck and dragged him through the city, shouting: 'Let's haul him, the wild ox to the slaughterhouse.' Scraps of his flesh were strewn on the road and the stones were drenched with his blood. Then he was shut up in a jail, where he was comforted by an angel, and the Lord Jesus Christ came to give him courage, saying 'Mark, evangelist mine, fear not! I am with you to deliver you.' When morning came, they again put a rope around his neck and dragged him hither and yon, calling out, 'Haul the wild ox to the shambles!' As Mark was dragged along he gave thanks saying; 'Into your hands, O Lord, I commend my spirit'; and with these words he expired.'²⁴

We can see with reference to the original text that Duden chooses to highlight the cruelty of the murder rather than the places where Mark prays and is comforted by the Lord. Thus her text shifts the emphasis away from the supposed intention of the original text - to show suffering in a positive light leading to salvation - and instead highlights the moment of death, the actual violence perpetrated on the body and the

²² There are strong elements of social criticism, particularly of sexist behaviour, in the chapter: 'auf einmal kamen Kommentare von allen Seiten. Die, die sie abgaben, die Männer, hatten jeweils eine Frau oder ein Mädchen im Arm oder neben sich.' (J 21)

²³ Reference to the whole legend is generally illuminating: St. Mark is the patron saint of Venice through which city the narrator is walking before and after the quotation; his relics are buried in the cathedral and, reading retrospectively, we know she is moving towards Tintoretto's painting representing the stealing of the St. Mark's corpse. For an English translation see Jacobus de Voragine, *The Golden Legend. Readings on the Saints*, trans. by William Granger Ryan, vol.1 (Princeton: Princeton University Press, 1993), pp.242-248.

²⁴ Jacobus de Voragine, *The Golden Legend*, p.244.

extreme brutality of the mode of execution. She does not change the original text in any way but the very act of quotation appears as a radical act as it is capable of changing the original by taking it out of context.²⁵ Bird argues that there is in the text a 'dimension to the portrayal of suffering that is enjoyment, *jouissance*, it is not pleasurable, but it causes excitement even though it is consciously perceived as horrific and repulsive.'²⁶ The quotations of scenes of violence do not represent a fascination with the suffering undergone by the martyr as we can see from this example. What Bird does not see is that the text is critical of a general forgetting of violent relations. First, the violence is to be found *in the legend itself* and is not an 'invention' of the text but is quoted in almost documentary style which brings out the violence already present in the documents of Western culture. Second, there is absolutely no textual evidence that the image causes excitement or enjoyment for the narrator. Indeed the quotation is included without comment as if signifying a shared cultural heritage rather than a personal interest of the narrator. We are all in the Christian West familiar with the stories of the martyrs but perhaps we have forgotten just how gruesome they are. The text highlights this violence and indirectly critiques the downplaying of the body. Thus it is a shorthand way of alluding to the violent effects of a Christian metaphysics where an active but immaterial spirit is housed in an essentially passive body.

The St. Mark quotation becomes part of a complex web of other quotations not just in the first chapter but throughout the whole text. We get another quotation from *The Golden Legend* (the martyrdom of St. Peter) in the second chapter in conjunction with a reading of Carpaccio's painting of St. Peter which I have already examined in Chapter 3. In the quotation, again introduced without direct comment, St. Peter's burning wish to die for Christ is cited and a critique emerges in the narrator's reading of the painting (directly juxtaposed with the quotation from the legend) where the saint's 'Streng gegen sich' is questioned. Again I interpret this as a criticism of an oppositional metaphysics which positions the body as subservient passivity whilst creative activity is attributed to the will. Peter's ecstatic communion with Christ is valued more than his body and life, the idea of glory more than the physical pain.

²⁵ This is also Walter Benjamin's argument about the role of quotation in 'Karl Kraus' in *One Way Street* (London: Verso), pp.258-293.

²⁶ 'Desire and Complicity, p.748.

As we saw in Chapter 3, in the narrator's reading of the painting the rejection of the corporeal becomes conflated with a denial of violent relations and, explicitly at this point, is used in the text to comment on the general forgetfulness she observes around her in Germany.²⁷ Through the textual juxtapositions a stoic carrying on as normal at all costs (which Peter in the painting and people in the post-fascist era are engaged in), an attitude which is generally positively connoted, is associated with a repression of the recent events of Holocaust. The appearance of the martyrs through the way they have been represented in the history of the West, then, is part of the text's highly reflective and critical nature and not evidence of the narrator's unreflective identification with their suffering as Bird claims.²⁸ The quotations of the legends and paintings of martyrs do not signify the narrator's identification, but rather are part of the *Kulturkritik* centring on the critique of the modes of thinking the body and self which I have examined in previous chapters and which emerges in *Das Judasschaf* through the quotation of cultural documents.

Once the use of the martyrs' stories have been recognised as part of a critique it becomes possible to see them in conjunction with other quotations in the text. I will briefly give some examples before returning to the examination of the first chapter. An extreme example of the ability to keep a distance from murdered bodies through the privileging of a distanced and bounded self and a concomitant extremism in following ideology is seen in Himmler's speech to the SS in Posen which is quoted in the third chapter:

Von euch werden die meisten wissen, was es heißt, wenn 100 Leichen beisammen liegen, wenn 500 daliegen oder wenn 1000 daliegen. Dies durchgehalten zu haben und dabei [...] anständig geblieben zu sein, das hat uns hart gemacht. (J 74)

²⁷ 'Mit seinem schwächlichen Bartwuchs, dem kleinen rundlichen Kopf, der milchigen Gesichtsfarbe und den zahmen Augen sehe ich den Kriegsversehrten vor und über mir sitzen oder stehen in den verschiedenen Büros, in denen ich Verschiedenes zu bearbeiten hatte.' (J 36) The text aligns Peter with people of the generation who experienced the war and lived to inhabit and work in a post-war Germany and not the narrator herself (see below).

²⁸ Bird misreads the St. Peter sections to see the narrator identifying with the martyr. Even the quotations she introduces reveals this to be a mistake: 'The narrator goes on to identify herself directly with St Peter [...] situating herself with St. Peter as a victim: "Mein Herz ist *nicht* durchbohrt, aber zerschlagen. Mein Schädel *nicht* gespalten, aber überdehnt." (J 36)', 'Desire and Complicity', p.746 [my italics]. The narrator says she *isn't* exactly like St Peter i.e. she is not highlighting similarities but differences. The shattered heart refers to a fragmented identity which I have discussed in the opening chapters.

As usual the quotation is not commented on but comes amidst sections in which the narrator expresses continual breakdown and inability to fit into a norm of carrying on. As the narrator does not comment on the quoted fragment, it is wrong to interpret the quotation as being included or explicitly used in order to make a point. In the text it remains fundamentally a fragment - one of many historical and cultural fragments in the text, all of which are part of our heritage. Nevertheless the reader may link the quotation to the critique of modes of being which emerges elsewhere in the text. Himmler, praising the SS for their heroism in carrying out mass murder and genocide, picks out the qualities 'hart' and 'anständig' which appear totally horrific in the face of mountains of the murdered, prompting the unstated question as to how decency and hardness are possible in the face of such scenes. Maintaining a 'decent' distance emerges as a completely inappropriate response. How can the usual stable boundary between seer and seen, subject and object remain intact when we are faced with the murdered victims of the Holocaust? We can now see the questioning of boundaries, which is such a striking feature of Duden's work, in an explicitly political context. The text implicitly asks what constitutes a responsible response to the mountains of dead. Seen in this light the text's quotation and incorporation in words and images of different dead bodies - of those tortured and brutally killed - is a way of dismantling the distance between us (those who live after the events) and the actual corpses without directly showing or mentioning the Holocaust's victims' actual bodies.

On a very different level again we have the gruesome and detailed image of how animals are slaughtered at the end of the second chapter. The image recalls Mark's mode of execution which could suggest the ease with which humans can treat other humans as animals. No explicit statement along these lines is made in the text which instead focuses on the extreme violence involved in the slaughter of the animals and relates the practice with documentary clarity:

Sieben Sekunden Bolzenbeschuß gegen den Schädel sind gesetzlich vorgeschrieben. Aber keiner hält sich an die Vorschrift, da sie zu erheblichen Lohninbußen führen würde. Je höher die Stückzahl desto mehr Geld. Also sind zwei bis drei Sekunden Schädelbeschuß die Regel [...] Ein Skilet schlitzt die Kehle auf [...] meistens aber wird das Messer erst angesetzt, wenn die Betäubung wieder nachgelassen hat und die Bewußtsein zurückkehrt mit einem Schrei. (J 55)

The image is not fixed in place - it could be anywhere in the Western world - but the mention of laws and regulations and a concern for profit places it in a late capitalist economy. Desire for increased profits outweighs consideration of pain felt for the animal. The shocking image, which again is not an invention of the author but a description of the practices in abattoirs, highlights everyday acts of cruelty which we might like to forget. Bird, who states that this (and other images of violence) are 'unpalatable' leading to an 'indulgent level of gruesome physicality in the book',²⁹ fails to see such sections as part of a radical cultural critique. Moreover, the text's focus on such images of physicality, as should now be clear, functions as a corrective to a general cultural forgetting. I would also suggest that it is precisely because the text cannot give direct voice to the suffering of the victims of the Holocaust that it has to find ways of alluding to it indirectly by creating a complex web of violent images which radiate as aftershocks (Adorno) of some greater horror.

We have come a long way in a short space from the quotation from the legend of St. Mark which stressed the cruelty of his murder. When this quotation is read in conjunction with the St. Peter sections (which critique his mode of thinking of self and body and, thus intimate a wider criticism of the Christian Cartesian dualism of mind-body), the text hints that not only is normal ego-formation in the West based on the repression of the body as nature to be forgotten or shunned, but that this mode of thinking is linked to the ability to inflict pain on other bodies. In this complex and condensed way the text alludes to the repression of the bodily not just as part of the domination of one's own nature but as a factor in the reproduction of violently hierarchical and oppressive social structures. The Holocaust - alluded to via historical documents - is thus not viewed as *outside* this structure but almost as an extreme consequence of it. To reduce the complex web of quotation, documentation and imagistic text to this 'message' is of course to translate the text into a communicative statement which it refuses.

To return to the first (Venice) chapter, the next 'quotation' of death appears as a statement of historical fact communicated to the reader as the narrator is portrayed

²⁹ 'Desire and Complicity', p. 745.

crossing the square in Venice³⁰ and is quickly followed by 'entry' into the Tintoretto painting of the dead St. Mark, *Überführung des Leichnams des hl. Markus* (see fig. 6.1, p.170), with the paragraph beginning 'Ich erkannte den Platz sofort wieder...' (J 24) Unlike the third chapter where we have a framing narrative about going into an art gallery and looking at the painting, we are not sure whether the narrator is looking at the painting and recognising and remembering the square she has walked through, or that she recognises the square from the painting with the whole 'reading' of the painting functioning as a retrospective memory. (After several readings I think it is the latter as she mentions going towards an opening towards water on page 23 and four pages later after the interruption of the painting we read: 'Indes ging die Person ruhig weiter und aufs Wasser zu' J 27). So the text creates confusion about where the narrator is through unsettling repetition and multiple quotations of the square.³¹ The text does not do this to make the banal point that none of the squares are real but all fictional representations. The effect is to confuse experience and memory, reality and art, past and present in order to highlight continuities and fluid boundaries between these supposedly discrete entities.

The reading of the painting (also not signalled as such in the text but something the reader works out through looking at the paintings in the back of the book) is in itself extremely condensed, complex and unorthodox. Before discussing the presentation of the painting in the text, then, it might be helpful firstly to fill in some gaps that are left blank in the text. We do not hear the 'standard' reading nor do we have an excerpt from the part of the legend for which the painting provides a depiction. After Mark was killed, the pagans wanted to burn the body but God created a violent storm which made them flee. The Christians could then take the body to be buried. Tintoretto has painted the moment where Christians are stealing the body while other people flee to escape the flood, the bonfire burning in the background (see fig.6.1, p.170). However, the narrator approaches the painting as if she had no wider knowledge of the painting, taking it at face value (the movement of the text is such that the processes of looking, asking questions and gradually making partial sense of

³⁰ 'Feinde des Staates, Hochverräter, wurden zwischen den Säulen geköpft. [...] Die besten Scharfrichter [...] waren die Deutschen und die Franzosen.' (J 23) The effect is to highlight underlying violence at which Germans and Western Europeans seem to excel.

the painting is conveyed). A third of the way through the reading it is interrupted by yet another quotation, the first of the quotations to refer directly to the Holocaust, which is a remark made an Auschwitz survivor and will be discussed below. The juxtaposition of this quotation with the reading of the painting alludes to the historical nature of all interpretations and, in this case, the impossibility of reading the painting with 'innocent', pre-Holocaust eyes. It becomes clear that the narrator's reading is informed by her particular vision based on her intense acknowledgement of her position in history as a 'Weiterlebende im Postfaschismus'.³²

Before the reference to Auschwitz flashes into the text, the narrator engages with the detail of the painting focusing attention on the body and the painting's mode of representation. The body is not at first even recognised or acknowledged as dead; the main point is that it is a disruption. It 'disrupts' the beauty and order of the square just as it interrupts the narrator's inner thoughts and the text: 'Schön natürlich. Nur daß hier etwas dazwischengekommen war, nämlich ein aufgehobener nackter Körper, der gerade in diesem Moment über den Platz getragen wurde.' (J 24) This suggests that it is the naked body suspended within 'die Geradlinigkeit und Höhe der Fassaden' (J 25) which gets in the way, which is at odds with the ordered framework. The next word the narrator uses to describe the body, 'Fremdkörper' stresses the sense of strangeness. Over the space of several paragraphs the narrator re-paints the apocalyptic scenes of havoc which reveal the figures' unease about the body ('Brachten sie diesen Fremdkörper - auf den ersten Blick wie eine Ramme gehalten - auf den Platz oder holten sie ihn weg.' J 24) or even a reverence for the body - some people hold the body 'als dürften sie seine Nacktheit nicht berühren' (J 24) the narrator notices. This suggests that the naked body possesses the force of a taboo, which is broken by its becoming visible in the painting, and the appearance of something which needs to be hidden. The narrator's reading, which stresses the exposure of the body in the painting and suggests a striking contrast between it and the ordered and measured context, functions as an understated reiteration of a nature/culture divide. Suspended in the artwork like a spanner in the works, the body

³¹ First in the descriptions of the narrator's own intense bodily experience with it, second in the narrator's memory of the square in the painting and reading of the painting and third in the painting itself quoted in full at the back of the book.

³² Anne Duden in Anne Duden and Sigrid Weigel 'Schrei und Körper', p.130.

suggests to the narrator the limits of 'beauty', order and reason and a reminder of the presence of nature in culture

When the body is recognised as dead the narrator's reading suddenly resonates with allegorical meanings concerning the role of the body in culture. We will recall from Chapter 2 Adorno, Horkheimer and Irigaray's cultural criticisms which stressed that the building of culture is based on the dead body which is necessarily forgotten or marginalised. Death, Adorno and Horkheimer argue, is a reminder of nature in culture.³³ Thus what on the surface appears as simple description, a re-telling of the painting in words, now resonates with wider meanings as the narrator's reading brings out what, for her, the painting does: it displays for an impossible permanent moment an unconscious element, a not to be acknowledged aspect of cultural history. What is intimated here (which will become clearer later in the novel through the engagement with Carpaccio) is art's ability to maintain a gaze at the unbearable truth about culture's repeated acts of violence by displaying the dead bodies it forgets.³⁴

While a theoretical level of interpretation of the painting emerges in the narrator's reading another layer of more specific historical meaning is added through the quotation from Kitty Hart, a survivor of Auschwitz. How are we to interpret the juxtaposition? If the reading of the painting represents the narrator remembering and interpreting the painting, Kitty Hart's remark could be something the narrator remembers having heard. The quotation appears in the text directly after the vivid descriptions of the people fleeing the storm in whom the narrator discerns signs of extreme trauma - 'zerrüttet entnervt inhaltslos, Schatten, entleibt vor Angst und Panik' (J 25). Thus we could probably re-trace the narrator's train of thought which is not given in the text, which reflects rather the flashing of the narrator's memory and not linear logic: the apocalyptic scene, the massive presence of the dead body and signs of panic in Tintoretto's painting remind her of the mountains of dead bodies (seen for example in *Nacht und Nebel*) which in turn remind her of a remark she heard from an Auschwitz survivor. The interruption by Hart's quotation completely transforms the (narrator's and reader's) experience of the painting: 'Ich könnte Ihnen,

³³ For Adorno death represents the undoing of instrumental reason - on a simple level, it is beyond our control.

³⁴ This is a constant feature of Duden's treatment of art as we have already seen in her readings of St. George and the dragon and St Michael and the serpent paintings. Here the focus was also on the spaces within the art works which contain reminders of violence and death as a cultural unconscious.

meine Damen und Herren, wenn Sie das wollten, auf den Kopf zusagen, wer von Ihnen überleben würde. Ich habe dafür in Auschwitz einen Blick bekommen.’ (J 26)³⁵

Suddenly the narrator stops describing, asking questions and states: ‘Sie rannten davon. Der Tote war das Unwetter [...] jetzt wußte ich auf einmal: sie trugen ihn vom Platz und aus dem Bild.’ (J 26) She interprets the people’s flight as escape from the dead body (and not the storm which God produced in the legend) and an escape from death. The juxtaposition of the painting and Kitty Hart’s statement sets up a series of echoes between the two which are obliquely alluded to in the narrator’s closing observations and interpretations of the painting. The striking dividing line in the middle of the painting (see fig. 6.1), which divides those fleeing with those on the other side with the dead body, is re-called in Hart’s stark division of people into those who would die and those who would survive. Through this image a humanity split into those who live to experience a post-Holocaust world and those who were brutally murdered is suggested. Different layers of meaning converge in the narrator’s final interpretation of the painting that ‘Der Tod muß so schnell wie möglich unsichtbar werden.’ (J 26). There is the concrete level as we know from the legend that the body of St Mark was to be burned. On a theoretical level it expresses a reading of culture as forgetful of the dead body which must remain invisible if culture is to function. After Kitty Hart’s quotation introduces the Holocaust as specific historical point of reference, it suggests that carrying on and surviving is possible only if the dead bodies are repressed.

Of course the danger of such a complex montage of quotations with no explicit framing commentary is over-interpretation. There is a risk that the flipside of the helplessness of the reader and lack of meaning is a desire to see too many connections, to see St. Mark as a victim of Auschwitz which then would suggest an alignment of the persecution of Christians and persecution of Jews. Such identifications are not made by the text which does not suggest that the people fleeing in Tintoretto’s painting are the survivors of the Holocaust but that there is a clash of memories in the narrator’s mind. Equally the dead body of St Mark is not aligned with the victims of the Holocaust although it is possible for the reader with background knowledge of the legend and Tintoretto’s painting to see the imminent

³⁵ The importance of the quotation is signalled by the text as the word ‘Auschwitz’ is the only geographical place name to appear in the chapter.

burning of the saint's body as an oblique reminder of the burning of bodies at Auschwitz. The images of 'wuchtige Rauchsäulen', 'Qualmfladen' and 'ein Scheiterhaufendickicht, das schnell und heiß gebrannt hätte für den ohnehin Toten, um ihn in fettige Asche zu legen' (J 26), while being very concrete descriptions of specific images in the painting, resonate with other meanings when suddenly juxtaposed with Kitty Hart's statement as a very real historical twist is given to the narrator's thought 'Der Tod muß so schnell wie möglich unsichtbar werden'. The crematoria at Auschwitz, Levi tells us, were built precisely to make the dead bodies disappear so that they would not remain to provide evidence:

Before the Nazis had recourse to the gigantic multiple crematoria, the innumerable corpses of the victims, deliberately killed or worn down by hardships and illnesses, could constitute evidence and must somehow be made to disappear. The first solution [...] had been that of simply piling up the bodies, hundreds of thousands of bodies, in huge common graves. [...] After Stalingrad, there were second thoughts: best to erase everything immediately. The prisoners themselves were forced to exhume those pitiful remains and burn them on pyres in the open.³⁶

The overall force of this juxtaposition suggests both the narrator's inability to make death invisible and a mode of thinking the Holocaust 'deeply', as not relegated to a safe past but as an event that transforms her present but that has not transformed a 'cultural present' enough because of a general forgetfulness of the dead bodies. Hence through the engagement with Tintoretto's painting the text implies the need to keep disappearing bodies forever in our sight. It is through this highly concentrated and complex montage (which goes on to include Monteverdi before the chapter ends³⁷) that the text executes a critique on history not through explicit historical content but by reconfiguring materials which already contain history sedimented within them.

³⁶ Primo Levi, *The Drowned and the Saved*, trans. by Raymond Rosenthal (London: Abacus), 1989, pp.2-3.

³⁷ The quotations from Monteverdi's *Combattimento di Tancredi e Clorinda* in the final pages of the chapter allow further indirect articulations of cultural relations. The text of Monteverdi's madrigal comes from Torquato Tasso's epic poem *La Gerusalemme liberata* and functions in *Das Judasschaf* as another version of the George and dragon myth which is more sympathetic to the male killer who here kills a part of himself (his lover, Clorinda) by mistake. Again the text focuses through quotation on the moment of the woman's death and the completely debilitating (for a fraction of a second) moment of Tancredi's recognition of his lover and 'deep' understanding of his action. The title of the chapter also comes from this madrigal. It is a quotation of one of Tancredi's lines who answers the question, 'where are you going?' with 'to war and death'. This is quoted again on p.28. The madrigal is also alluded to in the poem 'Rio terra' in *Steinschlag* (S 46).

2) The Silence of the Victims - the gaps in History and Narrative.

What we have seen above through this detailed discussion of fragmented form, is a refusal of direct representation of the Holocaust. The body of St Mark does not 'stand for' the victims of National Socialism but for a gap left by the eradication of the victims. The effect of the historical montage and the extreme complexity of form created by juxtaposed references is to hint at the inability to speak this gap but nevertheless constantly to highlight it and evoke it. The text thus gestures towards the existence of deep, inarticulate memory and to its own incapacity to deliver it. The allusions to gaps break down a representational model and, by referring to perspectives which are not voiced or cannot be voiced (the perspective from the dead body) and the 'withholding' of full meaning, highlights the lack of wholeness of narrative and history.

These gaps are further alluded to through the documents from Dachau and Auschwitz in the second and third chapters which are not commented on, interpreted or integrated into the rest of the narrative. This creates a sense of extreme distress as we read, for instance, explicit details of experiments conducted on humans in Dachau but are left without a narrator to interpret them for us. The co-occurring of explicit detail and silence is unsettling. The effect is two-fold: to suggest that the horrific events at Dachau and Auschwitz cannot be integrated into an on-going narrative but that they also cannot be forgotten as they interrupt the narrative and the form of the text. And second, the text points up that it makes no attempt to represent the Holocaust by making the events part of a fictionalised representation. Instead of representation we get presentation of original historical documents.

No attempt has yet been made to analyse the letters or reflect on precisely why these documents were chosen by the author. Weigel deals with the quotations from historical sources in two sentences. The inclusion of the documents are read as an attempt 'durch die Mauer eines unbeteiligten und zum >Allgemeingut< gewordenen Wissens über die Vernichtung hindurch eine *Unmittelbarkeit* zum Schrecken

herzustellen.³⁸ She also sees the documents as part of a textual strategy which points ‘auf eine Kontinuität der Sprache um und nach Auschwitz.’³⁹ While Weigel is right to notice the immediacy to the horror the documents produce, I would argue they have a wider function as it is through the letters that attention to gaps is underscored by the non-representation of the victims.

The silent stories and suffering of the victims are highlighted through the style of the letters (so while Weigel’s point about continuity of language is correct, as both are written in German, she does not consider the discontinuities between the style of the letters and the rest of the text.) For example the first letter in Chapter 2, Glück’s letter,⁴⁰ occurs after a poetic opening paragraph with almost cryptic metaphors which demands considerable interpretative prowess of the reader. The difficulty of Duden’s prose is such that when the letters are encountered they appear as sudden oases of sense and clarity. There is not a hesitation or a gap while the reader flounders to try to work out meaning; the first line orientates us and tells us immediately what the following text will be about: ‘*Betrifft: Verwertung der abgeschnittenen Haare.*’ (J 33) The sentences are clear and unambiguous with simple constructions and easily recognisable subjects and objects. In short, it is plain what the words refer to and what the sentences mean. All the more horrific, then, is the content detailing in ‘objective’ tone the ‘Verwertung’ of the hair of prisoners, the uses human hair is to be put to and the organisational aspects of the collection of hair and particular measures to be taken to ensure maximum production and efficient and punctual delivery. This letter is included, I think, to highlight how bodies are perceived as objects in the most extreme way.

This is re-iterated through the letter from S. Rascher to ‘Hochverehrter Reichsführer’ which details scientific experiments conducted on prisoners at Dachau to prove ‘*daß Menschen, welche durch trockene Kälte ausgekühlt wurden, ebenso schnell wieder erwärmt werden können als solche, welche durch Verweilen im kalten Wasser auskühlten.*’ (J 50) This letter comes amidst the narrator’s self-critical thoughts and a reading of Carpaccio’s *Geburt Mariae* in which the narrator distances

³⁸ In ‘Zum Bild- und Körpergedächtnis in Anne Dudens “Judasschaf”’, in *Bilder der kulturellen Gedächtnisses. Beiträge zur Gegenwartsliteratur* (Dülmen-Hiddingsel: tende, 1994), p.26. [Weigel’s italics]

³⁹ *ibid.*, p.26.

herself and her time from the figures in the painting. She particularly centres on the woman who has just given birth and for whom 'alles Unerklärliche' (J 50) exists behind her in the shape of the dark space. The narrator thereby implies that she cannot put the 'Unerklärliche' behind her. This statement is then directly juxtaposed with Rascher's letter thus intimating (without stating) that the content of the letter is among those things that the narrator cannot forget.

In his enthusiasm to explain his scientific method and the detail of the experiments, there is little evidence to suggest that Rascher is aware that the people he is conducting his experiments on are human beings capable of feeling pain. They are left anonymous, referred to as 'Versuchspersonen'. Towards the end of the letter there is a disturbing sentence in which he requests transfer to Auschwitz on the grounds that '*Auschwitz ist für einen derartigen Reihenversuch in jeder Beziehung besser geeignet als Dachau, da es dort kälter ist und durch die Größe im Lager selbst weniger Aufsehen erregt wird (die Versuchspersonen brüllen(!), wenn sie sehr frieren).*' (p.51) The exclamation mark is grotesque - worse than not hearing or not seeing, it suggests that he does hear the victims of his torture and realises that they feel pain. But this does not cause him to put a stop to the torture. The sentence underscores for the reader the silence of those victims whose screams are not heard.

The effect that this quotation has when read in the novel *Das Judasschaf* is to allude to the unheard in Rascher's letter. We get Rascher's 'story' - his descriptions of the experiments including the information that his boss thinks the results are not scientific enough and wants him to repeat the experiments with 100 more people to prove his results properly. What we do not get are descriptions of the pain from the people suffering. We realise that there are hundreds of silent stories buried beneath and in between the lines of the text of this letter. This is not an arbitrary response on the part of this reader but one encouraged by the text itself. This is not done through explicit statement or direct comment on the letters but rather through the reading experience. Throughout the text, before and after the quotation of the letters, we read the intense and sometimes overwhelming descriptions of the movements of the narrator's body, of anguish and suffering. Such descriptions condition our reading responses as they provide the reader with an extreme sensitivity for pain and suffering

⁴⁰ Notes at the back of the book give the source: it is document no. 282 from the *Katalog: Konzentrationslager Dachau 1933-1945*.

and a new ear for the movements of the body. Faced suddenly with Rascher's (and to a lesser extent Glück's) letter, then, our new mode of thinking of the body is activated and the letters appear completely at odds with the mode of expressing suffering and the body that appears elsewhere in the text. We thus develop an ear for the unheard stories and an expectation that words and images express the body, pain, sensations and perceptions rather than ignoring them.

It is important to remember that the text is not singling out Rascher and Glück as individual examples of deviance. The letters form part of the historical montage (described above) and thus appear as fragments of a cultural history of violence in which there are dominant ways of thinking the body. What is critiqued implicitly is culture's mode of treatment of the body as a concept or object. For Duden, finding a language which expresses the body attains important political meaning. She states that 'diese Vernichtung von Leibern, die da [at Auschwitz] vorgenommen wurde, unter anderem deshalb möglich ist, weil man nur noch einen Begriff von Körper, aber keine Worte für den Körper, keine Sprache mehr für ihn hat.'⁴¹ She implies in this interview that she is critical of the rhetoric of 'Greuelthaten', of Auschwitz as 'Ort des Grauens'. I interpret these statements as criticism of the usual clichéd way of thinking of the Holocaust; we have a lot of knowledge, facts and figures about what went on but no deep mode of thinking it so it has become possible to 'remember' and overlook at the same time. Seeing and hearing the body in its specificity and remembering the pain inflicted on the bodies, remembering the dead bodies rather than the repetition of increasingly empty phrases is of crucial importance. The narration of the body, then, is not merely part of a feminist concern to express different bodies but a desire to find a language for the body (dead and alive), to undo concepts in order to change the culture of 'Vernichtung'.

Theoretical reflections of such clarity are not to be found in the novel itself which stresses through the gaps in its own structure the extreme difficulty of piecing together a coherent history of culture let alone articulating a systematic critique. However, the text does reflect on its own mode of 'presentation' of the Holocaust as it implicitly raises the question how allusion to the gaps left by the victims is possible

⁴¹ Anne Duden in Anne Duden and Sigrid Weigel, 'Schrei und Körper', p.138. And further: 'Das ist auch das Unglaubliche am Nationalsozialismus gewesen, daß da einerseits mit etwas Unleiblichem gearbeitet wurde, nämlich mit der totalen Ideologie, und andererseits genau das zu den Bergen, Gebirgen von toten Leibern geführt hatte.' (p.138)

without quoting the documents again. Why, for instance, is the quotation of Rascher's letter not just another clichéd repetition of our general knowledge of the 'Greuelthaten' committed in the Camps? The text itself reflects on the problem of repetition through the narrator's dreams which I read as expressing anxiety that in exposing dead bodies or highlighting violence, it becomes part of the culture it critiques. Although it runs the risk of being thought to collude with what it critiques (which is how I think Bird arrives at her reading), I think this difficulty is part of the text's strength as it is the text's and narrator's way of investigating continuities with fascism and not unreflective complicity with violence as Bird suggests. It constitutes the text's honesty not to situate itself in a clean space *outside* culture. The narrator's dreams often feature acts of murder in which she is either a 'Mitmacher',⁴² a passive spectator⁴³ or a even a perpetrator herself in a dream in the final chapter in which 'die Person' unconsciously realises in dream-logic that she has committed a murder in the past.⁴⁴ There follows a deeply unsettling image of desecration of the corpse where she is scratching the skin to get close to the bones:

Und ich wende mich auch gleich wieder meiner Arbeit zu, die darin besteht, von dem Skelett des alten Mannes, das zu diesem Zweck schräg gegen eine Hecke gelehnt ist, das erst halbverweste Fleisch zu kratzen, mit meinen viel zu kurz geschnittenen Fingernägeln.' (J 123)

Although 'die Person' is stabbed to death later in the same dream, the alignment with acts of violence and repetition of violence towards the corpse reflects an intense engagement with violence in her culture and her country's recent history and a questioning of her own positioning and possible responses.

⁴² The narrator's dream or daydream on the opening page, for example, aligns her with the dissectors of the body of a dead Black man. 'Drei Männer, die ich kenne und von denen einer der Anführer ist, sind sehr beschäftigt. Sie zersägen und zerlegen den toten Körper eines Schwarzen. Nein nein, er war schon tot. Accidental death. Auf einmal beschuldigt mich der Anführer, ich lasse heimlich Stücke verschwinden, sammle Indizien, um sie zu verraten. Ich verteidige mich verschämt und mache passiv bei allem weiter mit.' (J 7-8)

⁴³ In the third chapter she appears to be guilty by her presence in the violent scenario rather than being identified with the killer (in this case 'der Schlächterengel), guilty for watching or witnessing the murder of her two lovers whom she tries to resurrect by singing: 'Sie muß sie retten, und wenn sie tausendmal tot sind. Sin singt, aber der Mörderengel [...] hat keine Ohren.' (J 68)

⁴⁴ 'Und dann ist da noch dieser alte Mann, den ich vor längerer Zeit umgebracht habe. Das weiß aber noch keiner; ich selber weiß es auch noch nicht, werde es jedoch gleich erfahren und dann sofort wissen, daß ich von nun an nie mehr vergessen darf [...] damit die anderen es nie herausbekommen können, daß ich eine Mörderin bin.' (J 123).

This intense honesty and self-interrogation explains the inclusion of the only actual killing narrated in the novel (as opposed to the dreams, quotations and factual or documentary citations). This occurs in the final chapter set in Berlin where the narrator steps on a worm. This section narrates a particular memory and suggests a time when 'die Person' is working in an office:

In der Toilette lag ein graubrauner Wurm auf den Fliesen und wand und krümmte sich unaufhörlich auf der Stelle. Sie konnte es nicht mit ansehen und zerdrückte ihn endlich mit ihrer Sandalenspitze zu einem schleimig nassen Fleckchen. Sie hörte sich, während sie darauf hinabsah, Entschuldigung und Vergib mir murmeln.' (J 110)

Her inability to look at the squirming movements of the worm's body results in the quite premeditated squashing of it. Instead of the perhaps normal reaction of overlooking, simply not thinking about or repressing the act she is unable to look away from the remains of the worm, the 'schleimig nassen Fleckchen' and asks for forgiveness. The action appears to induce collapse initiated through the becoming fluid of the body (as if there is a bodily connection with the worm) with the narrator breaking out into a sweat and having to leave work and later an attack of crying:

etwas begann aus ihm [Belag] herauszusickern, dann zu fließen, schließlich unter zunehmendem Druck sich klumpengleich hervorzustoßen, bis es sie von allen Seiten überschwemmte und überflutete. Es war ein nicht mehr anzuhaltendes, unstillbares und nicht zu ortendes Bedauern. Weil alles so war. (J 112)

Thus the text suggests that the narrator inhabits a culture of violence but that her reactions mark her out as different. Specifically it is the constant collapse of the self and her different attitude to the dead body that reveal her to be a difference within culture not in some 'pure' space outside.

Hence through the investigations of connections with violence the text intimates that it does not just repeat violence and death but reveals different ways of thinking them. This is because of the narrator's oblique perspective on her culture. In many descriptions the narrator appears as a gap or absence herself despite the constant presence of the corporeal:

Aber ich kucke schon seit vielen Jahren in den Spiegel und spüre deutlich, da ich nicht dasein sollte [...] Da sehe ich die Straße in Spandau in hellem Licht sich hinziehen, und ich gehe nicht auf ihr, obwohl ich den Schweiß in meinen Achselhöhlen riechen und die gerade herrschende Schwüle wahrnehmen kann.' (J 37)

It is her sense that she is herself overlooked that grants a different sight which enables a sensitivity for other gaps in history and allows more than a mere repetition of the clichés of dominant discourse. It is important, however, that her 'difference' is understood in terms of cultural and historical positioning rather than personal idiosyncrasies or individual vision.⁴⁵ The sections where she articulates a sense of invisibility, or lack of presence hint at her cultural positioning as a woman.⁴⁶ In other images the descriptions suggest the narrator is located in spaces in between with people (not just women) who do not coincide with reality - 'diese Menschen können nicht landen. Sie treffen nicht auf die Wirklichkeit zu. Sie sind im Zentrum eines Vakuums, von dem aus sie alles überblicken können.' (J 38) Most critics comment on gender⁴⁷ but there are also references in the text to the narrator's class which go unnoticed and which give her an insight into oppositional power relations - one of the

⁴⁵ The text implies this by the quotation of historical documents. For instance, the narrator expresses the fervent wish *not* to be the kind of self she is or see and remember the things she does. 'Hingegen möchte ich - ganz ohne stärkere Gemütsbewegung, aber kurz und bestimmt - mein Leben noch einmal leben in einem der Bilder, die unverdrossen die Ruhe bewahren ...' (J 49) This thought comes a page before the quotation of Rascher's letter, suggesting through the spatial proximity that it is the narrator's position in *history*, that has led to her mode of being.

⁴⁶ See p.46 where 'die Person' is depicted as madly in love, praying that the man in question will continue to love her. This culminates in the phrase 'Schließlich gab es eine genau festgesetzte Liebesgrenze für Frauen' implying that excesses of passion are not countenanced. See also p.73 where she feels silent and invisible as her lovers are busy with themselves: 'Die Geliebten haben damit zu tun, auf verschiedene Weise nicht völlig unterzugehen [...] bisweilen möchte ich sie - immer noch - von oben bis unten abküssen, aber ich tue es nicht, [...] Sie haben diese Aura von Rembrandtdunkel um sich, in der ich nur als eingewölkter, totenstillter Molch vorkommen darf'. (J 46)

⁴⁷ For example Bird castigates the narrator (and Littler) for accepting a male/female polarity: 'to repress the knowledge of death with which the narrator is confronted, is firmly defined by her as male: "Männlichere Lebensaussichten konnte sie bei sich nicht anwenden. Denn es fehlte ihnen, was sie erst noch durch Zusammenstoß mit sich selbst und Versteinerung beseitigen mußte: Gedächtnis" (p.45)', 'Desire and Complicity', p.744. I read this quotation not as asserting male and female essences; indeed I have shown in previous chapters how the texts reveal Duden's non-essentialist approach to gender. The quotation and the text alludes to certain tendencies in masculinist culture which make it more likely that it would be 'more male' (männlicher) to forget. A similar allusion is made in the reading of the final Carpaccio painting, *Grabbereitung Christi* (see fig. 6.3), where women approach the graveside to embalm and mourn the dead, while most men are walking away, the soldiers in the top left hand corner are walking on to the next murder. However, two men are also present in the grave area: the old man, Hiob staring out apparently traumatised and the man (St. John) with his back turned to the viewer next to the two crying women, holding his head in grief or to block out the sound of the women or both. This is the figure shown on the front cover of the first edition of *Das Judasschaf*, the second edition shows the same figure along with the two women who have collapsed with grief.

realisations that has resulted in her form of being is that 'Jeder bekämpft jeden gnadenlos. Daran knüpfte sich die Erinnerung an die Berufstätigkeit ihrer Mutter, und daß sie es ja schon vorher gewußt hatte, auch, wer immer oben und wer stets unten kämpfte.'⁴⁸ (J 44) The different attitude to dead bodies can also be explained with reference to the narrator's childhood memory of the near death of her little brother⁴⁹ when, worried that he might die, she appears to realise that death places normality in question by stopping linear forward movement and producing a concentrated and suspended 'moment':

der Alltag wurde außer Kraft gesetzt. Was sonst ununterbrochen und unerbittlich alles war und pausenlos befolgt werden mußte, jetzt war es nichts. Es kam nicht mehr auf den Fortgang um jeden Preis, es kam nur noch auf jeden ohnmächtig konzentriert und doch in aller Ruhe abzuwartenden Augenblick an. (J 114).

Of crucial importance to the narrator is, of course, Germany and the German language. Most interesting examples in the text appear when Germany is evoked through images of German landscapes (often conjured up through childhood memories) thus stressing the importance of geography not just history.⁵⁰ The intimate connections between geography, nature and childhood produce, in George Eliot's words, 'the mother tongue of the imagination' and are thus linked to the most intimate aspects of the self, perception and writing:

These familiar flowers, these well-remembered bird-notes, this sky with its fitful brightness, these furrowed and grassy fields, each with a sort of personality given to it by the capricious hedgerows - such things as these are

⁴⁸ As 'die Person' and the author are closely connected I think this is a reference to the author's own mother whose job was a 'Verkäuferin'. The experience of poverty after the family fled in the 50s as 'politische Flüchtlinge' from East Germany to West Germany and the general prejudice and harsh treatment of the refugee family in West Germany were also formative experiences.

⁴⁹ We read moving descriptions of a child's desire for her brother to wake up: 'er war in eine unergründliche Laut- und Bewegungslosigkeit eingehüllt; ganz lange sah sie darauf hinab. Und obwohl sie vorher schon alles versprochen und geschworen hatte für den Fall, der unbedingt eintreten mußte, nämlich daß er noch einmal für immer aufwachte - er sollte ihr liebstes Spielzeug und ihre halbvolle Sparbüchse und überhaupt alles haben und sie würde ihn nie wieder schlecht behandeln -, begriff sie jetzt, daß so nichts zu gewinnen war [...] Er befand sich nicht mehr in einem gemeinsamen Bereich.' (J 113)

⁵⁰ The importance of German landscapes is also addressed in the first section of *Zungengewahrksam*: 'Landschaft, nicht der Ort, nicht so etwas wie Heimat oder Ortsgebundenheit, sondern Landschaft als eine Art Bestimmungsgleichung wie in der Mathematik [...] Erzeugerin eines Überschusses und Überschwingens; Erzeugerin oder auch nur Auslöserin von Intensitäten ...' (Z 11-32, here 30).

the mother tongue of our imagination, the language that is laden with all the subtle inextricable associations the fleeting hours of our childhood left behind them.⁵¹

In the second chapter of *Das Judasschaf* we have a section where childhood memories of place are evoked while the narrator is re-visiting the area where she used to live.⁵² The memory begins 'Ein Haus, auf das ich eines Morgens im Frühsommer geblickt hatte...' (J 39) and refers to the 'Frontkämpferheim' which was visible from the house the narrator lived in as a child (the word itself bringing home and war into connection). As in the section from *The Mill on the Floss* partially quoted above, bodily and sensual memories of landscapes in the narrator's native country where she experienced childhood are expressed in an intensely experienced 'Jetztzeit' which brings together the present and the past. However, in Duden's text, during the evocation of the past through contemporary bodily connections with the environment, allusions to her country's history intrude. Amidst the smells and sensations evoked by the memory ('Ein Geruch nach ausgegangenem Feuer und feuchtem, kühlen Kies' J 39) and the vivid re-painting of the ivy-clad 'Frontkämpferheim' in the now-time of the narration, a quotation from the diary of Rudolf Höss (the Kommandant at Auschwitz) is introduced:

Im Frühjahr 1942 gingen Hunderte von blühenden Menschen unter den blühenden Obstbäumen des Bauerngehöftes, meist nichtsahnend, in die Gaskammern, in den Tod. Dies Bild vom Werden und Vergehen steht mir auch jetzt noch genau vor den Augen. (J 39)

Again, as is the case with all quotations of historical documents there is no explicit comment in the text; that Höss' diary entry intrudes into the personal memory suggests, however, that the narrator cannot remember some childhood memories without recalling other events that were taking place nearby at around the same time. The overlaying of these areas highlights the text's concern to bring personal experience and history together. The coincidence of the two memories (die Person's and Höss') here connects the narrator's most cherished, intimate and 'innocent'

⁵¹ George Eliot, *The Mill on the Floss*, (London: Daily Express Publications, 1933) p.45. Originally published in 1860. The text continues to state that perception in the present is based on, indeed only possible because of childhood memories and interactions with place and landscape.

⁵² Other 'happy' memories are also narrated, for instance the memory of the fairground (J 76-78).

childhood memories with the crimes of the 'Endlösung'. The intensity of the clashing personal memories and the cultural memory of genocide perpetrated at Auschwitz in this episode threatens to result in complete breakdown when the narrator walks away and sees leaves falling. Subtle ways of alluding to the gaps in history are thus generated in the text through the juxtaposition of memories and times. In its delicate treatment the text does not make connections for the reader but the image suggests that the present-day narrator is reminded of the image Höss employs in his diary entry and remembers the victims with the leaves that fall:

Ganz vereinzelt gab es größer und grüner gewordene Blätter, wie zur Erinnerung. Ein erstes fiel zu Boden. Sie ging weiter. Sie atmete schwer. [...] die Blätter fielen überall, ohne Taumel, ohne Windzug. Tropfen, schwer und geradlinig. Lieber Gott. Laß sie. Es ist zuviel. (J 40)

Thus the silences in Höss' account are indirectly evoked by the text through almost twisting and extending Höss' own image - by re-inventing the language used by the perpetrators to remember, not to forget. Höss's statement compares genocide with natural processes which appears to keep him distant from the full horror of the events taking place before his eyes and allows a forgetfulness of the role of human organisation and control. Indeed, that Höss employs a poetic image⁵³ to express millions of people going to the gas chambers makes his statement doubly shocking especially as it is surrounded by Duden's poetic prose also focusing on images of nature (and childhood). The text, on the other hand, transforms the image of 'Werden und Vergehen' with the opposite effect to remember the silences Höss' writing covers over. The narrator cannot look at leaves falling without recalling the murdered victims and we are left with a sense that everything is shot through with this memory; even looking at nature is informed with historical knowledge. The text's subtlety here in remembering the dead without directly representing them (or even declaring that the narrator is remembering them) is remarkable. The gaps are left as gaps but the result is not a total lack of communication. The text's indirect 'response' to Höss' image is not a descent into silence or turning its back on poetry, but a re-invention of poetic language in a way which remembers the silences. The fluidity and movement

of the narratorial self examined in previous chapters is expressed here, then, in terms of an intense mode of remembering which enables allusions to gaps even while documents of the perpetrators are quoted again.

The effect of such intense remembering and evocation of silences in the clash of personal and cultural memory (made shockingly immediate with Höss' quotation and the narrator's intense mode of fluid experiencing) is not cathartic release but a shattering of the narrator's stability:

sie hatte vor allem schon jedes Gefühl für die richtigen Relationen und Proportionen hinter sich gelassen. [...] es erzeugte eine Panik und Unruhe, es wurde zu einer solchen Quälerei, daß sie zu laufen begann, schließlich neben dem Bus herrannte, um der Geschwindigkeit des Fallens enthoben zu sein. (J 40)

This highlights an important aspect of the work: the text and its language does not situate itself in a space outside culture, some uncontaminated 'beyond' but underlines the necessity of re-inventing language and using it beyond itself. The stories of the murdered are lost but there are ways of remembering the silences by opening up history so that the unheard stories will suddenly weigh heavily in a contemporary actualisation.

3) The incompleteness of history: Carpaccio, expression and modes of remembering.

Unlike the paintings included in first and second chapters of *Das Judasschaf* which spatially closely co-incided with quotations from Auschwitz documents, the Carpaccio paintings introduced in the third and fourth chapters are not directly linked to German history in the form of quotations of historical documents. However, my reading of the narrator's treatment and poetical evocation of Carpaccio's *Meditation über die Passion Christi* (*Meditation*: see fig. 6.2, p.171) in the third chapter of *Das Judasschaf* stresses the allegorical nature of the narrator's readings of the painting which allude to a remembering of the gaps left by the murdered victims. This is the reason for the painting's importance to the narrator and not primarily because it is a

⁵³ The image is one redolent of German Romantic ideas. Hölderlin wrote an essay called 'Über das Werden im Vergehen'. See Friedrich Hölderlin, *Gedichte*, ed. by Franz Zinkernagel (Kritisch-Historische Ausgabe, Leipzig: Breitkopf und Härtel), pp.701-706.

space of contemplation or an escape from suffering.⁵⁴ My allegorical reading of this section of *Das Judasschaf* adds another layer of allegory to the narrator's reading of Carpaccio's original painting (which itself is intensely allegorical because of the rich use of symbols in the painting and the words written in Hebrew on crumbling stones).

Meditation features in the immediate foreground the recently murdered dead body of Christ sitting on a crumbling throne with the apparently traumatised figures of Hieronymus and Hiob (Job) either side, signs of 'normal' life in a town in the far background and a 'middle' layer of vegetation and wild animals which separates the foreground and background. (see fig. 6.2, p.171) The foreground is figured as marginal and, as I will argue below, appears as a space of memory in the narrator's reading.⁵⁵ The striking feature that the narrator brings out is the silence and general lack of communication in the painting - the dead figure cannot speak and she reads the two old men ('Vielwisser und Vieldulder') as silenced by trauma and too much knowledge. While Weigel's interpretation is illuminating, her argument, that the paintings become 'Schrift' through the 'bodily language' of the figures, is not completely correct as the narrator's engagement with this painting suggests rather the limitations of any kind of linguistic representation. Rather than privileging language, even of a hieroglyphic kind, the painting stresses, through the crumbling stones, the impermanence and inadequacies of 'Schrift'. It stages the gap between traumatic experience/death and language rather than closing it through representation.⁵⁶ However, the painting in the narrator's reading is crying out to tell the viewer what has happened, to express the knowledge of the three men in the foreground. But one is dead and the others old and society (represented by the town in the background) does not want to hear. Hence I discern an impatience in the narrator who through the engagement with the painting indirectly voices a longing that the knowledge of

⁵⁴ This is Bird's interpretation ('Desire and Complicity', pp.744-745) and, to a certain extent, Littler's also in 'Diverging Trends in Feminine Aesthetics: Anne Duden and Brigitte Kronauer' in *Contemporary German Writers, Their Aesthetics and Language*, ed. by Arthur Williams, Stuart Parkes, and Julian Preece (Berne, Frankfurt a.M. and New York: Lang, 1996), p.171. Frei Gerlach also sees the entrance into the paintings as an escape from 'Unruhe' and suffering in *Schrift und Geschlecht*, (Berlin: Erich Schmidt Verlag, 1998), p.360.

⁵⁵ The foreground of the painting is described as a sort of ghetto of the dead as it is referred to as 'Kolonie für die wie auch immer zu Tode Gekommenen und ihre wenigen Begleiter.' (J 98)

⁵⁶ There are other oblique references to the positive value of speechless beings like the snake and other animals the narrator sees on a postcard in the Natural History museum: 'Es hatte damit au tun, daß sie selbstverständlich und wortlos vorkamen. Ich empfand Erleichterung und Zuneigung' (J 89)

injustice and the language of the body and memory may be communicated, no longer located in gaps which are overlooked.

The vocabulary used to describe the figures suggests alignments without making them specific. For instance the painting is first briefly alluded to in the text thirty pages before the full reading occurs and here there is no mention of *Christ* but only 'der Umgebrachte' and 'Gefolterte' (J 72) so it is possible to remember the victims of torture evoked indirectly as the 'Versuchpersonen' in Rascher's letter. Hieronymus and Hiob are termed 'die Überlebenden'(J 96) (which may sound ambiguous in the light of the Auschwitz documentation by suggesting a link with the survivors of the Holocaust; this is, however, not stated by the text itself) and 'Vielwischer' (J 95) which creates a link with the narrator. However, the reason why the narrator thinks of herself originally as a 'Mitwischer', sharing the knowledge of the three men, has more to do with the structural relations produced by the artwork than a direct identification with the silent knowledge possessed by the old men.⁵⁷ That is, the viewer is positioned by the painting itself as trapped by the group in the foreground as she (or the eye of the viewer), the narrator notices, cannot move towards the signs of life in the background without tripping over the men's legs and bits of skulls. She also cannot find a path which leads to the different levels, away from the foreground and dead body into the green spaces or the background of the painting - there is 'eine verlockende Ferne ohne Weg dahin' (J 95), she notes.

Nevertheless, the term 'Mitwischer' is ambiguous when considered in relation to the rest of the text where it is intimated that the narrator's intense memory of the mountains of dead bodies causes breakdown. Sitting either side of the dead body the men appear as modes of being which do not repress knowledge of the dead body but live in close proximity to it. Although the content of their knowledge is not expressed in the painting ('der Inhalt ihres Wissens jedoch kann nicht abgefragt werden' J 104), and it is nowhere stated in *Das Judasschaf* what the content of their knowledge is, they appear to the narrator as inhabited by a unspeakable knowledge. Certain

⁵⁷ 'Standort des Eingetretenen, der einmal eingelassen, sofort zum Vierten im Bunde, zum Mitwischer wird. Wollte er auch schnell in die angenehmere Ferne, erst einmal würde er hier aufgehalten; [...] beim ersten Schritt in die Richtung schon würde er stolpern, über ausgestreckte Beinpaare, über Schädel und Knochen - wo also wäre der Ausweg.' (J 95) Another structural similarity arises from the position of the narrator as viewer who is aware of a city behind her ('hinter mir ist immer und nicht nur hier eine Stadt', J 97) - New York and Berlin. Hieronymus and Hiob also have a town behind them in the background of the painting.

sentences hint at the content of their knowledge - the narrator notices a red parrot who is close to the group in the foreground (see fig. 6.2 on the right side of the throne) and thinks: 'Den Schweigenden hier kann er [der Papagei: TL] viel erzählen, [...] Sie wissen es aber auch so und brauchen nicht zuzuhören. Es ist das Immergleiche, geplant und wirksam durchgeführt.' (J 99) Therefore associations and connections between the narrator's thoughts, other images and quotations in the text are created so that we may read Hiob and Hieronymus' knowledge as a knowledge of death and violent relations at work in culture and society ('daß es um Ausrottung ging' U 63-4) without this actually being stated.⁵⁸

However, the most salient aspect of this indirect alignment between the narrator and Hieronymus and Hiob is not a comparison of the narrator with the victims of trauma or even the Holocaust but a suggestion of gaps and blind-spots of culture which the narrator's oblique gaze opens up. The links between the narrator and the 'Drei Männer ins Abseits Eintätowierte' (J 93) are far more interesting and relevant when considered in this way as it transforms the interpretation from one which stresses crass identification⁵⁹ to one where the radical critique can shine. For instance the connections between the narrator and the men can then be seen in terms of the mute questions she thinks Hiob and Hieronymus pose which, I would suggest, are also the questions the narrator does not articulate but which the text, *Das Judasschaf* indirectly poses: Why such events of apocalyptic proportions could occur, why detailed knowledge about them can be borne afterwards without anything changing and why life can continue after such events?

Altgewordene Beweise, daß sich nahezu alles überleben, daß nahezu alle Erkenntnis sich noch lebend aushalten läßt. Aber wozu, das ist die Frage, die sie, mit dem jungen fast bartlosen, hellhäutigen Toten im Schnittpunkt, sprachlos und mit Gebärden [...] zeichnen. Die Frage, die Hieronymus, wie einst den Stein, wieder und wieder gegen seine Brust zu schlagen scheint, die der halbgeöffnete schlaffe Mund des Toten für immer offen lassen muß und Hiob [...] aus dem Bild weist' (J 95-96)

⁵⁸ Further sentences suggest that the foreground of the painting is read as a space where all victims of culture are to be found: 'Denn immer aufs neue wird es in der Einöde und auf der Gräberseite zum Abschluß gebracht, wird dahin gestoßen werden, schon tot oder noch lebendig, und dort zugrunde gehen und in der Schwärze oder blendenden Helle verschwinden. Die eine Seite [a reference to the town in the background] zeigt nur, wo es beginnt und in Sicherheit ausgebrütet wird, die andere, wo und wie es endet mit Schrecken.' (J 100)

⁵⁹ Despite warning us not to identify with the narrator, Bird is overly keen herself to identify the narrator with figures in the text especially what she terms 'victim figures'.

This question makes up the silent speech the narrator sees hanging unarticulated and unanswered on the dead man's lips and which the other figures ask themselves and the viewer - Hiob points the question out of the canvas at the viewer while Hieronymus beats it against his breast. Thus the narrator's reading suggests that the artwork poses a challenging, permanently open and unanswered question and one I would argue that is repeated to the reader of *Das Judasschaf* and suggests anger and sadness that certain events which have occurred can be forgotten or overlooked.

At first the narrator appears to identify with the men's silence conveyed by the 'Ruhe' of the painting which intimates an inexpressible knowledge:

Ich bin in diese tiefe Stille so weit schon eingedrungen, daß ich mir nicht vorstellen kann, den Mund je wieder aufzumachen. Ja, ich sehe der dreifaltigen Sprachlosigkeit von Totem, Wissener und Dulder bis auf den Grund. Es herrscht uferloses Schweigen. Unvermittelbar und nicht mehr zu veräußern das Erfahrene, die Erkenntnis; das Wissen versiegelt in Körper, die es aushalten müssen, solange man sie leben läßt. (J 100)

However, the silence also bothers the narrator.⁶⁰ There is an absence of turmoil and emotion that one might expect given the knowledge of violent murder; the anger implied in their open question is not given direct representation.⁶¹ Through the questioning of the lack of turmoil in the painting I think the narrator militates for a language which could convey the knowledge trapped in the bodies of Hieronymus and Hiob, to express the explosiveness of the 'interruption' which their knowledge

⁶⁰ Bird misinterprets the paintings as wholly positive spaces allowing release *because* of their 'Ruhe'. While this is a gloss on the narrator's observation 'Gemessen an New York aber war dies ein Aufenthaltsort mit ausgedehnter Atemfläche [...] von einer solchen Reglosigkeit [...] es [ihr Innenleben] konnte sich sammeln und endlich einmal [...] aus sich herausgehen' (J 92-93) i.e. that a different sense of time is to be found in the painting which also provides for the gathering together of 'inner life' (her 'different' knowledge), it is a simplification.

⁶¹ In a passage suddenly inserted into the reading of the painting, the narrator reflects and remembers 'um einen aus dem Nest gefallenen Vogel würden manche mehr Aufheben machen, so wie damals, spät im Jahr schon, um jene kleine graue Taube' (J 93-94). The passage relates a memory of the fuss that was made by an old woman and her neighbours (possibly in the 'Hinterhöfe' of Berlin) over an injured pigeon. The memory passage is cryptic and potentially confusing interposed in the reading of the painting, but I interpret it as an allusion to a displacement of grief. The passage then is an allegory of German inability to mourn the victims of the Holocaust, but their feelings are displaced onto the dying bird which created turmoil. In comparison with this memory the figures in the painting are too silent: 'Jene drei Randfiguren, Abgeschoben in aller Stille, versetzen niemand in Aufruhr' (J 93). Thus the engagement with the painting is a counter-example of general ways of 'remembering' the Holocaust which involves a displacement of grief (here onto the dying bird) or making a noisy show about grieving.

represents. She actively wants communication between the foreground and background of the painting which she terms 'Ort' and 'Gegenort'. The 'Ort' is the town in the background and the foreground the 'Gegenort', a term which implies that for the narrator this space contains everything the 'Ort' cannot contain. Thus I read it as a site of the forgotten of culture (or cultural memory, as Weigel writes) as the 'Gegenort' is described as 'Ort des permanenten Verschwindens' (J 94) where the 'Abgeschobene' are marginalised. The narrator wants a language which could express the stories of the dead and the knowledge trapped in the old men, a language of 'das Undarstellbare' with the power

ihr [der Reglosigkeit] den versteinerten Schrei entreißen, ihn mit stetig steigender Stimmgewalt in den Ort hinübertragen, bis sich dort die Dächer heben [...] Es wäre doch höchste Zeit, daß die Zungen sich lösten hier wie dort, der Tote das zwischen seinen Lippen Steckengebliebene hörbar von sich geben könnte und das von den beiden Alten erstarrend Aufgespeicherte zwischen Gegenort und Ort zu zirkulieren begönne' (J 101).

The 'versteinerte Schrei' refers to the words 'mit einem Schrei' which are just discernible written in Hebrew on the disintegrating throne. The narrator notes that only the stones have language 'aus einer anderen Sprache und in fremden verzerrten Buchstaben' (J 101). The longing expressed here by the narrator is to listen to what is trapped between the dead man's lips and to make the scream audible in the background, which I read as a radical desire to change culture by making marginalised perspectives audible. The multilayers of meaning here suggest a desire to listen to these silences, including the screams of the victims as the reader may remember the 'brüllen' of the anonymous 'Versuchspersonen' in Rascher's letter. The word 'Schrei' in the painting does not seem potent enough to raise the roofs in the background as the words are crumbling and there is no transmission of knowledge or feeling between the town in the background and the men in the foreground. Thus the engagement with the painting raises questions regarding how the Holocaust should be remembered as distance in terms of the number of years increases. The narrator expresses indirectly through the reading of the painting a sense of anxiety that writing will not survive, let alone the intensity of grief in the proximity of the corpse.

The painting thematises the impossibility of communication between the foreground and background, between the space of memory and the life that carries on as normal

as if nothing has happened because the silence of the dead cannot be translated into communicative language. With reference to the critique brought out elsewhere in the text, it is a deep knowledge of cruelty, pain and suffering that does not get recounted and, specifically in a post-Holocaust context, the suffering of the victims which is not articulated. Through the narrator's eyes the painting becomes an allegory of history's and culture's incompleteness as it highlights the gaps in supposedly whole narratives and the partial nature of histories. I think Primo Levi alludes to the same problem when he argues that a full knowledge of the horrors of the Lagers is incommensurate with testimonial narrative, including his own:

At a distance of years one can today definitely affirm that the history of the Lagers has been written almost exclusively by those who, like myself, never fathomed them to the bottom. Those who did so did not return, or their capacity for observation was paralysed by suffering and incomprehension.⁶²

At the same time as suggesting a breakdown of communication the narrator's reading perhaps paradoxically stresses the importance of the artwork - and as I argued above the 'artwork' here stands both for Carpaccio's painting and the text *Das Judasschaf*. The value of the work of art is not that it communicates or represents but that it intimates an unconscious historiography (as Adorno stated in the opening quotation) which it cries out to transmit to the viewer. I interpret the open question the narrator perceives the artwork as staging as constituting the positive value of the artwork which continually and permanently (the narrator's reading stresses permanence, repeating the words 'endlos' and 'für immer') places the status quo in question. Like Hiob and Hieronymus, 'die einen Augenblick, an der Schwelle zwischen schrecklich Vergangenheitem und Nichts Wache halten' (J 95), the narrator and the text itself bear witness to the silent stories by keeping watch on the boundary between the terrible events and their disappearance.⁶³ Through the narrator's engagement with the painting the text indirectly remembers those who did not return or whose capacity for re-telling is shattered, bearing witness to incompleteness and loss. Indeed the narrator talks of the painting in terms of an 'ewige Gedächtnis' which

⁶² Primo Levi, *The Drowned and the Saved*, p.6.

⁶³ The formulations suggest that such a position is impossible or can only be sustained for a moment ('die *einen Augenblick* [...] Wache halten' - my italics) but the artwork enables a paradoxical permanent moment.

I interpret as a permanent memory of the gaps by keeping them forever before our eyes.

The final section of the fourth and final chapter of *Das Judasschaf*, in which the narrator interprets a second painting by Carpaccio, *Grabbereitung Christi* (see fig. 6.3, p.172), continues the theme of modes of remembering and the question of history's incompleteness. The levels in the painting appear as stages of history in the narrator's reading. The narrator first focuses on the area at the forefront of the painting, the 'Strandgut des Gestorbenen', the space of 'Halbverwestes und von Haut gerade noch Zusammengehaltenes' (J 132) which represents the space of the recent dead and thus, I would argue in the light of the discussion above, a knowledge alive and full of the dead, on the boundary between the murder and the disappearance of the body. On the second level of the painting another time is represented through the depiction of skulls (as opposed to fleshy bits of bodies) where forgetting is already setting in: 'Nichts, das vor Augen führen könnte, daß jeder Tote auch einmal ein Lebender war.' (J 133) In the narrator's reading the actual relation of times is cleverly confused - the second level of the painting could represent a time further in the past or a future to the past represented on the first level. On the second level the pain and immediacy of loss is vanishing as on this level 'ereignet sich nichts, es ist schon alles geschehen und lange vorbei.' (J 133) However, in this second level the narrator describes a figure right at the centre of the canvas and interprets his scrabbling on the ground as searching for fragments of the past: 'Vielleicht sucht er Geschichte in kleinen Teilen zusammen' (J 133) the narrator proposes. The past appears only available in fragments and constructing historical meaning appears arduous and beyond our reach. Even if the figure were able to explain everything his knowledge cannot be communicated to the viewer because of a language barrier: 'Eines Tages könnte er alles erklären, würde er flüchtig, aber klar erkennbar einem sein Gesicht zuwenden [...] und etwas Erhellendes hinüberraufen in einer Sprache, die draußen vielleicht keiner mehr versteht.' (J 134)

Through the evocation of this figure at the heart of the painting I think the narrator indirectly speaks about herself and highlights her own difficulties - and the text's difficulties - with piecing a complete history together.⁶⁴ There is also a cryptic

⁶⁴ That is, both a history of culture and a history that would fully articulate the why and how the Holocaust was possible. It includes the difficulty she has in trying to analyse Germany's role. In many

reference to Benjamin's 'Über den Begriff der Geschichte' in the narrator's description of the figure searching for historical fragments or moments of the past in a way which picks up on the theme of incompleteness of history. Benjamin's third thesis states:

Der Chronist, welcher die Ereignisse hererzählt, ohne große und kleine zu unterscheiden, trägt damit der Wahrheit Rechnung, daß nichts was sich jemals ereignet hat, für die Geschichte verloren zu geben ist. Freilich fällt erst der erlösten Menschheit ihre Vergangenheit voll auf zu. Das will sagen: erst der erlösten Menschheit ist ihre Vergangenheit in jedem ihrer Momente zitierbar geworden. Jeder ihrer gelebten Augenblick wird zu einer citation a l'ordre du jour - welcher Tag eben der jüngste ist.⁶⁵

For Benjamin history is incomplete until all moments are cited which will be when history will be finally understood. With reference to Duden's text a concrete meaning of Benjamin's thesis may emerge: only when the victims' stories are heard as well as the perpetrators, when everyone including the vanquished or the marginalised and every moment, even the so-called 'insignificant', can speak and be heard with equal strength will history be complete. But the work of the text *Das Judasschaf* has been to highlight the gaps left by the victims, to allude to the stories of the dead that are gone. Benjamin's possible citation of past moments when read in conjunction with Duden's text suggests an idealism which does not immediately seem possible as it would involve the dead coming back to life. Indeed Horkheimer disagreed with Benjamin's thesis of incompleteness on these grounds. In a note on a letter from Horkheimer, Benjamin writes:

Über die Frage der Unabgeschlossenheit der Geschichte Brief von Horkheimer [...] 'Die Feststellung der Unabgeschlossenheit ist idealistisch, wenn die Abgeschlossenheit nicht in ihr aufgenommen ist. Das vergangene Unrecht ist geschehen und abgeschlossen. Die Erschlagenen sind wirklich erschlagen. Nimmt man die Unabgeschlossenheit ganz ernst, so muß man an das jüngste Gericht glauben.' [...] Das Korrektiv dieser Gedankengänge liegt in der Überlegung, daß die Geschichte nicht allein eine Wissenschaft sondern nicht minder als eine Form des Eingedenkens ist. Was die Wissenschaft

sections disrupted speech seems to be a direct result of difficulties in summing up what it was about Germany that produced the Holocaust (see J 35; J 108-109) and what it was about the stifling atmosphere in the country in the post-war years: 'Im Grunde ging es aber um etwas ganz anderes. Darum nämlich, daß sich Deutschland über einem ausatmete [...] Was immer neu aufgeworfen worden war, im Nu war es verschwunden, mundtot, unsichtbar...' (J 47)

⁶⁵ Walter Benjamin, 'Über den Begriff der Geschichte' in *Gesammelte Schriften* vol. I.2, ed. by Rolf Tiedemann (Frankfurt: Suhrkamp Verlag, 1974), p.694.

‘festgestellt’ hat, kann das Eingedenken modifizieren [...] Das ist Theologie; aber im Eingedenken machen wir eine Erfahrung, die uns verbietet, die Geschichte grundsätzlich atheologisch zu begreifen⁶⁶

Benjamin answers Horkheimer by stressing the work of memory (‘Eingedenken’) which is capable of modifying history. This does not appear to mean changing what has happened but alludes to a reading of history against the grain to highlight the gaps and the forgotten which alters the narratives which have been passed down, a practice to change what will happen. Duden’s text, then, is situated between Horkheimer and Benjamin’s arguments: it stresses that the murdered will always remain murdered and indirectly expresses outrage and sadness at the injustice through the non-citation of the gaps. But the text also privileges the artwork as a space where the murdered may be eternally remembered and remembering functions as a kind of silent citation which holds out the hope of redemption or looks forwards (in Benjamin’s terms) to Judgement Day when all moments may be cited. We may recall the lines from ‘Der Auftrag die Liebe’ which stated that the serpent/dead body ‘bräuchte etwas, das ihn nachträglich und vorbeugend erlöst.’ (U 114) Now Benjaminian ‘Eingedenken’ can resound in them as the political nature of Duden’s *Kulturkritik* (of reading culture and history against the grain) is fully brought out: the body (dead and alive) needs to be retrospectively redeemed to change culture and history. The fact that the paintings are read in Duden’s texts as a privileged place where the gaps of history may be permanently remembered, which permanently cry out to be answered, suggests a kind of hope in redemption expressed by Benjamin. The deferral of communication in Duden (there is no movement of knowledge between the foreground and background) suggests, however, that redemption is not imminent but nevertheless hope remains through the work of ‘Eingedenken’. The theology, if it is anywhere, is in the artwork.

I started this chapter by suggesting that the more Utopian aspects of feminism might not be relevant to Duden’s treatment of the Holocaust but I have ended up at a revolutionary reading of *Das Judasschaf* for other reasons: the intensity of ‘Eingedenken’ provides a critique of culture from the site of the gaps it would like to forget. It is the intense work of memory and the complex modes of its expression which make the text a highly subtle and responsible response to the Holocaust and the

⁶⁶ Walter Benjamin, ‘Das Passagen-Werk’ in *Gesammelte Schriften* vol. V.1, ed. by Rolf Tiedemann (Frankfurt: Suhrkamp Verlag, 1974), p.588-9.

history of the author's country which she does not have the luxury to ignore. It is also difficult in my opinion to pin accusations of what Gillian Rose terms 'Holocaust piety'⁶⁷ on the text. Rose refers to the pious attitude which the viewer of Spielberg's *Schindler's List* develops through a mixture of distanced sympathy for the victims and the enjoyment of the story. Instead of coming away from the film with our identity shattered, questioning our own connections with fascism, we join the survivors putting stones on the graves of the victims and are purged of guilt through this cathartic experience. In *Das Judasschaf* the 'normal' distance between the person remembering and the people remembered breaks down through the intense - if indirect - remembering of the victims which is not a temporary act like laying a stone on graves and turning away, but a continual gaze directed towards images of recently murdered corpses in sadness (not so much sympathy) and anger at the injustice. Indeed I interpret the final sentence of *Das Judasschaf* - 'Es ist schön und ich habe Angst.' (J 138) - as an expression of fear that, upon finishing the book, the reader can finally close it and turn away. The sentence, on the surface, refers to Carpaccio's painting *Grabbereitung* (and, by extension, *Meditation* - see 6.2 and 6.3). Despite the proliferation of symbols of fragmentation and death in them, they are also incredibly beautiful, especially the colours. Even though the text, *Das Judasschaf*, deeply problematises representation through the disjunctive montage of death, violence and grief, constantly highlighting gaps, it is 'finished' in the sense that it is a book which comes to an end. Therefore it might be seen as 'complete', 'whole' even. The narrator (and author) are afraid that this might align the text with an old aesthetics of unity, beauty and representation which forgets the gaps. The final sentence expresses an intense worry that any completed text (no matter how fragmentary) may be incorporated into '[das] zur Verfügung stehende[] Instrumentarium'.

However, although the text is highly sensitive to this potential problem, I think it forcefully counteracts inclusion through the radical incompleteness of the montage, indirect imagery and attention to gaps. *Das Judasschaf* stresses the open-endedness of the artwork through its own form and the narrator's comments on the permanently open question that Carpaccio's paintings pose through Hiob's finger pointing at us and the empty eye sockets of the skulls staring out at us (see figs. 6.2 and 6.3, pp.171-

⁶⁷ In 'Beginnings of the day: Fascism and Representation in *Mourning Becomes the Law. Philosophy and Representation* (Cambridge: Cambridge University Press, 1996), p.41.

2). This gaze of and for the dead, continually directed to unanswered questions, silent knowledge and the spaces of the dead and forgotten, is crucial to the artwork's open form and the mode of eternal memory. Unlike the closure and temporary remembering at the end of *Schindler's List*, this mode of memory cannot keep the remembered at a distance, on the margins, to be remembered when we want to assuage guilt. Rather, it has repercussions in the everyday and is the crux of a critique of a culture which produced the Holocaust. Although the memory of the murdered goes hand in hand with an examination of the narrator's own connections to the culture of the perpetrators which results in a shattering of identity, the text's focus is much wider than questions of individual guilt because it challenges oppositional structures and modes of thinking the body in culture and society which have not fundamentally changed. For these reasons it is a gross mis-representation of the novel to state that there is 'unreflected identification with victims' on the part of the narrator for some kind of 'narcissistic gratification'.⁶⁸ The text is not about narcissism but a much wider *Kulturkritik*, an interrogation of Western culture from its early Christian origins to the Enlightenment and 20th Century crises and atrocities. Catharsis on an individual or cultural level does not come into the equation; rather a state of critical emergency is retained in which 'das äußerte Grauen nachzittert', making *Das Judasschaf* an example of Adorno's 'authentische Kunst'.

⁶⁸ Bird, 'Desire and Complicity', p.745 and p.753.

7.1 Clea Wallis: *Untitled*, 1995.



Detail from Carel Fabritius: *The Beheading of John the Baptist*, circa 1650.



Detail from Guido Reni: *Salome with the Head of John the Baptist*, 1639-40



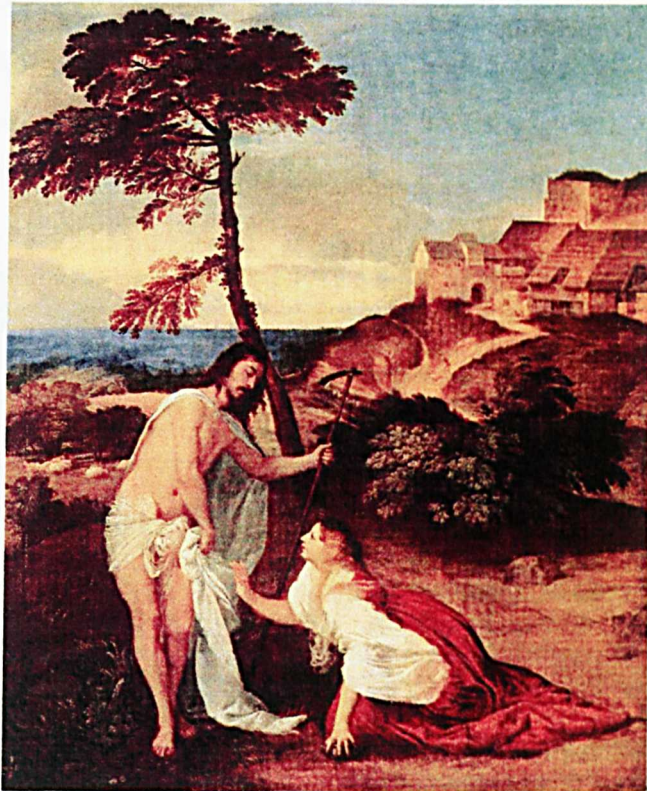
Detail from Jacob Cornelisz van Oostanen: *Salome with the Head of John the Baptist*, 1524.

Schrieb
den Kopf auf der Schüssel
angerichtet
wie im Schlaf (S 59)

7.2 Johannes-Schüssel



Fra Angelico, *Noli Me Tangere*, 1440-41.



Titian: *Noli Me Tangere*, 1512.

7.3 *Noli Me Tangere*.

Chapter 7: Aesthetics and Poetry

‘when I listen to Hitler’s or Goebbels’ speeches I am still shocked that I speak the same language, inevitably have to use the same words they use. And I have to re-use them, there aren’t other words. So I have to re-invent them; even the word ‘und’ has to be re-invented somehow.’¹

In Chapter 5 I explored the paradoxes surrounding ‘silent speaking’ in *Übergang* and *Das Judasschaf*, in narratives expressing fluid selves, the body, pain and trauma where these ‘unrepresentable’ realms attained a voice. These paradoxes were related to Adorno’s questioning of the adequacy of Realism to express a 20th Century reality. In the last chapter I examined the incompleteness of form in *Das Judasschaf* as linked to historical and political reasons for the crisis of representation. In this chapter I will examine Duden’s move into the poetic mode² as a radicalisation of form and part of a search for a different type of representation. Duden herself suggests that the form of poetry is special because it does not require an integral and integrating subject or a plot and is a space of movement and difference, ‘eine andere Räumlichkeit oder Raumordnung’ she calls it.³ In the mid-90s, after writing poetry in the late 80s (these are to be found in *Wimpertier*⁴) and early 90s (*Steinschlag*),⁵ Duden

¹ Anne Duden, remark made to Teresa Ludden, 18/6/02.

² We should remember, however, that none of Duden’s books contain a genre classification. *Übergang* is not a collection of short stories in the traditional sense and some of these texts - particularly the last two - confuse the boundary between prose and poetry. It is not clear whether *Das Judasschaf* is a novel (and contains, as we have seen, lyrical and extremely resistant sections.) With *Steinschlag* classification seems to become easier as the text might be thought of as a cycle of poems. However, the reviews of *Steinschlag* suggest various designations: ‘Gedichte in freirhythmischen Versen’ (Christa Kaufmann ‘Anne Duden’s Steinschlag. Ein anderes Leben aus dem Getöteten’, in *LNN*, 4/11/93); ‘Prosa-Gedichte’ (Anne-Katrin Reulecke ‘Anne Duden: Steinschlag’, in *Bild und Schrift. Frauen in der Wissenschaft*. Rundbrief 40. Feb. 94); ‘Gesänge’ in the tradition of Hölderlin (Uwe Schweikert, “Schlacke mit geladenem Gedächtnis”, in *Frankfurter Rundschau* 24/4/93); ‘Gesang’ of animals in a Kafkaesque sense (‘An Kafkas “Schlußgesang” von der verstummenden Maus Josefine knüpft “Mundschluß”, der letzte Gesang des Bandes’ (Hannelore Rodlauer ‘Josefine behauptet sich’, in *Die Presse* (Wien) 21/5/94); Frei Gerlach tells us that Duden called *Steinschlag* a ‘Prosagedicht’ at her readings in the Literary Forum in Basel 25/1/95 and at the ‘Solothurner Literaturtage, 1996 (see Franziska Frei Gerlach, *Schrift und Geschlecht. Feministische Entwürfe und Lektüren von Marlen Haushofer, Ingeborg Bachmann und Anne Duden* (Berlin: Erich Schmidt Verlag, 1998), p.311, fn. 7.

³ In *Zungengewahrtsam. Kleine Schriften zur Poetik und zur Kunst* (Köln: Kiepenheuer & Witsch, 1999), p.59. Further page reference are given in the main text.

⁴ ‘Van Gogh geht zur Arbeit’, ‘Dazwischen’, ‘Sphinx - Hinter Gittern’, (all inspired by Francis Bacon’s paintings) and ‘Arbeitsplätze’, in Anne Duden, *Wimpertier* (Cologne: Kiepenheuer & Witsch, 1995), pp.81-105. ‘Gallgesang’ (W 107-109) is written later than these poems in the early 1990s and is similar in style to those in *Steinschlag*.

⁵ Anne Duden, *Steinschlag* (Cologne: Kiepenheuer & Witsch, 1993).

writes aesthetic essays which theorise the different space of poetic writing. These, published in *Zungengewahrnsam*, express a view of the transformative, at times revolutionary, properties of the artwork: 'ein anderes, weiteres Fassungs- und Ausdrucksvermögen stand an, eines, das von der bisherigen Textart nicht mehr zu bewältigen war, das die bisherige Schrift aus der Bahn werfen wollte und mußte.' (Z 59) I will be linking the reasons for throwing 'die bisherige Schrift aus der Bahn' to the comment quoted at the beginning of the chapter, that is, to the mode of *Kulturkritik* elsewhere in Duden's work and specifically regarding the problem of representation after Auschwitz.

The positive place of art in Duden's thought that we have seen in previous chapters is intensified when she comes to consider the poetic mode. It becomes clear that Duden thinks the *form* of her earlier work is not radical enough and that expressive linguistic powers may be unleashed in poetry that were not sustained by the form of the earlier works. Although I argued in chapters 3 and 4 through an examination of the different sorts of selves and bodies in *Übergang* and *Das Judasschaf* that these texts question and undo oppositional structures, Duden suggests that her prose still works with binaries whereas multiplicity and a polyphony of voices is attained in the poetry. Defining what the text is in *Zungengewahrnsam*, she writes:

Anfänglich noch eher janusköpfig, später vielgesichtig werdend, rundum mit Augen bestückt und mit Mündern. Noch später dann, und das wäre vielleicht jetzt, immer weiter sich verdichtend und immer weiter sich öffnend zugleich, sich aussetzend in alle Richtungen [...] Schon lange kein blinder Passagier mehr, sondern nun selber Gefährt, das von keinem Ufer weiß, keins kennt, bei dem also keineswegs gesichert ist, daß es je ankommt. Fähre der Stimmen [...] auch der ungeweckten Stimmen, der noch nicht gezeichneten Konstruktionspläne [...] Gefährt also, das Vergangenheit Gegenwart und Zukunft mittransportiert, das sie trägt, aufhebt [...] und damit auch Fähre, möglicher Zubringer, Raumsonde der Toten, aller Toten, nicht nur friedlich Entschlafenen. Der Ausgeretteten und des Ausgeretteten. (Z 49)

It is not immediately clear which of her texts she is placing in the 'janusköpfig' category, but I take this to be an allusion to *Übergang* whereas later the texts have several faces and mouths and thus a capacity to speak with multiple tongues which resembles the montage technique in *Das Judasschaf*. Later still, Duden writes, the texts become both more concentrated and opaque ('verdichtend') and more open. This

description evokes the abstract poetry of *Steinschlag*. It is evident, then, that the questioning of boundaries in the early texts has led to an explosion in form. Going on a comment made in the interview with me: 'In den Prosatexten muß sich das Subjekt ständig entgrenzen. In den Gedichttexten sprechen die Sinnen selbst',⁶ it appears that the figure of the narrator/subject, who describes the removal of boundaries, is a stumbling block responsible for the residual binary structure. Rather than describing the confusion of boundaries, as in sections of the prose, poetry can just show this. Thus there is even freer expression of the movement of the senses or disorganised body, perceptions, memories and insights into culture without having to unify them by using 'I' or 'die Person'.⁷

I will argue below in my close reading of the final poem of *Steinschlag*, 'Mundschluss', that the form enables intense expression of a culture in crisis which can allude to different macro and micro cultural images and personal memories in powerful verses juxtaposed with one another. According to Duden in the quotation above, it is precisely because poetry supports and transports a multiplicity of voices that it is able to awaken lost, extinct or eradicated voices. Thus poetry seems able to sustain that kind of negative hope which is glimpsed in Carpaccio's paintings (*Meditation* and *Grabbereitung*) in *Das Judasschaf* which were examined in the last chapter. In *Zungengewahrsam*, Duden moves towards a definition of poetic writing as vivification, carrying with it the possibility of resurrection of 'das Stimmlose'.

I will examine below the implications of these statements in relation to 'Mundschluss'. The reason for the focus on the last 'Gedichttext' in *Steinschlag* is because its themes are closely linked to the central concern of this thesis: the representation of difference or 'das Stimmlose' and *Kulturkritik*. A close reading will also be able to highlight other aspects of the whole cycle, *Steinschlag*, as 'Mundschluss' reprises themes from other poems. But first, in order to approach an understanding of the complexity of the form of the 'Gedichttexte', I will examine Duden's aesthetic thought, particularly the models of writing and the understanding of the text which emerge in her poetics lectures and essays on fine art in *Zungengewahrsam*. In the absence of other interpretations of Duden's poetry, her own

⁶ 'Das Undarstellbare darstellen' unpublished interview, 15-16/2/01.

⁷ The 'I' is not completely absent from the cycle *Steinschlag* but it is missing from large sections especially in the last three poems. As we will see in 'Mundschluss' below, 'I' is not used (to refer to the poet) but a 'seeing' figure is not totally absent.

ideas will be used as an entry into understanding the *Steinschlag* texts. Duden wrote the poetics lectures after writing *Steinschlag* so the theory emerges out of the practice. Here I will invert that chronology in order to explain the meaning of certain terms and images and how they function and the reasons for the importance of the musical form of 'Mundschluss'. Music is important in the prose works, as we have seen. Monteverdi is quoted in *Das Judasschaf* and Bach in *Übergang*. There is a description in 'Das Landhaus' of music creating a space of movement that is crucial for the narrator's survival.⁸ In the poetry music is less in the content and more in the *form* of the work.

I Music, movement and difference.

'Ohne Musik kein Gesang, ohne die Musiken ganz sicher kein Schreiben, ohne sie irgendwann Atem- und Herzstillstand' (Z 55)

Duden's lectures on aesthetics in *Zungengewahrsam*,⁹ especially the third one, are in large part an evocation of the importance of music for writing. In the third lecture we find a clear statement that *Steinschlag* is an attempt to explore the song-like qualities of language which results in what Duden terms a greater autonomy of both content and sound (form):

Hier ist der Treffpunkt, hier kommt es zum *Steinschlag* im Tonfall. Standort ist nicht mehr, wie bisher und wie im *Übergang*, der tote Leib, ja es gibt keinen Standort oder -punkt in diesem Sinne mehr, er hebt sich selbst auf und wird aufgehoben durch Stimme und Sprache. Etwas wie Gesang stand an, ein Wechsel zur größten Eigenwilligkeit von Stoff und Ton. (Z 59)

This comment is, however, potentially misleading as it suggests a movement away from scenes of death and dead bodies in the poetry. This contradicts the experience of

⁸ Music, here specifically the chamber music of Thomas Tallis, is required by the narrator when her sense of self starts to disintegrate, not because it grants stability but because it is itself instable and capable of breaking through boundaries: 'Erst öffnete sie einem eine Kammer, dann einen Raum, der zu einem weiteren größeren Raum führte, und so immer weiter, bis man halb träumend, halb wach wahrnahm, daß man mittlerweile durch alle Räume und Mauern und Dächer hindurchgeschleust war und fortgetragen von einer einzigen großen einsammelnden und aufhebenden Bewegung, einer Luftwohle, die einen schließlich mitnahm ins Offene und einen dort ruhig und gleichmäßig beatmete.' ('Das Landhaus', p.21 and *Zungengewahrsam*, p.52)

⁹ They are re-worked versions of 'Poetikvorlesungen' given at Paderborn and Zürich Universities (95/96 and 96/97).

reading *Steinschlag* where there are constant references to violence and death. However, as we will see below in the analysis of 'Mundschluss', there are fewer references to the position of the speaker/narrator as dead body and to the suffering of the body of the speaker because there is a weaker presence of the 'I' in the lyric. Duden appears to suggest, then, that while connections with the dead body were paramount in *Übergang*, the dead body also acted as a kind of limit on expression which is removed in poetry when language discovers its musical qualities. This does not suggest that the dead body becomes irrelevant in the poetry, rather that the polyphonic form opens the way for it to speak.

We can go back to Irigaray's theory as outlined in Chapter 2 to understand the importance of form. In my reading of Irigaray, representation (and the whole functioning of the system) was based on exclusion of the silent ground of the body. For established and dominant voices to be able to hear themselves clearly, there has to be an extinguishing of other voices which might confuse or detract from the 'main' voices. When Duden refers to the removal of the grounds of representation, then, she signals a discovery of a form which is not based on exclusion or on the silence of certain realms. Thus the freedom from 'Standort' in the poetry does not mean that it turns away from violence and death.¹⁰ On the contrary, the images constantly return to them. Rather old models of representation which hinged on a centred and central subject, a rooted and universalised perception/speech, are radically questioned by the poetic form. However, as we will see in my reading of 'Mundschluss', the content often alludes to the prevalence of torture and death in culture which makes speaking and expression difficult. Thus the relation between form and content is crucial: in the case of 'Mundschluss' there is a disparity between form and content because on the level of meaning unspeakable events are alluded to while the musical form suggests potentially unbounded expression.

¹⁰ The lyrical mode as subversive of 'Standort' announces what sounds like a post-modern move with the removal of grounds for representation: there is no standing place or no fixed spot from which to see and speak. But foregrounding musical properties of language was also a modernist technique. For instance, in T.S. Eliot's *The Waste Land* we get the sense of language intoning itself, not reliant on the speaker as simple producer of words. Eliot also warned against 'the heresy of meaning' in poetry privileging instead sound and phrase: 'The chief use of the "meaning" of the poem in the ordinary sense may be to satisfy one habit of the reader to keep his mind diverted and quiet while the poem does its work upon him'. Quoted by Helen Williams in *T.S. Eliot: The Waste Land* (London: Edward Arnold, 1968), p.49. This suggests that the words work on the reader as music does on the listener often by bypassing reason and meaning.

Throughout *Zungengewahrsam* Duden situates her poetry in a tradition of 'Gesang' by referring to ancient myths of muses and poetry. Thus she implicitly highlights that her approach is not new, that it is working with and returning to a fundamental understanding of the intoxicating properties of lyrical language. There are many references to writing's connections with song, for instance Orpheus's head, torn from his body but continuing to sing, is associated with language and literature: 'Sprache - und später Literatur - wird [...] der nach dem Zerreißen übriggebliebene und nun von den Wassern statt vom Körper getragene und beförderte, immer weiter singende Kopf des Orpheus.' (Z 34) Thus Duden hints at original alignments of poetry with dismemberment, fluidity, death and song from a position beyond the normal human. The image of the head floating on water is an important symbol, as we will see below, as it centres on those qualities of music which Duden suggests make it capable of undoing an oppositional relation between mind and body. As elsewhere in Duden's works (and also in 'Mundschluss') the head is never the locus of organising reason but part of fluid movements. In *Zungengewahrsam* Duden increasingly associates these movements with music, sound and rhythm.

A further image of Pegasus¹¹ /Gorgovogel, 'das dem Halsblut [...] der Kehle des Schreckens entspringt' (Z 35), goes on to align writing and literature with the monstrous and hybrid and thus with the disturbing, sublime, passionate and undermining aspects of music and art rather than with notions of calmness and order.¹² This sort of understanding of language is also related to the destabilisation of self through intoxication of the senses:

Es handelt sich bei diesen vielstimmig zur Sprache kommenden Gebilden ja um etwas auf den ersten Blick auch Verwirrendes und Verstörendes, je nach Auffassungs- und Hörvermögen möglicherweise Schwindelerregendes.

¹¹ Pegasus is another symbol of inspiration and poetry. 'When the Muses contended with the daughters of Pieros, Helicon rose heavenward with delight but Pegasus gave it a kick, stopped its ascent, and brought out of the mountain the soul-inspiring waters of Hippocrene; hence the name is used for the inspiration of poetry.' From *Brewer's Dictionary of Phrase and Fable*, revised by Ivor H. Evans (London: Book Club Associates, 1978).

¹² There is sometimes a tension in Duden's thought on music - for instance in the essay on the music of Carlo Gesualdos 'O dolorosa sorte' in *Der Wunde Punkt* (pp.7-12) where she suggests that music both pushes at the limits of the articulable and also brings together that which has been separated (mind and body, chaos and order). Music possesses the power 'die Kernzertrümmerung rückgängig zu machen' which suggests healing properties. However, this has less to do with nostalgia for a lost wholeness than with the need to re-configure relations as fluid rather than oppositional, to reveal interconnections rather than separation.

Insgeheim oder offenkundig wird einem der Boden weggezogen; könnte man ohnmächtig werden wie beim Gesang der Sirenen, der ja wohl so schrill war, daß denen, die es hören konnten, Hören und Sehen verging. (Z 44)

Here the quality of poetic language is aligned with the songs of the Sirens which reiterates the sense that it pushes beyond the boundaries of what is bearable, straining established meanings, and there is a proliferation of phrases in *Zungengewahrsam* which reprise this understanding.¹³ Importantly, in this quotation it becomes clear that for Duden this is not an empty exercise in destabilisation. The reasons for the need of such a musical form are articulated: it allows a simultaneity of multiple voices which gives complex 'Gebilden' a voice. The writing is dense and allusive at this point, but I take the 'Gebilden' to mean the interconnections between self, environment, society and culture as well as the movements between different levels of the self, for instance, the levels of dream, memory, imagination, reality, past and present. We will see what this means in practice below in my reading of 'Mundschluss'. These complex 'Gebilden' are also termed 'Bewegungsapparate' (Z 43, again Duden uses musical imagery) in which 'die Ebenen des Realen und des Traumes gewechselt [werden], der Außen- und der Innenwelt, der Vergangenheit und der Gegenwart, des Tages und der Nacht, der Natur und der Kunst; der Tatsachen, des Eingebildeten und des Bildes.' (Z 43)

We have already seen these types of interaction at work in Chapters 5 and 6 in the montage techniques of *Das Judasschaf*. For example, despite the fluid boundaries and lack of orientation, the different levels do not just collapse into a mass of undifferentiated data; that is, it is actually possible to work out what is dream and what is factual quotation. With the shift into lyrical and musical form, the complexity of interactions increases as different elements constantly touch each other without us being able to tell dream from reality, personal memory from a comment on culture and society. Again, this is part of Duden's dismantling of the structure of oppositional binaries (where dream, for instance is subordinated to a privileged reality). Thus the musical form is an important model for Duden's own writing which is concerned to remove limits and boundaries to expression. Furthermore, her thoughts on music

¹³ Thus Kleinschmidt's post-structuralist reading of *Zungengewahrsam*, which I referred to in Chapter 1, is very good at describing Duden's understanding of language, but he does not write about the political reasons for her turn to this type of form.

reveal that she is interested in voicing the heterogeneity of ontological and temporal simultaneities of differences.

One of music's most important roles is to bring differences together into a shared space which does not arrange those differences in order or hierarchy:

Sie [die Musik] schien von vornherein, aber besonders vom Anfang des Schreibens her gesehen, ein direktes, selbstverständliches Verhältnis sowohl zur Vernunft als auch zum Wahnsinn zu haben. Sie schien von großer Durchlässigkeit, schien die Dinge nicht auseinanderhalten und vor allem den Wahnsinn oder was dafür gehalten wurde, und damit eine ganze Gefühls- und Ausdruckswelt, nicht verbergen, übertönen oder gar verleugnen zu müssen. Ganz im Gegenteil wurde sie immer aufs neue eine Art Bemundung des Unsäglichen und Unsagbaren, ein Transportmittel ins Offene. Überhaupt schien sie [...] eine andere Auffassungsgabe auch für die sogenannte Extreme und dadurch einen anderen Umgang mit ihnen zu verwirklichen. (Z 54)

This aspect of Duden's aesthetic thought thus centrally concerns the question of representing 'das Undarstellbare' and 'das Stimmlose'. 'Madness' or what gets labelled as madness; intense feelings and perceptions may be voiced in musical art forms in ways which do not entail a dilution of their power through the imposition of 'Vernunft' but can articulate 'extremes' normally drowned out and unheard. Duden's theorisation of music, however, does not suggest an eradication of 'Vernunft' but, as in the example quoted in Chapter 2 also showed,¹⁴ highlights music's ability to bring 'reason' and 'madness', mind and body together in a moving apparatus.

Duden makes a similar point, but varying the metaphor, when she locates writing in a space of freedom and apparent dis-order which undoes notions of hierarchy: 'Schreiben wird Enthauptung der gewalttätigen Ordnungen und Hierarchien des Tages, Entfesselung, Lösung der Bindungen.' (Z 51) She invents a term (which, as we will see below, comes from *Steinschlag*) - *Nachtintelligenz* (Z 36). At first sight the image appears to involve subverting the premise of reason and the freeing of imagination which stresses the provenance of writing ('Dichtung') in the realm of sleep and the night. But her invented term does not reverse the opposition privileging dream over reason because *Nachtintelligenz* does not describe an absence

¹⁴ 'Die Musik ist knochen- aber nicht kopflos. Jedoch wäre ihr Kopf wenn sie als Körper erscheinen könnte, nicht dessen Krönung oder Höhepunkt. Ihr Kopf wäre alles und nichts und eins mit dem Herzen, eine Puls- und Stimmgeschwinde, bewegliches Schwingenbündel, Schwingenapparat unter lauter Flügeln.' (Z 55)

of the mind or reason but interaction of the two. The state which the subject is in when governed by *Nachtintelligenz* is privileged because it is open to the movements of the senses which can create their own patterns and follow their own 'grammar'.¹⁵

Importantly, music is privileged by Duden because it is a non-representational art form, thus Duden often introduces images of positively connotated silence when talking about music in *Zungengewahrsam*. The silence refers to the non-representational qualities and to a lack of the noise of clichéd dominant meanings; at other times to polyphony (rather than lack of voices) with the aim 'alle Schichten, über / unter/ ineinander, Stimme werden zu lassen und sie doch zugleich in ihrer ihnen gehörenden, ihnen zustehenden Verschwiegenheit zu belassen.' (Z 42) Here the apparently paradoxical reference to a silent musical form alludes to the difficulty of understanding or translating the voices in the complex moving apparatus in the absence of a dominant or standard voice.

Again mythological figures are mobilised to highlight this type of silence as a fundamental feature of (literary) language: 'Sprache - und später die Literatur - wird auch verschwiegene Sphinx, geschlossener oder nur leicht geöffneter Mund.' (Z 34) When Duden talks of her own mode of using words in her writing she again employs metaphors of silence. Firstly, the way in which words are treated in literature involves returning silence or mystery to them which gets lost when they are used to communicate or convey information. She (and, it is implied, all writers) on the other hand, treat words as 'die Ausgewählte' (Z 13), which alludes to the care that is taken when choosing words in poetry, for example. Her conception of writing is anti-mimetic; words are not tools of communication and writing does not represent an anterior reality - it 'bildet nicht ab, ahmt nicht nach, es informiert und kommuniziert nicht. Überhaupt verweigert es jede Unmittelbarkeit.' (Z 13) Instead, writing and words are 'untouchable' ('Die Worte sind unantastbar, die Elite, die Auserlesenen' Z 13) as they have musical elements which take them beyond quotidian use: 'sie [words] sind da, um gelesen zu werden im Text, im Kontext; um gehört zu werden im

¹⁵The state is, she writes, an 'außergewöhnlich bewegten Zustand weitgehender Bewegungslosigkeit ja Ungerührtheit, in dem man ja oft noch alle beisammen, nicht alle Tassen im Schrank hat, dafür aber die Sinne derart beisammen, daß sie ihrer eigenen, ihnen jetzt angeboren erscheinenden Grammatik nachgehen können' (Z 37) This theorisation of sleep makes explicit what was already present in *Übergang*. For instance, in 'Tag und Nacht' we saw that sleep was positive because 'Der Zustand ist verbunden mit Bewegungen, die nirgends anecken, mit Lichtverhältnissen, in denen es keine Trennung

Gesang, außerhalb des Tickens der Uhren und Bomben, oder auch um, [...] wie die Gebirge die Welt zu beschweigen. (Z 13) This suggests that words are understood as a type of *silent music* - to be heard as sounds or read silently to oneself as inner music - and not as units of meaning which say things about the world.¹⁶

Are these statements to be read, then, as a 'withdrawal' into an abstract poetic language and an 'escape' from the everyday and violence? I will argue below in my reading of 'Mundschluss' that this is not the case. First, we cannot relinquish the meaning of the words; indeed, some of the music of the neologisms is dependent on our unearthing multiple meanings, and the meanings are crucial to the functioning of images where texture, sound and smells are evoked. Second, there is a wealth of images from the 'real' world (including the vocabulary of economics and advertising slogans) as well as images of torture and death, displacement, fragmentation, environmental catastrophe and tyranny, evoking a culture in crisis. Thus the poems have an impulse to communicate, but at the same time refuse to conform to linguistic norms which stress easily accessible meanings, possible only because other voices and differences are blocked. This model, as we saw in the last chapter, appears only possible if the gaps and 'das Stimmlose' are forgotten. Therefore the 'abstract musical' poetry of *Steinschlag* is Duden's ultimate gesture of *Kulturkritik* in its undermining of representational norms and concern for 'das Stimmlose' to attain a voice.

We can understand the politics of this radical abstract, non-representational form more clearly if we turn to Duden's essay on Clea Wallis' abstract art, 'Vergittert im Gefilde oder Contenance angloise'.¹⁷ By bringing together in a surprising

zwischen Hell und Dunkel gibt, mit Tönen ohne Leitern, und Farben, die ständig ineinander übergehen, so daß ich erst gar nicht darauf komme, sie zu benennen.' (U 102)

¹⁶ Duden's thoughts on writing and silence can be taken quite literally too. Writing, Duden states, begins with silence ('redlich sprachlos, so fängt es an, so fängt alles an', Z 18) by which she means with experiences which go beyond words, such as trauma and fear. She also refers to the intensities of childhood which cannot be put into words immediately because of the inadequate grasp of language. The quality of the writing is thus due to the long incubation in the body. Writing is thus intimately connected with speaking the body and perceptions: 'Das Geheimnis des Auges geht in die Zunge und reichert sich dort an.' (Z 18) The sensory experiences of eyes, nose and ears are described as secrets which lie dormant in the body waiting for resurrection. See also the 'Nachschrift' to *Wimpertier* where Duden describes writing as a product and memory of excessive perceptions which are not forgotten but 'resurrected' in the text: 'End- und uferlose Wahrnehmungsarbeit, Trommelfeuer der Unerträglichkeiten. Überschußproduktion der unbeirrt weiter zugespitzten Sinne, die als Ausschuß verstanden werden sollte, als für die Kloaken bestimmt. Das Schreiben der Texte hingegen erinnert sich wörtlich.' (W 113)

¹⁷ Written in 1995 and published in the collection, *Zungengewahrsam*, pp. 114-125.

juxtaposition the work of this contemporary painter¹⁸ and the composer, John Dunstable (1390-1453), Duden articulates a model of spatial relations where plurality, polyphony and interaction are possible. The artwork is a privileged space which sustains these multiple movements without collapsing into chaos or pure flux.¹⁹ Thus the artwork is described as visible music in ways which are helpful for our understanding of *Steinschlag*.

The representational model is immediately disrupted by Wallis' practice of working on the ground²⁰ and the proliferation of moving lines mean that we cannot see 'through' the paint on the canvas to easily accessible meaning. We can compare this to the experience of reading Duden's poetry where heightened awareness of language denies unobtrusive access to the world. The paintings are described by Duden in terms of cracks and gaps in which the gaze gets caught ('helle Grund oder Abgrund, dieser Blickschacht', Z 116) as they ravel the gaze up inside its fabric rather than acting as a transparency which can be processed whole in a glance. (See fig. 7.1. for an example of Wallis' paintings. Duden discusses several similar ones in the essay. A black and white reproduction of Untitled Nr. 21 is given (Z 125). Fig. 7.1, p.216, shows another in colour which is taken from the front cover of *Wimpertier*.):

Unerträglich, zumal für den, der standhaft zu sein gelernt hat und beharrlich das *Ganze* durchschauen zu müssen meint, das Fluchtverhalten der Blicke; denn die Blicke *in* Clea Wallis' Bilder - und es läßt sich einfach nicht mehr sagen: *auf* diese Bilder werden immer wieder zum Flüchten, zu Ausflüchten angehalten und gezwungen. Gewohnte Blickabfolgen lassen sich nicht aufrechterhalten, sie werden abgelenkt, unter- oder sogar abgebrochen. Der Raum ist zu tief, hoch und weit zugleich; die Farben scheinen Licht zu werfen und erhellen doch nur sich selbst. (Z 120)

¹⁸ Clea Wallis b. 1963. She was born in London and her mother was German. Her childhood was spent in Germany, then she returned to London. Her first paintings were figurative (ca.1978) but then she moved on to painting the abstract canvases of lines and colour that Duden writes about in *Zungengewahrsam*. The paintings Duden writes about date from the mid 1990s.

¹⁹ Duden makes this point in the *Zungengewahrsam* lectures as well: 'weil in und mit einem Raum Böden, Mauern, Decken und Zwischenräume entstanden sind, die Teile einer Komposition bilden. Es ist dann der Raum, der beginnen kann, die eigenen Mauern zu durchstoßen; der irgendwann mühelos durch die eigenen Wände zu gehen vermag, ohne dabei ins Wanken zu geraten...' (Z 52)

²⁰ She literally spreads her canvases on the floors of cellars as the only spaces available to her to work in, and works 'mit zu Boden gerichtetem Blick' (Z 115): 'Von vornherein wird also nicht auf oder durch ein Fenster mitten im Zimmer gesehen, nämlich eine Leinwand auf der Staffelei beispielsweise, [...] Von vornherein ist jedes Geradeaus oder Hindurch ausgeschlossen.' (Z 116)

The sort of identity thus destabilised is familiar to us from Chapters 2-4. In Wallis's paintings we have a visible presentation of fluid boundaries where an ordered series of gazes which might establish stable subjecthood through distance from the seen object are deflected, jammed or broken. The angles cannot be exploited as focal points because they have no ground, they are themselves moving parts of lines. In order to see the work we must enter it and follow the rhythms and patterns in the canvas. In Duden's formulations, the viewer cannot impose meaning but is pulled into the 'Präsenz der Farben' into a space which, in Duden's words, dances and vibrates with the full presence of all the senses, creating a fantastic 'suspended' dimension. I would link Duden's descriptions of Wallis to the experience of reading *Steinschlag* where a similarly incessant movement of images and words makes a 'standhaft' perspective impossible.

However, as I have noted several times in this thesis, Duden is not interested in just undermining. Her interpretation of Wallis stresses the positive qualities of instability; rather than a closed system of determined frames and shapes, the artistic canvas functions as an open system of potential and movement where multiple traversals of spaces and lines occur. Duden uses an analogy with Dunstable's music to express the sort of space these paintings create by linking the colours to notes:

Noten oder Farben, die gleichsam keinen Anfang und kein Ende mehr haben, die mitten im Raum auftauchen und die im Rahmen einer oft sehr ausdauernden Arbeit, eines Werks zwar begonnen, das heißt angestimmt, aufgelegt und -getragen werden, die aber nicht aufhören, nicht schliessen, weil sie sich Schicht um Schicht, Zeile um Zeile dann immer schon aufgemacht haben und nicht mehr landen (Z 124)

Thus the musical canvases are described as open spaces of soaring variation ('nicht mehr landen'), where the juxtaposition of notes or lines means that we cannot distinguish between opposites. The layering techniques where blocks of coloured lines are painted on top of one another, where light lines cross dark lines, colour is painted on colour, result in uncertainty. It is unclear what the lines are doing, whether they are moving under or over or between. Thus the background-foreground distinction disappears, disturbing fixed space and polarities and taking the ground away. The colours do not settle but create a floating space: 'sie sind aufgetragen und befinden sich nun da, transparent eingeschlossen ins Unabschließbare [...] Die Farben

haben sich aufgemacht und bleiben dabei: *suspended in space*, suspendiert von jeglichem Trägerdienst.' (Z 117)

In this essay Duden does not develop a comparison with *language* (her own or otherwise), but I would link the 'hovering effect' we get when we read 'Mundschluss', where multiple images are conjured up by ambiguous and powerful criss-crossing images and words, to the space of suspension Duden writes about in this essay. She does, however, make a brief analogy between the mesh of moving lines on Wallis' canvases which resemble broken lines and a de-railed grammar:

Oder sind es Stäbe, Riegel, Achsentrümmer, Reste von Winkelmessern; Residuen einer entregelten Grammatik, Hieroglypheneinsprengsel oder -einschlüsse, die sich dann mehr und mehr einzufinden scheinen, durchaus nicht unleserlich geworden, aber insgesamt unlesbar werdend, da aus der Geographie der Tafeln, Schriftrollen, Bücher entlassen.' (Z 117)

I would extend this analogy to Duden's own poetic language which, as we will see below, is made up of word explosions and fusions which create new words, and works with slippages of meaning between different levels which bring multiple meanings to light. As I will argue below, there is a sense that this language is a language of remnants salvaged after some unidentified explosion so that the poetry becomes a paradoxical speaking through and with damaged remains. Duden suggests that Wallis' lines are also the broken remnants of the formal geometry of Renaissance art and its perspective-granting, straight and ordered lines. All that is left are shattered angles and axes ('Reste von Winkelmessern') and lines which do not frame space but *travel* without moving towards a fixed point, thus conveying the sense that their erstwhile function of creating equilibrium has been lost. Duden implies, however, that creation can come from these shattered spaces. The fragmented leftovers, which she likens to the remnants of a de-railed syntax, can become hieroglyphic, disruptive elements in a new system of meanings. The hieroglyphs are not illegible, she stresses, but unreadable *as a whole* - there appears to be meaning inhering in the signs but there is no way of translating them into an old language of wholeness. There is colour, sound, movement, expression but an absence of whole meaning; a destruction of space ('Erbrochen durch ein scheinbar nicht endendes Gitterwerk von Farben'), but also the creation of a different space of new possibilities:

Für eine solche Wahrnehmungsmöglichkeit mußte er [der Raum] erst auf diese Weise erbrochen werden: nämlich durch die bodenlose Entschlossenheit, Gewißheit, Unbeirrbarkeit der Farben, als vollzöge sich etwas neuerlich gesetzmäßiges [...] jenseits aller Raumgrenzen, -muster und -vorstellungen. Erbrochen durch ein scheinbar nicht endendes Gitterwerk von Farben [...] Das ist also entstanden - am Ende, am Boden -: die Sichtbarwerdung eines sonst unsichtbaren Raumes [...] Kristallwachstum des Unaufhörlichen und Unabsehbaren. (Z 118)

The phrase 'die Sichtbarwerdung eines sonst unsichtbaren Raumes' contains many meanings: it alludes to the creation of visible music which re-calls, of course, Duden's description of the move into the lyric mode examined above. Poetry is a type of music we can see on a page. Thus Wallis' paintings can be read as allegories for the form of the texts in *Steinschlag* - that is, as open moving systems of free lines. Again the imagery of the becoming visible of otherwise invisible realms alludes to 'das Stimmlose' attaining a voice and the central concern of 'difference' speaking. In the context of Duden's essay on Wallis we can now see the politics behind the creation of abstract musical forms: it is precisely because the representational model is broken where fixed forms, time and space are framed by a distanced universal 'I'/eye that a different space of heterogeneity can be created. It is in this musical space where differences are preserved but overlap (as in Wallis' canvases) that 'das Undarstellbare' or 'Stimmlose' are most likely to find a voice.

Duden's evocations of the disruption of traditional aesthetics in Wallis's paintings touch on some general features of 20th century abstract and avant-garde art. I would like to stress that I am using the word 'abstraction' in a particular way as I understand Duden's formulations to point not to a conception of abstraction as a movement *away* from reality or form, but as the energy of the normally silent matter which generates the structures and forms we know. Bridget Riley makes a useful distinction between types of abstraction in her essay on Paul Klee:

in everyday language abstraction refers to the process by which one draws a generalised notion or formula from the particularities of real experience [...] Klee was the first artist to point out that for the painter the meaning of abstraction lay in the opposite direction to the intellectual effort of abstracting: it is not an end, but the beginning. Every painter starts with elements - lines,

colours, forms which are essentially abstract in relation to the pictorial experience that can be created.²¹

This is how I understand the 'abstract' writing of *Steinschlag*, i.e. not as meaningless because it is lacking a complete 'pictorial experience', but as the creation of elements, fragments and partial images of personal and cultural experience through movement of the raw matter and energy of words.

II The abstract poetry of *Steinschlag*

The 'Gedichttexte'²² that make up *Steinschlag* are extremely resistant to understanding on a cursory reading because the words are unfixed from easily discernible referents and the reader cannot rely on the grounding which comes from immediate comprehension. Uncertainty grows as it is not evident at a glance what some words mean especially the ones Duden invents, the ones we have forgotten or have to look up. Some conjure up diametrical opposed images - 'geschuppt' (S 7) can mean both scaled (de-scaled) and scaly - and so our minds cannot even fix on the potency of the image but hovers somewhere between the two. Other words are extremely ambiguous creating the problem of an *excess* of meaning as they could refer to multiple things at the same time. Others again contain undertones of vestigial historical meanings (e.g. 'abspritzen', S52; 'Schreckensherrschaft', S 61) which, in a German context, recall the Camps.²³ Other words (e.g. 'Seraphimschläge', S56) require general and cultural knowledge to be able to glean some significance. Like the 'Hieroglypheneinsprengsel' Duden saw in the remnants of lines in Wallis' paintings, the words, fragments of words, neologisms and quotations in her 'Gedichttexte' appear inhabited by an aura of meaning but the whole meaning simultaneously lies beyond us. Like hieroglyphs the meaning appears to inhere in the words but they also resist translation.

There is a sense that the 'Gedichttexte' are quite literally a polyphony of different voices as there appears to be several quotations - some not identifiable -

²¹ In *Paul Klee. The Nature of Creation*, Robert Kudielka with an essay by Bridget Riley (London: Hayward Gallery, 2002), p.15.

²² This is the term Duden used in the interview with me.

²³ Despite the overall groundlessness, the word 'Deutschland' appears in the fourth line of the opening text 'Steinschlag', although not in a way that immediately tells us why.

where the language has different styles and nuances. But although Duden stresses the importance of musical qualities of the writing, as we have seen above, the reader nevertheless cannot help but investigate quotations, unpick images, follow connections and unfold the multiple meanings conveyed by the allusive images and invented words. The struggle to attach meanings to the words and images becomes part of the process of reading the poems. This enterprise may be an attempt to make sense of something which does not want to be understood but rather wishes to be experienced as 'Gesang' or as 'eine geballte Ladung von Lauten'.²⁴ However, a different type of reading is called for which, as Schweikert suggests in his review of *Steinschlag*, does not entail imposing meaning on the object (the words) but a reciprocal process whereby the reader is read as much as the poem ('Die Gewalt und Bedeutungsvielfalt der Text ist dergestalt, daß der Leser nicht nur liest, sondern von dem, was er liest, auch gelesen wird.')²⁵ This point is reminiscent of T.S. Eliot's comment (see fn. 10 of this chapter) on letting the poem 'wash over' and do its work on you.²⁶

Steinschlag was extremely well received by the critics. Most of the reviews stressed the creative and intoxicating experience of reading the poems, and thus appeared to approach the texts in the spirit of T.S. Eliot's comment. Rather than an experience of alienation created by extreme complexity, most wrote of the possibility of a rejuvenation of the senses, an expansion of the narrow confines of the 'I' and a general awakening of undiscovered potentials through the experience of reading the 'Gedichttexte'. One reviewer writes of dormant modes of understanding set free by the poetry as the text 'Zwischenräume des Verstehens aktiviert, vor denen die Analyse des Sinns versagt.'²⁷ Others report the language getting under one's skin, of bombardment of the senses through images and words like being hit by stones 'Steinschlag'.²⁸ Another writes of the poems giving her much needed 'Wortnahrung'

²⁴ Anne Duden, 'Arbeitsplätze', *Wimpertier*, p.96.

²⁵ In "Schlacke mit geladenem Gedächtnis" in *Frankfurter Rundschau* 24/4/93.

²⁶ This again is subversive of the usual relation between subject and object, here through the relation between reader and artwork when the artwork cannot be mastered by the subject/reader. This view of the artwork is to be found in Duden's essay 'Blickrichtungen' which engages with Altdorfer's painting *Auferstehung Christi*. Through reflection on the figure of the resurrected Christ, she implies the power of the artwork to express something 'completely other'. Thus the artwork both resists conceptualisation while demanding your complete attention. In *Der wunde Punk im Alphabet*, pp.111-118.

²⁷ Corina Caduff, 'Steinschlag von Anne Duden: Schmerzessprache', *Die Wochenzeitung* (Zürich), 25/6/93.

²⁸ Albert von Schirnding, 'Zusammenbruch eines Immunsystems', *Süddeutsche Zeitung*, 31/3/93.

and of the re-generative properties of the language.²⁹ Other reviewers saw negativity and apocalyptic vision in the text (which we will see examples of in 'Mundschluss') and mentioned the hallucinatory quality of the writing.³⁰ However, the majority evoke the experience of reading with the lack of easily identifiable meaning as constructive rather than destructive. Thus the reviewers' readings suggest potential and new connections which go back to the open system of freeing moving lines which I examined with relation to Duden's essay on Clea Wallis.

III 'Mundschluss'

In order to appreciate the form and difficulty of the 'Gedichttexte', I will provide a detailed commentary of 'Mundschluss'. Interpretation will proceed by linking the reading to aspects of Duden's own aesthetic thought outlined above and, where necessary, to her whole oeuvre as outlined in the rest of this thesis. 'Mundschluss' is passed over by the reviewers of *Steinschlag*. Johanna Bossinade, for instance, claims it is one of the most opaque.³¹ It has four sections, like some symphonies, and the parts are connected through images and motifs which are repeated, developed and varied. Indeed some images are reprised from other 'Gedichttexte' that make up *Steinschlag*.

As in the other texts of *Steinschlag*, the immediate difficulty resides with the abrupt transitions which are a crucial part of its rhetorical structure. Just as we have envisaged an intense image, we are faced with another through the inexorable movement of the words. Images are piled up against each other without grammatical conjunctions just as the sudden changes of scenes in the poem are juxtaposed without an obvious syntax of thought. This juxtaposition of fragmented images, known as

²⁹ 'Blumen und Kräuter Namen haben, in deren altertümlichen Konkretheit Sprache ihre Kraft zeigt und uns an das ursprünglich erlösende und magische Benennen und Benamen erinnert [...] Was sich enthüllt in Pflanzennamen [...] ist eine Beziehung zur Welt, die an die Körperlichkeit der Welt und damit unsere eigene erinnert.' Uta Ruge, 'Mennigrot in kleinsten Portionen', *tageszeitung*, 22/4/93.

³⁰ Paul Kersten, 'Aus dem Steinschlag', *Deutsches Allgemeines Sonntagsblatt*, 9/4/93.

³¹ *Deutsche Bücher. Referentenorgan deutschsprachiger Neuerscheinungen*, vol.3, (Amsterdam: 1993), pp.193-195.

parataxis,³² suggests not only the decay of traditional patterns but the uncertainty which accompanies the withdrawal of *Standort*.

The impression is created that some images relate to specific memories (especially where place names are mentioned - for instance, looking at vomit in St. Albans, S 59) or re-occurring memories of several different occasions (for instance, looking at yew trees, S 56 and S 61). Some verses or phrases are at first completely opaque (the second verse 'eingepfercht in den Korral einiger Söhne', S 55) and others hint that genres of paintings are being alluded to (NOLI ME TANGERE, S 60). Some lines seem to comment on historical events ('Botswanas Zäune', S 58) and others to a general state of culture and modes of being in culture. These diverse areas are criss-crossed together in the text with no connections given by a speaker external to the images, or orientation between verses. Thus we can see a radicalisation of the montage techniques in *Das Judasschaf* (as we saw in Chapters 5 and 6). A brief comparison is illuminating: unlike *Das Judasschaf* there is an absence of 'I/'die Person'³³ and a relative absence of verbs to orientate us and produce a chronology. So as we were able (albeit retrospectively and after several readings) to discern a sequence in *Das Judasschaf* ('real time' of arrival and travel around Venice, 'memory' of a hospital stay signalled by pluperfect tense, use of legend or quotation conveyed through style and, on most occasions, reference at the back of the book), we are unable to do so in the poetry. In the 'Gedichttexte' there are so many interruptions and abrupt juxtapositions that we no longer can speak of one strand of narrative being interrupted by another as we approach a counterpoint of interrelations and a patchwork of times, dreams, memories, comments on real events, knowledge, visions, experiences and sensations. This is the musical form of the text that Duden theorises in *Zungengewahrsam*. The freedom from placing the words or experiences in time means that we approach greater simultaneity as we do not have to constantly return to the structure of 'real time' which is *then* interrupted by quotations.

The one-word title, 'Mundschluss', throws up so many ambiguities that it itself becomes a hieroglyphic image of potentially endless meanings. It conjures up an

³² For a good description of how this device works in the poetry of T.S.Eliot, see Stephen Coote, *T.S. Eliot The Waste Land* (Harmondsworth: Penguin, 1985), p.64. There are many similarities between *The Waste Land* and *Steinschlag* on the level of both form and content.

image of a mouth which is closed up or shut up or in the process of being silenced. This has obvious resonances with images in the rest of Duden's work, from the dragons we examined in Chapter 2 to the images of the silenced narrator in *Übergang*. The title will be forcefully recalled in images in the fourth section of the poem with the lines about words trapped in the cavity of the mouth, as well as the allusions to a severed head (for instance, the head of St. John the Baptist, see below). The text constantly addresses the violence inherent in the cutting off of certain modes of speech. The cessation of speech is conveyed as a threat in the first section of the poem and, in the third section, words have to be saved from the stranglers ('Abwürger', S 58). Thus the poem's title immediately evokes concerns discussed above regarding the possibilities and difficulties of 'das Stimmlose' speaking.

However, the word 'Schluss' is ambiguous and can mean end, conclusion or cadence in music. Self-referentially, then, this being the last poem in the cycle, it could signal an end to the mouth, the voice(s) of the poem. Rather than alluding to a silencing or closing action, the word could simply refer to the mouth finishing a speech (mouth's conclusion). This alters the image we create in our minds and makes us falter - is the mouth open or closed? If the musical meaning is taken into consideration 'mouth-cadence' we see a mouth open even wider. Singing, we saw above, is a positive activity for Duden. But again we hesitate because of the proliferation of meanings. Perhaps it is singing with the mouth shut (humming) or the image could allude to a silent music (such as the Sirens as we saw above) which could again symbolise the poem as a whole. Words trapped in the mouth cavity is also an image for writing for Duden - 'also, Schreiben, bei geschlossenem Mund die Zunge lösen [...] zur Dichtung kommen, und nicht Geschichte oder Geschichten machen'(Z 24) - where the movements of the tongue in a closed mouth refers specifically to poetry rather than the more traditional and easier modes of communication. The word confuses therefore because it means different things at the same time - the end and shutting of the mouth and the mouth's cadence.³⁴ It also sets up multiple connections with images in the poem.

³³ As we will see below, the implied 'I' in the line 'WEHE DU VOGEL TÖTEST MICH' (p.55) cannot be identified with the poet or lyrical 'I' as lines in capitals convey a quotation. We have no way of identifying who this 'I' is.

³⁴ Given a knowledge of Duden's thought the image could also conjure up the silent 'Gesang' held in the mouth of the what Duden terms the 'Aushaucher-figure' - the open mouths of the dead bodies in

Part I

Many of the images in the first part are opaque but many aspects become clearer when related to the subsequent parts. The opening lines

Engellose Flügel
am Todwort
geräderten Horizont.
Kampfschritt
in den beinhart gespannten Unterbauch. (S 55)

are puzzling and here we see an example of the absence of 'I', subjects and verbs. Instead there are powerful images conjured up through nouns and an object (part of a body) of a violent act. We can see Duden's theory, as expressed in *Zungengewahrsam* (borrowed from Gottfried Benn), of 'alles um ein Substantiv werfen' in action:³⁵

The poem begins with images of absence and violence (themes familiar to us from the rest of Duden's work). There are wings but no angel, words but they are dead. Again the opening lines produce the absolute ambiguity of a 'hovering effect'. They could mean that the dead word possesses wings not related to angels' wings (a different type of wing) or the wings left behind by angels. The first lines hint at death ('Engel' and 'Tod') without specifying what has died, but suggest that the wings are remnants left behind by previously living beings. Thus we are faced with the first of many paradoxical images - words with wings might suggest the soaring language of poetry transcending the earthly, but the word is dead and the horizon is not uplifting, but tired out or tortured. The word 'gerädert' is colloquial and could intimate an absent speaker's state of mind and being. The opening of the poem thus powerfully hints at 'the end' (death and exhaustion) as it begins, seemingly, by conceding defeat:

Carpaccio's paintings (see fig. 2.5 and 6.3) who are silent (as images on a canvas) but singing (in Duden's reading). The figure is shrouded in ambiguity and clashing meanings in Duden's reading as she writes that we cannot know whether The figure is rising or falling. See her essay 'Ausgehend von Liegenden', in *Vorträge aus dem Warburg-Haus*, ed. by Wolfgang Kemp, Gert Mattenklott, Monika Wagner, Martin Warnke, vol.4 (Berlin: Akademie Verlag, 2000), p.40. She writes in this essay that 'ich und der Text blieben dem Bild [fig. 6.3: TL] etwas schuldig'. That is, in *Das Judasschaf* there was no chance to fully evoke the 'Figur jenes "Aushauchers" mit diesem endenden Atemzug, der aus dem Bild herausführt und der dabei etwas zu transportieren scheint.' (pp.53-54). The 'Aushaucher-Figur' haunts poetry.

³⁵ She writes: "Alles um ein Substantiv werfen" wie im *Steinschlag*. Alles umwerfen selbst das Alphabet und die Grammatik.' (Z. p.24) The quote from Gottfried Benn describes the lack of verbs and the intensity of images which are created predominantly with nouns in *Steinschlag*.

words are dead. However, this is the beginning of a poem which continues to 'speak'. The flow of the words across the lines also makes the reading possible that the horizon is tortured by the dead word which suggests a striving to express the state of the 'engellose Flügel', of something that has died, with the remnants of meaning. The images (especially the 'Flügel') strike up associations with images of wings and birds which are woven throughout the text.

The next image in this section, however, occurs without the reader being able to connect it to the previous lines. The violence in the combat step into the lower gut appears to be a calculated act rather than a mindless one, and the 'Unterbauch' which receives the kick appears to expect it as its muscles are tensed. The 'Unterbauch' could belong to a human or animal whereas 'Kampfschritt' sounds planned, the result of reason and strategy. However, it also conjures up karate which puzzles us; perhaps the image is a memory of film; it simply flashes up into the poem without connections at this stage. The lack of proper verbs and subjects and predominance of nouns has the effect of not fixing the scenario in time by 'freezing' the action as an image; it also undercuts the notion of recognisable agents. Thus an image of oppositional power relations is conjured up which defines something fundamental about the state of reality and culture. St. George and St. Michael injuring the dragon or serpent may be recalled, but the movement of the poem is such that we do not ask the normal questions 'who did what?', 'what happened then?' but focus on the images which hint at human violence towards other bodies, possibly animal ones. This theme will be developed in the subsequent parts.

The next section uses images related to eggs hatching (without actually referring to an egg hatching). There is a stronger presence of the 'poet' or an 'I' as someone is hoping for something to hatch:

Es soll sich schon ausbrüten
taubeneigroß aber schleunigst
in den Fraztenhumus gesetzt an der Front
und leichthin übergangen
und zertreten
beim Abmahl bereits (S 55)

The image is suggestive of birth and vulnerability and is quickly juxtaposed with images of destruction suggesting the co-existence of birth and death as the 'es' seems to be trampled on before it has the chance to fully hatch. It seems that it is crushed during a meal although the word 'Abmahl' is invented and its concrete meaning is unclear (we hear 'Mahl' - a formal meal; perhaps 'abmalen' to paint a picture, and 'mahlen' to grind). In the second part of the poem, images of feasting echo the opaque word, 'Abmahl', and will throw retrospective light on these lines. Overall, the destruction of formless but living matter (Fratzenhumus) and the potential of an unformed egg is suggested. The next line after a large gap compounds the threat:

WEHE DU VOGEL TÖTEST MICH
zwischen drei Wasserläufen
eingepfercht in den Korral einiger Söhne (S 55)

Capitals are often used in *Steinschlag* to signal a quotation but this time we do not know where these lines come from or who the speaker is. This is the only occasion an implied 'I' materialises in the poem but the identity of the 'speaker' is far from clear. The anonymous 'I' appears threatened by a bird which suggests a connection with the nameless 'es' emerging from a shell in the previous lines. In these lines, however, the image is twisted as the vulnerable bird-like entity seems to threaten the unidentified 'I'. The bird resembles, then, a bird of prey. We cannot say much more about these lines at this point. The following two lines evoking a landscape surrounded by rivers are also opaque. It is not certain that the lines follow on logically from the line about the bird or whether we have moved to a different landscape. On the level of content we cannot attach referents to the words; our only connection with them at this point is to let them wash over us as sounds. The image baffles through the mixture of attributes: something or someone is penned in between several sons. The 'enclosed' or 'shut in' makes the 'I' sound animal-like, while the relation 'sons' suggests an allusion to a human or a human speaker of these lines, perhaps a woman or someone threatened by male children or siblings. 'Korral' is an African word for round villages, so these lines appear to allude to an African landscape. It is only when we get to the third part of the 'Gedichttext' where Botswana is mentioned (see below) that further meanings may be heard. At this stage, however, the lines hint at private

memories or thoughts and a fluidity of voices or different types of 'I' and of the subjectivity of birds.

A further threat emerges in the next verse which suddenly allude to limits placed on speech. 'Im Helldunkel der Redeschauer/stellen sie die Hähne ab' (S 55) This resonates with the immediately preceding images of being penned in or confined, recalls the 'Todwort' and suggests difficulty in speaking. This is followed by another threat in the next verse

First
LICK YOURSELF INTO SHAPE
Dann schwachstimmig
wie Tierlieder gesungen
über die Brüstung geneigt
die Sarkophagwand
und schon die ersten Pfeile in der Nasenschleimhaut
und Verwandtengemetzel. (S 56)

The poem does not work by clearly allocating words to speakers; rather words becomes part of the poem's fabric of multiple voices so we do not know who is giving the orders. The slippage into English reiterates this sense of criss-crossing of 'other' voices. The English idiom for pulling oneself together also contains a veiled form of violence - it is presented as a command in the imperative and, on the level of content, demands that an absent but implied person or thing should conform to a particular 'shape' and materialise into recognisable form. The idiom comes from a mother cat's action licking her new born clean and 'into shape' and thus becomes part of the animal imagery accumulating in the poem. In particular it strikes a similar chord with the lines alluding to the birth from a shell as both suggest emergence from an unformed into a formed state which is beset with difficulties.

The English idiom then spills over into an image of extreme violence with the action of arrows being shot into the membrane of the nose. Again there are no verbs (the past participles actually act as adjectives) or subject, (so it is as if the poem is describing a frozen image like a painting); rather the image centres on the body and the weapon. Simultaneously the lines also conjure up the sense that weak voices and animal songs are being eradicated. This raises the possibility that the 'Nasenschleimhaut' may belong to an animal but it is, of course, also unspecific and

could refer to any creature with a nose. Given a knowledge of Duden's interest in paintings of George and the dragon, the arrows shot into the nose recalls the slaughter of the dragon which is often presented in paintings with the dragon's nose, eyes or mouth being gouged (see fig. 2.1, p.30, for Uccello's depiction where the dragon's nose is impaled.) The moment of death is not described in the poem but the imminence of death is conjured up by the word *sarcophagus* which flows into the violence of the word 'Gemetzeln', an extremely powerful word conveying violent death on a massive scale. It is linked with 'Verwandten' to create a neologism 'Verwandtengemetzeln' which becomes slightly ambiguous - it could mean similar acts of carnage on the same body with the targeting of areas related to the nose, i.e. the brain, eyes and ears (thus alluding to a killing of the senses). This would produce a reading which alluded to a general treatment of the body and the senses.³⁶ But more strikingly there are undertones of genocide in the word 'Verwandtengemetzeln', the killing of relatives or, when we link this word to the second and third parts of the poem, to eradication of species of animals.

The images change in the next verse to evoke a series of landscapes:

Auf dem Rasengrund
 der Stelle
 ein Wind oder Sturm
 der die Wüste mitreißt
 ohne sie zu berühren.
 Seraphimschläge aus der leibhaftigen Eibenschwärze
 der Halt. (S 56)

The different natural landscapes are described and brought together in freely flowing lines although we sense that they are separate spaces: first a spot on the lawn, then a wind which sweeps away the desert without touching it. Thus movements of nature are evoked in ways which suggest a simultaneity of the green lawns and temperate climates of Western Europe (particularly England) and a desert landscape which is devastated by storms and harsh wind. The way the climates are brought together in

³⁶ To quote Nietzsche: 'Und was für feine Werkzeuge der Beobachtung haben wir an unseren Sinnen! Diese Nase zum Beispiel, von der noch kein Philosoph mit Verehrung und Dankbarkeit gesprochen hat, ist sogar einstweilen das delikateste Instrument, das uns zu Gebote steht: es vermag noch Minimaldiffenzen der Bewegung zu constatiren, die selbst das Spektroskop nicht constatirt.' Friedrich

the verse suggests global connections between very different areas but where meteorological movements link them to a whole or shared space - a sense we get when sand from the Sahara is blown to England, for example.

Immediately juxtaposed with these images is another space which alludes to a graveyard through the mention of a yew tree and Seraphim angels. (This gives us some orientation as it evokes the Christian West.) Seraphim angels announce the second coming of Christ with blasts of trumpets so are often found on gravestones. Perhaps the angels who were missing in the opening line ('engellose Flügel') return here, in a positive image suggestive of resurrection. The yew trees, whose leaves and dense branches often give the appearance of blackness, also offer the absent speaker support. That the words 'der Halt' stand on their own amidst longer lines suggests the importance of the images of resurrection and yew trees. The latter appear to offer sustenance and a brief space of respite from the images of violence. As we saw in Chapter 4, trees generally play a positive role in Duden's writing. Yew trees are especially important because of their ancient connections; they are typically between 3,000 to 6,000 years old and thus living presences of a time before our history. They also cannot be categorised into one of the two categories of tree, deciduous and evergreen. Some botanists put them in a category of their own.³⁷ The succession of images in these lines suggests different vivid scenes which the absent viewer sees or imagines, but the writing conveys powerful scenery as if the landscapes and global movements are seen without the 'I' being there. Both the 'real' landscapes in the poem (say, of the city - see below) and imagined ones are conveyed with the same intensity so that the realistic melts into the metaphorical and vice versa. At this point in the text, the landscapes therefore function as symbols rather than specific places.

In the lines towards the close of the first section, the sense that nature is a source of comfort is reiterated:

Ein Huflattichflanell
wäscht die lebensmüde Haut
neben den Gleisen

The image of 'Huflattich' (coltsfoot) washing the skin sounds soothing. Coltsfoot is a medicinal herb with felt-like leaves which grows next to railway tracks, so the image

Nietzsche, 'Götzen-Dämmerung', in *Nietzsche Werke. Kritische Gesamtausgabe*, ed. by Giorgio Colli andazzino Montinari, vol. VI/3 (Berlin: Walter de Gruyter & Co., 1969), pp.69-70.

simultaneously conjures up a more concrete (and less symbolic) meaning of someone waiting for a train looking at the plants growing next to the tracks (although there is no 'I' in these impersonal verses). The description of leaves cleansing the body, however, sound symbolic (perhaps, in the light of the threat of death in previous verse, it conjures up a burial scene with a body being prepared). The word 'Huflattichflanell' itself is interesting for its musical qualities - the sounds created by the word are perhaps just as important as the meaning - as well as the sensual texture of the leaves which the image suggests by bringing the skin into connection with the physical qualities of the leaves.

Part II

It becomes easier to attach some meanings to the images in the second verse:

Flugschwärme höhen die krampfenden Orte
eilen rauschhaft verstummt
die Zugstrecken entlang
eigenwillig
arglos
auf Fernziele zu

The 'I' (as pronoun) remains completely absent from the second part as the images focus on what sounds like migrating birds. The first lines contrast the openness and freedom suggested by height, flight and swarming with the cramped nature of the unspecified 'Orte'. Again the actual location cannot be pinned down, but the image evokes multiple meanings through the words and connections with other verses. The 'Orte' could be big cities but could also link back to the 'Korral' of the first part of the poem. The image of movements and flight towards unknown destinations along lines of passage appear positive, full of potential and intoxicating. They could even recall Wallis' freely swarming lines. It becomes easier in this second part to glimpse meanings when it is easier to link the images to real events. The second verse in the second part, for example, introduces images which allude to the violent disruption of the birds' silent flight.

³⁷ I am very grateful to Anne Duden for pointing this out to me.

Wind-
 triebverwobene Luftrochen
 hin und zurück
 gerissen
 geschlitzt
 aus dem Blaue geschlagen
 des Tages der Nacht
 entleibt
 zerlegt
 und glasig fettenden Auges
 geruhsam verdaut.
 Aber Millionen Mal.

'Der Rochen' is a ray, a broad flat fish with enlarged and winglike pectoral fins. That they are 'Luftrochen' here suggests that they are birds which look like rays swimming through the air from below. The image which brings together fish and bird, aligns the blue sky with the sea and creates a vertigo-inducing sense of the vastness of the sky and a moving perspective, with the absent viewer looking up and down into the sky/ocean at the same time. In the opening images the flock of birds move up, down and between the weaving wind, themselves creating a moving web of patterns of ever new configurations, but are then torn out of the sky ('gerissen ... aus dem Blaue geschlagen'). The opening image is conveyed through the neologism and compound noun 'Wind-/triebverwobene'. The splitting of the word onto separate lines has the effect of creating a pause within the word and a silence within the forward movement of the images - perhaps alluding to the 'speechlessness' and erratic movement of the wind and birds. It also emphasises the 't' sounds throughout the verse - the last letter 'd' of 'Wind' is almost a 't' and is immediately repeated by the first letter 't' of 'triebverwoben' followed by a staccato of t-sounds (zurück, geschlitzt, Tages, entleibt, zerlegt, fettenden, verdaut). The breaking up of the word has a musical and rhythmic logic too as the verse has one-word lines separated by longer lines. Through the contrast between one-word and many-worded lines silences and gaps are again heard. The integration of blank spaces into the poem's form recalls a stylistic device often used by French Symbolists to illustrate silence.³⁸ Michael Hamburger notes that

³⁸ French Symbolist poetry evidently influenced Duden's own poetry as she quote Mallarmé in *Zungengewahrksam* to allude to poetry's aspiration to the condition of the silence of dazzling light: 'Eine mittlere Ausdehnung von Wörtern reihe sich, unter der Umfassung des Blicks, zu endgülden

this technique is employed by Paul Celan whose short lines and hesitant syntax enact unspeakability:

Again and again language grilles - according to the title of one of his collection - come up against the unspeakable. Silences and hiatuses are part of what they render and enact. Yet, in their own inimitable and difficult way Celan's poems are attempts to communicate.³⁹

There is an attempt to communicate in this section of 'Mundschluss' too. The birds in these lines are destroyed, their flight curtailed as they are seemingly shot and torn out of the sky (the 't' sounds could even re-create the sound of guns). Then the birds are eaten - the image of digestion and fattening eyes suggest greed and a lack of concern about the brutality. The *structure* of the poem, on the other hand, emphasises the butchery by giving one-word lines to the words conveying violence and through repetition of 'ge' and 'le' sounds (gerissen/geschlitz/ entleibt/zerlegt). With the final line 'Aber Millionen Mal' we realize that this violence is continually repeated and that millions of birds are involved. The section, attempts, then, to communicate the destruction of a species for culinary purposes, while alluding to the silence and shock of the absent 'I' when faced with this knowledge. The lines come up against the unspeakability of the murders.

The next verse does not explicitly comment on these images but because of the spatial proximity it seems as if a different mode of being is proposed through the introduction of 'Nachtintelligenz' which counteracts the wrecking (ent-leiben, zerlegen) through the hint that it can form bridges:⁴⁰

Nachtintelligenz
hinterlegt die angebrochenen Brücken
beweint trocken und kurz
die kleine Tote im Hof

Strahlen und dazu das Schweigen.' (Z 37) Paul Valéry is also quoted in *Lobreden auf den poetischen Satz* (1998) where she addresses the 'singing state' words enter in the poem, 'in den *état chantant*, wie Paul Valéry fordert, den 'Zustand des Singens' geraten...' (p.38).

³⁹ In *The Truth of Poetry* (London and New York: Methuen, 1972), p.29. Paul Celan's early work is closely connected to French Symbolism.

⁴⁰ The creation of fragile bridges seems to symbolise poetry in images elsewhere in *Steinschlag*, for instance in 'Rio terra': 'die Wunden verglasen/und störrisch ergeben/über dünnste Fadenbrücken ziehen' (p.47).

It is not clear who the 'kleine Tote', is but multiple possibilities are raised: it could link to the first section with the crushed partially hatched egg; there is also a possible link with an image in *Das Judasschaf* which intrudes into the reading of Carpaccio's *Meditation* and which seemingly reports a memory from Berlin in the New York chapter.⁴¹ In addition it could refer back to the first text in *Steinschlag*, and the reference to the woman who is killed by her father.⁴² The word 'Nachtintelligenz' is familiar to readers of *Zungengewahrsam* (see above) and its introduction thus evokes a type of mental-emotional activity without having to introducing an agent 'I'. While in *Zungengewahrsam* the concept stood for a positive alternative to other modes of being by promoting a 'musical' coming together of all the senses, psychic and physical realms (mind, body, feelings and thoughts), here the job of 'Nachtintelligenz' is to grieve. Thus 'Nachtintelligenz', which stands for this reconfigured self, is the closest we come to a lyrical 'I' in the poem. However, the term also suggests that that the absent 'I' is asleep or semi-unconscious, thus the lines suggest a different sight or grammar from the other side which cannot be translated into day's thought. We could interpret the lines which follow as hallucinatory dreams or visions which appears to 'Nachtintelligenz' moving under a barbiturate-induced sleep:

(Nachtintelligenz
 [...])
 bäumt sich auf
 unter vier schweren Decken
 stürzt sich zurück
 bis hinter die Barbiturate
 den Answall
 die Verkettung der Besatzer
 das Gellen der Telekombörse.

Obliquely the lines refer to someone who has to take drugs to undo the power of the 'occupying forces' - perhaps to forget what is on her mind ('die kleine Tote') and thus to aid sleep or to block out the noises of the city, the bombardment of technological, information-driven culture which is evoked by the image of the ringing

⁴¹ As we saw in the last chapter the memory intrudes into the engagement with Carpaccio's *Meditation* painting: 'Um einen aus dem Nest gefallenen Vogel würden manche mehr Aufhebens machen, so wie damals, [...] um jene kleine Taube, die die alte Frau neben der Mülltonne im mit gelbem Laub bedeckten Hinterhof gefunden hatte.' (J. p.93-4). I interpreted it as allusion to mourning on a wider national and cultural level.

⁴² 'seit zwei Jahren tote Cathy/ dreiundzwanzigjährig/kaum lächelnd/vom Vater in die Erde gejagt gesteckt festgetreten/und bis auf das Photo/von der Gegenwartsliste gestrichen.' (S 10)

of the telephone, markets and stock exchanges. Further images of life in the city outside are then given which suggest the movements of dreams while listening to sounds coming from outside:

Rasant breiten sich weiter
die Geschlechtsboten aus
reißen die öffentlichen Verkehrsmittel an sich
und Schmatzhorden
verheben sich an den Trüffeln
inmitten all der Massaker
ununterschieden.
An Preßluftbohrer gefesselt
treiben sich
bis unter den Straßenbelag andere.
Passanten atmen ruhig
beim Abtasten der Attacken.

These lines express the sense of siege, with threats and real attacks coming from the 'Geschlechtsboten' and 'Schmatzhorden'. The sexual messengers take over and monopolise the public transport system which suggests that crude messages or talk about sex predominate in publicly shared spaces and that this has a detrimental effect on language and ways of expressing passion. It could also allude to the stranglehold that advertisements with sexual content have on communication in this culture or perhaps to inescapable adverts seen continually when using public transport in a large city. In the first text in *Steinschlag* there are indirect comments on the denigration of language through quotation of advertisement and cliché:

VORSPRUNG DURCH TECHNIK
in all fairness and if I may say so. (S 14-15)

The first line, a quotation from an Audi advertisement, contains perhaps the most famous German words in England in the 1980s and 90s and is the German phrase that most English people are most likely to know. It is itself now a cliché and seems to be a catch-all expression to convey a stereotype about Germans - they make great cars but they are too serious. (In conversation it functions in a variety of ways to rehearse the old stereotype, poke mild fun, or even to mask bafflement: on giving the information that I teach German, the reply on several occasions has been - 'Vorsprung

durch Technik, eh?!'). The English clichés which follow on in the next line pepper most conversations as verbal tics and mean next to nothing. These lines come shortly before quotations from Hölderlin (S 15), thus the poem could allude to the very different modes of using language.

However, by including these quotations Duden does not merely express a concern, similar to the sentiment in T.S.Eliot's *The Waste Land*, about ignorance and the denigration of language, feeling and complexity in contemporary culture. Rather a political *Kulturkritik* simultaneously shines through them as the trite phrases all actually say the exact opposite to the poem's vision. In *Steinschlag* the concatenations of intense images of contemporary scenes of urban decay, insensitivity, entrapment and murder forcefully suggest a culture in crisis which contradicts the Utopian undertones of the phrase 'Vorsprung durch Technik' with its assumption of improvement through the forward march of technology and science. The indirect message of the poem, which we glean by reading between the lines and images, is that technology does not necessarily lead to progress. As we will see below, 'Mundschluss' alludes to the problem of pollution, the often unseen or forgotten waste product of 'technological progress'. It also indirectly evokes the destructive consequences of the pursuit of what is construed as 'progress' in the lines which allude to Botswana. At its most extreme, as we have seen in the last chapter through a discussion of Adorno-inflected moments in Duden's prose, technology in the wrong hands may not lead to progress, but to Auschwitz. *Steinschlag* refers to an 'Arbeitslager' on its first page and thus hints at this connection. In addition, the text intimates, if you are not part of a socially dominant group, technology often does not offer improvement but becomes an added scourge. We will see this below in the image of the 'Preßluftbohrer'. Therefore things are not 'all fairness', especially if you are excluded in some way from culture. And, as we shall see in the final sections of 'Mundschluss', the struggle to speak differently suggests that frequently 'I may *not* say so'. Thus the quotation of clichés do not just highlight unthinking ways of using language, but indirectly make a political point about how lazy repetition of increasingly meaningless phrases actually mystifies real power relations.

This political *Kulturkritik* is behind the negative images of the city in Part II of 'Mundschluss': the suggestion of the monopolisation of conversation and public space by the 'Geschlechtsboten' and their empty chat about sex appears as a type of

violence inhibiting other forms of expression, including other forms of political expression. This becomes clearer with the flow into the next line where the 'Schmatzhorden' (lip smacking hordes) seem linked to the sexual messengers as they too are engaged in sensual activities, eating vast amounts of truffles or bloated after eating too many ('verheben sich an den Trüffeln'). The 'Schmatzhorden' appear oblivious to scenes of slaughter occurring around them, indeed in the image they are situated in the middle of massacres ('inmitten all der Massaker'). The image of truffles, as expensive, luxury food, contrasts with the 'massacres' which are taking place all around, which could refer back to the eradication of the birds in the previous verse, or forward to the images which will appear in Part III or to other unspecified massacres.⁴³ The way the word 'Massaker' functions is interesting: it is actually non-representational as it does not at this point refer to any specific massacre. However, the word itself is extremely powerful and hints at constant and repeated acts of violence on a massive scale occurring all the time ('ununterschieden'). The 'Schmatzhorden' who ignore the massacres thus form an implied contrast with 'Nachtintelligenz' which previously mourned the little dead one.

The actions of the 'andere' driving themselves under the surface of the street conjures up workmen who, attached to some of the noisiest machines imaginable, pneumatic drills ('Preßluftbohrer'), have no silence or space to notice the massacres. Thus the phrase 'Vorsprung durch Technik' from earlier in *Steinschlag* (see above) resounds ironically here. The image is of regression, pain and noise, not progress. The 'workmen' are described as undergoing attacks - an image which evokes the convulsing movement of the drill and body - which are ignored by passers-by. We sense that the norm is not to get involved in the massacres and attacks. Hence this verse also presents us with many different modes of being in images which overlap.

Part III

The third and fourth parts self-referentially turn their attention to words and, specifically, to different modes of using words. Words, it is hinted, not only become

⁴³ This image of the 'Schmatzhorden' reprises the images of the 'Leichtfüßigen' who also eat expensive mushrooms without a thought in the first text 'Steinschlag': 'Sie brauchen sich keine Gedanken zu machen [...] Hier werden Kaiserlinge gereicht' (S 10-11).

possible (as opposed to the 'Todwort' of Part I) but active and free. But violence intrudes again; this time the words appear intimately connected with the task of expressing these violent events and paint pictures of a dangerous destruction of the environment. Firstly, words themselves are referred to:

Entsichert
bereit für die Querung
lösen sich aus dem Salaamkrampf
Worte
enthoben dem Bellwerk
der Aufseher und Abwürger
entwichen den Fettzapfern
Fallmeistern von heute und morgen (S 58)

We have to wait until the fourth line to find a subject and thus the words propel us towards the word 'Worte'. The importance of words is conveyed by the single word in the line. The first word conjures up an image which implies, through an analogy with a safety catch, that words are unsafe. (The understated hint of a weapon where the safety catch has been taken off links to the imagery of combat and fighting in the poem.) We may infer that there is something dangerous about these words, then, as there is a risk that they might fire off.⁴⁴ The noun 'Querung' is invented but 'quer' has multiple meanings and alludes to movements across, diagonally or at the side, 'sich quer legen' means to make difficulties. Thus the neologism reiterates the sense of danger lies precisely in the words' difficulty and the fact that they do not lie flush (with what it is not clear). Words are also freed from the Salaam cramp.⁴⁵ The image makes us think of words being freed from having to serve a purpose and wait in attendance, but it is also unspecific. Therefore again we can read symbolic wider meanings into the phrases: they suggest words' freedom from repeating culture's dominant meanings and from representation.

The one-word line, 'Worte', also acts as a lynchpin and subject for two implied 'sentences' (there is only a full stop at the end of the whole verse) as it completes the first phrase and simultaneously starts the next. Like a sustained long

⁴⁴ The imagery also links to other poems in the cycle, for instance, to 'eine Schlacke mit geladenem Gedächtnis' in 'Steinschlag' (S 10) which hints that trash and waste products are loaded with memory (like a gun is loaded) which hints at the firing off of memory in the future.

musical note it thus resounds throughout the whole verse in which the phrases always refer back to this word, 'Worte'. First, the images speak of words' relief from the 'barking work' of the guards or warders and the stranglers. The 'who' the words bow to in the 'Salaamkrampf' image becomes more concrete as these lines suggest that words are freed from being used to give orders (barking) of the bosses and stranglers. Given the imagery of violence throughout the poem these words resonate with both literal and metaphorical meaning. But again in a German context they recall the Camps. The 'Aufseher', 'Fetzapfer', 'Abwürger' and their orders ineluctably conjure up Camp guards. I read the 'Fetzapfer' as a reminder of Auschwitz and the making of candles out of the fat of human bodies. Of course the context is not given so these readings are supplied by the reader. But, as I have already stated, images of slave labour and camps are raised on the first page of *Steinschlag*: 'Kein Weg geht am Arbeitslager vorbei/und nur einmal pro Schicht darf der Abtritt benutzt werden.' (S 7) and this image is reactivated at later points in the cycle. In 'Trifolium Tetrachord', the poem which immediately precedes 'Mundschluss' there was a direct reference to a former camp, Esterwegen, as the 'I' (again not directly represented) walks along a nearby road:

Nur die mit den heilen Knochen
 die Ansässigen
 kriegen ihre Auferstehung
 auf bewimperten Landstraßen
 in Esterwegen zum Beispiel. (S 51)

Esterwegen was one of the so-called Emsland-Lager and functioned as a 'Strafgefangenenlager' from 1923. It was one of the early concentration camps and, along with Dachau, was thought a 'Musterlager'.⁴⁶ The Emsland-Lager

wurden 1933 von der SA übernommen. Ihre Bewachung lag bis Kriegsende "in den Händen" der SA. Bis 1940 wurden hier nicht-jüdische, männliche, deutsche Zivilstrafhäftlinge gefangen gehalten. Ab 1940 wurden eine immer größere Zahl von Wehrmachtgefangenen sowie ausländische Zwangsarbeiter in diese Lager verschleppt.⁴⁷

⁴⁵ Salaam is an oriental greeting meaning peace used chiefly in Muslim countries and it is also a ceremonial obeisance - a low bow.

⁴⁶ Gudrun Schwarz, *Die nationalsozialistischen Lager* (Frankfurt/M and New York: Campus Verlag, 1990), p.89.

⁴⁷ *ibid.*, p.89.

'Trifolium Tetrachord' alludes in this verse to a remembrance of those with no 'heile[] Knochen'.

The words in the third part of 'Mundschluss', then, revisit the camps but they also have more general meanings: 'Aufseher' evokes a boss at work or guards at a prison, but also contains connotations of surveillance and the sense of having to watch what you say. The freeing of words, then, suggests taboos being broken, a lack of constraint and political instability. The 'Abwürger' suggest actual murderers or tyrants giving instructions ('Bellwerk') to murder. But it also has the meaning in the poem of 'stranglers of language'. Language is also wrested from the 'Fallmeister' and the 'Fetzapfer' which appear to relate again to a mode of thinking about and using words, for instance, to ways which 'thin' language out by reducing the rotundity of ambiguity contained within and between words.⁴⁸ This picks up on the opening image of 'Mundschluss' the 'Todwort' and again links to the implied political criticism of the reduction of words to clichés in 'Steinschlag' which I discussed above.

Therefore it seems that in this third part, despite the overwhelming presence of words recalling murder, words are released from those who would trip them up - the 'Fallmeister' - and may approach the state that Duden suggests in passages in *Zungengewahrsam* where words move in lines of flight, defying gravity and soar in new directions. ('Entheben' also hints at being lifted up away from something; perhaps the 'Engel' returns to the 'Flügel am Todwort'.) However, the verse continues with horrific images in which words circulate or circumvent as if they are freed from one form of violence to have to confront other scenes of murder:

Worte
[...]
umgehen
fern nebenan
die Durchtrennungen
Botswana Zäune
kreuz und quer
in Drahtverhaue

⁴⁸ A further example in 'Steinschlag': 'und der sprudelnde Wortschatz/der den Heimwiederaufbereitungsanlagen entnommen wird./Laut Gesetz muß jede verbliebene Anschaulichkeit/abgegraben und ihnen ausgehändigt werden/zwecks Ausdünnung bis Beseitigung der Metaphern' (S 11).

sich einfolternde Tiere
 die unverbesserlich lauf- und trinkbesessenen
 Verwesungshöfe
 in seicht lakenden Wassern
 zum Schlußatem auf die Seite gelegte Populationen
 Abländer zum Verrecken hingestreckt
 und aufgetriebene
 schäumend kollabierende Ozeane
 mit unbeirrbar
 gläubigen Weißleibern. (S 58-59)

These images evoke real partitions and fences which trap and torture animals (in Drahtverhaue/sich einfolternde Tiere) and the suffering of whole populations 'zum Schlußatem auf die Seite gelegte Populationen'. They are apparently seen by the absent 'I' on television or in a newspaper (this could be the meaning of 'fern nebenan') although the lack of human subject makes 'words' the subject of the opening section of the verse - it is, then, as if words themselves see the tortured animals without any participation of the 'I'. They paint pictures of lands laid waste, populations about to be snuffed out, and oceans collapsing, spewing up white bodies.

The forceful images suggest death and the destruction of nature, whole populations and species. Thus the lines bring together the concerns about genocide and the destruction of the environment in a concentrated way without explicitly stating that they are connected. The white bodies in the collapsing oceans appear connected with the silent birds of Part II as both are innocent or unsuspecting 'gläubig' and 'arglos'.⁴⁹ Thus Part III reiterates the destruction of species of animals we saw in the second part. But while the slaughter of birds in the second part was implicitly linked to human thoughtlessness and greed, the third part implies a critique of the role of big business in the destruction of the environment as I hear in the phrase, 'in seicht lakenden Wassern', a description of pollution. This gives another ironic twist to 'VORSPRUNG DURCH TECHNIK' (S 14).

The unusually specific mention of a place - Botswana - in the line 'Botswanas Zäune' calls out to be investigated. Once some key events in the recent history of Botswana are discovered we realise that very real torture and destruction of animals

⁴⁹ Johanna Bossinade sees the white bodies as an allusion to Apartheid: 'Die assoziieren die Vernichtungspraxis des Nationalsozialismus, an anderer Stelle auch die Gewaltherrschaft von südafrikanischen "unbeirrbar/gläubigen Weißleibern" in *Deutsche Bücher. Referentenorgan*

are alluded to by the poem.⁵⁰ The line, 'Botswanas Zäune', also functions as a key to open some previously obscure images.

The Botswanan government has been criticised over the erection of thousands of kilometres of fencing to stop the spread of cattle disease and protect cattle stock, an important source of income for certain inhabitants of the country. Environmentalists say the fences have become a death-trap for wildlife and estimate that species numbers could decrease by as much as 80% in regions which have some of the highest diversity of species in the world, if the fences are not brought down. The fences have ended the free movement of wildlife because large numbers of animals (wildebeest, zebras, rhinos) run into the fences which are erected in the path of ancient migratory routes or die of thirst and starvation when their routes to water sources are blocked off. Thus the reference to the torture of animals in wire entanglements in Duden's poem appears to be very literal. Since a cattle lung-disease outbreak in the 1990s, kilometre after kilometre of fencing has been put up in an attempt to stop the disease from spreading further. The fences join a deadly grid of earlier fences put up in the 1950s, leaving thousands of animal carcasses strewn across the countryside.

If we look further into the political and economic history of Botswana,⁵¹ the problem stems from the government's decision to turn the country into a cattle rearing nation in order to sell beef to Europe. Cattle ranching provides a huge return on investment. The requirement for fences comes from this connection with the European market as European meat import regulations require the fences to be built to stop cattle from contracting foot and mouth disease. Botswana's national cattle herd

deutschsprachiger Neuerscheinungen (Amsterdam, 1993). The white bodies, however, are in the ocean and therefore suggest to me the destruction of a kind of fish.

⁵⁰ There have been previous images of devastation in Africa earlier in the cycle. There is a reference to shooting of elephants: 'die dreihundert Elefanten [...] die heute noch erschossen werden/wie an jedem Tag' (S 20).

⁵¹ It was originally difficult to find critical or objective accounts of this area because Botswana is heralded as a 'success story' as it has made a lot of money from beef exports to Europe. However, Botswana has just 5,000 farmers, many of them government officials while the country has a population of 1.5 million and one of the world's greatest disparities between rich and poor. According to the United Nations, the income of the wealthiest 20 percent of Botswana's population is 24 times that of the poorest 20 percent, a ratio exceeded only by Brazil. However, the government has hired a London PR firm to manage its 'success image'. This gives the negative images of London yuppies in *Steinschlag* ('Leichtfüßiger/Vertreter der leisure class, S 9-10 and in 'Mundschluss' 'die schlank Aufsteigenden', S 60) a particularly sinister twist. For more information on the harmful effects of Botswana's beef production see Fred Pearce's articles 'Botswana: Enclosing for Beef' *The Ecologist*

has grown from a few hundred thousand cattle in 1950 to close to three million today. The grasslands of Botswana now contain more than twice as many cattle as people. The recent changes have transformed life and environment for animals and humans. The environmental problem is the loss of habitat for the black rhino, roan antelope, oribi, waterbuck, sable antelope, klipspringer, white rhino, mountain reedbuck and puku. The localizing of large ruminants also acts to degrade the habitat. Original seasonal migrations of animals and the nomadic lifestyle of the bushmen (known as the San or Basarwa), who would perhaps have kept one or two cows (as a symbol of wealth), shift the sites where animals graze and therefore tend to minimize damage on a single area. But attempts to become a profit making business and the fences themselves focus animals in a limited space and destroy the environment. Again the image of the destruction of the deserts in Part I of 'Mundschluss' which we originally read on a symbolic level, could be related to this real problem.

In addition traditional nomadic ways of life have been radically disrupted by the fences which have denied local bushmen and women access to their traditional lands. Generally, cattle ranching encourages settlement replacing nomadic relations to space and the environment with more Euro-centric models. Deleuze addresses the eradication of the nomadic in both real and theoretical terms in *A Thousand Plateaus*.⁵² In Duden's poem the eradication of free movement, the nomadic and a different relationality to landscape and space are alluded to in images from the real world. All the images stress death and the destruction of free movement, such as the birds shot out of the sky (Part II), the torture of wildlife in Africa (Part III) and destruction of whole populations 'zum Schlußatem auf die Seite gelegte/Populationen'. (S 59) The consequences for humans can be seen in the opaque lines in Part I of 'Mundschluss' which now become clearer: the 'Korral' refers to the overcrowded Botwanan villages where there is massive poverty and deprivation. The three 'Wasserläufen' (see above) could also refer to the only permanent sources of surface water in Botswana - the Chobe, Okavango, and Limpopo rivers.

23/1 (1993), pp.25-29 and 'Beef for Europe Threatens Botswana's Wildlife', *The New Scientist*, 134 (23/5/92), p.10.

⁵² He writes of the marginalisation of 'nomadic thought' in history, philosophy and literature by the West's privileging fixity. See in particular Chapter 12: '1227: Treatise on Nomadology - The War Machine', pp.351-423.

Of course none of these geographical, economic or political details are mentioned in Duden's poem. However, the phrase 'Botswanas Zäune' conjures up a whole web of power, political and economic relations which functions as a repeated refrain which echoes through the poem and is at the heart of the poem's *Kulturkritik*. In Duden's 'Gedichttext' real political and social contemporary problems are reflected but crucially in a non-representational musical form which means that they are alluded to without being represented. This goes back to the hieroglyphic mode of using language: we can see that real events and concrete experience lie behind the images so language is not completely severed from referents. Meaning inheres in the images and words but no attempt is made to use them to represent a 'whole'. The reasons for the form will be addressed below.

Part IV

The fourth part turns its attention to words and their relation to violence and destruction:

Schrieb
den Kopf auf den Schüssel
angerichtet
wie im Schlaf (S 59)

The writing 'I' is alluded to in these lines, but in light of the previous images of animals and torture, the head of a stunned animal, slaughter and preparation of meat is suggested ('angerichtet/wie im Schlaf'). This, of course, jars with the verb 'schrieb' and the implied human and mental activity, but we are familiar with images that connect writing with severed heads from *Zungengewahrsam* (see the discussion of Orpheus above). Here we read also that 'Die Sprache hat also offenbar mehr mit Entals mit Behauptung zu tun.' (Z 35) But again the image has multiple resonances. The reader of *Übergang* will perhaps think of the injured, concussed head surrounded by a kidney dish. *Nachtintelligenz* may be again alluded to in the evocation of unconsciousness or sleeping.

In addition, the lines forcefully recall paintings of the head of St. John the Baptist as represented in Renaissance and medieval paintings and sculptures depicting the scene in which his head is presented to Salome on a plate (which in most

paintings looks like a bowl). The genre is known in German as 'Johannes-schüssel'. With the image of St. John's head in mind the lines in Duden's poem become even more powerful as we think of the severed human head with flesh, blood, protruding arteries and half shut eyes as the locus of writing (for some examples see fig. 7.2, p.217. There are potentially endless connections with the story of the beheading of St. John the Baptist and 'Mundschluss': John as the voice in the wilderness was perceived as a threat to Herod and the established order and could be a further symbol of difference or poetry; the scenes of feasting when Salome dances recall the negative images of prosperous people ignoring massacres while gorging on expensive mushrooms and birds; the 'Franzenhumus', S 55, as the grimacing flesh of the head could be John's meat/head.) Duden's statement that in her poetry 'Standort' is no longer the dead body is therefore not completely accurate for the the severed head is here aligned with writing.⁵³ However, the dead head appears able to write and thus communicate its knowledge and sight. A kind of fragmented speech is also possible:

sprach
mit eingeklemmten Organen
schickte schwimmende Steine aus (S 59)

The jammed organs suggests an injured and vomiting body and the images of obstruction link back to the images of being penned in in Part I. The words that are produced are likened to stones⁵⁴ and vomit (i.e. with matter and the body), the suggestion of vomiting compounding another image associated with the 'Schüssel' as a head vomiting over a bowl. Some sort of speech appears possible but not as simple communication. It is as if the knowledge of destruction contained in the previous parts of the poem cannot be spoken and requires a different expression and deeper level of communication. This is also suggested in the next verse which alludes to a whispering speech of and for forgotten spaces and underground areas:

⁵³ Again we are also reminded of the 'Aushaucher-Figur' in Carpaccio's paintings which exists somewhere between life and death. This figure is evoked, for example, in the Prosa-gedichte, 'Arbeitsplätze' in *Wimpertier*: 'Der Mund geöffnet die Augen geschlossen/oder gleich Augenaufschlag und Schließen des Mundes/Sich leerende oder sich füllende Adern/schwellen sie an und schrumpfen zugleich./Und das Fleisch [...] wächst oder verzehrt es sich rund um die Knochen....' (W 104).

⁵⁴ It reminds us of the images in the first poem 'Steinschlag': 'Underdessen atme ich Steine / bei strengster Geheimhaltung' (S 11).

beispelte
 Mannlöcher Gullis
 kratzte Scharten Kuhlen
 in den Boden
 mit zersplissenen Nägeln
 und las abgemurmelt
 DO NOT TALK OUTSIDE THIS AREA
 hob das Erbrochene auf
 und etliche asphaltierte Schlüssel
 in St. Albans. (S 59)

The speech does not seem directed towards anyone but to holes in the ground and seemingly empty spaces. The suggestion of talking to oneself recalls the 'Rollstuhlklumpen' talking to itself in 'Herz und Mund' (see Chapter 4). Indeed in this verse there are allusions to limits which are imposed on what may be said - 'DO NOT TALK OUTSIDE THIS AREA' - another order which the absent subject reads. As with other images in the previous parts of the text, an alignment is suggested between the whisperer and animals - the image of scratching the ground with nails combines human and animal imagery. Vomit (alluded to obliquely in the previous images) is now conjured up with a direct word, the lines suggesting a private memory of walking through St. Albans where the absent seer conserves the debris and detritus (discarded or lost keys) around her.

The word 'Schlüssel' picks up on and rhymes with 'Schüssel' in the earlier line - thus the words are linked through sound but not sense. Indeed, there is a crescendo of L-sounds mid-way through this verse which lead up to and include 'Schlüssel' (zersplissenen Nägeln, las abgemurmelt, etliche asphaltierte Schlüssel, Albans, Silberblicks ins Blaue). Thus the sounds appear to dictate the choice of words as much as sense with the build up of 'l' sounds responsible for the mutation of 'Schüssel' into 'Schlüssel'.⁵⁵ This is poetry which no longer uses rhyme and a regular metre but engages in the interplay of sound. The potentially infinite interrelations of sounds and letters recall the open system of Wallis' musical canvases where tiny shifts of tone, nuance and timbre move the light and line and transform meaning. However, the images evoked by this modulating form are anything but uplifting. They

⁵⁵ The proximity of the two words also increases awareness that the addition of one letter 'l' changes the image conjured up in the reader's mind completely. This is the kind of word-magic that Duden delights in, and it shows her theorisation of language as a shifting, complex plane in practice. In *Zungengewahrsam* she is interested in the connections between 'schreien' and 'schreiben'. (Z 14).

paint instead a picture of loss, sadness and silence in a city landscape, the 'asphaltierte' recalls the previous negative images of the city in Part II, in particular the 'Mannlöcher Gullis' remind us of the workmen drilling and disappearing into the concrete 'Straßenbelag'.

The image of the lost keys partially covered over with tarmac appears especially poignant as it alludes to a sense of having lost meaning. Self-referentially, it suggests the experience of reading the poem as a searching for keys to unlock the at times hieroglyphic words and images. This sense of the words' ungraspable nature is re-iterated in the next verses where writing becomes linked to birds again, but also to resurrection, musical notes and silent speech trapped in the mouth:

NOLI ME TANGERE
[...]
die Flügel angelegt
aber zum Schirm gebreitet
gegen die schlank Aufsteigenden
Liest mit den Zähnen
der Zunge
drückt Silben an den Gaumen
spült sie über den Maulboden
speichelt sie ein zu verschlüsselten Noten
und behält alles bei sich
eingebettet in weite Entfernung. (S 60)

'Noli me tangere' conjures up multiple meanings. It is what Christ said to Mary Magdalen after his Resurrection and thus are the first words of the resurrected body. The foreign language of Latin re-asserts the sense that the words in the poem need to be constantly translated, that their 'meaning(s)' lie hidden beneath the surface. The content of the phrase 'don't touch me' has self-referential resonances as words and meaning in this poem are reluctant to be 'touched', comprehended and finally fixed. They float in an in-between space - they mean something and do not 'mean' in a fixed sense at the same time. Christ, when he said these words, was also in an in-between stage (between heaven and earth), after Resurrection, but not yet having returned to Heaven. This is why Mary cannot touch him - 'for I am not yet ascended to my Father'.⁵⁶ The phrase could, of course, refer to many paintings of this theme (see fig

⁵⁶ John 20:17

7.3, p.218 for some examples - if we follow the allusion, Mary could be both the poet passionately striving for words, and the reader attempting to grasp meaning). These type of in-between words are depicted as counteracting the 'schlank Aufsteigenden' (people 'on the up') who bring to mind the 'Schmatzhorden' or 'Leichtfüßigen'.

The lines which follow on conjure up a silent speech ('drückt Silben an den Gaumen/spült sie über den Maulboden', S 60) familiar to us from the rest of Duden's writing. The vocabulary could again refer to either human or animal: 'Zähnen', 'Zunge', 'Gaumen', 'Maulboden' (especially the 'Maul' of an animal's mouth). Thus alternative hybrid-words are suggested as the image implies tasting, ingestion and retention of words in the mouth region which aligns them with vomit or food and the 'schwimmende Steine' of the previous verse. It is also implied that the tongue keeps words secret but also remembers them - '(ein)speicheln' (insalivate) is close in sound to 'speichern' (to save'). The tongue and mouth, then, also is the locus of memory.⁵⁷ The 'verschlüsselten Noten' can be related to the poem's own musical words, where words function like coded notes and never fully reveal their secrets as they 'mean' only through multi-layered suggestions, approaching their object while keeping it indefinitely at a distance. However, as seen in the example of 'Botswanas Zäune' above, the code can sometimes be cracked and this will open up words and images which communicate then on a deeper level of meaning: in this poem imparting anger and anxiety about the violent way of treating the environment, unequal power relations and the destruction of 'das Stimmlose'.

Despite this 'message', the poem's final verses allude to moments of 'Verklärung' which are themselves linked to natural phenomena, the very realm under threat and polluted in Part III. The ecstatic images occur in unlikely places - by a canal, shaft, corridor or hallway and after 'Verklappung' (dumping at sea - another allusion to pollution).

Am Einfallstor
zum Ende
der Verklappung
an Kanal Schacht Gang
tönen den Raum
irrlichternd auf

⁵⁷ Of course the image of silent speech and storing of memory and words in the mouth is one which Duden focuses on in *Zungengewahrsam*, the title itself alluding to this very aspect.

die Kehlchen.
 Nur der Mauerrand brennt
 lodert schwarzgrün
 von Samenmänteln glühend befleckt.
 In die Nachtverschalung Tagetes
 gegen die SEUCHE
 die anpäßliche Schreckensherrschaft. (S 60-61)

The lines speak of a space opening up through the sounds of the 'Kehlchen'. Again it is not immediately clear what this word means. It could allude to robins ('Rotkehlchen') but it also sounds like 'little throats'. This links back to the image of the mouth containing syllables in the previous verse but also to many other voices in the poem (and of course to the title 'Mundschluss'). Throughout the poem voices have been fragile and threatened with extinction: 'schwachstimmig / wie Tierlieder gesungen' (S 56) in Part I refers to weak voices about to be extinguished; the 'Flugschwärme' at the beginning of part II are 'verstummt'; there is the silence of 'Nachtintelligenz' as opposed to the continual noise of the city and the 'befispelte' and 'abgemurmelt' in Part IV alluding to difficulty in speaking. As I have argued throughout the thesis, these images relate to the problem of presenting unrepresentable realms which do not have speech or speaking about horrific violence unleashed by culture.

As I have argued above, the beginning of the poem refers to the death of words which was part of the torture 'am Todwort/geräderten Horizont' (S 55). However, movement and the creation of space are evoked in the final lines: 'tönen den Raum / irrlichternd auf /die Kehlchen.' (S 61) The lines could conjure up the space of poetry itself, suggesting that words have achieved the state of music (birdsong). Brought together in the 'Gedichttext' they, like the sounds of the little throats, open up an alternative space of diversity and expression.⁵⁸ Thus the poem

⁵⁸ The theme of a creation of a different space for different perspectives and voices, a space which does not repeat the same violence of culture, is introduced in the first verse of the first poem in the collection, 'Steinschlag': 'während wenige Meter weiter / grellweiß vor geschuppten Stämmen / eine steilaufergerichtete Helle steht / in der nur die hohen und beweglichen Töne angeschlagen werden.' According to Claudia Roth the movement upwards implied by lines stand in opposition to the opening downwards movement ('Der Tonfall ein Dauerregen / gleichmäßig geschnürt Litaneien des Verhangenen / in denen die Bilder ertrinken / aus einem Deutschland / das nie existiert hat') which she sees connected to the repetition of aggrandising national rhetoric during and after the 'Wende' 1989. For Roth the very monotony of dominant phrases opens up a space of difference which, she suggests, is the realm of poetry: 'Gerade in der Monotonie dieser Sprechweise und durch die ewige Wiederholung entsteht eine Gegenbewegung zu der unendlichen Repetition des Gesagten: "Bilder ertrinken", eine

suggests that in contemporary culture it is only in such places - the abstraction of musical poetry - that multiple voices, including the 'schwachstimmig' may be heard. The *Kulturkritik* is expressed through content and form

In the penultimate verse quoted above, the bird song transforms the images of polluting debris ('Verklappung') and finality ('zum Ende') into an image of hope. This hope, then, is also linked to the different space of the 'Gedichttext' - the sort of space theorised by Duden in relation to Clea Wallis, that is, to an open system of freely moving lines and tones which suggests infinite depth. In Duden's metaphor space is not so much created by the little throats, but *opened up*. They make us realise what is already there. The type of creation is important as it goes back to our discussion of the joint destruction and creation of space in our discussion of Duden's work on Clea Wallis. Here bounded space created by the straight lines and sharp angles of Renaissance aesthetics was broken up through the proliferation of moving lines. But simultaneously another space of potential, freedom and different relationality was created. Thus the polyphonic poem realises space not by constructing a space of representation and stable definitions, but by making us aware of space itself through the movements of the words and images. By this I mean that the vastness of the plane of expression is alluded to in the poem, an open unordered space of potential for different arrangements and configurations. Through the connections, motifs and musical interchange between the words potentially infinite possibilities of expression are suggested. And the image in the penultimate verse of the birds' voices opening up space again alludes to a non-hierarchised space where 'das Stimmlose' can attain a voice.

Of course, the words, sounds and images of the poem produce a type of construct - the poet has created 'am Todwort/gerädete Horizont' and 'Luftrochen', has chosen to write 'Botswanas Zäune'. The choice of words limits as well as creates openness. But the experience of reading the 'Gedichttext' reveals a composition rather than a 'construct'. Again a comparison with music is helpful: this note, these instruments, this combination of sounds or tones have been chosen, but this does not make the composition straightforwardly representational. Certain words and nuances are chosen (which are a crucial element in the expression of *Kulturkritik*), but this

Leer tut sich auf, eine Vorstellungs-Raum wird frei.' (taken from 'Ein Lektüreversuch zum Anfang von Anne Dudens *Steinschlag*, unpublished article).

does not fix space: rather it returns fluidity and infinity to space. Just as the complex construction of the vault of a cathedral 'limits', even 'frames', space, the experience of looking into it makes us realise the vastness of space, as if the heavens are brought inside in a way which does not 'tame' them.⁵⁹ Duden herself suggests this image in *Zungengewahrsam*:

Es geht um diese Einheit aus Fix- und Schwebepunkt, innerhalb derer die Schrift sich bewegt und zu oszillieren beginnt. Und der Text fügt sich dann ins Gewölbe der Existenz - oder des Nichts oder der Leere - wie der Schlußstein ins Firmament der Kathedralen. Ein Zustand der Aufhebung. (Z 51)⁶⁰

In 'Mundschluss' the mouths of the 'Kehlchen' can open up and sing and this line leads into the vision of the green-black and the burning intensity of the 'Samenmänteln' which recall the yew tree of Part I which supported the speaker. Thus the lines suggest that it is nature that counteracts the scourge of the 'anpäßliche Schreckensherrschaft' (S 61) for the poet (although the subject is still absent). In Part III the images suggested a polluted and decaying natural world, but here the flowers 'Tagetes' (the Latin name for marigold) which line the night (that are perhaps seen in a dream) are a remedy for the tyranny and domination which, as we have seen in this poem and elsewhere in the cycle, are recurrent features of culture. Medicinal qualities of plants, the aromas and texture of the leaves are suggested (which also recalls the soothing 'Huflattichflanell' of Part I).

The final three-lined verse reiterates vision and introduces another quotation. 'Mundschluss' and the *Steinschlag* cycle, end with someone else's words:

Mit Wolkenrotten geht's auf
bliebe der Blick
WO DIE AUGEN ZUGEDECKT. (S 61)

The quotation in capitals is taken from Hölderlin's unfinished poem 'Der Adler' thus the lines are both a fragment of a fragment and a final silent reference to a

⁵⁹ We have thus come very far from an understanding of the text as 'literary striptease' (Lodge/Swales) that we saw in Chapter 1.

⁶⁰ She also re-works Kleist's image of the arch, that is his dictum that the arch only stands upright because all the bricks are falling at the same speed. Duden transforms this into an image of the text which continues to exist 'weil alle Steine auf einmal auffliegen wollen. Das Gewölbe, auch das der Sprache, steht, weil alles Feste, alle Materie in einen Rhythmus versetzt worden, in eine sicht- und spürbar Bewegung geraten ist.' (Z 51-52)

bird. Hölderlin's line is brought into connection with a sense of vision of nature. The appearance of the clouds allows a moment of revival and thus the final lines contrast with the image of the tortured horizon of the opening lines. The exhortation, 'bliebe der Blick', appears to be uttered as the seer cherishes the visions of the 'Tagetes', the 'schwarzgrün' of the yew or the movement of the clouds. However, the incorporation of the Hölderlin quotation takes back notions of sight by praising the paradox of a gaze where the eyes are covered. The lines in Hölderlin's fragment immediately preceding the line quoted in 'Mundschluss' are:

Und was du hast, ist
Atem zu holen.
Hat einer ihn nämlich hinauf
Am Tage gebracht,
Er findet im Schlaf ihn wieder.
Denn wo die Augen zugedeckt,
Und gebunden die Füße sind,
Da wirst du es finden.⁶¹

There is not space here to analyse Hölderlin's poem in depth but I want to sketch in possible connections between 'Der Adler' and 'Mundschluss' to summarise the importance of Duden's poem.

First, we have to go back to Hölderlin's first verse where he evokes the mystery of nature and an original human connectedness with the natural world: 'Anfänglich aber sind/Aus Wäldern des Indus/Starkduftend/Die Eltern gekommen./Der Urahn aber/Ist geflogen über der See/Scharfsinnend ...'⁶² Here Hölderlin evokes our ancient forebears whose origins are the forests and water. The 'Urahn' flying astutely over the sea perhaps refers to 'der Adler' of the title (but there is no direct mention of a bird in the poem), and also suggests a sense of the common lineage of bird and human. Hölderlin's flying being possesses mind and senses ('Scharfsinnend'). The image, of course, contrasts with the images of birds violently torn out of the air and eaten as culinary delicacy in Part II of 'Mundschluss'. The majesty of Hölderlin's bird is lost in places in Duden's poem as there are wings left behind by heavenly creatures, eggs are trampled on, birds injured and dead or (in the

⁶¹ Friedrich, Hölderlin, *Sämtliche Werke und Briefe in Drei Bände*, vol. 1 'Gedichte', ed. by Jochen Schmidt (Frankfurt/M: Deutscher Klassiker Verlag, 1992), p.400.

quoted line in Part I) a threatening bird of prey (perhaps a hint that the birds might wreak revenge). In Duden's final lines, however, there are evocations of the little voices of birds which suggest a possible resurrection even in the face of such violence towards nature.

Generally, however, the images overwhelmingly point towards a culture in crisis, of a human world in violent opposition with nature, of humans who ignore and destroy nature and where any connection to nature and other non-oppositional modes of relation to the animal world and the landscape have been lost. Nevertheless, the poem intimates through the fluidity between the 'absent speaker' and the birds and winged creatures that the connections may not be lost entirely, or may be re-found. Other modes of being such as 'Nachtintelligenz', the continued existence of nature throughout history (especially evoked in the yew trees) and the musical form of the poem itself counteract the destruction.

The final lines of Hölderlin's poem re-iterate a sense of connection with nature, apparently recommending residing by water - the image of a tiny house hanging over water suggests that water is a reminder of human watery origins. This flows into the metaphor of breathing in the lines quoted above. This appears to be a simple image of freedom, but also a reminder of the body and connections with animal beings.⁶³ Breathing is something we do automatically without having to think and connects the day and night (and thus could also link to Duden's 'Nachtintelligenz'). However, breathing changes with the activity of the body and so we breathe differently at night. Perhaps we are more conscious of our breathing at night which is why Hölderlin's image speaks of re-discovering 'Atem' in sleep ('Er findet im Schlaf ihn wieder'). The lines simultaneously suggest a revolutionary reversal of day-time structures in the freedom of the night where the day-time arrangements are twisted to explore and discover new possibilities.

The 'es' in Hölderlin's final lines is even more esoteric and perhaps alludes to truth or meaning which can only be found at night, or while asleep: 'Denn wo die Augen zugedeckt/Und gebunden die Füße sind/Da wirst du es finden.' Thus he implies that insight can only occur when movement is obstructed or impossible and

⁶² *ibid.* p.400.

⁶³ We might recall Duden's statement quoted above: 'Ohne Musik kein Gesang, ohne die Musiken ganz sicher kein Schreiben, ohne sie irgendwann Atem- und Herzstillstand' (Z 55) where breathing is linked to the body, passion, music and freedom.

when the seer is blind.⁶⁴ The lines could, then, refer to a visionary dream.⁶⁵ Duden's incorporation of the line, 'wo die Augen zugedeckt', into her final verse suggests that her poem calls for a blind seeing or alternative sort of seeing as a timely antidote to the destruction of nature and the 'Schreckensherrschaft'. The hope in the final lines seemingly resides in the thought that 'es' can be found only when blind, the sea-change is only possible - or most needed - when the subject is paralysed, not moving or seeing in a usual sense. The images of blindness and paralysis recall the earlier scenes of devastation and entrapment in 'Mundschluss' along with the hints that there is a struggle to find words for them. If we think of the evocation of cliché and the 'Todwort', the poem implies that the paralysis has also affected language. Therefore in the final lines the poem makes a plea for another sort of 'gaze' where language is silent but musical, where the 'Massaker' (S 58) and 'Verwandtengemetzel' (S 56) may be remembered and alluded to in 'verschlüsselte Noten'. (S 60)

In *Zungengewahrsam*, Duden writes precisely of a sense of paralysis at the very heart of the scene of writing:

Keinen Schritt weiter, denn das vorhandene Wissen ist untragbar geworden. [...] An genau der Stelle indes wird geschrieben, und nicht nur angeschrieben gegen die Besetzer und Untersager und Schlußpunkte; es wird geschrieben IM PAROXYSMUS DES LEBENDEN WISSENS. Jeder Text dann den Gewalttätern und Gewalttätigkeit entwunden und dem ausgehaltenen untragbaren Wissen angetragen und gewidmet. (Z 53)

We have seen these thoughts expressed in more cryptic form in the images of Part III of 'Mundschluss' where words were wrested from the violent 'Fetzapfer' in order to be able to express again, indeed to express acts of violence in their allusion to

⁶⁴ A further connection with T.S. Eliot's *The Waste Land* appears in these metaphors of blind seeing. The figure of Tiresias is mentioned in 'The Fire Sermon' in *The Waste Land* amidst images of a sordid contemporary London. Tiresias - a Theban of Greek legend who by accident saw Athene bathing, and was therefore struck with blindness by her splashing water in his face. She afterwards repented, and, as she could not restore his sight, conferred on him the power of soothsaying and of understanding the language of birds. Eliot, explained in the notes on the poem that Tiresias was important because what he sees is the substance of the poem. See T.S. Eliot *Selected Poems* (London: Faber & Faber, 1961), p. 70. The metaphor of blind seeing could thus allude to the vision of the whole polyphonic poem - in both poems, then, a simultaneity of various images of decay and violence juxtaposed with fragmented quotations. In the final line of *Steinschlag* the text calls for the gaze to remain with the dissonant chords of the images of the text.

the 'unbearable knowledge' of events and experiences in Botswana. The 'unbearable knowledge' is no longer directly connected to remembering the Holocaust in the poem, but the *Kulturkritik* is still based around culture's oppositional relation to nature and bodies, voiced in 'Mundschluss' in relation to contemporary scenes of destruction of populations (in the context of recent events in the south of Africa) and species of animals in Europe and Botswana.

In fact 'Mundschluss' alludes to various types of violence which accumulate to point towards a state of collapse. The images of violence build up in the poem towards the word 'Schreckensherrschaft': there are mindless and unthinking acts of violence for instance when the fragile egg-like creature is crushed ('leichtthin übergangen/und zertreten', S 55), threats of physical violence ('drohen mit der Potenz/spitzer Knie', S 55) linked to economically dominant groups ('Schmatzhorden', S 58); linguistic violence ('DO NOT TALK OUTSIDE THIS AREA', S 59) actual physical violence ('die ersten Pfeile in der Nasenschleimhaut', S 56), intimations of the planned slaughter of whole groups and races ('Verwandtengemetzel', S 56), and of the eradication of whole species (birds that are killed and digested millions of times, S 57), images which evoke death camps and torture ('in Drahtverhaue/sich einfolternde Tiere', S 58) and which allude to real events in Botswana; images which hint at the destruction of nature and whole populations ('in seicht lakenden Wassern/zum Schlußatem auf die Seite gelegte/Populationen', S 59). The clear word 'Schreckensherrschaft' (S 61) in the penultimate verse suggests the existence of brutal regimes behind these acts but is loaded with historical meanings so that the poem does not specifically employ it to refer to a particular 'Schreckensherrschaft'. There are also the impressions of 'Nachtintelligenz' in the city where the 'Geschlechtsboten', the 'Schmatzhorden' and 'Passanten' also act without consideration and forget the 'Massaker'. These impressions are brought into contact with wider cultural evocations of death and torment (such as St. John's severed head) and a sense of personal and cultural trauma is created which precludes speech.

⁶⁵ This could be a final silent allusion through the absent-present lines of Hölderlin's text to 'Nachtintelligenz'. Sleeping, Duden tells us in *Zungengewahrsam*, is 'der denkbar hellstichtigste [...] Aufenthalt' (Z 37).

The borrowed and assimilated words in the whole of *Steinschlag*, seen here in the close reading of 'Mundschluss' through the examples of 'Noli me tangere', Hölderlin, allusions to 'Johannes-schüssel' paintings and the English idiom, 'Lick yourself into shape', reiterate the inability to speak except in 'verschlüsselten Noten' or by projecting 'schwimmende Steine'. We have to read between the lines and across the different parts of the poem to find a reason for the speechlessness in the images of violence pointing to a culture in crisis. Hence the words of others or other times (Hölderlin and the bible) are incorporated into the poem and comment indirectly on the speechless state. A sense of trauma and ruin are powerfully conveyed, radical fragmentation is alluded to without it being made whole. These words - themselves fragments of other texts - can also 'speak silently' in the poem as the references to other words provide a vocabulary for the broken and blinded world. Thus the poem also intimates experiences and knowledge which are beyond words as the multiple juxtapositions create the sense of a lack of ability to paraphrase: 'Nachtintelligenz' may notice and remember the many massacres but cannot translate them all into 'normal' speech. Thus despite the unlimited potential for expression intimated by the abstract form, Duden's 'Gedichttext' has a silence at its heart which mutely expresses the horror of the 'Schreckensherrschaft'.

These images of violence and ruination are a reminder that the hierarchical principle of social and cultural organisation, whose validity the polyphonic artform so forcefully disputes, remains entrenched in our world. The task of delivering a different reality undisfigured by a violent culture-nature split, by injustice, cruelty and destruction remains formidable. Yet the musical form of the poem counteracts the 'Seuche' of the boundaries constantly set up in the real world and the real extinguishing of voices which the 'Gedichttext' evokes. The form itself provides space for nomadic wanderings, novel interconnections and movement and thus itself constitutes an alternative to hierarchical organisation and structures based on exclusion.

However, the nomadic journeys of the poem do not amount to completely free flight because they always occur in relation to the landscape of past and present massacres. Thus we also need to understand the form and quality of the language of *Steinschlag* in relation to Duden's statement quoted as the heading of this chapter, that is, to the problem of re-using a language loaded with Fascism. Albert von

Schirnding's review hinted that he thought the poetic language was a kind of violence when he commented on being hit by the words like stones - 'Stein-schlag' - and the poem bombarding us with its esoteric words and multiple meanings (see above). The reason why we are sometimes brutally undermined when reading the 'Gedichttexte' is that they forcefully remind us that they are made up of a language of remnants and speak with and through the shattered remains of a violent language. As Duden suggests in the opening quotation, she cannot really re-invent the word 'und' but has to start from, and work with, a language of violence. The remnants such as St. John's head, the leftovers of a violent history, are used to speak in musical hieroglyphic fashion precisely to avoid falling into the trap of re-using Fascist language. The text suggests it must do this in order to counteract an unthinking repetition of culture's dominant meanings.

Indeed the poem charts and enacts leaving the language loaded with Fascism behind. This does not mean that language forgets Fascism or becomes free of it, as the language has history embedded in it (we have seen examples of such resonances in 'Mundschluss'). In Part III we saw how words were 'enthoben dem Bellwerk' and 'entwichen den Fettzapfern' (S 58) which alluded to words' release from serving violent masters. The words appeared active with a fragmented force of their own. This did not amount to a repetition of violence or result in the absolute freedom of pure flux. Rather the words moved and remained in relation to the scenes of contemporary massacres, in Part III the scenes of destruction in Botswana. Words do not 'find themselves' or re-discover some lost innocence but 'lose' themselves again in images of violence. In order not to fall into Fascist language again, words have to constantly remember and find complicated words for the massacres.

I argued in the last chapter that the disruption to form in *Das Judasschaf* centred on the chasm between knowledge and representation and the problem of the non-representability of the Holocaust. Carpaccio's paintings, for instance, were read as staging the gap between knowledge of atrocities, pain and trauma and representation and words. In *Steinschlag*, on the other hand, the 'disruption' is not so much a result of a constant highlighting of the silence of the gaps and of the inability to speak. In the 'Gedichttexte' the difficulty comes from the language itself *as a speaking of the remnants*. We saw in the last chapter in Carpaccio's painting *Meditation* (see fig. 6.2) that 'nur [...] die Steine Worte [haben] aus einer anderen

Sprache und in fremden verzerrten Buchstaben.' (J 101) The narrator was referring to the broken stones on which hieroglyphic writing can be discerned. I linked the narrator's comment to the crumbling of language in general in the face of atrocities and to her own inability to speak. In *Steinschlag* several metaphors connect the words of the poem with stones which suggests that speaking through and with stones becomes possible. This points towards an understanding of the 'Gedichttexte' as re-configurations of fragmented remains and a stony speaking from the sites of the gaps.

The last verse of 'Mundschluss' reinforces this interpretation as poetry itself is aligned with the paradox of blind seeing. Carrying on the analogy with Carpaccio's *Meditation* (fig. 6.2), we might think of Hiob and Hieronymous' blank stare and the empty eye sockets of skulls in relation to this blind seeing. Hölderlin's final lines could conjure up an image of a mumie and thus also a connection to death. However, hope seems to reside in the broken remnants, the fragmented quotation and elliptical lines: 'bliebe der Blick/WO DIE AUGEN ZUGEDECKT.' (S 61) Writing was connected (in Part IV of 'Mundschluss') to the speech of the severed head and fragments of stone; thus it is suggested that writing or the poem may 'speak' (silently) and 'see' (blindly) what culture cannot, enabling an expression of difference despite the sense of utter despair at crises caused by Western culture.

Conclusion.

[...]

Anrainer lange entlaubt.
Niemand ist aufgerufen
windige Strick-Kinder bloß
am Forellenteich
und einzig den Gepfählten entgeht nichts.
Bitte, das Haus brennt
ich sagte es schon.
Die Kontinente wachsen
ruckhaft zusammen
erbrechen Flüchtende ineinander.¹

This thesis has traced the *Kulturkritik* inherent in Duden's writing through her diverse literary and philosophical writing and essays on aesthetics. It has argued that the question of representing difference and a concern with the excluded is a constant feature of her work and at the heart of a radical and far-reaching critique of Western culture. This monograph has brought out the various articulations of this on-going critique which, as we can see from the above quotation, continues in her most recent poetry in *Hingegend* (1999) to evoke 21st century problems and disasters.

The argument highlighted this type of *Kulturkritik* firstly by examining a range of philosophical influences on Duden's work and by investigating correspondences between Duden's writing and radical philosophy. Thus I extended the usual approaches in Duden criticism dominated by (feminist) deconstruction and psychoanalysis, and shifted the focus away from these mainstream literary critical methodologies towards the *cultural* criticism apparent in the thought of Nietzsche, the Frankfurt School, Foucault, Irigaray, and Deleuzian feminism. This move facilitated the focus on Duden's *Kulturkritik* and a switch of terrain. Rather than a narrow concern with the problems of the private ego and the temporary subversions yielded by apolitical deconstruction, the thesis has argued that we need to concentrate on the aspects of *Kulturkritik* in Duden's writing to appreciate the full scope of her work. Although ostensibly concerned with the private and subjective (given the focus on the body and perception, the anti-Realist nature of the texts - the lack of dialogue between characters or easily recognisable settings), I have argued that the texts' articulation of

the narrator's experiences is part of a political concern to question norms governing the understanding of selves and reality in Western culture.

I argued in Chapters 2 and 3 that the texts constantly question the principle of autonomous subjectivity. In Chapter 2 this was argued through an analysis of Duden's essays on the motif of George and the dragon. These were read as allegories of the production of what culture deems 'normal' bodies and selves and the concomitant exclusion of different selves, bodies and relationality. I revised the argument that 'woman' is the 'excluded' of culture by bringing out Duden's wider political concerns with the *mechanisms* of exclusion which introduced the questions of race and class and understood the content of the 'excluded' not as fixed but as a changing with history. However, I also argued that Duden's essays revealed a constant feature of Western culture to be the prevalence of unequal power relations and the oppositional structures of mind-body, subject-object, culture-nature.

In Chapter 3 I argued that the experiences of the narrators of *Übergang* revealed that the accounts of formation of subjects in Western culture governed by such oppositional relations (i.e. those given by Descartes and Kant) were inadequate. This extended the insight into Duden's *Kulturkritik* gleaned through the examination of the George and dragon essays by arguing that Duden's literary writing also criticises accounts of the formation of the subject based on the exclusion of the other and the body. I argued through an analysis of the narrator's thoughts in 'Der Auftrag die Liebe' on the St. Michael painting that a criticism of the Cartesian subject was apparent which compounded the political criticism of Christianity's exclusion of the body seen in the George and dragon essays. The sections dealing with St. Peter the Martyr in *Das Judasschaf* were also drawn into this argument to show a continuity of political criticism across Duden's oeuvre. In this chapter I also argued that 'Der Auftrag die Liebe' criticised the subject-object relations prevalent in the Enlightenment by reading the Michael-serpent relation as the relation between subject and object, mind and matter. In developing the connections with Adorno, Horkheimer and Irigaray, I thus showed that Duden's works reveal Enlightenment culture and the Enlightenment subject to be based on the violent domination of the object and nature necessary for its continued survival. The *Kulturkritik* in her texts thus involved

¹ 'Verkommnis', in *Hingegend. Gedichte* (Lüneburg: zu Klampen, 1999), p.12.

alluding to the costs of producing certain normalising forms of subjectivity and knowledge.

In Chapters 3 and 4 I explored the images of the narrators' different relations with the body and environment and argued that we need to consider the narrators' fluid relations not as a sign of the breakdown of the subject but as descriptions of alternative subjectivity. This was approached through a close reading of 'Das Landhaus' where I argued that we need to think the complex position of the narrator as a difference within culture whose relations cannot be understood in terms of a simple breakdown of Cartesian mind or Enlightenment subject. In Chapter 4 I argued that Duden's texts confuse the subject-object relation prevalent in Enlightenment thought to such an extent that we need to develop other models capable of articulating experiences beyond binary structures. I showed that the view of the objective world which emerges in Duden's work is very different to the distanced relation we saw in the Enlightenment model. Nature, the object and the outside world appear at times almost mystical or 'other'. Thus Duden's texts suggest that the locus of power no longer resides with the subject or mind but with an 'other', independent world beyond the subject. Furthermore, I argued through a detailed analysis of imagery in *Übergang* and *Das Judasschaf* (in Chapters 3, 4 and 5) that the narrator's encounters and relations with this 'not-self' were not suggestive of a destruction of the 'I', but rather articulated different sorts of identity and modes of relationality. Aligned with the object herself in the images, the narrator has very different relations with the objective world. Selves and bodies exist in open systems and emerge through processes of dynamic interaction with the environment. Thus I argued that Duden's particular mode of *Kulturkritik* is centrally concerned with that which has been forgotten by generalised accounts of subjects and an understanding of reality which stressed reason and the autonomous individual as the sole locus of meaning. This has produced a more comprehensive reading of Duden's work because when she is read through the prism of *Kulturkritik*, the fluid, sensitive body, which reoccurs throughout her work, becomes not a repetition of meaningless fragmentation or victimhood, or even 'performative play' with masks or positions of marginality, but a becoming meaningful of areas previously excluded from culture. Thus I have shown that her work is centrally concerned with the creation of new meanings (not the repetition of old).

My thesis has argued throughout for an understanding of Duden's project as revolutionary: another important aspect of her oeuvre is the continual foregrounding of the power and potential that remains with the excluded and marginalised. Starting with the interest in dragons examined in Chapter 2 which represented the 'difference' culture had to exclude, I have highlighted the radical nature of Duden's work which does not conceive of difference as outside or beyond possible meanings. Even when brutally murdered, the dragons possess a power and retain a potential in Duden's readings to come alive and speak their own different languages. This theme of 'different speaking' was developed in subsequent chapters, in particular with reference to the narrator's alignment in images with the severed head of the serpent in Piero's painting *St Michael*. Here I argued that Duden's writing implies that these 'forgotten' realms of exclusion are not absent, but are within culture and unheard or deliberately silenced. Through the web of imagery in *Übergang* the narrator is aligned with the serpent but she does not identify with it as she is not dead but articulating the intensities, senses and movements immanent to a particular body. This provides a model which makes it possible to think of the emergence of difference from the blindspots of culture, in ways which do not entail their becoming unintelligible or simply being translated into dominant discourse.

As I argued in Chapter 5 in the case of the 'Übergang' text, a 'different speaking' of the body is evoked - a body which does not become an abstract idea or concept of a body. This shift away from universals or norms towards the expression of specificities without the imposition of new norms is important for our consideration of 'das Undarstellbare darstellen'. We saw from the discussion of the *St Michael* painting that the norm/difference divide depended on the passivity and silence of the serpent i.e. Michael's stability or the stability of the norm was guaranteed only by having the serpent as an inert ground. When that ground becomes active and starts to speak and move, when the serpent begins to revolt, the norm is destabilised and the structure changed. This allows for an opening up of specific differences rather than a shutting down through normalisation. This way of thinking difference as specificities which can be articulated does not entail labelling them as other, 'excessive' or beyond meaning or language, but paves the way for the creation of a different structure of meaning. In the texts discussed in my thesis 'speaking passion/madness' or 'speaking the fragmenting body' does not descend into formless

nonsense (the opposite of reason), but extends and changes writing and form itself. Thus rather than situate difference as absent or outside language, rather than locate difference beyond words, Duden's writing is using language beyond itself.

The political necessity of such an activity is spelt out in Chapter 6 where (to condense the argument on the highly complex text *Das Judasschaf*) the murderous consequences of turning people and bodies into generalised concepts is brought into conjunction with a criticism of the culture which produced the Holocaust. Here I argued that existing interpretations of this text do not do justice to its complexity, and show through my own detailed reading how a political criticism of a mind-body split and belief in abstract ideology central to Christian and Enlightenment culture is articulated in the text through quotations of cultural documents. My reading of *Das Judasschaf* thus highlights its crucial importance with regard to the issue of 'Vergangenheitsbewältigung' and responses to the Holocaust in German literature.

The importance of *Das Judasschaf* has not been completely recognised and the full significance of the text's sensitive and subtle treatment of the Holocaust and formal complexity with regards to the non-representation of the Holocaust has not been stressed in current reception of the work. My thesis has rectified these omissions. A brief comparison with Peter Weiss' *Die Ermittlung* (another non-representative and non-representational response to the question of the treatment of the Holocaust in literature) is useful here to sum up my argument. Both *Das Judasschaf* and *Die Ermittlung* do not fictionalise events dealing with the Holocaust in realist narratives, but use documentary 'evidence', Weiss from the Frankfurt trials and Duden from letters written by SS officers at Dachau and Auschwitz, diary entries of the commandant of Auschwitz and the famous speech by Himmler to the SS at Posen. Both do this not to castigate the individuals but to look beyond the individual, notions of guilt and blame. Weiss' play wanted to *put the system which enabled the Holocaust on trial*.² The 'system' emerges in his play as bureaucratic capitalism. Duden's text similarly asks indirect questions about 'the system' although the book, which profoundly problematises representation, speech and narrative, could not be described as putting it on trial in the way Weiss' oratorio with easily accessible meanings does. Nevertheless the oblique *Kulturkritik* which speaks through the montage of quotations in Duden's text questions *Western culture*, specifically the

dominant mode of the treatment of the body. Thus her text develops Weiss's essential political criticisms in multiple and ambitious ways through its allusions to mechanisms of exclusion inherent in hierarchical relations, such as in Christian thinking of the body and Enlightenment subjects with their domination of the body and nature. This wider, highly complex focus on culture is missing in most contemporary 'Holocaust' novels. Moreover, most of these realist narratives do not problematise representation (e.g. Bernhard Schlink and his popular realist novel *Der Vorleser*).³ In Duden's text the radical disruption to form, as I argued in Chapter 6, intimates a collapse of representation precisely because of the massive gap left by the silent stories of the victims who did not return or whose capacity to recount their experiences was shattered. Thus the radical critique, which *Das Judasschaf* offers, challenges the less political, mainstream realist responses. It is, of course, a challenge not eagerly met as it requires asking unsettling questions of the status quo and current modes of social and cultural organisation.

In my close reading of 'Mundschluss' in the final chapter I argued that the political 'content' of *Steinschlag* remains largely unchanged from the earlier prose, but that there is a radicalisation of form. Even in the last, seemingly most abstract, 'Gedichttext' of *Steinschlag*, a space where musical qualities of the open system of language is explored, the writing addresses a cultural crisis through the oblique evocation of genocide and the destruction of the environment. The poetry of *Steinschlag* is thus the ultimate gesture of radical *Kulturkritik* as the texts themselves stress the eradication of certain forms of speech and suggest that it is only in the marginalised realm of such abstract polyphonic texts that the true horror of contemporary 'massacres' can be illuminated. The poetry, which with its hieroglyphic words both represents and does not represent, is not to be read as a rejection of the political real but as a comment on *the general lack of space in mainstream culture for genuine expression and radical politics*. In a culture where difference is either

² cf. Peter Weiss, *Die Ermittlung. Oratorium in 11 Gesängen* (Frankfurt: Suhrkamp, 1991), p.7.

³ Bernhard Schlink, *Der Vorleser* (Zürich, Diogenes, 1995). I am not arguing that all contemporary Holocaust literature is simplistically realist. Art Spiegelmann's *Maus*, for instance, both tells a story (of the narrator's father) but also problematises the realist mode through the comic book form and through stressing the inability to recreate a whole picture. In particular the mother's diaries with her account of her experiences at Auschwitz which the father destroys are lost to history and create an absent hole at the centre of the text. Art Spiegelman, *Maus. A Survivor's Tale*, vols. 1 and 2 (London: Penguin Books, 1992).

ignored, labelled 'mad', or swallowed up into 'the system', Duden's move into poetry suggests that in the late 20th Century/early 21st Century real expression is most likely to occur in the medium of a form that approaches the state of music.

I have also stressed throughout that Duden's *Kulturkritik* is not purely negative or merely criticising, deconstructing and undermining the dominant norms of Western culture. My readings have emphasised the alternatives which emerge in her writing. As we saw in Chapters 4 and 5, a deep vein of scepticism regarding form and organisation runs through Duden's work. This I read as evidence of a radical non-conformism, not an empty escape from form. This non-conformity with regards to politics, identity and representation points to a radical questioning of dominant modes of being and the hierarchical principle of social and cultural organisation still promoted in Western culture. Whether writing of intense perceptions or memories, real events or paintings, through quotations or documents, the concern is to let previously silenced and disregarded realms speak. This is an intensely poetic practice but has political implications in addressing injustice, inequality and oppression. Her insistence that differences or 'das Undarstellbare' are not lost or absent but retain a potential to speak, indeed can already speak in marginal realms, opens up history and reality to change. It is precisely the listening to 'das Stimmlose', the forgotten and the excluded which paves the way for a creative imagining and writing of different realities.

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