LITERARY USES OF BIBLICAL IMAGERY IN HARTMANN VON AUE'S *GREGORIUS*, KAFKA'S *DIE VERWANDLUNG* AND THOMAS MANN'S *DER ERWÄHLTE*

by

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ABSTRACT

This thesis presents a comparative analysis of Hartmann von Aue's *Gregorius*, Kafka's *Die Verwandlung* and Thomas Mann's *Der Erwählte*, focusing on their uses of biblical motifs. Connected by pervasive themes of guilt and atonement, each text also relies similarly in its expression of these ideas on the use of images which are familiar from the biblical context, and thus suggest archetypal instances of sin and redemption as points of comparison for the protagonist's fate. In this way all three texts create a manifest sense of helpless affliction by guilt by implementing echoes of the fate of Adam, both in the relationships of their characters, and in structures of recurring loss, decline and expulsion. Each narrative, moreover, also suggests allusions to the opposing figure of Christ through concurrent echoes of the Passion in its imagery of degradation and exile, and, to varying degrees, through the introduction of complementary images of restoration and rehabilitation drawing on patterns of resurrection. The texts diverge, however, in the way in which they relate these fields of imagery, as the correlation of Fall and redemption which is symbolically affirmed in Hartmann's narrative, and echoed in Mann's, is disrupted by Kafka's introduction of a tragic conclusion.

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I

INTRODUCTION

Hartmann von Aue's *Gregorius* (*c.* 1190), Thomas Mann's *Der Erwählte* (1951) and Franz Kafka's *Die Verwandlung* (1915) are three texts which display a significant affinity in their focus on ideas of guilt and redemption. Both Hartmann's medieval narrative and its modern reworking by Mann describe the fate of a figure who is an exemplary sinner, initially deeply embroiled in guilt through his implication in a series of familial transgressions, but ultimately restored and elevated to greatness through a dramatic ordeal. Kafka's account of the fate of his own Gregor, on the other hand, may differ in the sense that the protagonist's ordeal proves fatal, but is strikingly compatible with the themes of the Gregorius legend in its relation of guilt to familial structures, and to a manifest experience of exile and degradation.

In correspondence with this common focus on the idea of a fallen condition, and – to an extent – on the possibility of redemption, all three texts also make use of biblical imagery which relates their protagonists' fates to archetypal models of sin and salvation. On the one hand we may identify images associated with the causes and consequences of guilt as represented in the Old Testament narrative of the Fall of man; on the other, motifs recalling the New Testament account of redemption through the Passion and Resurrection of Christ. In this way, each of the three protagonists takes on dual associations which play a significant role in shaping the reader's interpretation of their respective ordeals.

Since both Adam and Christ are highly recognisable biblical figures, allusions to either one have potential to evoke clear associations in the mind of the reader – and indeed to provoke specific expectations regarding narrative developments. The Christian association of these figures with complementary parts of a grand narrative of human decline and recovery, moreover, tends also to inspire a search for a correlation between the two within the narrative

context in terms of a progression from Fall to salvation, or a counterbalancing of the imagery of guilt by that of redemption, in the course of the protagonist's career. If the use of biblical motifs in each text thus operates in relation to a relatively fixed range of reader associations, however, the differing styles of the narrratives, and the widely varying temporal contexts in which they were composed, naturally lead to rather different approaches in terms of the extent to which the expectations associated with these familiar images are satisfied or frustrated.

Though Hartmann's *Gregorius*, as a narrative with strong courtly elements, is not conventionally hagiographic in style, its account of the exemplary life of Gregorius has a strong theological focus. Indeed, while all of Hartmann's narrative works, to an extent, are concerned with falls from grace and corresponding re-ascents, only *Der arme Heinrich* matches *Gregorius* in its explicit interest in themes of guilt and redemption. The primary aim of the text, as stated in its prologue, is a demonstration of the capacity of grace to redeem even those burdened with extraordinarily great sin; and, as an example of this phenomenon, the protagonist takes on a representative function.

In this sense, biblical imagery is of significant use to Hartmann's narrator.[1] In presenting a case of grave sin, the figure of Adam as the original archetype of the sinner, and the root of human guilt, is a natural point of reference, easily identifiable to a medieval audience. Similarly, allusions to the Passion or Resurrection of Christ in the account of the hero's restoration and renewal are immediately transparent as reflecting the means of human redemption on a wider scale. It is striking, moreover, that the nature of the story Hartmann

[1] While Hartmann's narrative follows a French source, the *Vie du pape Saint Grégoire*, the extensive use of biblical imagery in *Gregorius* appears to be an innovation on Hartmann's part. See Corinna Dahlgrün *Hoc fac, et vives (Lk 10,28) - 'vor allen dingen minne got': Theologische Reflexionen eines Laien im 'Gregorius' und in 'Der arme Heinrich' Hartmanns von Aue* (Frankfurt a.M.: Lang, 1991), p. 200 ('die [...] biblischen Zitate und Motive [...] sind Zufügungen Hartmanns, so daß [...] wohl sogar von einer Herstellung des heilsgeschichtlichen Bezuges gesprochen werden kann').

sets out to tell requires at once the suggestion of opposing extremes of sin and redemption, and the assertion of a definite correspondence between the two. In this sense, the use of imagery in the narrative has a vested interest both in presenting a particularly hopeless and manifest sense of guilt, and, on the other hand, inspiring expectations of recovery in relation to a logical biblical scheme. As we shall see, Hartmann's use of imagery thus seems particularly aimed at creating a sense of balance and encouraging the reader's recognition of correspondences between related but opposing motifs.

The symbolic framework developed by Hartmann is inherited and modified by Mann, as he reinterprets his source in a modern, and more secular context, in which ideas of sin and redemption and corresponding biblical images may still be readily recognisable, but where this recognition no longer necessarily relates to an absolute conviction in the divine logic of their associations or correspondences. Indeed, Mann's interest in reworking *Gregorius*, which he had earlier encountered during his brief study of literary history,[2] is associated in his own comments with a desire for comic relief after writing *Doktor Faustus*,[3] in which he had, moreover, made use of another version of the legend.[4] An addition of ironic inflections not present in *Gregorius* is also associated with the process of modification adopted by Mann, described as an 'Amplifizieren, Realisieren und Genaumachen des mythisch Entfernten, bei dem ich mir alle Mittel zunutze machte, die der Psychologie und Erzählkunst in sieben

[2] Mann attended lectures on 'Deutsche Literaturgeschichte' by Wilhelm Hertz at the Technische Hochschule in Munich in the summer semester of 1895 and took notes on the works of Hartmann von Aue, which display a particular interest in *Gregorius*. See *Thomas Mann: Collegheft 1894-1895*, ed. by Yvonne Schmidlin and Thomas Sprecher (Frankfurt a.M.: Klostermann, 2001), pp. 20-21, 103, 134.

[3] *Thomas Mann, Selbstkommentare: 'Der Erwählte'*, ed. by Hans Wysling (Frankfurt a.M.: Fischer, 1989), p. 7.

[4] Cf. *Doktor Faustus*, in *Gesammelte Werke in dreizehn Bänden* (Frankfurt a.M.: Fischer, 1974), VI, p. 424.

Jahrhunderten zugewachsen sind.'[5] This addition of modern detail has strong potential to undermine ironically points of faith beyond question in *Gregorius*.

At the same time, however, the process of amplification to which Mann refers allows for the supplementing of Hartmann's symbolic framework with additional biblical allusions, as well as the heightening of parallels which remain implicit in *Gregorius*. On the question of comedy, Mann notably also stated, 'Mein Hang zum Komischen muß gezügelt werden um des religiösen Ernstes willen, der doch im Hintergrunde steht',[6] namely, 'die Idee von Sünde und Gnade.'[7] Thus, while *Der Erwählte* has considerably more scope to make ironic use of biblical motifs, both due to the temporal context of its writing and reception, and in line with the largely comedic intentions of the author, it also retains some interest in a correspondence of Fall and redemption, which is duly reflected in its symbolic framework.

The themes of guilt and the quest for redemption are also of considerable importance to Kafka's *Die Verwandlung*, where we are presented with a protagonist whose mysterious affliction is symbolically associated with ideas of guilt, and whose suffering in part recalls the expulsion of Adam, in part the Passion of Christ. As in *Der Erwählte*, such parallels are naturally associated with a greater element of irony than in *Gregorius*, due in this instance to their implementation in a decidedly grotesque and markedly more pessimistic narrative, as well as to their use in a context distanced from the religious convictions of Hartmann's work both by its modernity and by the potential influence of an alternative viewpoint associated with the Jewish tradition.

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[5] Mann, 'Bemerkungen zu dem Roman *Der Erwählte*', in *Gesammelte Werke in dreizehn Bänden* (Frankfurt a.M.: Fischer, 1990), XI, pp. 687-91 (p. 690).
[6] Wysling (ed.), *Selbstkommentare*, p. 36.
[7] Thomas Mann, 'Bemerkungen zu dem Roman *Der Erwählte*', p. 691.

The relationship of *Die Verwandlung* to *Gregorius* is also significantly less direct. While Kafka, like Mann, appears to have encountered Hartmann's works during his brief literary studies,[8] there is no concrete evidence of literary influence. Any connections drawn between *Gregorius* and *Die Verwandlung* thus cannot, as in *Der Erwählte*, be based on the transformation of literary motifs incorporated from one text into another, but must rely rather on broader motif parallels. Indeed, a number of such links have been identified in the two narratives' presentation of guilt and transformation.[9] In this sense, the use of biblical imagery is of considerable interest in its capacity as a symbolic frame of reference independent of either literary context, which both authors draw on in the illustration of their protagonists' fates, and in which we may note illuminating similarities and contrasts in terms of the suggestion or disruption in each case of symbolic correspondences between the imagery of Fall and redemption.[10]

In the following, therefore, I intend to undertake a detailed comparative analysis of the uses of biblical imagery in each text, with a view to establishing how, and to what ends, each text employs the figures of Adam and Christ, or the imagery of Fall and redemption, independently, and in strategic combination, in the presentation of its protagonist's fate. In so doing, I intend to treat the biblical story of Fall and redemption as intellectual and literary common property – that is, as a source of images with highly familiar connotations, of which

[8] Kafka enrolled on the courses 'Geschichte der älteren deutschen Literatur' and 'Hartmann von der Aue' at the University of Prague in the summer semester of 1902. See Klaus Wagenbach, *Franz Kafka: Eine Biographie seiner Jugend 1883-1912* (Berne: Francke, 1958), p. 243.

[9] Brief references to this potential link are made by Holland and Politzer and are later expanded on by Weinberg and Köhnke. See Norman N. Holland, 'Realism and Unrealism: Kafka's *Metamorphosis*', *Modern Fiction Studies*, 4 (1958), 143-150 (p. 149); Heinz Politzer, *Franz Kafka: Parable and Paradox* (Ithaca, New York: Cornell University Press, 1962), p. 77; Kurt Weinberg, *Kafkas Dichtungen: Die Travestien des Mythos* (Berne: Francke, 1963), pp. 237-42; Klaus Köhnke, 'Kafka's "guoter sündære": Zu der Erzählung *Die Verwandlung*', *Acta Germanica*, 6 (1971), 107-120.

[10] While intertextual links are thus far clearer between *Gregorius* and *Der Erwählte* than *Gregorius* and *Die Verwandlung*, I will consider the texts in chronological order in the rest of this thesis.

author and reader are jointly aware, and which consequently readily allow the construction of parallels and contrasts. By drawing on such motifs, each author is able to spark predictable associations and expectations on the part of the reader, and, in so doing, suggest meaningful connections or ironic discrepancies. At the same time, the reader's familiarity with such motifs, and their original contexts, means that their use in a literary setting not only suggests isolated associations, but also promotes an awareness of a wider secondary framework against which the events of the narrative may be judged. For the purposes of analysis, the idea of a familiar framework is also of particular use, in the sense that, by comparison with this base narrative, each author's selection, combination and variation of biblical images is thrown into relief.

In order to assess the workings of each narrative in this respect, I intend to consider uses of biblical imagery in the broadest sense, not only examining metaphors and similes, but also considering familiar figures, structures and concrete motifs which are recognisable from the biblical context and thus potentially carry with them a level of meaning when they are incorporated into a literary work. Similarly, within the narratives discussed, I will not only address uses of openly figurative language – which in Kafka's case are particularly rare – but rather consider any element of the narrative which, by association with familiar biblical models, may become loaded with symbolic significance in the reader's view.

In this way, I will first seek to identify the exploitation in each narrative context of echoes of the Fall of man and the context of guilt through the use of suggestive combinations of characters and traits, and through structures in the temporal or spatial framework of the narrative which suggest the idea of a fall from grace or an experience of expulsion. I will then move on to consider echoes of the Passion and Resurrection of Christ in images suggesting the possibility, or the manifest reality, of a symbolic reversal of the imagery of guilt already

established. By approaching all three texts through a detailed comparative analysis of these elements, I aim to highlight key parallels in the use of biblical motifs across the three texts in relation to the key themes of Fall and redemption and their symbolic combination, and also to identify important distinctions between them in terms of the manner in which closely related motifs are employed in these different literary contexts, in order to establish what impact this varying usage has on our view of each protagonist's dramatic fate.

II

THE FALL AND ITS CONSEQUENCES

Guilt being the logical prerequisite in narratives biblical and otherwise for later attempts at atonement and redemption, the motif group relating to the Fall of man is the first to invite investigation. Due to its archetypal status, the Fall motif is particularly useful in the narration of scenarios of guilt and punishment. In presenting itself as a record of the primary instance of human transgression and the explanation for man's subsequent existence in an imperfect world marred by shame, sexuality, work and death,[1] the account of Adam's downfall in Genesis 2-3 has exemplary significance, and indeed has been considered the pattern for all human misbehaviour.[2] Since, moreover, it is historically so well known and so often alluded to in literary tradition, echoes even of individual elements of the biblical scenario in a text may reasonably be expected to spark quick associations on the part of the reader, allowing the author to suggest the Fall quite easily as a background formula against which the events of the present narrative may be judged typical or otherwise.

In either case, the construction of this secondary frame of reference lends an extra dimension to a text by indicating an additional interpretative level and positioning the events of the narrative within a context with deep symbolic roots. Where the biblical model appears formative, the plot gains a particular resonance from the sense of its repetition of an archetype. Alternatively, where our expectation of a familiar sequence of events which has been provoked by reference to the biblical prototype is frustrated and the known scenario

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[1] Hyuck Zoon Kwon outlines the idea of the Fall as an explanatory myth in *Der Sündenfallmythos bei Franz Kafka: Der biblische Sündenfallmythos in Kafkas Denken und dessen Gestaltung in seinem Werk* (Würzburg: Königshausen und Neumann, 2006), p. 104.

[2] For example in Gregory the Great's *Moralia in Job*, discussed in relation to *Gregorius* by Brian Murdoch in *Adam's Grace: Fall and Redemption in Medieval Literature* (Cambridge: D. S. Brewer, 2000), p. 56.

rearranged, the plot's deviation from the norm is particularly stressed. When evaluating the function of biblical imagery, therefore, it will be important to consider how traditional and new elements are selected, adapted and combined, how reader knowledge and expectations are used in combination with these references to construct analogies or contrasts, and what effect these constructed comparisons ultimately have on perceptions of the text in hand.

I intend in the following to examine the use of biblical motifs in *Gregorius*, *Die Verwandlung* and *Der Erwählte* in three key areas. Firstly, I will establish how far and to what ends each text uses recognisable constellations of characters, power structures, motivations or traits in the presentation of its own protagonists which remind the reader of Adam's existence in Eden, his temptation, transgression and punishment. Following on from this, I will investigate the concept of the Fall in its function as a temporal motif embedded in the structure of texts which feature the recurring pattern of the sudden termination of an apparently idyllic phase and its replacement with a period of hardship. Finally, I will move on to address the role of the Fall motif within the spatial framework of the three narratives, within each of which we may recognise a pervasive emphasis on ideas of descent and expulsion, both in terms of actual movement within the narrative landscape, and in the use of spatial metaphors to describe spiritual states. By addressing in turn each of these methods by which the prototype of the biblical Fall is used by the three authors in their respective texts, I aim to approach an initial definition of the role played by biblical allusions in the medieval and the modern literary context.

1. Biblical agents of Fall and expulsion: Selective use of a familiar model

In *Gregorius*, *Der Erwählte* and *Die Verwandlung* we encounter protagonists who suffer dramatic falls from grace. In Hartmann and Mann's texts, where the plot is based around bi-generational incest, the revelation of secretly incurred guilt results in consecutive crises involving exile and death, while, in *Die Verwandlung*, a protagonist already burdened with symbolically resonant 'Schuld' forfeits his life after losing his human form and his place in the family domain. Each text, therefore, follows a pattern which has the potential to remind the reader of the biblical Fall of man. Each author, moreover, at strategic points in his work compounds this sense of basic similarity by presenting motifs which, individually and in combination, construct specific parallels with Genesis 2-3, recalling the circumstances of Adam's decline and the characters instrumental in it. In *Die Verwandlung*, for example, the already suggestive apple motif conspires with the figures of vengeful father and expelled son to form a kind of biblical tableau prompting comparison with the Old Testament archetype at a pivotal point in the text, while in Hartmann's *Gregorius* – and with significant variations in Mann's re-imagined version – the concept of abandoned innocents prey to diabolic interference suggests similar associations at an early stage.

Clearly neither scenario represents a total analogy to the biblical account of the Fall: the father in *Gregorius* and *Der Erwählte*, for example, is deceased rather than temporarily absent; and the apple in *Die Verwandlung* is a weapon rather a symbol of temptation. Nevertheless, the conspicuous clusters of imagery employed indicate clear allusive parallels which, once recognised, inform our reading of events by encouraging a search for further textual similarities and for points of contact on the level of meaning. In order to ascertain exactly how such partial echoes function in each context, it is necessary to establish more precisely how, and to what effect, recognisable components of the biblical Fall narrative are

integrated into each text. In the following, therefore, I will examine the reflection in the imagery of *Gregorius*, *Die Verwandlung* and *Der Erwählte* of three key forces instrumental in Adam's fall as presented in Genesis: firstly the motif of diabolic temptation, secondly the role of the woman as temptress, and finally the figure of a vengeful paternal God.

a) Diabolic suggestion

In the biblical account Adam's fall is provoked by a disturbance of the order of Eden through the serpent's suggestion of wrongdoing – a suggestion traditionally taken to represent diabolic temptation. This concept is significant both in the biblical and the wider literary context in that it impacts considerably on ideas of responsibility in scenarios of guilt. A character identified as succumbing to temptation is undoubtedly apportioned some responsibility for wrongdoing, but is simultaneously placed in the role of victim rather than instigator. This effect is magnified in the case of Adam, who is tempted by his companion, who has in turn been tempted by the serpent, and is thus doubly removed from the evil intent at the root of his actions. Such issues are especially relevant to *Gregorius*, *Die Verwandlung* and *Der Erwählte*, since in each text the question of the origin and nature of guilt is fraught with difficulties which make culpability a problematic concept. In *Gregorius*, the tale of 'der guote sündære' (the good sinner), the hero's burden of guilt springs from a parental crime of which he is merely the product, and is compounded by a transgression committed in ignorance;[1] in *Der Erwählte*, although this ignorance is called in to question somewhat, the narrative by no

[1] Gregorius is repeatedly referred to as 'der guote sündære'. See Hartmann von Aue, *Gregorius*, ed. by Friedrich Neumann (Stuttgart: Reclam, 1963), lines 176, 671, 688-89, 2552. Henceforth references to this edition will be given in parentheses in the text proper, using the abbreviation G, followed by the line number, e.g. (G 176). For an overview of the complex debate surrounding Gregorius' guilt or innocence, see Elisabeth Gössmann, 'Typus der Heilsgeschichte oder Opfer morbider Gesellschaftsordnung?: Ein Forschungsbericht zum Schuldproblem in Hartmanns *Gregorius* (1950-1971)', *Euphorion*, 68 (1974), 42-80; and, more recently, Will Hasty, *Adventures in Interpretation: The Works of Hartmann von Aue and their Critical Reception* (Columbia, SC: Camden House, 1996).

means presents a fully conscious transgression;[2] and in *Die Verwandlung* the reader is left to speculate on what crime of Gregor Samsa's – if any – has brought about his decline, in a context where the only 'Schuld' directly mentioned may have been assumed by Gregor, but springs from the failings of his father.[3] Motifs suggesting responsibility or victimhood, or some combination of the two, thus warrant close attention.

In *Gregorius*, diabolic influence is primarily conceived as a malicious intrusion by an outside force, and the devil is thus cast in a role which is easily related to that of the serpent in Genesis. This is especially true in the context of the first, parental incest, where he appears as a false adviser who disturbs an apparently ideal situation – the happy relationship initially enjoyed by brother and sister – with the suggestion which leads to its destruction ('sô riet er im ze verre' (G 319))[4] – and does so, moreover, out of spiteful motivations (G 307-08) which relate closely to the 'hôchvart' and 'nît' (G 305) traditionally identified in his rebellion and

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[2] Gregorius' maternal incest is professedly committed 'unwissentlich-wissend', thus maintaining a balance of knowledge and ignorance which leaves questions of culpability open. See Thomas Mann, *Der Erwählte*, in *Gesammelte Werke in dreizehn Bänden* (Frankfurt a.M.: Fischer, 1990), VII, pp. 9-261 (p. 254). Henceforth references to this edition will be given in parentheses in the text proper, using the abbreviation E, followed by the page number, e.g. (E 254).

[3] The father's debt is repeatedly mentioned, and, in the unusual singular form, 'Schuld', also has the potential to denote guilt, as noted by Walter Sokel in 'From Marx to Myth: The Structure and Function of Self-Alienation in Kafka's *Metamorphosis*', *Literary Review*, 26 (1983), 485-496 (p. 489), and similarly by Sean Ireton in 'Die Transformation zweier Gregors: Thomas Manns *Der Erwählte* and Kafkas *Die Verwandlung*', *Monatshefte*, 90 (1998), 34-48 (p. 38). See Franz Kafka, *Die Verwandlung*, in Franz Kafka, *Drucke zu Lebzeiten* (*Schriften, Tagebücher, Briefe: Kritische Ausgabe*, ed. by Jürgen Born and others), ed. by Wolf Kittler, Hans-Gerd Koch and Gerhard Neumann (Frankfurt a.M.: Fischer, 1994), pp. 113-200 (pp. 117, 125). Henceforth references to this edition will be given in parentheses in the text proper, using the abbreviation V, followed by the page number, e.g. (V 117).

[4] 'So he encouraged him (to go) too far'. The verb 'râten' specifically highlights the devil's role as false adviser – a common concept also evident in references to 'des tiuvels rât' (the devil's council) in *Erec* (Hartmann von Aue, *Erec*, ed. by Thomas Cramer (Frankfurt a.M.: Fischer, 1972), line 5971), and, synonymously, 'valandes rat' in Gottfried's *Tristan* (Gottfried von Straßburg, *Tristan*, ed. by Friedrich Ranke, 3 vols (Stuttgart: Reclam, 1993), line 11335).

temptation of Adam.[5] Indeed, he is later referred to explicitly as the original tempter of man 'der ouch vroun Êven verriet' (G 1961)[6] in the build-up to the second incest, in a brief aside which nevertheless suffices to highlight links with both the biblical Fall and the initial parental transgression. In this way the temptation motif functions as a kind of biblical shorthand which allows the reader to recognise a familiar situation and quickly predict a coming fall from grace, and also to perceive links between contexts of guilt within and beyond the narrative which indicate a recurring pattern of temptation and fall.

The narrator's reference to diabolic intervention prior to Gregorius' repetition of his parents' sin (G 1961) is, however, not significant only in this sense. While it is the most direct reference to the Fall in Hartmann's work,[7] the comment is curious in that it is juxtaposed with a crime committed unwittingly rather than due to any conscious (surrender to) temptation, and thus suggests that the protagonists are prey to malign forces outside their knowledge and control. In fact, a number of images used in the narrative present the lapse into sin as an experience of victimhood. Firstly, the allegorical version of the parable of the Good Samaritan in the prologue presents the Fall of man through the image of a traveller waylaid by brigands ('mordære' (G 99) – literally 'murderers'), who are readily associated with the diabolic, given their position within the allegorical scheme, and in light of an early reference to Satan as someone who lures people from the right path ('älliu sündigiu diet | die der tiuvel verriet | ûf

[5] H. B. Willson notes the association of 'hôchvart' (pride) and 'nît' (envy or spite) with this biblical prehistory in '*Amor Inordinata* in Hartmann's *Gregorius*', *Speculum*, 41 (1966), 86-104 (pp. 88-89). The concept of hubris also relates the devil's motivations to those of Adam and Eve, who are tempted by the suggestion that that the fruit of the tree of knowledge will make them 'like God' (Genesis 3: 5).

[6] 'who also lead (lady) Eve astray'

[7] Adam and Eve are only named once each in his works (both times in *Gregorius*), Eve most specifically in the context of the Fall. See R. A. Boggs, *Hartmann von Aue: Lemmatisierte Konkordanz zum Gesamtwerk* (Nendeln/Liechtenstein: KTO Press, 1979), pp. 595-96.

den wec der helle' (G 57-59)).[8] The sinner, represented by the wounded traveller, thus appears as the pitiful victim of a diabolic assault.[9] In a similar way, even after the introduction of the specific sin of incest, the devil features in a violent role, described as planning – not unlike the prologue's brigands – to rob his victims, Gregorius' parents ('sus gedâhte er si phenden | ir vreuden unde ir êren' (G 314-15)),[10] while Gregorius' father experiences temptation as an overwhelming attack by personified motives which band together with Satan (G 323-28).[11] Through such imagery of physical assault, the devil is presented, yet more forcefully than in Genesis, as the instigator of sin, and, while Hartmann's protagonists are still clearly associated with guilt, our sense of their personal culpability is reduced.

This extenuating effect is moderated to some extent by the fact that Hartmann's protagonists themselves occasionally appear to take on diabolic characteristics. Gregorius' father, after succumbing to sin, assumes a somewhat serpent-like role in the temptation of his sister,[12] as is arguably reflected in the choice of vocabulary used to describe his creeping – or

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[8] 'all sinful people, who have been led astray by the devil on to the path to hell'

[9] Hartmann's presentation of sin as the experience of being overcome by an outside force is also noted by Oliver Hallich in *Poetologisches, Theologisches: Studien zum 'Gregorius' Hartmanns von Aue* (Frankfurt a.M.: Lang, 1995), p. 42.

[10] 'So he planned to rob them of their joy and their honour'

[11] Compare Hallich, p. 64. While 'strîten', the verb used here, may refer to a verbal or physical fight, the passage is reminiscent of a motif in battle descriptions where the factors in each opponent's favour appear personified. Compare Hartmann's *Iwein*, lines 5273-78 ('was von diu, sint iuwer drî? | wænet ir daz ich eine sî? | got gestuont der wârheit ie: | mit ten beiden bin ich hie. | … | sus bin ich selbe dritte als ir.' – 'What of it if there are three of you? Do you think that I am alone? God always stands on the side of (the) truth: I am here with both of them. [...] So I, like you, am one of three.') in *Iwein*, ed. by G.F. Benecke, K. Lachmann and L. Wolff (Berlin: de Gruyter, 2001); similarly Wolfram von Eschenbach, *Parzival*, ed. by Karl Lachmann, 2 vols (Stuttgart: Reclam, 1981), 737, 13-15; and – stylistically closest in the use of list form – *Tristan*, lines 6877-92.

[12] In terms of the structure of Genesis, his role actually corresponds most closely to that of Eve, a point which will be fully discussed in the next section. The imagery here, however, indicates a diabolic association.

perhaps slithering – to his sister's bed: 'und sleich vil harte lîse | zuo ir bette' (G 358-59).[13] Likewise, when Gregorius' foster mother leads her husband astray, convincing him to reveal the boy's origins, the narrator emphasises the cunning of the woman ('ir liste' (G 1221)), in which she is not dissimilar to the serpent, which is identified as the craftiest of animals in the biblical account.[14] Attributes associated with the devil are thus allocated in a way which is consistent with the idea of the instigation of evil as a diabolic action, and effectively demonstrates the corruption of the tempted party turned tempter. The protagonists' incorporation of these attributes may also, however, challenge our identification of an aggressive diabolic force entirely separate from them.

This effect is compounded by our awareness that, although the devil represents a theological reality within the narrative framework, he features not so much as a character as a trope, the recognition of which is necessary to our appreciation of the text's connections with Genesis. In fact, even the literal manner in which his motivations and actions are described on his initial intervention (G 307, 319) may be read as an aspect of the Fall motif, since the casual relation of the supernatural, familiar from the biblical Fall narrative, is the tone we naturally associate with the imagery employed. While the mode of narration thus encourages our acceptance of literal diabolic references on one level, it also fosters an awareness of biblical quotation which removes Satan from the sphere of narrative reality inhabited by the text's other characters. This allows us to view the image of the aggressor attacking his victim

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[13] 'He crept extremely quietly to her bed'. 'slîchen' (to creep or crawl) is commonly used of people, but its association with the reptilian not unknown. See, for example, *Kaiserchronik*, line 9473: 'sam diu nâter diu in dem grase slîchet' (like an adder slithering in the grass). *Kaiserchronik eines Regensburger Geistlichen*, ed. by Edward Schröder (Hannover: Hahn, 1895).

[14] Compare Genesis 3: 1, 'Und die Schlange war listiger denn alle Tiere auf dem Felde'. The attribute is also reflected in the devil's presentation in literature. In *Willehalm*, for example, the hand of God is described as 'ein scherm vür des tievels list' ('a shield from the devil's cunning'). Wolfram von Eschenbach, *Willehalm*, ed. by Werner Schröder (Berlin: de Gruyter, 2003), lines 371, 29-30.

from outside as a literary vehicle for the description of an internal spiritual lapse. Indeed, we are naturally inclined to read the devil's counsel of Gregorius' father as an interior event, as is consistent with the subsequent description of a spiritual struggle (G 323-28), and, in light of the figurative tendency of that same description, may even consider how far the devil himself is part of a metaphorical scheme which dramatises temptation by personifying the sinner's own interior motivations.

The diabolic motif thus has a certain flexibility in the literary context: it is neither limited to a continuous association with any particular character, nor fully confined to the internal or external, literal or metaphorical sphere, and this adaptability allows some variation in our perception of the balance between outside influence and personal culpability in the protagonists' experience of sin. The fact remains, however, that, since Gregorius' transgression with his mother expressly occurs in ignorance rather than through conscious intent (G 1935-38), direct personal culpability can never comfortably explain the presence of guilt in the text. The sense of inevitability which is attached to the experience of sin as a consequence of this unwitting crime, and through the pervasive image of diabolic intervention and attack, is, moreover, not out of place in the context of the Fall, with its associations of original sin as an innate and unavoidable form of guilt,[15] and also has a logical function in a text which aims to demonstrate the power of grace – as is indicated at the end of the prologue (G 150-66). As Mertens observes in light of Gregorius' apparently gratuitous penance, 'gerade weil Gregor für den Inzest nicht direkt verantwortlich ist, kann er zum Sinnbild des

[15] The Augustinian doctrine that fallen man is not able not to avoid sin ('non posse non peccare'), is outlined by Frank Tobin in 'Hartmann's Theological Milieu', in Gentry (ed.), *A Companion to the Works of Hartmann von Aue*, pp. 9-20 (pp. 9-10). See also Dahlgrün, p. 55.

Menschen werden, der notwendig der Sünde selbst bei bestem Willen ausgesetzt ist.'[16] Thus, the disassociation of guilt from personal culpability emphasises the necessity of grace by demonstrating the powerlessness of man to escape sin by his own efforts, and this helpless dependence on salvation is symbolically reinforced by the imagery of victimhood employed.

This concept of inevitable guilt presents a notable point of comparison with Kafka's *Die Verwandlung*, where the experience of punishment may suggest the existence of guilt,[17] but a lack of clear personal culpability means that it is impossible to see how it could have been avoided.[18] If we trace Gregor's guilt to his relinquishing of familial responsibility through his incapacitating transformation, the apparently involuntary nature of this development means that any evil intent would have to be fundamentally subconscious;[19] if we view his previous assumption of the patriarchal role of provider as an offence – one which would echo the crime of the usurper Georg in *Das Urteil*, and indeed Adam's hubris in his attempt to become like God – the financial necessity of this action in Gregor's case renders blame problematic;[20] and finally, if we see the symbolic 'Schuld' (V 117, 154) generated by

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[16] Volker Mertens, *Gregorius Eremita: Eine Lebensform des Adels bei Hartmann von Aue in ihrer Problematik und ihrer Wandlung in der Rezeption* (Munich: Artemis, 1978), p. 70.

[17] The interpretation of Gregor's fate as punishment is supported by the fact that Kafka considered publishing *Die Verwandlung* in a series entitled *Strafen* (with *Das Urteil* and *In der Strafkolonie*). See Andrew Webber, 'Kafka, *Die Verwandlung*', in *Landmarks of German Short Prose*, ed. by Peter Hutchinson (Oxford: Lang, 2003), pp. 175-90 (p. 175).

[18] The idea that Gregor's fate is unavoidable explored by Helmut Kobligk, who relates this idea to the paradoxical opening of *Der Proceß*, in '"...ohne daß er etwas Böses getan hätte...": Zum Verständnis der Schuld in Kafkas Erzählungen *Die Verwandlung* und *Das Urteil*', *Wirkendes Wort*, 32 (1982), 391-405 (p. 393).

[19] The argument that Gregor's transformed form is an outward expression or assertion of repressed subconscious drives is discussed by Walter Sokel in *Franz Kafka* (New York: Columbia University Press, 1966), pp. 8, 17; and by David Eggenschwiler in '*Die Verwandlung*, Freud, and the Chains of Odysseus', *Modern Language Quarterly*, 39 (1978), 363-385. (p. 367).

[20] Parallels to the situation of Georg Bendemann are certainly evident in the resurgence of a father previously 'ins Bett gesteckt'. Franz Kafka, *Das Urteil*, in *Drucke zu Lebzeiten* (*Schriften, Tagebücher, Briefe*), pp. 41-61 (p. 56). Compare 'im Bett vergraben' (V 168). A parallel with Adam is

his father's financial collapse as the source of familial guilt, we may identify a structural parallel to the instigation and inheritance of original sin, but no association with conscious wrongdoing.

In contrast to *Gregorius*, moreover, where the motif of direct diabolic intervention provides some justification for the disaster befalling its protagonists, even in the case of the second incest, where personal culpability is doubtful, in *Die Verwandlung* the devil as an autonomous figure is almost entirely absent,[21] and the text thus not only lacks a clear sense of deliberate transgression, but also any indication of outside manipulation which would explain Gregor's fate. Echoes of the role of the biblical serpent are, however, evident in the presentation of certain other characters and related objects. Kwon has argued that Gregor's prized picture of a lady with a fur 'Boa' (V 116) provides an initial linguistic connection,[22] and while such a link may appear tenuous, it should not be totally disregarded, given the demonstrable importance of linguistic ambiguity in the text – consider the financial and ethical implications of 'Schuld' – and the fact that, if, as has been convincingly argued, Sacher Masoch's *Venus im Pelz* is the source of the image, the 'Boa' is an innovation on Kafka's part, which may thus be credited with some significance.[23] Structurally the picture is also clearly important, in that close contact with it precedes and provokes Gregor's most

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noted by Klaus Köhnke in 'Kafka's "guoter sündaere": Zu der Erzählung *Die Verwandlung*', *Acta Germanica*, 6 (1971), 107-20 (p. 116).

[21] Though the devil does feature in Gregor's early exclamation 'der Teufel soll das alles holen!' (V117), this image does not, however, relate clearly to any context of temptation.

[22] Kwon, p. 100.

[23] Gregor's picture may well be related to, but is not an exact copy of the painting described by Sacher Masoch, who is generally fixated on fur coats or jackets and does not mention a stole. See Leopold von Sacher Masoch, *Venus im Pelz* (Frankfurt a.M.: Insel Verlag, 1980), p. 14. The connection with *Venus im Pelz* has been explored in detail by Holger Rudloff in *Gregor Samsa und seine Brüder: Kafka-Sacher Masoch-Thomas Mann* (Würzburg: Königshausen und Neumann, 1997).

violent confrontation with his father (V 165), during which a far clearer diabolic connection is suggested through the image of the apple.

The apple motif, if not strictly a biblical quotation, has powerful biblical resonance, being long established in the popular imagination as the fruit of the Tree of Knowledge and the original instrument of temptation, and it repeatedly occurs in Kafka's works in association with falls from grace. In *Der Proceß* Josef K. shortly after his arrest, devotes considerable attention to a particularly nice apple he has procured specially the previous night, and, in *Der Verschollene*, our attention is focussed on Karl Roßmann's enjoyment of a strongly scented apple – given to him, moreover, by a female friend – just before the fateful re-appearance of Robinson which leads to his loss of favour and employment at the Hotel Occidental.[24] While in the latter context, where the protagonist has already suffered two falls from grace, the motif awakens expectations of immanent disaster, In *Die Verwandlung*, as in *Der Proceß*, it highlights a fall already in progress. By transforming the apple from a means of temptation to a tool of expulsion used by an already vengeful father, Kafka strikingly disrupts the temporal scheme suggested by the motif's connections with Eden. In the same way, he also subverts the relationship between temptation, transgression and punishment in the biblical model on a symbolic level, as, instead of inviting punishment by consuming, or otherwise voluntarily assuming the symbol of temptation and guilt, Gregor is forcibly laden with it in what appears to Gregor to be an unprovoked attack.[25] This incongruity produces a mixture of humour and

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[24] *Der Proceß*, ed. by Malcolm Pasley (*Schriften, Tagebücher, Briefe*) (Frankfurt a.M.: Fischer, 1990), p. 16; *Der Verschollene*, ed. by Jost Schillemeit (*Schriften, Tagebücher, Briefe*) (Frankfurt a.M.: Fischer, 1983), pp. 206, 208. Cf. Wolfgang Jahn, '"Der Verschollene" ("Amerika")', in *Kafka-Handbuch*, ed. by Hartmut Binder, 2 vols (Stuttgart: Kröner, 1979), II, pp. 407-20 (p. 409); Gernot Wimmer, 'Franz Kafkas Werk aus poetologischer Sicht' (Beitrag zur Internationalen Konferenz 'Kafka at 125' in North Carolina) <http://www.gernotwimmer. info/linked/kafka%20at%20125.pdf> [accessed 30 September 2014], pp. 7-8.

[25] Compare Köhnke, p. 116; Webber, p. 186.

tragedy summed up in Gernot Wimmer's description of Gregor as an Adam 'den die Äpfel anspringen'.[26] In a sense, it also makes Gregor comparable with the wounded traveller in the prologue to *Gregorius*: with the apple lodged in his back, he is branded with a very manifest sign of guilt, and yet, through the violence of this association, is cast in the role of victim rather than perpetrator.

Thus guilt again appears to be presented as something inflicted by an outside force. The similarity with the assault motif in *Gregorius*, is, however, limited by the fact that the roles of diabolic assailant and helpless victim are even less clearly defined here. Admittedly, as the character who produces the apple, Gregor's father is symbolically associated with the origins of guilt, and he displays a certain affinity with the biblical serpent, emitting alarming hissing noises during his first confrontation with his son (V 140).[27] Diabolic attributes, however, are not confined to the paternal role, but may also be recognised in the presentation of Gregor himself. While, from the sympathetic narrative perspective, he seems a pitiful victim, Kafka's protagonist is undeniably a monstrous figure, who not only inspires pleas for divine help (V 139, 166) and expectations of aggression – biting or violent escape (V 157, 168) – but also partially justifies such suspicions, himself imagining hissing or snarling and pouncing on his sister (V 166, 186).[28] The specific form of Gregor's monstrosity as an 'ungeheuere[s] Ungeziefer' (V 115) also places him, as Webber notes, in the 'genus of crawling beasts that are identified as abject in the Biblical account'.[29] Indeed, in the climactic confrontation with his father, Gregor can easily be identified with the serpent, sentenced to

[26] Gernot Wimmer, p. 9.
[27] Noted by Iris, Bruce in 'Kafka's *Metamorphosis*: Folklore, Hasidism, and the Jewish Tradition', *Journal of the Kafka Society of America*, 11 (1987), 9-27 (p. 17).
[28] Sokel suggests this imagined 'fauchen' likens Gregor to a dragon in *Franz Kafka – Tragik und Ironie: Zur Struktur seiner Kunst* (Munich: Langen, 1964), p. 90.
[29] Webber, p. 186. Kurt Weinberg also suggests a link to Satan as 'Herr der Insekten' in *Kafkas Dichtungen: Die Travestien des Mythos* (Berne: Francke, 1963), pp. 237-42 (p. 240).

crawl on its belly and eat dust (Genesis 3: 14), as he scuttles around the floor, afraid to venture on to the walls or ceiling (V 170), and subsequently begins to attract dust and debris (V 184) – an association which suggests the possibility that, in branding him with the apple, his father in fact rightly identifies him as the root of familial disaster.

There is thus a distribution of diabolic attributes in *Die Verwandlung* which goes beyond the occasional diabolic echoes in the presentation of Hartmann's characters. In *Gregorius* such echoes highlight the instigator of sinful actions in recognisable instances of temptation, and are, therefore, unproblematic in their reflection of the biblical model of the Fall. In Kafka's text, however, diabolic references are not only divorced from any clear sense of temptation, but are also simultaneously attached to more than one character, confusing our understanding of the origins of guilt. In addition to this, diabolic elements are combined with aspects of other conflicting roles within the biblical scheme which is indicated by the use of the apple motif in a context of filial expulsion. Associations with God and the devil compete in the presentation of the father, who may appear demonic as Gregor's assailant, but whose role within the framework suggested connotes divine rather than diabolic power; and Gregor, too, as victim and monster, has a dual role, appearing, rather like Georg Bendemann of *Das Urteil*, 'unschuldig' and 'teuflisch' at once.[30] The text thus simultaneously suggests and confounds biblical parallels, rendering a consistent analogy with Genesis impossible.

While this effect is unsettling, that is not to say that there is no recognisable logic to the manner in which roles overlap. The combination of diabolic and divine elements in the presentation of the father – a character who will be discussed more fully in the following – corresponds with his appearance from Gregor's viewpoint as a figure who wreaks vengeance, but whose actions suggest irrational violence rather than justice. Not only is the son's

[30] *Das Urteil*, p. 56.

culpability questionable; he is also repeatedly attacked while he is actually trying to comply with the father's wishes (V 140-02, 168). The mixing of motifs, then, possibly indicates an alternate view of the Fall as the result of divine rather than diabolic malevolence. In this sense the text foreshadows Kafka's notes in his diary in 1916, where the terms 'Wüten Gottes gegen die Menschenfamilie', 'das unbegründete Verbot' and 'die Bestrafung aller (Schlange Frau Mann)' associate the events of Genesis with gratuitous divine violence.[31] The last point, furthermore, highlights the fact that Adam and the serpent are related in their experience of condemnation, and that the combination of diabolic attributes with victimhood is thus not necessarily paradoxical. By overlaying echoes of these two roles as Gregor is branded with guilt and expelled, Kafka arguably doubly asserts the protagonist's status as the victim of a violent authority.

In this way *Die Verwandlung* suggests a far more radical sense of helplessness than *Gregorius*, in which victimhood is a precursor – a prerequisite even – to salvation by grace emanating from a benevolent paternal deity. In the absence of an equivalent force, the concept of unavoidable guilt in Kafka's text, supported, as in *Gregorius*, by the assault motif, has no teleological motivation and no counterbalance. Gregor is not only powerless to free himself from his predicament; he also has no hope of outside assistance in a context where divine power is symbolically implicated in his affliction with guilt. While such helplessness naturally inspires sympathy, this reaction is complicated by the integration of a diabolic element in Gregor's victimhood which means that we cannot comfortably associate it with innocence, even as demonic aspects of the father's role render the justice of paternal retribution questionable. Kafka's use of imagery, which prevents us from isolating the

[31] Franz Kafka, *Tagebücher*, ed. by Hans-Gerd Koch, Michael Müller and Malcolm Pasley (*Schriften, Tagebücher, Briefe*) (Frankfurt a.M.: Fischer, 1989), pp. 789-89.

diabolic from his characters – as is possible to a large extent in *Gregorius* – and instead presents it as incorporated in them, thus taints both filial and paternal roles and fundamentally blurs the distinction between guilt and innocence.

An unclear separation of the diabolic from the protagonists is also a feature of Thomas Mann's *Der Erwählte*, where the protagonist, like Gregor Samsa, is associated with a kind of monstrosity which has potentially demonic connotations. Gregorius' association with the dragon motif through his pregnant mother's premonition (E 52),[32] and his exclamation on realising his incestuous origins, 'Ich bin ein Scheusal, ein Monster, ein Drache, ein Basilisk!' (E 113), have a markedly reptilian theme, and this places him in the context of a biblical motif-group introduced in the opening chapter in the narrator's description of a Celtic cross, which constructs an opposition between the diabolic images of the snake and the dragon, and the divine symbols of blood and the lamb (E 11). While the pairing of dragon and snake motifs here, as in the biblical context,[33] may indicate a link with Genesis, this imagery, as Schork has noted, is primarily reminiscent of the book of Revelation[34] – as are, potentially, the use of the dragon motif in a context of childbirth and the idea of a 'Drachenkampf' used to describe Gregorius' duel with his mother's suitor, Roger (E 231).

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[32] An Oedipal adaptation of Herzeloyde's premonition in Wolfram's *Parzival*. See Wolfram von Eschenbach, *Parzival*, ed. by Karl Lachmann, 2 vols (Stuttgart: Reclam, 1981), I, 104, 10-15: 'si dûhte wunderlîcher site, | wie si wære eins wurmes amme, | der sît zervuorte ir wamme, | ... | und daz der gâhes von ir vlüge | sô daz si nimmer mêr gesach.' ('She had the strange impression she was nursing (or mother to) a dragon, which tore apart her womb [...], and hastily flew away, so that she never saw it again.') Mann replaces this ending with the dragon's return to the womb, so foreshadowing Gregorius' maternal incest.

[33] The terms dragon and serpent are used interchangeably and with equal diabolic associations in Revelation 12: 9: 'Und es ward ausgeworfen der große Drache, die alte Schlange, die da heißt der Teufel und Satanas, der die ganze Welt verführt'. The basilisk is also paired with dragon and snake in Psalm 90: 13 in the Latin Vulgate (although not in its counterpart, Psalm 91: 13, in Luther's version) and has comparable diabolic potential. See Nigel Harris, *The Latin and German 'Etymachia': Textual History, Edition, Commentary* (Tübingen, Niemeyer: 1994), p. 308.

[34] R. J. Schork, 'Thomas Mann's *Der Erwählte*: A Monastic Mélange', *German Quarterly*, 58 (1985), 49-67 (p. 59). See Revelation 12: 2-11.

Though the protagonist is thus associated with a diabolic leitmotif, his position within the scheme of apocalyptic imagery is far from consistent: Gregorius is identified both with the role of dragon, and with the – potentially heroic, saintly or angelic[35] – role of dragon slayer in his defeat of Roger, a pointedly devilish character ('Teufelskerl') with his pointed beard and black eyes 'die glühenden Kohlen glichen' (E 64); and a similarly hybrid role is suggested if we do compare Sibylla's premonition with the events of Revelation, since the messianic newborn and its diabolic enemy appear conflated in Mann's (borrowed) version, in which child and dragon are one and the same. We might well expect this hybridity to create a similarly unsettling effect to the suggestion of dual roles in *Die Verwandlung*: in *Der Erwählte*, however, this is not necessarily the case, since it is clear that the imagery of monstrosity is not purely diabolic, but also functions as a symbol of the perversity of Gregorius' incestuous origins. As such it is instrumental in the presentation of the protagonist's exceptionality, which is initially rooted in guilt and the image of the dragon, later in redemption and 'Erwählung' under the sign of the lamb (E 199). Rather than simple inconsistency, we can thus recognise a schematic progression within which the apparently role-reversing 'Drachenkampf' forms a mid-point as an attempt by Gregorius – albeit a failed one – to overcome symbolically his own perceived monstrosity: '[er] wollte […] sein verkehrtes Dasein rechtfertigen, indem er das Land vom Drachen befreite' (E 138).[36]

Nevertheless, there is a pervasive air of ambivalence surrounding diabolic references in *Der Erwählte*, which, perhaps ironically, stems from the use of the imagery of diabolic

[35] Notable dragon slayers being Siegfried, Tristan, St. George, or, in our present context, the archangel Michael (Revelation 12: 7-9).

[36] Gregorius' inability to actually redeem himself by his own efforts – his battle victory leading in fact to the repetition of incest – echoes the guiding theology of Hartmann's text discussed above. It is, however, striking that Mann's use of the verb 'rechtfertigen' – intentionally or not – introduces a hint of the Lutheran argument on justification into this discourse.

suggestion, a point on which Mann's text is far closer to *Gregorius* than *Die Verwandlung*. Unlike Kafka, Mann has his narrator introduce the devil as an independent actor in his description of both counts of incest. As we shall see, however, he is presented with such irony that his existence as a force distinct from his victims' psyches is simultaneously rendered questionable, and the extenuating function of the diabolic motif severely limited.

The devil's role as an outside force suggesting sin, familiar from Genesis and reflected in *Gregorius*, is confidently cited in relation to both cases of incest, as Mann's narrator, having already suggested a potential diabolic presence in the twins' private sphere through the description of 'Stollen von Viperschlangen' ominously adorning the beds (E 22), makes this presence strikingly manifest as soon as paternal supervision is removed: 'Denn nach Valandes argem Ratschlag und zu seiner greulichen Lust, die sie trüglich für ihre hielten, wohnte in dieser selbigen Nacht der Bruder der Schwester bei' (E 35).[37] In a sense Mann's narrator thus remains close to the biblical model of temptation and fall. The diabolic 'Ratschlag' echoes the verbal suggestion of sin found in Genesis – and indeed in *Gregorius* ('sô riet er im ze verre' (G 319)) – and the reference to Satan's 'Lust', moreover, places the evil intent at the root of the parental transgression outside the human sphere. Indeed this idea, reiterated in the later statement 'So trieben sie's zu Ende und büßten Satans Lust' (E 37), goes so far as to attempt a

[37] Mann's use of 'Valand' is traced by Bronsema to his copy of Dieffenbacher's *Deutsches Leben im 12. und 13. Jahrhundert*, in which the medieval form 'vâlant' (meaning devil, or other monstrous being) is marked. Carsten Bronsema, 'Thomas Manns Roman *Der Erwählte*: Eine Untersuchung zum poetischen Stellenwert von Sprache, Zitat und Wortbildung', doctoral thesis (University of Osnabrück, 2005) <http://repositorium.uni-osnabrueck.de/bitstream/urn:nbn:de:gbv:700-2008102415/2/E-Diss831_thesis.pdf>, p. 177. The term 'Faland' (with the variants 'Valand', 'Foland' or 'Voland') is, however, also listed in the DWB (*Deutsches Wörterbuch von Jacob und Wilhelm Grimm*, 16 vols (Leipzig: Hirzel, 1854-1961), III, col. 1267), and, as Murdoch notes, appears in the phrase 'Junker Voland', used of the devil in the Walpurgisnacht scene in Goethe's Faust – a fact which could conceivably have increased its appeal. See Johann Wolfgang von Goethe, *Faust: Der Tragödie erster Teil*, in *Werke: Hamburger Ausgabe in 14 Bänden*, ed. by Erich Trunz, rev. edn (Munich: Beck, 1977-1986), III (1986), pp. 9-364 (line 4023); Murdoch, *Gregorius: An Incestuous Saint in Medieval Europe and Beyond* (Oxford: Oxford University Press, 2012), p. 203 (note 22).

disassociation of the protagonists from the specific sexual drives guiding their actions, reducing them to almost puppet-like victims of diabolic manipulation; their perception is distorted and their desires are not their own.[38] Even where an image is presented which unequivocally indicates Wiligis' somewhat Oedipal arousal on the death of his father, the focus on diabolic influence is maintained: '[Wiligis] stöhnte unter dem Pfahl im Fleisch und unter Valandes Stachel' (E 35).

While this idea of the devil as a scourge may be the closest Mann's narrative gets to the symbolic association of temptation with physical violence observed in *Gregorius*,[39] a clear sense of victimhood is thus nevertheless portrayed. The transgressing protagonists win the sympathy of the narrator, who, in contravention of the chapter title 'Die schlimmen Kinder', exclaims 'Die armen Kinder!' (E 37), and who later re-asserts the devil's role as orchestrator of deception and disorder in relation to Gregorius' perverse maternal romance, which he complains 'ruhte [...] auf einer [...] greulichen, vom Teufel selbst veranstalteten Mißkennung und Versetzung dessen, was den einen zum andern zog' (E 159). This motif of victimisation is also apparently strengthened by the suggestion of a much more manifest diabolic presence than is presented in *Gregorius*. While Hartmann's devil appears as a biblical formula, by no means taking on the dimensions of a character, Mann's Satan moves a step closer to narrative reality, taking on a physical presence and a voice as the diabolic desire deemed to have motivated the first incest is presented as a grotesquely tangible appetite: 'Der [Satan] wischte

[38] This distortion is further suggested by Wiligis' ironic misdiagnosis of the source of diabolic influence in the incest scene as he condemns his dog (in fact a would-be guardian of morality) as a 'Teufelsbestie' and 'Untier' (E 36) while himself becoming animalistic (in Sibylla's view 'Ganz wie ein Hengst, ein Bock, ein Hahn! (E 37)) and – apparently – acting out diabolic desires.

[39] In the biblical context the term 'Pfahl im Fleisch' is associated with a concept of diabolic assault, which, however, and with particular irony in relation to *Der Erwählte*, serves the divine purpose of suppressing pride: 'Und auf daß ich mich nicht der hohen Offenbarung überhebe, ist mir gegeben ein Pfahl ins Fleisch, nämlich des Satans Engel, der mich mit Fäusten schlage' (2 Corinthians 12: 7).

sich das Maul und sprach: "Nun ist es schon geschehen. Könnt's ebenso gut noch einmal und öfters treiben"' (E 37). Indeed the concluding remark, 'Das pflegt so seine Rede zu sein' (E 37), presents him as a well-known character, not without a hint of the grotesque familiarity with the devil which is a feature of *Doktor Faustus*.[40]

Despite this apparently greater realism, however, a number of elements conspire in the narrator's account of his protagonists' temptation to make us severely doubt his version of events.[41] Firstly, our understanding of the diabolic references made is modified by the fact that the personality of Mann's narrator intrudes particularly strongly during the description of both cases of incest, as is signalled, in the first instance, by his opening lament 'Nun aber ruf ich Ach und Wehe über diese Nacht' (E 35).[42] The reader is thus made aware that this description is mediated through the personality of Clemens the monk, whose interpretation of events is not necessarily impartial, and may well be expressed using diabolic images as a matter of convention due to his medieval perspective – something which is highlighted by his use of the archaic term 'Valand' for the devil (E 35). As in *Doktor Faustus*, the use of such deliberately archaic language is ambivalent, in that it heightens the sense of familiarity with

[40] Kumpf, in imitation of Luther, '[steht] mit dem Teufel auf sehr vertrautem, wenn auch natürlich gespanntem, Fuße'. *Doktor Faustus*, p. 130.

[41] Ruprecht Wimmer makes an important observation when he notes that the use of 'hintersinnige Beglaubigungsversuche' by Mann's narrator actually undermines the reader's faith in his story, so creating deliberate narrative instability. Ruprecht Wimmer, 'Schwer datierbares Mittelalter: Epoche und Zeit in Thomas Manns *Erwählten*', *Thomas Mann Jahrbuch*, 25 (2012), 99-114 (pp. 112, 114). This qualifies slightly the idea expounded by Hans Wysling, that the text aims to construct an illusion of plausibility. See Wysling, 'Thomas Manns Verhältnis zu den Quellen: Beobachtungen am *Erwählten*', in *Quellenkritische Studien zum Werk Thomas Manns*, ed. by Hans Wysling and Paul Scherrer (Berne: Francke, 1967), pp. 258-324 (pp. 281, 296).

[42] In both cases there is a relatively high incidence of first person pronouns and, correspondingly, direct expressions of opinion. In the case of the second incest, we also find self-conscious reflection on narrative methods. See (E 35-37, 159-60).

the devil, providing a link to a cultural sphere in which the idea of his direct intervention is eminently plausible,[43] while still breeding ironic distance through its incongruity.

The narrator's exaggerated familiarity with the devil thus actually has the potential to tip his presentation over into irony, weakening our conviction in the reality of his intervention, and the associated extenuating effect. Indeed, the suspicion briefly entertained in the discussion of *Gregorius* that the diabolic motif performs a symbolic function is considerably amplified in *Der Erwählte*. It seems at times that it is largely a vehicle used to express the narrator's horror at events which may actually be entirely natural, but are contrary to his concept of order: 'Er war ein Mann, und sie war eine Frau, so konnten sie Mann und Frau werden, denn weiter ist der Natur an nichts gelegen. […] Sie ist des Teufels, denn ihr Gleichmut ist bodenlos.' (E 160). The recurrence of the adjective 'greulich' in connection with the diabolic would appear to support this view (E 13, 35, 159).[44]

We are, moreover, acutely aware that the narrator's claims of diabolic influence are at odds with the description elsewhere of the protagonists' motivations, which actually provide sufficient explanation for their incest without recourse to biblical motifs. Modifying the time-frame of *Gregorius* to allow the maturation of the twins during their father's lifetime, Mann's narrative is able to construct complex familial tensions which do not exist in his source and which signpost the twins' incest far more clearly, presenting it as the result of a narcissistic fixation based on perceived mutual exceptionality, and compounded in Wiligis' case by

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[43] Compare Bronsema, p. 226. Kumpf's archaic phraseology (some of which is taken from the 'Volksbuch' version of Faust (1587), notably the description of the devil's element as 'die Hellen und ihrer Spelunck'(*Doktor Faustus*, pp. 131, 302, 310) – see *Historia von D. Johann Fausten*, ed. by Stephan Füssel and Hans Joachim Kreutzer (Stuttgart: Reclam, 1988), pp. 30, 53) notably includes a range of 'skurrile Necknämchen' for the devil - admittedly not including the medieval 'Valand'. *Doktor Faustus*, p. 131.

[44] Admittedly Clemens' horror cannot be taken entirely seriously as its expression is in fact ironically used to smuggle a number of salacious details into the narrative (E 159-60).

Oedipal jealousy and competition with the father for his sister's affections. Clearly diagnosed by the perpetrators after the event (E 41), these drives are made abundantly clear to the reader both prior to (E 28-29) and during their incest, where Wiligis, 'erregt von seines Vaters Tode' (E 35), addresses his sister as 'mein süßes Neben-Ich, Geliebte' (E 37). In this way Mann essentially renders the devil's presence in the text unnecessary, and the fact that his influence is nevertheless cited creates a jarring effect as psychological and religious modes of explanation conflict. In an attempt to justify the two, the reader is inclined to interpret the devil's words, 'Könnt's ebenso gut noch einmal und öfters treiben' (E 37), less as a guarantee of his physical presence than as an ironic appropriation of a biblical figure to express allegorically a very human psychological process – a transparently flawed attempt, perhaps, to shift some of the blame.

The complexity of Mann's narrative style thus means that we are faced with an at once curiously tangible and highly ironic presentation of the devil, who appears simultaneously more rounded and more probably symbolic than his counterpart in *Gregorius*. On a smaller scale, then, *Der Erwählte* recreates some of the tension of *Doktor Faustus*, in which allegory and realism compete in the presentation of a devil whose voice and physical presence are highly developed, but who may still simply be an allegorical cover for difficult psychological or physiological developments.[45] As this tension is left unresolved, the devil remains, as Lehnert notes, suspended 'zwischen realer und psychologischer Ebene',[46] and the two competing interpretations are allowed to uneasily coexist. Similarly, in *Der Erwählte*, a reader faced with both clear diabolic references and plausible psychological explanations, must continually reassess how far the narrator's biblical references are an ironic cover and how far

[45] This tension is particularly acute during Leverkühn's diabolic dispute, where he debates the devil's reality with him face to face. *Doktor Faustus*, p. 299.
[46] Herbert Lehnert, *Thomas Mann: Fiktion, Mythos, Religion* (Stuttgart: Kohlhammer, 1965), p. 163.

they are still strikingly appropriate. Indeed, ingeniously, Mann's psychological explanation for the twins' incest arrives at a diagnosis which is wholly compatible with the biblical model, as Wiligis' conclusion, 'Hochmut […] war unsre Sünde' (E 41), makes the pair's motivations comparable with the hubris of Adam and Eve, allowing the psychological and biblical levels of the narrative to intertwine. Mann's employment of the diabolic motif thus creates fundamental ambiguity, maintaining clear ties to the biblical model of malicious intervention, but placing it in ironic competition with equally tangible internal motivations, and so considerably complicating our assessment of his protagonists' culpability.

b) Adam and Eve and the archetype of the temptress

If the diabolic motif has proved significant in terms of its potential to reflect the complexity of the relationship between guilt and responsibility in the texts, it is by no means the only motif relating to the Fall which functions in this way. As noted above, our perception of Adam's guilt is tempered by the fact that it springs not from a personal transgressive impulse, but rather from outside suggestion, which, moreover, is mediated through the influence of his female companion. While both parties incur guilt, therefore, Adam inhabits a comparatively favourable position, remaining one stage removed from the diabolic influence to which Eve first succumbs, and then emulates in the temptation of her partner. The role of the woman as temptress thus has the potential to further diminish our sense of Adam's culpability by transferring a great measure of responsibility to Eve.

Where imagery relating to the Fall is employed in the literary context, therefore, our attention is also focussed on gender roles within the process of temptation and transgression. Indeed, female characters are embroiled to various extents in the transgressions of the protagonists of *Gregorius*, *Die Verwandlung* and *Der Erwählte*, and, in combination with the diabolic motifs already discussed, their presentation often encourages comparison with the

relationship of Adam and Eve. Since none of the three texts, however, unfolds in direct analogy to the events of Genesis, such comparison has an ambivalent effect, on the one hand reconfirming the potential for the male protagonist to be conceived as a victim – this time of a corrupting feminine influence – and, on the other, undermining this same reading through variation of the familiar trope.

The potential for women to lead men astray – or for men's immoderate responses to female beauty to lead them into sin – is a theme also explored elsewhere in Hartmann's work. In *Erec*, he demonstrates repeatedly how the hero's wife Enite provokes obsessive male reactions which contravene the key courtly principles of order and moderation ('mâze').[47] While Enite is blamed, by herself and others, for Erec's social downfall through excessive devotion to her,[48] and is apparently punished,[49] her role here, and in the corruption of other men, is nevertheless essentially passive: her beauty and, potentially, her silence encourage male transgressions – not, however, her words or actions.[50] She is thus comparable to Eve as a 'woman whose presence causes the seduction of man's reason and better judgment',[51] but plays a markedly less deliberate and active role in inciting man to sin.[52]

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[47] See *Erec*, lines 2965-73 (Erec's 'verligen' or descent into slothful ease), 3668-74 and 6324-30 (the corruption of successive counts).

[48] *Erec*, lines 2996-98, 3007-08.

[49] She is threatened into silence, servitude and isolation: *Erec*, lines 3094-3102, 3431, 3663-64, 3952.

[50] Compare Alexandra Sterling-Hellenbrand, 'Gender and Love in the Epic Romances of Hartmann von Aue', in *A Companion to the Works of Hartmann von Aue*, ed. by Francis Gentry (Rochester, NY: Camden House, 2005), pp. 71-92 (pp. 75-76).

[51] Ibid., p. 76. Notably Enite's repeated disobedience to Erec's demand for her silence is presented as a universal feminine trait and implicitly linked to Eve's disobedience in an albeit potentially comic aside by the narrator: 'daz ich von wîben hân vernomen, | daz ist wâr, des bin ich komen | vol an ein ende hie: | swaz man in unz her noch ie | alsô tiure verbôt, | dar nach wart in alsô nôt | daz sis muosten bekorn' – 'I now know that what I have heard about women is true: they cannot (ever) resist trying whatever has been strictly forbidden them' (E 3242-48).

[52] A more active female role is, admittedly, presented in the parallel case of Mabonagrin, whose destructive social withdrawal is the result of blind adherence to his wife's demands (*Erec*, lines 9494-

This principle is echoed to a great extent in *Gregorius*, where the hero's mother inspires her brother's incestuous advances, it seems, largely through her mere proximity.[53] Indeed, far from deliberately provoking his actions, she is first clearly presented as ignorant of the potential for wrongdoing, 'nû was daz einvalte kint | an sô getâner minne blint | und diu reine tumbe | enweste niht dar umbe | wes sis sich hüeten solde' (G 345-49),[54] and, on ultimately realising his intentions, goes so far as to warn him against succumbing to diabolic influence: 'lâ dich von dînen sinnen | den tiuvel niht bringen' (G 382-83).[55] Their initial incest, moreover, is presented as a rape, the brother overpowering his unwilling but weaker sibling: 'alsus versûmte si der gedanc, | unz daz er mit ir geranc, | wan er was starc und sî ze kranc, | daz erz âne der guoten danc | brâhte ûf ein endespil' (G 391-95).[56] In a sense, therefore, Hartmann's heroine appears to be distanced from the biblical model of the temptress through her essentially passive role in the initial transgression.

Even as its unsuspecting object, however, she remains associated with a destructively immoderate male response,[57] as, encouraged by diabolic influence, the brother's unchecked affections mutate into something inordinate:[58] 'an sîner swester minne | sô riet e rim ze verre, |

9501), and whose situation, moreover, is more closely linked to the events of Genesis through a garden setting explicitly associated with paradise (*Erec*, lines 9541-44).

[53] The narrator specifically warns men to avoid undue familiarity with female relations (G 411-20).

[54] 'Now, the guileless child was blind to that kind of love, and the pure naive thing did not know what she should be guarding herself against.' Both 'einvalt' (simple or ingenuous) and 'tump' (ignorant or youthfully inexperienced) are, in my view, too ambiguous to translate simply as 'innocent'.

[55] 'Don't let the devil make you take leave of your senses.'

[56] 'Thus her thoughts detained her while/until he overpowered (literally wrestled with) her – for he was strong and she too weak – so that he had his way (literally 'brought the game to a conclusion') irrespective of the good (girl)'s wishes (possibly 'against her will').'

[57] Indeed, her capacity to inspire wrongdoing even without action or intention arguably presents femininity as something intrinsically dangerous.

[58] See Willson, '*Amor Inordinata*', pp. 87-88. The sense of initially virtuous affection driven to a perverse extreme is, as Willson notes, ironically highlighted in the statement following the incest: 'dâ was der triuwen alze vil' (G 396) ('That was rather too much devotion'). Ibid., p. 88.

unz daz der juncherre | verkêrte sine triuwe guot | ûf einem valschen muot' (G 318-22).[59] While the devil's role – rather than, as in *Erec*, the girl's beauty – is undoubtedly the key factor here, and its status as a turning point is supported by Hartmann's praise of the siblings' closeness prior to this intervention,[60] a sense of unease is, however, already created in the preceding narrative through suggestions of a potentially dangerous leaning towards excess.[61] Not only is the continual closeness of the pair, which extends to the position of their beds (G 292-95), a detail which the reader may not accept as ideal; a worrying trend is also indicated by the phrase, 'er phlac ir sô (ich sag iu wie) | daz er si nihtes entwerte | swes si an in gerte' (G 282-84),[62] which, although qualified by the following line, 'von kleidern und von gemache' (G 285),[63] introduces a concept of uncritical yielding to female whims which is at the heart of the crisis in Eden, and which has been reflected in noticeably similar expansive terms in relation to the temptation of Mabonagrin in *Erec*: 'doch wære si gewert | swes si hæte gegert, | [...] | und tuon noch swes si gert ze mir.'[64]

In the case of Gregorius' father, this yielding may appear merely as a symptom of over-fondness; the tendency to give in to female demands is, however, presented as a real danger later in the text, where Gregorius' loss of innocence through the discovery of his

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[59] 'He encouraged him too far in his love of his sister, until the young nobleman's proper devotion was distorted into inappropriate desire (literally, a false or improper attitude).'

[60] Willson accepts on this basis that the siblings' behaviour up to this point can be considered fully virtuous and 'ordinate'. Ibid., p. 87.

[61] This combination of praise with ominous undertones is a technique also evident at the start of Hartmann's *Der arme Heinrich*, and will be discussed more fully in II, 2. a), below.

[62] 'He cared for her in such a way (I'll tell you how), that he never denied her anything she desired from him.'

[63] 'in terms of clothing and comfort'. 'gemach' is itself a problematic concept, however, since it is at the root of Erec's slothful decline, and thus suggests indulgence to the point of vice – stemming, moreover, from female influence: 'Êrec wente sînen lîp | grôzes gemaches durch sîn wîp' (*Erec* 2966-67) ('Erec accustomed himself to great comfort because of his wife').

[64] 'but I would have granted her anything she desired [...] and I still do anything she asks of me.' *Erec*, lines 9502-06.

incestuous origins is facilitated by his foster mother's deliberate entrapment of her husband into surrendering this information (G 1217-19) in direct contravention of the abbot's orders (G 1100). This temptation into destructive disobedience to paternal commands due to unwarranted female curiosity – and aided, moreover, by potentially diabolic cunning ('si satzte im manege lâge: | ir liste kêrte sî dar zuo' (G 1220-01))[65] – clearly follows the basic pattern of the biblical Fall, and asserts its negative view of female influence far more strongly than is the case in the presentation of Gregorius' mother.

The comparatively passive role of the latter, moreover, by no means fully absolves her of involvement in the process of temptation and transgression. Indeed, Hartmann's treatment of the incest focuses not only on the brother's use of force, but also on the hesitation of the sister, which contributes to his success (G 391). While the narrator is sympathetic towards her, referring to her as '[diu] guote' (G 394), his description of her inactivity and her silence in the face of this filial assault out of concern for family honour (G 384-90) suggests that her very passivity, rather than exonerating her, may connote complicity.[66] Similarly, her innocence, in rendering her susceptible to the advances of her brother (G 347-50), through whom the devil is acting (G 339, 351-52), may itself make her comparable to Eve, who is taken in by diabolic deception. It is noticeable that the narrator describes her using terms suggesting not only innocence ('reine' (G 347), 'guote' (G 394)), but also ignorance ('tumbe'

[65] 'She set many traps for him: she employed all her cunning' 'List', as discussed above (cf. II, 1. a), note 14) is a trait associated with the devil in Genesis.

[66] Female silence is presented as incriminating in *Erec*, where the hero's wife appears to be punished for failing to warn him of his error, while delay – also expressed through the verb '(ver)sûmen' – is the reason for Iwein's fall from grace. See *Erec*, lines 3024-44 ; *Iwein*, lines 2391, 3209. The parallel with *Iwein* is noted in Ulrich Ernst, *Der 'Gregorius' Hartmanns von Aue: theologische Grundlagen – legendarische Strukturen – Überlieferung im geistlichen Schrifttum* (Cologne: Böhlau, 2002), p. 120.

(G 347), 'einvalte' (G 345)) – a far more ambivalent quality[67] – and, while she ultimately (admirably) recognises the diabolic influence at work (G 382-83), a lack of perception expressed via the motif of blindness is initially emphasised ('nû was daz einvalte kint | an sô getâner minne blint' (G 345-56)).[68] This concept later recurs in the catastrophic failure of recognition between mother and son despite her examination of his clearly identifiable clothing (G 1929-53),[69] an event which, by associating Gregorius' mother with the twice-deceived Eve in the apocryphal life of Adam,[70] arguably doubly binds the character to the biblical prototype.

While the figure of the temptress actively leading man astray may feature only to a limited extent in *Gregorius*, there are thus nevertheless a number of points which suggest dangers and deficiencies compatible with, and potentially recalling, the concept of femininity presented in Genesis. In contrast to the biblical account, however, these hints at partial female responsibility, are not substantial enough to remove any great burden of responsibility from the male transgressor in the narrative. Indeed, perhaps the most striking feature of the echoes of the roles of Adam and Eve in the text is the inconsistency with which they are assigned. The blueprint for sin provided by Genesis 2-3 is subverted on a basic level, as, instead of

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[67] As indicated in note 54 above, the adjectives 'einvalt' and 'tump' suggest a kind of naivety which is as easily associated with ignorance as innocence. Frank Tobin lists the various categories of ignorance and the relative levels of guilt or innocence attached to them in medieval theology in 'Fallen Man and Hartmann's *Gregorius*', *Germanic Review*, 50 (1975), 85-98 (p. 88). Ignorance is also a characteristic of fallen man, who is described as 'in seinem moralischen Erkenntnisvermögen getrübt' by Ernst (p. 77), a point which will be discussed more fully in II, 2, below.

[68] Cf. note 54 above.

[69] There is an ironic emphasis here on looking without seeing: 'und lie in si wol beschouwen' (G 1931) ('and let her observe him closely'), 'Nû sach si in vlîzeclîchen an' (G 1939) ('Now she studied him attentively'), 'do si die rehte besach' (G 1943) ('when she looked at it (his clothing) properly'). The adjective 'blint' is used, but in relation to Gregorius' own lack of recognition (G 1936).

[70] See Brian Murdoch, 'Adam *sub gratia*: Zur Bußszene in Hartmanns *Gregorius*', *Archiv für das Studium der neueren Sprachen*, 227 (1990), 122-126 (p. 123). Murdoch notes that Eve's lack of perception is stressed through the poor quality of the devil's disguise on his second visit. (Ibid.)

travelling from the devil to the man via a female intermediary, the impulse for sin occurs directly to him (G 319), associating him – as discussed in the part a) above – far more closely with the diabolic motivations at the root of his actions. The potential to transfer blame to the female party is thus drastically reduced; indeed, structurally, Gregorius' father himself takes on the female biblical role – or that of the weak flesh, in its theological interpretation – first giving in to diabolic suggestion, and then going on to corrupt Gregorius' mother, who, in being led astray by her companion's whims, appears transported into the position of Adam, or the more slowly consenting spirit.[71] In fact, the sense of her uncritical yielding to his wishes conveyed in the phrase 'und hancte im swes er wolde' (G 350)[72] is comparable with the description of her brother's potentially excessive devotion discussed above, 'daz er si nihtes entwerte | swes si an in gerte' (G 282-84).[73]

In their literary reflection, the gender roles associated with Eden and their attendant attributes are thus far less clearly defined, and Hartmann's text, on the whole, presents a more favourable image of his female protagonist than we might expect in a narrative drawing on the model of the Fall. Indeed this overlap of roles exemplifies the considerable subtlety of the narrative in incorporating competing views.[74] Hartmann's inconsistent biblical associations are indicative of a narrative which, rather than creating a systematic allegory of the Fall, uses it as the context for a personal lapse into sin. The plot thus need not tally with the biblical model in every respect, and images from the relevant motif group may be used as they are

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[71] Both Hallich and Murdoch discuss *Gregorius* in light of the 'Sündenstufenlehre' developed in Gregory the Great's *Moralia in Job*, in which diabolical suggestion first leads to the delight of the flesh, and then to the consent of the spirit, the respective stages being represented by the biblical figures of the serpent, Eve and Adam. See Hallich, pp. 69-73; Murdoch, *Adam's Grace*, pp. 56-57.

[72] 'and granted him/let him do whatever he wanted'

[73] See translation in note 62 above.

[74] This is arguably in line with the medieval theological view on the relative guilt of Adam and Eve, which, as Hallich notes, was, in fact, far from fixed. See Hallich, pp. 65-66.

most appropriate to a given narrative moment, their relatedness sufficing to construct a clear biblical frame of reference. Where contrasts with the familiar model are acute, however, as in the exchange of gender roles discussed, we may be expected to notice; and such divergences prompt a certain reassessment of roles and responsibilities by preventing us from reading the events of the narrative as simple repetition of a known formula. By replacing the expected combination of temptress and male victim with a male tempter and female victim, while still associating temptation with – albeit passive – femininity, *Gregorius* challenges our understanding of active and passive roles in relation to guilt, proposing a more differentiated view of the characters' respective culpability. Comparable in turns with both Adam and Eve, each participant in the initial incest ultimately appears, in part, both guilty and a victim – a view which, as discussed above, is not wholly illogical in a context where guilt is considered an inescapable human condition.[75]

This sense of competing interpretative possibilities created through the suggestion of overlapping roles makes *Gregorius* comparable to a certain extent with *Die Verwandlung*, where, as we have seen, the inconsistent use of biblical imagery is also a striking feature. While the ambivalence created in Hartmann's narrative may ultimately be read as a reflection of man's fallen condition, however, a more fundamentally unsettling effect is created in Kafka's text, where the sharing of attributes associated with one biblical figure between various characters, and the association of a single character with multiple actors within the Fall narrative, leaves the reader struggling to reconcile starkly contrasting viewpoints.[76] As previously discussed, furthermore, Kafka's narrative is set apart by its lack of a definitively

[75] Cf. p. 16 above.

[76] The association of both parties with the diabolic in the conflict between Gregor and his father, and the simultaneous suggestion of the divine in the presentation of the latter, creates an interpretative challenge. Cf. p. 20 above.

identifiable crime, and hence a clear process of temptation. Consequently, just as there are only scattered suggestions of the diabolic hinting at the origins – or the perceived origins – of the Samsas' family's crisis, the role of Eve encouraging transgression is not clearly reflected. Since the context of the Fall is, however, clearly indicated by motifs such as the serpent and the apple, it is worth also examining the role played by feminine influence generally, and Gregor's sister specifically, in relation to this scheme of imagery.

The idea of feminine influence is, in fact, introduced very early in the text through the description of Gregor's picture of the woman in furs, which is afforded some prominence as the first object of his gaze on his fateful awakening, and which is quite literally highlighted in its 'vergoldeten Rahmen' (V 115-16).[77] As mentioned in the previous section, this image contains a potential biblical reference in the fur 'Boa' which provides a hint of diabolic influence through its reptilian double meaning,[78] and its close association with the feminine through its appearance as an item of women's clothing only strengthens this association by echoing the biblical pairing of woman and serpent. Alongside its biblical associations, the image also suggests female influence of a specifically erotic and aggressive nature due to its clear resemblance to the paintings featured in Sacher-Masoch's *Venus im Pelz*.[79] This literary

[77] This golden frame has some potential to suggest an attitude of idolatry. Consider the function of gold in Exodus 32: 4.

[78] See II, 1. a), above.

[79] Sacher Masoch's narrative describes two paintings, the first of a woman reclining 'auf den linken Arm gestützt, nackt in einem dunkeln Pelz auf einer Ottomane; ihre rechte Hand spielte mit einer Peitsche, während ihr bloßer Fuß sich nachlässig auf den Mann stützte, der vor ihr lag wie ein Sklave, wie ein Hund', the second 'eine treffliche Kopie der bekannten "Venus mit dem Spiegel" von Titian in der Dresdener Galerie', of which Severin obtains a photographic reproduction which he props up on his desk. *Venus im Pelz*, pp. 14-15, 20. For the source of the second image, see 'Venus with a Mirror' (c. 1555), held in the Washington National Gallery of Art: <http://www.nga.gov/content/ngaweb/Collection/art-object-page.41.html> [Accessed 22.11.13]. Kafka's description is somewhat less explicitly sexual than both insofar as it never explicitly states that the woman is naked except for the furs, and the most clearly sado-masochistic elements of the first image are also absent – unless, that is, we consider the prone Gregor part of an extended composition. Compare Rudloff, p. 18. The potent

allusion is particularly significant in that it suggests a link between this static, fetishised image of femininity and the more active female influence represented by Gregor's sister, since, as Rudloff notes, the increasingly aggressive stance adopted by Grete in the course of the narrative associates her with the kind of dominant femininity suggested by the 'Pelzdame' motif.[80] Following this chain of associations, a reader aware of the biblical and literary context thus finds an archetypal image of treacherous femininity and a modern vision of eroticised female dominance symbolically combined at the very start of the text, and subsequently related to the female character consistently closest to Kafka's protagonist.

Even without these associations, however, it is possible to see in the presentation of Grete an idea of femininity which suggests the role of Eve, if not in the narrow sense of treacherous biblical intermediary, then in the broader sense of a female figure provoking a transgressive male response, or, as we have seen in *Gregorius*, exercising undue influence over a man – deliberately or otherwise. Indeed, Grete plays a significant role in familial disorder prior to Gregor's transformation, in that his plan to determine her future contrary to his parent's wishes suggests his appropriation of the paternal prerogative, so exemplifying his overstepping of role boundaries in displacing the father as head of the household:[81] 'es war sein geheimer Plan, sie [...] auf das Konservatorium zu schicken. [...] die Eltern hörten nicht einmal diese unschuldigen Erwähnungen gern; aber Gregor dachte sehr bestimmt daran' (V

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symbolism of the muff in particular in Kafka's version is, however, elucidated by Frank Möbus in *Sünden-Fälle: die Geschlechtlichkeit in Erzählungen Franz Kafkas* (Göttingen: Wallstein, 1994), p. 81. Möbus also relates the boa motif to Franz Stuck's *Die Sünde*, a fin de siècle depiction of woman and serpent. Ibid. See <http://www.pinakothek.de/franz-von-stuck/die-suende> [Accessed 22.11.13]

[80] See Rudloff, p. 22. Though he may go too far in suggesting her active collusion in a masochistic fantasy, Rudloff's observations on Grete's gestures (e.g. her raised fist (V 166)) are convincing.

[81] The father's violent resurgence on Gregor's removal from the dominant role, which is strongly reminiscent of *Das Urteil*, suggests he was prematurely incapacitated. See note 20 above. Cf. Urs Ruf, *Franz Kafka: Das Dilemma der Söhne: Das Ringen um die Versöhnung eines unlösbaren Widerspruchs in den drei Werken 'Das Urteil', 'Die Verwandlung' und 'Amerika'* (Berlin: Schmidt, 1974), p. 62. Similarly Köhnke, p. 112.

152-53). Indeed, Gregor takes considerable pleasure in this plan even after his loss of influence, its ceremonious revelation forming the centrepiece of the possessive fantasy he indulges in prior to the final familial confrontation, in which he imagines keeping her captive in his bedroom:

> Er wollte sie nicht mehr aus seinem Zimmer lassen [...]; seine Schreckgestalt sollte ihm zum erstenmal nützlich werden; an allen Türen seines Zimmers wollte er gleichzeitig sein und den Angreifern entgegenfauchen; [...] er wollte ihr dann anvertrauen, daß er die feste Absicht gehabt habe, sie auf das Konservatorium zu schicken [...]. Nach dieser Erklärung würde die Schwester in Tränen der Rührung ausbrechen, und Gregor würde sich bis zu ihrer Achsel erheben und ihren Hals küssen, den sie seitdem sie ins Geschäft ging, frei ohne Band oder Kragen trug. (V 186)

A particularly unsettling contrast is created here between aggressive monstrosity and feminine vulnerability as Gregor, with his 'Schreckgestalt' (V 186), imagines kissing Grete's exposed neck – an image with marked erotic, if not vampiric, overtones[82] – and it is easy to see why a number of critics have identified more or less latent incestuous tendencies in Gregor's attitude.[83]

Kafka's text thus clearly suggests the potential for the feminine to provoke excessive and perverse male reactions, and the dangerous effects of such responses for the protagonist are, moreover, made plainly evident. It is structurally significant that the episode containing

[82] Bridgwater discusses the potentially vampiric overtones of neck-kissing scenarios in relation to *Der Proceß*. Patrick Bridgwater, *Kafka's Novels: An Interpretation* (Amsterdam: Rodopi, 2003), p. 151. There, in a comparable, if more explicitly erotic gesture, Josef K. kisses Fräulein Bürstner 'auf den Hals, wo die Gurgel ist' (*Der Proceß*, p. 48) – an unusual phrase with distinctly threatening connotations as the place where one might sooner expect a deadly attack by a wild animal, or indeed a vampire. In Gregor Samsa's case, such associations would, of course, be ironically mitigated by our awareness that his jaws are entirely toothless (V 132-33, 183).

[83] Hellmuth Kaiser suggests that Gregor's attitude to his sister constitutes a 'Verschiebung der der Mutter geltenden Eifersucht der Ödipussituation.' Kaiser, *Franz Kafkas Inferno: Eine psychologische Deutung seiner Strafphantasie* (Vienna: Internationaler Psychoanalytischer Verlag, 1931), p. 17. Sokel similarly proposes an erotic fixation on the sister based on defiance of the father. Sokel, *Franz Kafka – Tragik und Ironie: Zur Struktur seiner Kunst* (Munich: Langen, 1964), p. 77, 90. Köhnke identifies subconscious incestuous desires (pp. 112-14).

the most violence and the most Fall imagery, where Gregor is expelled and wounded with apples, follows an encounter with both the sister and the picture of the woman in furs,[84] who collectively attract him out of his hiding place ('und so brach er dann hervor' (V 165)), so bringing on the hysterics of the mother and the catastrophic wrath of the father (V 166-71). In the final familial confrontation, moreover, it is Grete who – inadvertently – prompts Gregor to transgress, crossing the boundary into the family's living space and revealing himself, again to drastic effect (V 186-89). Indeed, there is almost a sense of fatal attraction, as his sister's violin playing draws him siren-like out of the relative safety of his designated confines (V 184). Admittedly, in this instance, the attraction exerted does not appear deliberate, and, in this sense *Die Verwandlung* presents a view of femininity which is broadly comparable with that found in *Gregorius* or *Erec* in that the woman appears as a largely passive object of desire, rather than provoking transgression through active incitement as in the account of the Fall.

Kafka's text does, however, also offer an alternate view associated with Gregor's perspective. Though, as an (inanimate) object of the male gaze, the picture of the woman in furs by no means fully counters our impression of female passivity, the association its content suggests with *Venus im Pelz* introduces an idea of aggressive female influence into the text, which is similarly instrumental elsewhere in Kafka's works – Karl Roßmann of *Der Verschollene* being manhandled and imprisoned by a series of dominant women[85] – and

[84] The picture draws his attention above all his other possessions (V 165), and a grotesquely erotic element of his attraction to it is suggested by his pressing himself against it: '[er] kroch eilends hinauf und preßte sich an das Glas, das ihn festhielt und seinem heißen Bauch wohltat' (V 165)).

[85] Rudloff notes the recurring motif of the 'strafende Frau' in *Der Verschollene* (p. 76), something further discussed by Anna Katharina Schaffner in 'Visions of Sadistic Women: Sade, Sacher-Masoch, Kafka', *German Life and Letters*, 65 (2012), 181-205 (p. 200). It is noticeable that the whip, missing from *Die Verwandlung*, does make an appearance here, as the ostracised Robinson complains 'seitdem einmal Delamarche [...] – ich weiß genau daß er es nicht wollte, sondern es nur auf Bruneldas Bitte tat

which is increasingly suggested by elements of volatility and cruelty in the presentation of Grete Samsa. If Gregor sees his post-transformation confinement as 'Gefangenschaft' (V 151), Grete appears cast in the role of jailor, insisting violently on exclusive access to his room (V 158-59, 163, 178); and she also conspires actively in his downfall, provoking him into breaking cover through the removal of his possessions and betraying him to the father by declaring him escaped ('ausgebrochen' (V 166)) at a point where his intentions – at least from the sympathetic narrative perspective – appear fundamentally benign: 'so flüchtete er sich zur Tür seines Zimmers und drückte sich an sie, damit der Vater beim Eintritt vom Vorzimmer her gleich sehen könne, daß Gregor die beste Absicht habe' (V 166). Indeed, though it is the father who strikes the deadly blow with the apple, Grete also takes on the aggressive motif of the fist ('"Du, Gregor!" rief die Schwester mit erhobener Faust' (V 166)) initially associated with him (V 120),[86] and it is she whose outburst finally strips Gregor of his identity, removing him permanently from the family: '"Weg muß es", rief die Schwester, "[...] Du mußt bloß den Gedanken loszuwerden suchen, daß es Gregor ist.' (V 191)).[87]

There is thus some potential for Gregor to be seen specifically as a victim of female power or treachery; in fact, compared with *Gregorius*, where female agency is limited, our sense of the male party as victim is vastly increased. While she plays a more active role, however, Grete's motivations critically remain somewhat opaque due to the close association

– mir mit der Peitsche einige Male ins Gesicht geschlagen hat – siehst Du den Striemen? – wage ich nicht mehr durchzuschauen.' *Der Verschollene*, p. 299. The image of whipping (though with a 'Rute' rather than a 'Peitsche') also features in *Der Proceß* (p. 109), although here female influence is not instrumental.

[86] Grete, by contrast, appears particularly gentle at that initial point ('klagte leise', 'flüsterte' (V 120)).

[87] As Webber notes, the replacement of the personal pronoun with 'es' marks 'a castration of the male subject' as well as the 'transformation of personal identity into an indeterminate neuter category'. Webber, p. 188.

of the narrative perspective with Gregor's own limited perception,[88] and their description is couched in terms which are transparent as – potentially wishful – supposition: 'Vielleicht aber spielte auch der schwärmerische Sinn der Mädchen ihres Alters mit, [...] durch den Grete jetzt sich verlocken ließ, die Lage Gregors noch schreckenserregender machen zu wollen, um dann noch mehr als bis jetzt für ihn leisten zu können.' (V 163) We cannot but see this strange hybrid vision of girlish subservience and cruel dominance as Gregor's own,[89] and we may consequently be inclined to treat the view of female agency and male victimhood conveyed in the narrative with greater circumspection than that presented from the more neutral perspective found in *Gregorius*.

Nevertheless, there remains a keen sense of danger associated with the feminine in *Die Verwandlung*, which is broadly compatible with the biblical role of Eve fleetingly suggested in the opening description of Gregor's prized picture. While it is evident that, as in Hartmann's works, even passive femininity may provoke dangerously excessive, perverse or deluded male reactions, the potential for men to be victims of actively destructive female influence is also clear – even if the reader suspects that this, too, is part of an eroticised male fantasy. This element of duality in the presentation of women as both passive and actively dangerous is more pronounced here than in *Gregorius*, and it presents a point of comparison with *Der Erwählte*, where a sense of competing extremes in male perceptions of femininity is also suggested through associations with the diabolic and the divine. While Mann plays with this dichotomy, however, he ultimately presents a view of female motivations less obviously

[88] We are aware that this perception is highly flawed due to the ironic contrast between fantasy and reality as Gregor's anticipation of salvation by his sister ('Ihm war, als zeige sich ihm der Weg zu der ersehnten unbekannten Nahrung.' (V 185)) proves entirely unfounded, as it is she who then swiftly and definitively condemns him, slamming and locking the door behind him (V 189-93).

[89] Rudloff concedes that it is impossible to determine how far Grete's presentation constitutes the projection of Gregor's masochistic fantasy. See Rudloff, p. 22.

skewed by the male perspective, as his female protagonist, Sibylla, though clearly instrumental in mutual transgressions, appears largely removed from the role of temptress.

As in *Gregorius*, the idea of the woman as an active temptress in *Der Erwählte* is primarily evident in the description of Gregorius' foster mother, whose machinations result in the revelation of his uncertain identity. The determination of Mann's character, Mahaute, to discover the child's origins, despite being explicitly forbidden to ask, emphasises the same biblically resonant concept of female curiosity and disobedience suggested in Hartmann's narrative.[90] Mann's version extends this idea, in fact, by converting the general cunning ('liste' (G 1221)) described in *Gregorius* into specifically feminine wiles, as Mahaute uses sexual manipulation to extract information from her husband: 'bei einer Nacht, als ihn nach ihrem dürren Leib ehelich verlangte, da ließ sie ihn nicht heran, ehe er ihr vertraut hatte, wie es mit dem Kinde gewesen' (E 83). Here, and on her hysterical revelation of the information obtained (E 103-04), Mahaute is cast not simply as a woman whose actions have dangerous consequences, but as a deliberately malevolent and grotesque figure. Her – albeit comically exaggerated[91] – presentation thus actually goes somewhat beyond the biblical model of Eve.

Indeed, the feminine as grotesque or even diabolic is a concept which is prominent in the text thanks to the presentation of Mann's other surrogate mother-figure, Frau Eisengrein. Defined by her 'fast gierige Beistandsfreudigkeit' (E 51), the character is an undoubtedly comic but nevertheless disconcerting caricature, unnerving both in her grisly obsession with all things (biologically) feminine – 'alles, was Weibesleben betrifft, in blutig-frömmsten Sinn, [...] Geburt und Nachgeburt [...] und Baden der beschleimten Frucht' (E 50) – and in her

[90] Lesser suggests that this passage also points to the 'Frage-Verbot' in Wagner's *Lohengrin* – originally in Wolfram's *Parzival*. See Jonas Lesser, 'Der Erwählte', in *Thomas Mann in der Epoche seiner Vollendung* (Munich: Kurt Desch, 1952), pp. 474-530 (p. 525).

[91] Comedy is also created by the clash of tone as the archetype of fatal female disobedience meets with the banal wranglings of the fisherman and his wife.

corresponding disregard for everything else: 'Vier [ihrer] Kinder waren in aller Frühe wieder abgestorben, worüber [...] ihr Gram um vieles geringer gewesen war als ihre Freude, sie hervorzubringen. Auf die Hervorbringung, so scheint mir, kam ihr alles an' (E 50). She is thus associated with a sense of grotesquely indifferent vitality which recalls the concept of 'Leben' or 'Natur' presented in certain of Mann's other works,[92] and which in this specific context links her to the narrator's view of an explicitly feminine nature – 'Natur, die manche Mutter und Gottheit nennen' (E 161) – which he condemns as amoral and potentially demonic: 'Sie ist des Teufels, denn ihr Gleichmut ist bodenlos' (E 160). This idea of the moral bankruptcy of nature, and by association femininity, is underlined by the close association established between sin and fecundity, as the concept of 'Fruchtbarkeit' evident in the description of Frau Eisengrein's reproductive obsession (E 50-51) also appears in comments such as Wiligis' lament on finding Sibylla pregnant, 'Ich habe es nicht gewußt, daß Sünde so furchtbar fruchtbar ist' (E 40-41) – and in his son's later complaint, 'Ich bin der Sünde greuliche Frucht' (E 113)).[93]

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[92] As represented, for example, by Herr Klöterjahn and his frighteningly robust baby in *Tristan* (1902) ('Gott weiß [...] was für ein Anfall von animalischem Wohlbefinden ihn [der kleine Klöterjahn] packte [...] sein Mund war so klaffend aufgerissen, daß man seinen ganzen rosigen Gaumen sah. [...] Da machte Herr Spinell kehrt und ging von dannen [...] mit den gewaltsam zögernden Schritten jemandes, der verbergen will, daß er innerlich davonläuft.') Thomas Mann, *Tristan*, in *Gesammelte Werke in dreizehn Bänden*, (Frankfurt a.M.: Fischer, 1990), VIII, pp. 216-62 (p. 262). The more contemporary *Die Betrogene* (1954) also provides a notable point of comparison due to its focus on a character similarly – if misguidedly – focused on nature and femininity: 'Frau von Tümmler besaß [...] einen ungewöhnlichen [...] Scharfblick für alles weibliche Leben, [...] für alles, was die Natur dem Weibe auferlegt hat [...]. Eine Schwangerschaft stellte sie mit Sicherheit im alleranfänglichsten Stadium fest, wobei sie, wohl weil es sich um Erfreulich-Natürliches handelte, in den Dialekt fiel'. See Thomas Mann, *Die Betrogene*, in *Gesammelte Werke in dreizehn Bänden* (Frankfurt a.M.: Fischer, 1990),VIII, pp. 877-950 (p. 882).

[93] The repeated use of the term 'Frucht' in this context perhaps also provides an associative link to Genesis 3: 6-7, 'und sie nahm von der Frucht und aß und gab ihrem Mann auch davon, und er aß.' Despite the apparent horror of the narrator in this respect, it is worth noting that an alternate view of 'mother nature' is also provided by Gregorius' experience with the transformative 'Mutterquelle' (E 192) during his penance. It is also clear from the conflict between Gregorius and his foster-brother,

Femininity, then, is rendered suspect by its implication in the narrator's (religious) struggle with the paradox he sees in the natural progression of apparently 'unnatural' events. While the image of the temptress is not particularly pervasive, moreover, this identification of women with the biological, and with a lack of moral fibre, plays on a stereotype which relates to the association of the feminine with a fleshly susceptibility to sin supported by traditional readings of Genesis.[94] If this presentation appears to represent one extreme of a theological discourse, the other extreme is, however, also evident as Clemens' apparent horror of the feminine is offset by idealised views of femininity associated with Grimald, and later Gregorius. In the eyes of her father, the infant Sibylla embodies an ideal of feminine sweetness and delicacy which is driven to extremes by the addition of an almost saintly aura: 'Die süße, von oben beschienene Fremdheit zarten Weibtums [...], die greift ganz anders ans rauhe Herz, ans väterliche auch' (E 20). This air of semi-divinity is compounded by Marian associations which clearly also shape Gregorius' view of his mother, who initially appears to him as 'das irdische Abbild der Himmelskönigin' (E 133).[95] While it is by no means unusual for these opposing archetypes to be used within the same text,[96] the element of parody in their presentation here suggests that they are being played with, and potentially played against each other in a way which largely cancels out both extremes.

Flann, that 'Geist' and 'Natur' are not diametrically opposed here in the same way as in Mann's earlier works like *Tristan* or *Tonio Kröger*. Although the pair appear to fit the contrasting profiles established in such works, this order is rather upset – as Flann complains (E 98) – by the intellectual Gregorius' surprising talent for wrestling.

[94] See note 71 above.

[95] The use of Marian imagery will be discussed more fully in III, 1. b), below.

[96] The association of a single character with Eve and Mary in the course of a narrative is not uncommon in medieval literature. Hartmann's Enite, for example, is clearly also associated with Marian imagery, as outlined by Eva Tobler in 'Ancilla Domini: Marianische Aspekte in Hartmann's *Erec*', *Euphorion*, 80 (1986), 427-483. A comparably dualist view is arguably exemplified by the modern twin motifs of 'femme fatale' and 'femme fragile', the development of which is summarised, with reference to Thomas Mann amongst others, in *The Feminist Encyclopedia of German Literature*, ed. by Friederike Eigler and Susanne Kord (Westport, Conn.: Greenwood Press, 1997), pp. 163-66.

This impression asserts itself particularly strongly due to the noticeable contrast between these equally extreme contrasting views and the strikingly more subtle presentation of the psychology of the female protagonist, Sibylla. The character is far more developed than her precursor in *Gregorius*, and, although the narrative voice is such that she, like Grete Samsa, is presented from a male perspective, her thoughts and motivations appear very much less obscured by it. In *Die Verwandlung*, as noted above, the observations made in the narrative are – other than in the brief section following his death – limited to that which is seen and experienced by Gregor. Any assessment of the motives of others is thus transparent as potentially flawed conjecture, and the character of Grete Samsa remains fairly inscrutable, her presentation shaped by Gregor's competing fantasies. In *Der Erwählte*, the opinions of the narrator associated with his persona as Clemens the monk undoubtedly play a role, and may feed into the biblically tinged stereotypes discussed above. The narrative perspective is, however, far less restricted insofar as the narrator, as 'der Geist der Erzählung' (E 10), presents himself as omniscient and equally able to detail the motivations of each character – when so inclined. Sibylla's presentation thus appears less reductive, and defined by projected fears and fantasies to a far lesser extent.

Having said this, during the initial incest scene, it is striking that the narrator focuses very much on male motivations, describing the temptation experienced by Wiligis, but asserting: 'Wie es um das Fräulein stand, will ich nicht wissen' (E 35). In a sense this contributes to the sense of male responsibility and female innocence – or at least passivity – which is stressed, as in *Gregorius*, in the account of this original transgression. Like her medieval counterpart, Sibylla initially appears incredulous, asking 'Was bedeutet, Bruder,

dieses Ringen?' (E 37),[97] and then actively attempts to discourage him, here invoking their father's memory: 'Bedenke [...] daß er erst heute starb [...]. Laß, die Nacht gehört dem Tode!' (E 37). The inversion of the biblical model in *Gregorius* through the description of a male tempter and female victim also appears to have been recognised by Mann, who makes the comparison with Genesis explicit – if linguistically disguised[98] – through the insertion of an adapted extract from a medieval mystery play:

> "Nen frais pas. J'en duit."
> "Fai le! Manjue, ne sez que est. Pernum ço bien que nus est prest!"
> "Est il tant bon?"
> "Tu le saveras. Nel poez saver sin gusteras."[99]

By presenting these lines so that Adam's reluctance seems to be voiced by Sibylla, and Eve's encouragement by Wiligis, Mann underlines the complete reversal of roles here, amplifying the sense of overlap suggested in Hartmann's narrative.[100] His use of the image of the temptress is thus highly ironic in that it disrupts the view of gender and responsibility suggested by that very biblical archetype, combating the idea of female instigation of sin.

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[97] Compare: 'waz diutet diz ringen?' (G 384) ('what is the meaning of this struggle (literally wrestling)?')

[98] The narrator indicates that the reader is not expected to understand this passage: 'Dann murmelten sie, was man nicht mehr verstand und gar nicht verstehen soll' (E 37). If its origins are unfamiliar, however, the basic progress of the exchange (refusal – encouragement (imperative) – wavering (query) – conclusion) is clear without specialist linguistic knowledge, and it is reasonable to expect that many readers would recognise the root of 'manjue', the biggest clue to the biblical context.

[99] Following the translation of the *Mystère d'Adam* in the English edition of Auerbach's *Mimesis*: "I won't do it. I am afraid of it." "Do it! Eat, you don't know what it is. Let us take this good thing which is ready for us!" "Is it so good?" " You will find out. You cannot find out if you do not taste it." In Mann's version the order of statements is slightly rearranged, and the use of Adam's name after 'Manjue' is omitted. See Erich Auerbach, *Mimesis: The Representation of Reality in Western Thought*, trans. by Willard Trask (Princeton: Princeton University Press, 2003), p. 145. On Mann's use of Auerbach's text (*Mimesis: Dargestellte Wirklichkeit in der abendländischen Literatur* (Berne: Francke, 1946), see Bronsema, pp. 42, 53.

[100] We may be reminded of Mann's stated intention of 'Amplifizieren, Realisieren und Genaumachen des mythisch Entfernten'. 'Bemerkungen zu dem Roman *Der Erwählte*', p. 690.

On the other hand, however, Mann's use of this semi-biblical quotation also changes the dynamics of the scene as it exists in *Gregorius* in that Sibylla is not overpowered due to her silence and inactivity, but is seduced via a dialogue. In this respect, Mann's version remains closer to Genesis than Hartmann's text; in more fully attributing the male role to Sibylla, however, it also credits her with a greater level of responsibility, since, like Adam, she is not forced, but rather persuaded into sin. The use of an extract from a biblical drama is, moreover, significant in that the protagonists' use of other characters' (fairly inscrutable) lines at the critical point in their transgression has a masking effect, and suggests an element of performance. There is already a slight sense of performance in Hartmann's version, insofar as the beleaguered sister's question 'waz diutet diz ringen?' (G 384) is made at a point where she fully understands what will happen if she keeps quiet, and thus appears as performed incredulity for the purpose of delay.[101] In *Der Erwählte*, by contrast, it is the narrator's decision to withhold Sibylla's thoughts which fosters our suspicion of performed innocence. As her show of resistance lapses into the re-enactment of a drama, the question of Sibylla's real aversion to Wiligis' actions is left very much open to interpretation; and indeed our knowledge of her attitude prior and subsequent to this incident highlights a disjunction with her outward naivety here which renders it questionable.

Not only is it noticeable that Sibylla's enjoyment of her transgression is made much more clearly and immediately apparent than that of her counterpart in *Gregorius*,[102] the reader

[101] 'swîg ich stille, | sô ergât des tiuvels wille | und wirde mînes bruoder brût' (G 385-86) ('if I remain silent, the devil's will will be done, and I will become my brother's bride').

[102] Ruprecht Wimmer has highlighted how Mann deftly indicates her swift change of attitude in the exclamation 'O fort! O, fort und fort!' (E 37) through the dual meaning of 'fort' ('weg'/'weiter so'). (I believe) this point was made in the paper 'Schwer datierbares Mittelalter: Gedanken zu Thomas Manns *Der Erwählte* presented at the conference 'Thomas Mann und das Mittelalter', 23-25 September 2011, Lübeck, though it does not appear in the published version, 'Schwer datierbares Mittelalter: Epoche und Zeit in Thomas Mann's *Erwählten*'.

also gets a clear sense of at least latently sexual motivations in her attitude to Wiligis from the start of their adolescence. Sibylla is possessive of her brother and specifically hostile towards other women who might admire him or win his admiration. This rivalry is evident in her attitude to female spectators at the tournament he performs in (E 27), and is expressed with particular vehemence in response to their maids' admiration for the bathing Wiligis' apparently disproportionately developed sexual characteristics: 'Mein ist der Trutgespiel. Der Dame, die ihm Gedinge trägt, kratz ich die Augen aus' (E 23).[103] She appears, moreover, to encourage Wiligis in his Oedipal rivalry with Grimald, admitting that she much prefers the kisses of the former (E 29), and, when Wiligis is knighted, joins him in thinking 'wie es doch so viel schöner wäre, wenn sie zu zweit nur, Hand in Hand, die Rampe hinunterschritten und der Vater nicht zwischen ihnen wäre.' (E 31)[104]

There is thus a far greater sense of equality in the development of incestuous desire in *Der Erwählte* by comparison with Gregorius, the ultimate expression of which is Sibylla's eventual admission of semi-deliberate incest with her son: 'tief unten aber [...] habe es gar keine Täuschung gegeben, vielmehr sei ihr da die Einerleiheit [von Kind und Gatte] bekannt gewesen gleich auf den ersten Blick, und unwissentlich-wissend habe sie das eigene Kind zum Manne genommen' (E 254). Indeed the division of male and female roles in the medieval source appears to be satirised at times, both in Wiligis' 'weiblich Flennen', which renders him effeminate next to Sibylla's practicality (E 41),[105] and in Gregorius' determination to take on

[103] Trutgespiel, from MHG 'trûtgespil' means something along the lines of dear companion/playmate; however, the meaning of 'trût' (dear/beloved) extends to romantic associations.

[104] This image has particular Oedipal resonance as at this point we are also told that Wiligis 'wohl achtzugeben hatte, daß das übergroße Schwert, welches ihm vorn vom Gürtel hing, nicht zwischen die Beine gerate' (E 31), meaning that his new sword appears simultaneously phallic and symbolic of the Freudian 'Kastrationsangst' associated with the father.

[105] Admittedly, the germ of this idea is already present in *Gregorius* where the sister criticises her brother's 'wîplich weinen' ('womanly wailing') (G 468).

the masculine lead role, which is made strangely over-explicit: 'Ich bin der Mann hier und bin Euer Ehgemahl, wenn auch blödsinniger Weise, und so bestimm ich.' (E 179).[106] While we might anticipate that a more clearly active female role would accentuate ideas of dangerous femininity and male victimhood, as in *Die Verwandlung*, this is, however, emphatically not the case. Since the motivations for each transgression seem mutual, responsibility appears equally distributed, and – by contrast to *Gregorius* – the potential for either party to be conceived as a victim is largely removed. Mann's use of the biblical motif of the temptation of Adam and Eve thus does little to exonerate or demonise any of his protagonists; rather, his playful introduction of the motif in a context of increased psychological detail suggests a more balanced view of shared accountability.

c) Paternal authority, divine and worldly

Having considered female influence, we may now turn to the role of masculine authority – a concept which is not only interrogated by Mann, as discussed briefly above, but also plays a significant part in *Gregorius* and *Die Verwandlung*. While diabolic and female influence are associated with the process of temptation and transgression, male – specifically paternal – authority appears in all three texts in connection with the prohibition, confession and/or punishment of these misdemeanours. This again suggests parallels with the biblical account of the Fall, where God appears as the original and ultimate paternal authority, first forbidding and then punishing Adam's transgression. This dual role has a clarifying function: his initial orders leave no doubt as to the nature of the crime committed, and his subsequent intervention provides the final confirmation of guilt, as the perpetrators are forced to confess and be

[106] This somewhat incongruous statement is perhaps a further example of a distancing technique recognised by Ruprecht Wimmer, whereby Mann's characters directly articulate unlikely thoughts which often might more conventionally be expressed by the narrator. See Ruprecht Wimmer, 'Schwer datierbares Mittelalter', p. 107.

condemned. In the process, blame is also clearly assigned, as the serpent, Eve and Adam are individually accused and punished in the order of their involvement in the crime.

In narratives where the Fall of Man is echoed, we may thus expect the intervention of paternal forces to perform a similar function, not only confirming guilt, but also clarifying its nature and illuminating the question of responsibility for wrongdoing, which has given considerable cause for discussion thus far. While the concept of paternal authority in the three texts in question undoubtedly suggests biblical patterns, however, interactions of the divine and the worldly – and arguably of the divine and the diabolic – complicate its literary presentation, differentiating it from the model of Genesis and resulting in a marked sense of ambivalence. Far from suggesting logic and clarity, moreover, (divine) paternal actions are associated in *Der Erwählte* and *Die Verwandlung* with a kind of capriciousness which, though comic in the former, is deeply unnerving in the latter. Despite its prominence, the role of paternal prohibition and condemnation in confirming guilt and reliably identifying its origins is thus rendered decidedly uncertain.

In *Gregorius*, the role of paternal or surrogate-paternal authority is evident at each stage where a fall from grace occurs, and in this sense it remains closer to the biblical model than Hartmann's other texts. Iwein, the only one of Hartmann's heroes who is accused and condemned for his misdeed directly and publicly, is denounced by a woman,[107] and though Erec's disordered affairs are common knowledge, the moment of his own realisation and reaction is a private event.[108] Since Erec, by contrast with Iwein, has not contravened an order

[107] Indeed, both the command which he breaks and the condemnation for this lapse are issued by a woman rather than a masculine authority figure, the former by his wife, Laudine (*Iwein*, lines 2940-44), and the latter by her representative, Lunete (*Iwein*, lines 3102-3200). Shaming at court by a woman (of sorts) is a motif which similarly appears in Wolfram's *Parzival*, lines 314,11-318,4.

[108] Erec's realisation is witnessed only by his wife, and his reaction is concealed from his court as he departs secretly armed under the pretence of embarking on a short pleasure ride. *Erec*, lines 3061-92.

issued by an individual, but rather a more general social or religious code, it perhaps follows that he is not held to account in the same way, and his experience, as a result, tends to reflect the personal conversion of the fallen soul more than the open confrontation which marks the biblical Fall. In *Gregorius*, we find a combination of these aspects of private conversion and confirmation of guilt by a third party. While instances of paternal authority appear to fill the role of divine paternal power within the biblical frame of reference suggested by allusions to the Fall, as we shall see, they also repeatedly suggest the role of confessor, and thus merge an ecclesiastical model with a biblical archetype.

This combination, and the ambivalence of paternal authority, are clearly evident in the context of the parental incest which, as already noted, is an incident with ready biblical associations given its combination of diabolic influence and ill-judged responses to feminine appeal. The condition for this descent into disorder is the absence of the father, whose death holds a prominent position at the beginning of the story. This absence in itself has the potential to suggest to the reader an analogy with Genesis, where the first humans sin during the temporary absence of their creator. This impression is strengthened by the fact that a pronouncement is made by the father prior to his death, so broadly imitating the structure of Genesis, where the divine command concerning the Tree of Knowledge precedes divine absence and human transgression. In the literary context, though the father's final words contain a string of imperatives (G 248-62), they ultimately appear less as a warning command than as a request, or as advice: 'ich bevilhe dir die sêle mîn | und daz kint, die swester dîn, | daz dû dich wol an ir bewarst | und ir bruoderlîchen mite varst: | sô geschiht iu beiden wol' (G

259-63).[109] This appeal does, however, highlight the key duty of care which the brother ultimately fails in, not through neglect, but in terms of manner and degree.[110]

Furthermore, although the father's death constitutes a departure from which he cannot return to hold his children to account, the figure to whom they confess their failure when their transgression reaches crisis point appears as a paternal representative due to the esteem in which their father held him, his age and authority (G 589-90), and his aptitude for giving advice: 'ich hân in mînem land | einen harte wîsen man | der uns wol gerâten kan, | den mir mîn vater ouch beschiet | und mir an sîne lêre riet, | dô er an sînem tôde lac, | wande er ouch sînes râtes phlac' (G 490-96).[111] In this sense the structural motif of the return of paternal authority is maintained, and while this authority is not vengeful here, it is responsible for prescribing the children's penance, which echoes the punishment enforced in Genesis, especially in the exile, and – indirectly – death to which the brother is consigned.[112]

Since the measures recommended here, pilgrimage and charity, are, however, expressly penitential acts rather than punishments ('dâ büezet iuwer sünde' (G 579)),[113] the text clearly supplements the imagery of Genesis with echoes of the sacrament of penance.

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[109] 'I commend/entrust to you my soul and this child, your sister, that you take good care of her and treat her in a brotherly fashion: that way things will go well for you both.' Contrast: 'aber von dem Baum der Erkenntnis des Guten und des Bösen sollst du nicht essen; denn welches Tages du davon ißt, wirst du des Todes sterben' (Genesis 2: 17).

[110] See Willson, '*Amor Inordinata*', pp. 87-88. Misinterpreted advice can clearly be as dangerous as directly contravened orders in medieval literature, as is amply demonstrated in *Parzival* by the hero's inappropriate application of the recommendation of his own fatherly adviser, Gurnemanz, 'irn sult nicht vil gefragen' (line 171, 17; compare also lines 239, 10-13).

[111] 'I have in my land a very wise man, who can well/surely advise us; my father also told me about him and recommended his advice to me on his deathbed, for he also made use of his advice.'

[112] The issue of exile will be specifically addressed in II, 3. b). Although unrelated to the charity which is officially prescribed as her penance (G 606-07), it is also possible to see a broad reflection of Eve's punishment of pain in childbirth and (subservient) desire for her husband in the sufferings of Gregorius' mother, which include 'siechtuom' (sickness/weakness) (G 813) resulting from childbirth and heartache over her departed child and brother (G 805-29).

[113] 'Do penance for your sin there'

Indeed, while their recourse to third-party advice makes Gregorius' parents' penitential turn less personal than that described in *Erec*, their transgression is still confessed in strict confidence, and this echo of the secrecy of the confessional strengthens our impression of a semi-sacramental context. In this way the children's adviser takes on a priestly role – an intermediary position which at once strengthens associations with divine paternal authority, and highlights the text's rootedness in a post-biblical context where the idea of direct divine confrontation is eclipsed by that of conversion through confession and/or penance. This association of authority with confession rather than condemnation aids the text's argument for the real possibility of salvation through repentance, both by creating a more conciliatory tone, and by suggesting methods of reconciliation which relate to contemporary experience. As a figure rooted in earthly experience, however, the confessor is associated with divine paternal authority considerably less directly than through parallels with the God of Genesis, and his authority is less than absolute.

In fact his potential fallibility is suggested by the very issue of privacy, which not only highlights sacramental parallels, but also implicates the adviser in a quest to maintain social appearances, which somewhat takes away from the idea of genuine repentance. Despite his insistence on the need to make reparation to God (G 580, 621), he complies with the will of Gregorius' father, who is primarily concerned with the shame ('schande') (G 489, 564) which he wants kept quiet ('verswigen') (G 560, 565) in order to preserve his honour ('êre') (G 500, 531); and he also makes a conspicuous concession to worldly comfort in a lengthy passage justifying Gregorius' mother's continued possession of her land (G 603-22). His argument that wealth will aid her penance of charity ('so rîchte got mit muote, | mit lîbe und mit guote'

(G 621-22))[114] may contain a degree of logic, and it is possible to read his recommendations as a courtly attempt to maintain a balance between honour, wealth, and divine favour;[115] the validity of his approach is, however, ultimately called into question both by its doubtful success, and by the clarification Gregorius later insists on, that wealth may be used to serve God, but not to bolster worldly honour: 'ir ensult ez [the land] sô niht behalten | daz irs iht wellet walten | durch dehein werltlich êre, | niuwan daz ir deste mêre | gote rihtet mit dem guote.' (G 2711-15).[116]

The text's evident parallels with Genesis thus clearly do not serve to associate paternal forces with absolute authority. Instead we encounter in them a combination of biblical and ecclesiastical echoes, divine links and worldly tendencies, which make their actual level of authority hard to assess. This is similarly the case in the presentation of the children's father, who, while issuing his paternal orders, calls his own role into question by condemning his prior actions in failing to provide for his daughter's future as 'unväterlich' (un-fatherly) (G 242).[117] By comparison with the biblical narrative, paternal authority in the literary context thus provides a far less definite moral standard against which the actions of the erring children can be judged. Here this does not impede our understanding of the origins of their guilt, since the transgression of Gregorius' parents is self-evident. In the case of the hero himself, however, the same tendency has more problematic consequences.

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[114] 'so serve/make reparation to God with body and soul and wealth/worldly goods'

[115] A courtly ideal exemplified in Walther von der Vogelweide's first *Reichsspruch*, which discusses the desire to unite the sometimes mutually exclusive entities of 'guot und weltliche êre | und gotes hulde mêre'. Walther von der Vogelweide, *Leich, Lieder, Sangsprüche*, (14th) rev. edn, ed. by Karl Lachmann and Christoph Cormeau (Berlin: de Gruyter, 1996), p. 11 (lines 17-18).

[116] 'You should not keep it in order to rule it for the sake of any worldly honour, but only in the interests of better serving/making reparation to God by means of your wealth.'

[117] Indeed, this paternal omission which leaves the girl in the care of her brother is at least a contributing factor in their incest, meaning the father may, to some extent, be implicated in their sin.

The abbot who finds and educates the infant Gregorius appears as a surrogate father figure by virtue of his care of the child, and of his position. Since, as an abbot, his very title derives from the word 'father' (Aramaic 'abba'), his role is fundamentally a paternal one towards the monks and people under his jurisdiction, and especially in relation to Gregorius, whom he names, supervises and educates, and to whom he declares himself a 'geistlich vater' (spiritual father) (G 1139). As a figure who actually holds a clerical position he may also be seen, still more so than the parents' adviser, as a representative of divine paternal authority. Though he also dispenses advice to his charge in the context of a private audience, however, he does so at a stage where Gregorius is not yet guilty of a significant transgression,[118] and the episode thus does not echo confession and penance – or indeed biblical condemnation – so much as the kind of paternal warning issued prior to the biblical Fall, and earlier reflected in the father's death-bed appeal. The abbot's insistence that, to avoid disaster, Gregorius must not abandon the religious life, has a stark warning tone: 'swelch man oder wîp | sich von gote gewendet, | der wirt dâ von geschendet | und der helle verselt' (G 1522-25);[119] and the fact that the hero does indeed come to shame, if not damnation, gives this warning a prophetic quality.

Given this apparent structural analogy with the Fall narrative, and the religious authority of the abbot, which encourages this interpretation of him as a divine representative, it is easy to see why some critics have taken this pronouncement as a reliable indication of the transgression which forms the basis of Gregorius' guilt.[120] While the hero does plainly defy

[118] His only guilt is the accidental assault on his brother, which is by no means the focus of discussion.
[119] 'Any man or woman, who turns away from God will come to shame and damnation/will be disgraced (thereby) and consigned to hell.'
[120] Willson, for example accepts that the abbot's words represent Hartmann's intentions and concludes that Gregorius turns away from God, contravening divine order and inviting subsequent disaster. See

these orders, however, it is by no means as clear as in the biblical context that they are based on unquestionable authority. The abbot, like the adviser at court, is, after all, a human, and thus fallible, representative of divine paternal power, and his dispute with Gregorius makes clear through the use of personal pronouns that the idea of the hero's vocation to the priesthood is his own: 'sun, ich hete dich erwelt | ze einem gotes kinde' (G 1526-27).[121]

His demands, moreover, are undermined by his somewhat underhand methods in attempting to force Gregorius to stay, which include deception and an offer of arranged marriage which contradicts his insistence on a religious vocation (G 1660-62). The narrator indicates that the abbot is tempted into trickery by his personal fondness for Gregorius: 'dannoch hete er im niht enbart | umbe sîn tavel und umbe sîn golt. | er was im alsô starke holt | daz erz in hal durch einen list. | er gedâhte: 'sît er nû ritter ist | und er des guotes niene hât, | sô hœret er lîhte mînen rât | unb belîbet noch durch guot gemach.' (G 1650-57).[122] This susceptibility to temptation underlines the abbot's human fallibility, while his temptation of Gregorius has potentially diabolic associations – especially in the use of the word 'list' to describe his trickery,[123] and in the offer of wealth and power attached to the marriage he suggests.[124] As Harris notes, the questionable virtue of his offer of 'gemach' (comfort or ease) (G 1657) is also strongly suggested by the negative context in which this term has already

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H. B. Willson, 'Hartmann's *Gregorius* and the parable of the Good Samaritan', *Modern Language Review*, 54 (1959), 194-203 (p. 199).

[121] 'Son, I had chosen you to be a child of God' (i.e. a monk, not a knight)

[122] 'he (the abbot) had still revealed nothing to him about his tablet and his gold. He was so fond of him that he concealed it as a ruse. He thought: 'Since he is now a knight and has no fortune, he might yet listen to my advice and stay for the sake of comfort/ease.'

[123] The word 'list' has previously been used to describe the devil's trickery (G 333). Compare Nigel Harris, 'The Presentation of Clerical Characters in Hartmann's *Gregorius* and in the *Vie du pape Saint Grégoire*', *Medium Aevum*, 64 (1995), 189-204 (p. 195).

[124] MHG 'rîch' in 'dêswâr ich gevüege dir | ein alsô rîche hîrât' (I will truly arrange for you such a rich marriage) (G 1661) may imply power and nobility as well as wealth. The promise of power and riches is, for example, a feature of the diabolic temptation which tests Jesus before he sets out on his ministry (Matthew 4: 8-9; Luke 4: 5-7).

appeared in the prologue (G 81),[125] and prior to the first incest (G 303), and is underlined by Gregorius' use of the verb 'sich verligen' (G 1683) which stresses the sinful potential of a life of ease through reference to the key transgression in *Erec*.[126]

The composite nature of the literary father figure, who encompasses weak human tendencies as well as divine associations, thus complicates rather than clarifies our understanding of the hero's guilt, as echoes of the Fall are undermined by suspicions that Gregorius' fateful disobedience is partly justified as a rejection of sloth and materialism. Despite the biblical resonance of paternal authority figures who forbid, reveal or punish transgressions, the reader is ultimately aware that their actions constitute human attempts at preventing or making amends for problems, which, given their poor success rate, appear largely beyond their control.

A more successful attempt at reparation is, admittedly, made by the adult Gregorius, who, like Erec, eschews third party advice and assumes the authority to determine his wife's penance, and his own (G 2695-2736). The sinner himself thus takes on a priestly role,[127] a departure which seems to indicate progress in terms of assumption of responsibility,[128] and which foreshadows the role of confessor played by the redeemed Gregorius once he has taken on the priestly and paternal role of Pope (Latin 'papa') (G 3868-76). This transition from penitent to Pope is, however, not effected by human action, but rather by direct divine intervention, as God personally forgives Gregorius (G 3140-42) and makes a verbal statement

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[125] The narrator describes the broad path to damnation as 'den gemächlichern wec' (the easier path).

[126] Harris, p. 195. The recommendation later made by Gregorius himself that his penitent mother avoid comfort and joy ('gemach und vreude vliehen' (G 2710)) provides further confirmation. The suspect nature of the abbot's association with 'Bequemlichkeit' is seen by Dahlgrün as confirmation that Gregorius follows the right path in leaving the monastery. Dahlgrün, p. 132.

[127] Gregorius appears priestly in the theological wisdom he imparts to his mother, as well as in his stipulation of penitential measures (G 2698-2706).

[128] Murdoch suggests that this authoritative role in instructing his spouse on the subject of penance mirrors Adam's instruction of Eve after the Fall in the *Vita Adae et Evae*. See *Adam's Grace*, p. 67.

electing him to the papacy (G 3171-78). In this way a distinction is retained between paternal figures whose actions may partially reflect those of the biblical God within narrative re-enactments of the first fall from grace, and the ultimate divine power which retains the final responsibility for salvation, and whose absolute authority is highlighted by contrast with the flawed examples of fatherhood elsewhere in the text.

This distinction which is maintained between flawed, human paternal figures and real divine authority is a key difference between *Gregorius* and *Die Verwandlung* – and arguably *Der Erwählte*. While, as demonstrated, paternal figures in Hartmann's text merge worldly and divine associations, the plot ultimately hinges on our confidence in the intervention of a genuine higher authority which is both omnipotent and fundamentally benevolent.[129] In Kafka's narrative there is no such superior power poised to resolve Gregor Samsa's crisis and act as a positive counterpoint to the troubling examples of authority in his immediate circle. The irrationality and hostility of Gregor's father in particular thus becomes inseparable from the idea of divine authority also suggested in his presentation, thoroughly tainting the concept of paternal power in the text.

In a sense, the bleakness of Kafka's view means that *Die Verwandlung* more closely suggests the Old Testament context of the Fall. While the emphasis on confession and penance in *Gregorius* associates paternal authority with a helpful advisory role and maintains a focus on the potential for salvation, Kafka's text creates a more pronounced impression of an angry Father-God who accuses, condemns and punishes. From the start, a connection is established between masculine authority and a concept of divinity of which Gregor's

[129] Consider not only his final intervention in redeeming Gregorius, and reuniting him with his mother (G 3938-39), but also his decisive benevolent action in protecting the infant Gregorius when he is initially cast out to sea: 'unser herre got der guote | underwant sich sîn ze huote' (the good Lord, our God took him into his care) (G 929-30).

exclamation 'Himmlischer Vater!' (V 118) is an early indication. Although a commonplace, this phrase has the advantage of specifically introducing the divine as a paternal force, and of presenting it as a higher power in a rather literal sense. Kafka thus creates a perspective which exemplifies in spatial terms the contrast between authority and the protagonist's own vulnerability, and this disparity is likewise evident in the presentation of earthly authority as represented by Gregor's boss, the chief clerk and his father.[130] The tendency of the former, 'sich auf das Pult zu setzen und von der Höhe herab mit dem Angestellten zu reden' (V 117) creates an imposing image with potentially divine connotations,[131] and the stature of the latter appears almost unnaturally heightened during his confrontations with Gregor, due both to the contrast with his own former state ('war das noch der Vater? Der gleiche Mann, der müde im Bett vergraben lag [...]; gar nicht recht imstande war, aufzustehen' (V 168-69)), and to the worm's-eye view assumed by his transformed son: 'immerhin hob er die Füße ungewöhnlich hoch, und Gregor staunte über die Riesengröße seiner Stiefelsohlen' (V 170).

As with the sudden resurgence in *Das Urteil* of Georg Bendemann's father, who is viewed from a very similar perspective ('Georg sah zum Schreckbild seines Vaters auf'), this colossal expansion of the father creates a sense of horror by suggesting almost super-human authority.[132] The dangerous potential of the situation is, moreover, clearly manifested in the threat of assault from above. Not only is a general threat of violence associated with paternal

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[130] These authorities appear united to an extent through this perspective, and through their tendency to stand in for one another in the first part of the narrative, as the clerk chastises Gregor 'im Namen Ihrer Eltern und Ihres Chefs' (V 128), and the father subdues his son using the clerk's stick (V 140).

[131] Holland argues that this description may suggest the role of an Old Testament God as well as a 'petty office tyrant'. Holland, p. 144. The words 'von der Höhe herab' are certainly reminiscent of biblical references to God as 'in der Höhe' (see Psalms 93: 4 and 148: 1; Luke 2: 14).

[132] *Das Urteil*, p. 56. Compare also the child Kafka's fear of 'der riesige Mann, mein Vater' in *Brief an den Vater*. Kafka, *Brief an den Vater*, in *Nachgelassene Schriften und Fragmente*, ed. by Jost Schillemeit (Frankfurt a. M.: Fischer, 1992), pp. 143-217 (p. 149).

authority through references to the father's clenched fists (V 120, 140);[133] the specific fear of being smitten from on high is also suggested on several occasions, as Gregor anticipates a crushing paternal blow, 'jeden Augenblick drohte ihm doch von dem Stock in des Vaters Hand der tödliche Schlag auf den Rücken oder auf den Kopf' (V 140-41) – or step (V 170). Indeed, this fear is realised in Gregor's wounding with the fateful apple (V 171), after which he seems warily resigned to the idea that he might be bombarded from above at any moment: 'Er fürchtete mit einer gewissen Bestimmtheit schon für den nächsten Augenblick einen allgemeinen über ihn sich entladenden Zusammensturz und wartete' (V 189).

The idea suggested by these images of punishment bearing down on Gregor in an almost elemental fashion[134] tends on the one hand to promote the association of the authorities responsible with vengeful divinity, thus increasing our sense of the protagonist as condemned – and perhaps implicitly guilty. This is especially true due to the echoes of the Fall and its consequences in the paternal assault with apples, which involves Gregor's branding with a traditional symbol of guilt. The equation of higher authority with violence and victimisation, however, simultaneously casts it in a negative light which may actually take away from this conviction in the justice of Gregor's punishment. As noted above, the father does not appear wholly divine in his attitude to Gregor, whose experience at times suggests his oppression by a primitive, perhaps even demonic force ('der Vater [...] stieß Zischlaute aus, wie ein Wilder' (V 140)). This impression is particularly strengthened by a sense of irrationality stemming

[133] This gesture particularly contrasts with the pronounced gentleness of Gregor's mother ('Die sanfte Stimme!' (V 119)) and sister ('An der anderen Seitentür aber klagte leise die Schwester' (V 120)).

[134] The albeit conventional image of thunder in Gregor's expectation of a 'Donnerwetter des Chefs' (V 118) similarly associates masculine authority with violent (and potentially divine) action from above. It is perhaps significant that the terms 'Schlag' and 'sich entladen' (V 140, 189) may similarly suggest thunderstorms, and so potentially consolidate the idea of Gregor being hit by a bolt from the heavens.

from the fact that Gregor may anticipate, but cannot understand the hostility he inspires despite his best efforts and intentions (V 140, V 166).

Indeed, the reader largely shares the protagonist's confusion. Unlike Genesis, and to an extent *Gregorius*, *Die Verwandlung* contains no clear explanatory reference to prohibition and transgression prior to the condemnation to which the narrative quickly proceeds, and the accusations levelled at Gregor also do little to clarify his guilt. The chief clerk's tirade is, in fact, most disconcerting in that entirely unanticipated transgressions unfold within it, as the expected charge of unscheduled absence extends to allegations of theft and unsatisfactory work (V 128-29), which run directly contrary to the impression of extreme conscientiousness conveyed so far (V 116-17, 126).[135] The protagonist thus appears justified in his incredulity: 'Für alle die Vorwürfe, die Sie mir jetzt machen, ist ja kein Grund; man hat mir ja davon auch kein Wort gesagt' (V 130). Similarly his final condemnation, issued by Grete,[136] appears overblown and irrational in its claim, 'So aber verfolgt uns dieses Tier, vertreibt die Zimmerherren, will offenbar die ganze Wohnung einnehmen und uns auf der Gasse übernachten lassen' (V 191) – indeed its positioning of Gregor, the perennial victim of expulsion, as the subject rather than the object of the verb 'vertreiben' is pointedly ironic.

This sense of unfounded condemnation creates a nightmarish quality which relates Gregor's experience to that of Kafka's other protagonists Karl Roßmann and Josef K, the former condemned for real but unavoidable crimes, the latter for an unnamed transgression –

[135] The additional accusation of 'Starrsinn' (V 129) may have some biblical resonance in combination with the mother's claim, 'er ist so hartnäckig' (V 127) and the final literal stiffening of Gregor's neck (V 192), given the prevalence of the term 'stiff-necked' (usually 'halsstarrig'; 'hartnäckig' in the Elberfelder translation) in the Old Testament. Cf. Exodus 32: 9-10: 'Und der HERR sprach zu Mose: Ich sehe, daß es ein halsstarriges Volk ist. Und nun laß mich, daß mein Zorn über sie ergrimme und sie vertilge.' While individual links are tenuous, we may recognise a cumulative contribution to the text's ominous tone in the suggestion of a quality connoting loss of favour and impending destruction.

[136] Grete's spokesmanship at this stage indicates a temporary assumption of patriarchal authority also suggested by her association with clenched fists (V 166, 178) – originally a symbol of paternal power.

expressly without having committed one ('ohne daß er etwas Böses getan hätte').[137] Gregor's case appears somewhere between the two, in that concrete reasons are given for his treatment, but they appear distorted, inadequate, or perhaps even arbitrary. In this way, our confidence in the justice of authority is disturbed, and its presentation rendered yet more problematic than in *Gregorius*, where it rarely appears more than potentially misguided. At the same time, however, this very illogicality presents the fact of the protagonist's condemnation – rather than its explanation – as the point of primary importance in the text, and actually bolsters our sense of the authority of the condemning force insofar as we cannot perceive the limits of a power which is not bound by conventional laws of justice or reason in its judgments.[138]

Thus, while in *Gregorius* the apparent faults of paternal authority figures take away from their potential divine associations, the violence and irrationality of authority in *Die Verwandlung* arguably has the opposite effect, contributing to a horrifying impression of unfathomable justice and power which raises these human aggressors slightly beyond worldly proportions.[139] This image, moreover, specifically relates to the concept of divinity suggested in Kafka's notes on Genesis, briefly mentioned above.[140] Exploiting the fact that the logic implied by the clear correlation of prohibition and transgression in Genesis 2-3 relies on our acceptance of the justice of the original order on the strength of divine authority, Kafka's reference to 'das unbegründete Verbot' contests the narrative's seminal point and so recasts the Fall as an example of irrational victimisation – a malicious attack ('Wüten Gottes gegen

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[137] *Der Proceß*, p. 7.

[138] The connection between the appearance of illogicality and incalculable authority is also evident in *Brief an den Vater* in Kafka's claim, 'daß Du [der Vater] gar nicht konsequent sein mußtest und doch nicht aufhörtest Recht zu haben', and, on an early punishment, 'Noch nach Jahren litt ich unter den quälenden Vorstellung, daß der riesige Mann, mein Vater, die letzte Instanz, fast ohne Grund kommen und mich in der Nacht aus dem Bett [...] tragen konnte.' *Brief an den Vater*, pp. 149, 152.

[139] In a sense, even the father's human weaknesses of volatility and petty obstinacy ('Eigensinn' (V 173, 174, 188)) contribute to this effect by confirming his irrationality and sense of personal authority.

[140] See II, 1. a), above.

die Menschenfamilie') rather than the deserved consequence of wrongdoing.[141] Where his paternal characters take on an appearance of wilful tyranny, they thus arguably reflect his similarly negative image of God.[142] In this way, *Die Verwandlung* proposes a fundamentally more pessimistic existential view than *Gregorius*, as worldly and divine authority appear both more radically merged, and united specifically in their hostility, suggesting a world in which paternal aggression extends inescapably to the highest level, and divine anger is reflected in human violence.[143]

It is also important, however, to note the relationship between these echoes of tyrannical divinity and the perspective of the filial protagonist. Just as Gregor's sometimes clearly delusional perception is instrumental in the association of Grete with the archetype of the temptress, a particular, and potentially flawed, viewpoint is key to his perception of the father. We may accept the latter's increased vigour and violence in his encounters with his son as objective narrative reality; our impression of his towering stature, however, relies partly on a contrast with Gregor's own altered position, as noted above, and on the resulting low-angled view, which has the potential to create an inflated sense of authority. Statements such as 'es klang schon hinter Gregor gar nicht mehr wie die Stimme bloß eines einzigen Vaters' (V 141-42) also clearly indicate the role of Gregor's own fearful imagination in the

[141] Kafka, *Tagebücher*, pp. 789-90. Similar language – and malevolence – is evident as Gregor's father appears 'gleichzeitig wütend und froh' in anticipation of the ultimately fatal attack on his son (V 168).

[142] See Kwon, p. 39: 'Gott erscheint in Kafkas Auslegung als mythisch-archaische Instanz elementarer willkürlicher Herrschaft. [...] Deutlich zeigt sich [...] die Analogie dieser negativen Gottesvorstellung zu ihren weltlichen Ebenbildern, den grausam-willkürlichen Vatergestalten'.

[143] The amorality of Kafka's God is stressed by Gernot Wimmer, p. 4. Sokel has even suggested that Kafka's reading of Genesis assumes a divine personality which is itself fallen: 'God in His fallen state [...] appears as the anxious and arbitrary ruler who, like an Oedipal father, fears man as his rival and cuts him off from eternal life.' Walter Sokel, 'Between Gnosticism and Jehovah: The Dilemma in Kafka's Religious Attitude', *South Atlantic Review*, 50 (1985), 3-22 (p.19; see also pp. 15-16). Much of Kafka's pessimism may, however, also stem naturally from a reading of Genesis unbiased by the redemptive theology favoured by Hartmann, which counterbalances the more alarming tendencies of the Old Testament God towards vengeful judgement.

father's tendency towards super-human expansion; and we may note that, since our sense of irrational punishment also largely stems from Gregor's lack of comprehension, it does not necessarily indicate a total deficit of logic.[144] The reader's awareness of the dominant filial perspective thus allows the conclusion that hints at unfathomable power and justice in the presentation of the father and his counterparts primarily signify the expansion of authority beyond worldly proportions in the eyes of the protagonist, whose fears are reflected in a vision of boundless power and a condemnatory aspect like that of an Old Testament God.[145]

This key influence of perspective is something which is also evident in *Der Erwählte*. Whereas in Kafka's narrative it is primarily our affiliation with – and awareness of – the limited and probably biased viewpoint of the protagonist which shapes our perception of the father, in Mann's text comparably distorted visions of paternal authority are suggested in the perception of individual characters, but the overall narrative perspective is both broader and coloured by a distinctive voice which tempers everything with irony. Thus the narrative highlights and simultaneously undermines the idea of the father, the author of commands and punishments, as a wilful and fearsome power, and, in combination with a basic sense of divine benevolence inherent in the plot, this results in a considerably less terrible vision of paternal authority than is presented in *Die Verwandlung*.

Since *Der Erwählte* largely retains the structure of *Gregorius*, the intervention of masculine authority at key turning points in the text contributes to biblical parallels here as in

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[144] When, for example, Grete suffers a fit of 'für Gregor gänzlich unverständlichen Schrecken' (V 192) during his final condemnation, the caveat, 'für Gregor' reminds us of the limitations of his view, which may mask the disturbing nature of his appearance to others (V 184) and hence the potentially sound justification of their responses. Similar factors are arguably at work in the description of the initial hostility of the – evidently shocked – father (V 140-41).

[145] We may again recognise a useful parallel with *Brief an den Vater*, which highlights the singularity of the filial perspective, from which the father appears as the enforcer of a kind of justice particular to the son, who lives 'unter Gesetzen, die nur für mich erfunden waren'. *Brief an den Vater*, p. 156.

Hartmann's narrative. Indeed, Mann arguably associates the initial parental transgression yet more clearly with Genesis by placing greater emphasis on the motif of paternal absence. The narrator's preamble to his account of diabolic intervention, 'Nun aber ruf ich Ach und Wehe über diese Nacht, da Herzog Grimald [...] befriedet, ausgeschieden und als Vater nicht länger zwischen den Geschwistern war' (E 35), identifies Grimald's death as the deciding factor in the siblings' incest, and, since the idea of separation by the father also recalls the formation assumed by the family on Wiligis' knighting, it presents the twins' current situation as a realisation of their mutual thought on that occasion, 'wie es doch so viel schöner wäre, wenn [...] der Vater nicht zwischen ihnen wäre' (E 31). The father thus appears as a physical barrier to incestuous desire, meaning the dangerous potential of his demise is well established prior to the event, and the motif of paternal absence, with its perilous biblical associations, can create considerably more tension here than in *Gregorius*, which proceeds more quickly to the children's abandonment.

By comparison with *Gregorius*, the idea of filial disobedience is also particularly stressed. While the father's dying words initially echo the advice given in Hartmann's text, and equally fall short of biblical prohibition, they also contain significant additional detail, as Grimald demands 'daß du [Wiligis] [...] ihr [Sibylla] nicht von der Seite gehst, bis du ihr, und zwar so bald wie möglich, einen ebenbürtigen Gemahl gefunden [...] Sorge aber auch du, daß du dich bald vermählst' (E 34). As well as sharpening our sense of the peril of the situation in which both children are left unattached, this elaboration clearly presents their subsequent actions as defiance of the father, by contrast with *Gregorius*, where the son goes astray in his attempt to fulfil paternal wishes. Indeed, there is a sense of hostile rivalry between father and son in Mann's narrative, which is more reminiscent of *Die Verwandlung* than *Gregorius*, and the prospect of Oedipal triumph over the father clearly contributes to Wiligis' temptation into

sin: 'Wiligis, erregt von seines Vaters Tode und dem eigenen Leben, stöhnte unter dem Pfahl im Fleisch und unter Valandes Stachel' (E 35).

As in *Die Verwandlung*, moreover, when the father appears powerful to the point of divine associations, it is clearly the result of this particular filial perspective. Indeed, Mann makes this clearer still by locating the son's vision in a dream rather than merging it with narrative reality, and consequently removes much of the father's terrifying potential. Mann's account of Wiligis' recurring 'Schreckenstraum' similarly combines a view from below with a sense of paternal rage and the image of clenched fists to present the father as a towering force threatening potentially fatal aggression: 'Ihm träumte, sein Vater schwebe über ihm [...] in den Lüften, kupferrot angelaufen vor Wut das Antlitz, [...] und bedrohe ihn stumm mit beiden Fäusten, so als wolle er ihm stracks damit an die Kehle fahren' (E 31-32). Since the further details of Grimald's stance 'mit hinten aufgeschlagenen Beinen' and 'gesträubtem Schnauz' approach comical caricature,[146] however, and the gesture of silent fist-shaking rather suggests impotent aggression, the effect of the image on the reader falls significantly short of Wiligis' terror – as the narrator implicitly acknowledges, 'Das war ungleich schrecklicher, als es sich ausnimmt in Worten' (E 32).

The expansion and elevation of the father are thus clearly cast as a construct of the guilty imagination of the prospective filial rebel. Unlike Gregor Samsa, Wiligis does not expect paternal vengeance without clear reason. As the account of his dream follows the description of the knighting ceremony with its subversive wish for paternal removal, the

[146] To an extent, this is also true of *Die Verwandlung*, where the father's actions may appear absurd from an objective perspective, as, for example, 'er [...] machte sich unter Füßestampfen daran, Gregor durch Schwenken des Stockes und der Zeitung in sein Zimmer zurückzutreiben' (V 140). Grimald, however, is more openly ridiculous – even his final ominous commands are undermined by his comic description as 'tot, vorläufig nur an seiner rechten Seite, so daß er [...] der Sprache zum Teil verlustig war: nur aus dem linken Mundwinkel konnte er noch Worte wie Blasen blubbern lassen.' (E 32)

ensuing vision of the hostile father suggests the would-be usurper's fear of discovery and destruction. Some awareness of the latent incestuous desire motivating their competition is also distinctly possible. Rather than the horror of irrational punishment suggested in *Die Verwandlung*, *Der Erwählte* thus indicates anticipation of deserved punishment. If the idea of a genuinely errant son situates this episode somewhat closer to Genesis, however, this similarity is limited by the fact that the father, in the literary context, does not represent pure divine superiority, but rather is also at fault. The paternal violence Wiligis fears may be justified as a response to his subversive desires, but it takes on the appearance of persecution as far as it also relates to Grimald's own inappropriate attachment to Sibylla, which, as is reiterated shortly before the dream sequence, motivates his hostility to all rivals for her affections, including his son (E 30-31).

While the text thus hints at the association of paternal authority with tyrannical malevolence established in Kafka's work, here, significantly, no actual violence occurs. In the context of divine authority, furthermore, this idea of wilfulness takes on a rather different meaning in Mann's text: instead of suggesting unjust persecution, the arbitrary nature of divine actions appears central to the narrative's concept of grace. As the redeemed Gregorius' assertion, 'er selber sei von Fleisches wegen seiner Würde am allerunwürdigsten und nur durch eine Erwählung, die an Willkür grenze, zu ihr erhoben worden' (E 239), ultimately suggests, the very title of the text points to an idea of divine capriciousness, which, if not wholly unproblematic,[147] is essentially positive in this context.

[147] The problematic nature of a 'Gnadenwahl' contrary to (human) justice is clearly indicated in *Joseph und seine Brüder*, where, discussing dangerous paternal favouritism, the narrator states: 'Jaakob fand sich in ihr [seine Vorliebe für Joseph] noch ermutigt durch die seine Überlieferung und seinen Stamm beherrschende Vorstellung von Gottes eigene Unenthaltsamkeit und majestätischer Launenhaftigkeit in Gefühlsdingen und Dingen der Vorliebe: El eljons Auserwählung und Bevorzugung einzelner ohne oder jedenfalls über ihr Verdienst war großherrlich, schwer begreiflich

Both divine and worldly authority thus appear less genuinely threatening in *Der Erwählte* than in *Die Verwandlung*. This is equally true of Herr Eisengrein, to whom the twins' guilt is revealed, and whose fatherly (E 44) and masculine authority is evident in his gestures ('recht drohend um sich blickend und die Ritterfaust auf seinem Schenkel kühn gestemmt' (E 49)) and his decisions, which demonstrate the firmness his name suggests.[148] While he is summoned not just as an adviser, but as a 'Richter' (E 42), his intervention, as in *Gregorius*, suggests confession more than judgment (E 43-44), and ironic wordplay also somewhat takes away from his authoritarian image.[149] Where divine (or diabolic) associations are evident, moreover, they again appear rooted in the perspective of Mann's protagonists, the transformative potential of which is clear, as Sibylla labels Herr Eisengrein 'unser Engel' (E 48) when she desires his help, but an 'Unhold' (E 55) on realising the severity of his recommendations. Where his worldly authority and its divine counterpart appear united, it is as the objects of Sibylla's resentment (E 62-63), and due to a confusion of blame for the loss of her child, which is evident in the paradoxical prayer, 'genommen haben sie's mir, mein Kindlein […] – verzeih es ihnen der, dem ich's in tiefster Seele nicht verzeihe!' (E 132).

Likewise, while the abbot displays paternal and priestly characteristics (E 105-06),[150] he ultimately appears neither wholly authoritative nor particularly dangerous. His attempts to

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und nach menschlichem Begriffe ungerecht, eine erhabene Gefühlsgegebenheit, an der nicht zu deuteln war, sondern die es mit Schrecken und Begeisterung im Staub zu verehren galt.' Thomas Mann, *Joseph und seine Brüder*, in *Gesammelte Werke in dreizehn Bänden* (Frankfurt a.M.: Fischer, 1990), IV-V, IV, p. 84.

[148] Compare Bronsema, p. 104: '*Eisengrein*, der eisern bleibt, obwohl die Jungfrau greint.' Arguably Eisengrein appears more staunch and solid ('fest' (E 42)), however, than particularly grim or steely.

[149] Cf. his closing remark, 'Eine Menge Rats hab ich euch aus dem Stegreif schon gegeben. Ihr dürft nicht verlangen, daß ich alles Vorgelegte auf einmal löse' (E 46), which approaches Romantic irony as the character suggests the practical unlikelihood of his own prior comments.

[150] Here, too, the abbot is Gregorius' 'geistlicher Vater' (E 79) – and a father to the whole community, in accordance with his title ('Groß und Klein [...] blickten [...] zu ihrem Abte Gregorius auf, wie zu einem Vater; und so ist es, wie der Gelehrte weiß, ja auch nach dem Sinn der Sprache' (E 67)).

prevent Gregorius' departure differ from those of Hartmann's abbot in that his argument contains no prediction of damnation, and thus little sense of warning against disobedience to God's will, and the dangerous potential of his machinations is also not especially stressed. In fact the narrator's sympathy with the character is openly stated (E 67), and his trickery is presented ironically as a playful ruse ('eine Finte' (E 115)) rather than diabolic deception.[151] Similarly, the priestly and masculine authority Gregorius assumes in his instruction of his mother appears ironically undercut by a sense of unlikely bombast: 'Nicht umsonst hab ich divinitatem ernstlich betrieben im Kloster [...] Ich weiß [...] was geschehen muß, und bestimme. Denn seht, das Kind ward zum Manne, während Ihr eine Frau bleibt' (E 179) – and, though his redemption confirms him in this authoritative, and explicitly paternal role,[152] his supremacy is somewhat undermined in his final audience with Sibylla by her total lack of surprise in response to the dramatically orchestrated revelation of his identity (E 257).

Rather than providing any great contrast to this playfully presented earthly authority, moreover, divine power appears to be subject to a similar level of irony in Mann's narrative. Superficially at least, it retains the concept of an independent benevolent divine force found in *Gregorius*, as decisions are left to God (E 54, 118, 197), outcomes are attributed to him (E 77, 107, 123, 257), and he is thought and spoken of like a character. Indeed, at times his reactions are comically conceived in human fashion, as Sibylla does penance 'nicht Gott zuliebe, sondern ihm zum Trotz, daß es ihm durch und durch gehe und er erschrecke' (E 63), and her lifestyle 'betrübte Hof, Stadt und Land, wie es auch Gott betrübte, den es betrüben sollte, ob er gleich gegen so viel büßende Enthaltung auch wieder nichts einzuwenden haben konnte' (E

[151] Cf. his ironically over-specific mock innocence: 'Ja, wenn du zum Beispiel hundertundfünfzig Goldmark hättest, da könntest du es schon aufnehmen mit der Ritterschaft. Aber woher solltest du die haben? Es ist ja kein Gedanke daran.' (E 111) Compare also his 'fromme Lüge' (E 78).

[152] Mann makes this clearer than Hartmann through the papal title 'Vater der Kristenheit' (E 250) and Sibylla's exclamation 'Vater!' (E 257) during the final audience scene.

64). As in the presentation of the devil discussed above, however, this appearance of greater tangibility is inseparable from an increased sense of irony. By presenting a God who apparently shares his characters' human reasoning, Mann invites the suspicion that he is a mere projection of their own thoughts and expectations. Indeed the presentation of divine impulses is generally linked to subjective viewpoints,[153] and at times is obviously misused.[154]

Compared with *Gregorius*, where the minimal personality of the narrator lends his assertions of direct divine intervention a sense of objective realism (G 785, 926-27, 936-38), the ambiguity surrounding the reality of God in Mann's text is also heightened by the dubious reliability of comments stemming from the more complex character of his narrator. Clemens both freely cites divine influence, and openly plays with the concept, ironically highlighting the problem of making God responsible for all narrative developments ('ich bestaune die Geschicklichkeit Gottes, mit der Er es [Gregorius' 'Schifflein'], wenn Er will, durch Gefahren zu steuern weiß, welche Er selbst ihm auftürmt' (E 66)), and constructing a parallel between his own role as the incarnated 'Geist der Erzählung' and the all-knowing, all-powerful role of God himself.[155] Divine and worldly explanations for narrative events are thus problematically

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[153] This principle is by no means unusual in medieval literature – See, for example, Harris on unverifiable references to divine agency in Gottfried's *Tristan* (Nigel Harris, 'God, Religion, and Ambiguity in *Tristan*', in *A Companion to Gottfried von Strassburg's 'Tristan'*, ed. by Will Hasty (Rochester, NY: Camden House, 2003), pp. 113-36 (p. 118)). Mann's modifications to *Gregorius*, however, quite deliberately reframe divine intervention as subjective experience, as God's election of Gregorius as Pope is relocated in the vision witnessed by Probus and Liberius (E 199).

[154] Sibylla's aggressive suitor Roger (who is clearly motivated by pride, lust and greed (E 64-65)) justifies his violence with the following: 'Ihrer sei die Schuld, daß sein Reich ohne Königin bleibe, [...] und gegen so viel Übel werde Gott ihn schließlich heißen, zum Schwert zu greifen' (E 65).

[155] The concept of incarnation is played with in the chapter 'Wer läutet?'; the god-like power of the narrator is highlighted in the comment, 'wie es der Geist der Erzählung ist, der die Glocken läutet, wenn sie von selber läuten, so ist er es auch, der tötet, die da im Liede sterben' (E 60); and narratorial 'Allwissenheit' is equated to a share in 'der göttlichen Vorsehung' (E 137, 116). Benedikt Jeßing argues that this periodic replacement of God with the 'Geist der Erzählung' encourages us to question the attribution of other actions to God in the narrative. Benedikt Jeßing, 'Der Erzählte. Roman eines

merged, a sense of persistent ambivalence remains. Indeed, just as the presentation of the devil recalls the ambiguity of *Doktor Faustus*, we may be reminded here of *Joseph und seine Brüder* and *Das Gesetz* (1944), where the question of God's reality is kept in a delicate balance.[156]

The association of God and narrator is, however, illuminating, in that it goes some way to explaining the ironic presentation of paternal authority in its earthly forms. Discussing the abbot's objection to Gregorius' departure from the island, the narrator introduces a split perspective: 'nach menschlichem Ermessen [hatte] sein Vater in Gott vollkommen recht [...]. Aber menschliches Ermessen reicht nicht weit, ausgenommen in des Erzählers Fall, der die ganze Geschichte bis zu ihrem wundersamen Ausgange kennt und gleichsam teil hat an der göttlichen Vorsehung' (E 116). Clemens' comments not only self-consciously ironise the role of the omniscient narrator;[157] they also present God and narrator as united in an overview which entails knowledge of a fixed, positive outcome, and thus has the potential to ironically impact on the presentation of earlier events. If Gregorius' ultimate election – which the title already suggests is the text's primary focus – is seen as a foregone conclusion, a sense of playfulness naturally associates itself with the power(s) orchestrating intervening events,

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Romans: Zu Thomas Manns *Der Erwählte*, *Zeitschrift für deutsche Philologie*, 108 (1989), 575-596 (p. 586).

[156] On *Doktor Faustus*, see II, 1. a), above. Consider the presentation of Abraham in *Joseph und seine Brüder*: 'Er [Abraham] hatte ihn [Gott] erschaut und hervorgedacht, die mächtigen Eigenschaften, die er ihm zuschrieb, waren wohl Gottes ursprüngliches Eigentum, Abram war nicht ihr Erzeuger. Aber war er es nicht dennoch in einem gewissen Sinne, indem er sie erkannte, sie lehrte und denkend verwirklichte? Gottes gewaltige Eigenschaften waren zwar etwas sachlich Gegebenes außer Abraham, zugleich aber waren sie auch in ihm und von ihm; die Macht seiner eigenen Seele war in gewissen Augenblicken kaum von ihnen zu unterscheiden' (*Gesammelte Werke in Dreizehn Bänden*, IV, p. 428); and of Moses in *Das Gesetz*: 'wenn er ihnen [seines Vaters Blut] verkündete, daß Jahwe, der Unsichtbare, Lust zu ihnen habe, so deutete er dem Gotte zu und trug in ihn hinein, was möglicherweise auch des Gottes war, zugleich aber mindestens auch sein Eigen: Er selbst hatte Lust zu seines Vaters Blut'. (*Gesammelte Werke in dreizehn Bänden*, VIII, pp. 808-76 (p. 810)).

[157] Specifically, perhaps, the tendency of the medieval narrator to 'epische Vorausdeutung'.

which readily take on an air of performance.[158] Indeed, given this redemptive perspective, there is arguably little need to convey a serious sense of warning or condemnation in the preceding text, and the reader, who is let in on this semi-divine view,[159] is not overly surprised to find paternal authority ironically undermined. By contrast with Kafka's suggestion of tyranny extending to (or from) the highest level, Mann's approach thus indicates an ironic, yet fundamentally benevolent attitude which is similarly all-encompassing.[160]

[158] In this respect, the perspective is comparable to some extent with that discussed in relation to *Joseph und seine Brüder* in *Freud und die Zukunft* (1936): 'Es gibt eine mythische Kunstoptik auf das Leben, unter der dieses als farcenhaftes Spiel, als theatralischer Vollzug von etwas festlich Vorgeschriebenem, als Kasperliade erscheint, worin mythische Charaktermarionetten eine oft dagewesene, feststehende und spaßhaft wieder Gegenwart werdende "Handlung" abhaspeln und vollziehen.' *Gesammelte Werke in dreizehn Bänden*, IX, pp. 478-501 (p. 496).

[159] Indeed, the reader may well already be aware how the story ends, which feeds into this effect, allowing Mann to use a potential narrative problem to his advantage.

[160] This would appear to relate to the principle of 'Heiterkeit', presented as central to the perspective of Mann's later, mythical works (both in *Freud und die Zukunft*, p. 493, and *Joseph und seine Brüder: Ein Vortrag* (1942), *Gesammelte Werke in Dreizehn Bänden*, XI, pp. 654-69 (p. 656)). Significantly, it is not associated with a depreciatory effect, but rather with an elevating, redemptive function. Mann's Joseph himself declares it 'die innigste Auskunft vor dem verwickelten, fragwürdigen Leben', and, specifically suggests it as the answer to a question of some relevance also to *Der Erwählte*, 'ob man die Tat beurteilen soll nach dem Ergebnis und soll gut heißen oder böse, weil sie notwendig war fürs gute Ergebnis', stating, 'Das sind so Fragen, wie sie das Leben stellt. Man kann sie im Ernst nicht beantworten. Nur in Heiterkeit kann sich der Menschengeist aufheben über sie'. *Joseph und seine Brüder*, *Gesammelte Werke in Dreizehn Bänden*, V, p. 597. On the differentiation of 'Heiterkeit' from other forms of irony in Mann's work, see Sibylle Schulze-Berge, *Heiterkeit im Exil: Ein ästhetisches Prinzip bei Thomas Mann* (Würzburg: Königshausen und Neumann, 2006), p. 70.

Having considered the role in each of the texts of three major components of the original Fall narrative, the diabolic, the feminine and the paternal, it is possible to draw some initial conclusions about the use and impact of biblical imagery in these varying literary contexts. First and foremost, it is clear that none of the texts employs biblical imagery in a systematic allegorical manner. In each case, echoes of selected aspects of the Fall narrative encourage biblical comparison – an effect strengthened by the cumulative impact of multiple references; it is not possible, however, to recognise a consistent correlation between the roles of biblical and literary figures. Instead, biblically resonant circumstances or traits appear combined with other, sometimes conflicting details, single characters appear associated with multiple biblical roles, or single roles with multiple characters. The parallels suggested are thus troubled by a sense of instability or overlap, and points of divergence from the familiar biblical model are highlighted in the reader's view. Rather than offering a simple interpretative key, then, this use of partial biblical analogies has the potential to foster an awareness of the ambivalence and complexity surrounding the question of guilt in each text.

In *Gregorius*, Hartmann's flexible use of biblical imagery creates ambivalence by associating his protagonists simultaneously with guilt and with victimhood. While the latter state, implied by the presentation of temptation as diabolic intrusion, and even attack, is liable to imply a reduced sense of culpability, this effect is partially offset by the protagonists' assumption of comparable roles in their temptation of others, and by the potentially symbolic relationship of diabolic references to their own thought processes. Similarly, a crossover of active and passive – and thus traditionally male and female – roles in the process of transgression confirms this effect, presenting each party as both tempter and tempted. These unstable reflections of biblical motifs ultimately create an impression of inevitable guilt which helps to stress the necessity of man's recourse to divine grace asserted in the prologue by

underlining the individual's inability to escape guilt by his or her own efforts. The presentation of paternal authority also contributes to this view through its partial divergence from the biblical model: the necessary imperfection of human efforts, compared with divine action is highlighted through the ambivalent mixture of divine and worldly characteristics in the presentation of paternal authorities, while the path to true redemption is suggested through the priestly quality also specifically evident in their presentation.

In *Die Verwandlung*, a similar overlap of roles is evident as diabolic attributes are reflected in multiple characters, at once suggesting and confounding biblical parallels. While the transformation of the apple from means of temptation to tool of expulsion again presents guilt as inflicted by an outside force, this distribution of diabolic attributes means that the protagonist's victimhood, though radical, does not necessarily result in a sense of innocence. Similarly, the reflection of the role of Eve, in a broad sense, in the presentation of Grete Samsa, who inadvertently provokes a dangerously transgressive response in the protagonist, and her growing aggression, also contribute to an impression of Gregor's victimhood, as does the association of paternal authority with tyrannical divine force. The reader remains aware, however, that the presentation of both figures is shaped by the protagonist's limited perspective, and that such biblical echoes may largely signify a persecution complex causing the over-expansion of assailing authorities in the protagonist's view.

A comparable level of ambiguity is also created through the manipulation of biblical patterns in *Der Erwählte*. While Gregorius' association with potentially demonic monstrosity effectively highlights an exceptionality initially rooted in guilt, the presentation of the devil as a manifest, victimising force coexists uneasily with the narrator's presentation of clearly plausible psychological explanations for sin. Similarly, while associations with the diabolic and the divine also suggest stylised views of femininity relating in part to the role of Eve,

these tropes are ironically undercut by Mann's more subtle presentation of the motivations of his female protagonist, which undermines traditional models of temptation and victimhood by suggesting a greater level of shared responsibility for transgression. Similar irony is also indicated, finally, in the presentation of divine authority, the filial view of which, as in Kafka's text, is clearly shaped by fear and resentment. By contrast with Kafka, however, there is little real sense here of groundless persecution – indeed, the emphasis is instead on groundless benevolence, as God is associated with a similar kind of wilfulness in his bestowal of grace, and is himself subject to considerable irony through his connection with the role of the narrator.

2. The recurring Fall: The loss of Eden as a temporal motif

Thus far I have established how Hartmann, Kafka and Mann all integrate into their respective narratives certain biblically resonant motifs – objects, actions and character types – which, especially through their cumulative effect, set up the Fall of man as a point of comparison for the reader of their texts. It is not, however, only allusions to the principal actors in Genesis 3 which prompt the reader to consider these texts in the context of the Fall, but also certain structural similarities. As the crisis separating a prelapsarian from a postlapsarian phase of human existence, the Fall is a pivotal biblical event, and when echoed in a literary context it can similarly signal a caesura in a narrative. Indeed, a sudden transition within a text from a pronouncedly ideal state or location to one dramatically less so has the capacity to evoke the familiar scenario of the Fall even without explicit reference to Eden and its loss.

Shifts of this nature are clearly evident in all of the three texts under consideration, each of which is punctuated by incidents entailing the loss of an idyllic, or at least apparently more favourable, existence which divide the plot into distinct sections revolving around points of crisis. The fact that the motif is employed repeatedly, moreover, adds a further level

of complexity to its literary usage, and raises questions about its significance, not simply as a reflection of one historic fall, but – as a recurring phenomenon – also as an expression of man's fallen nature. This impression is particularly encouraged by imagery relating to the effects of the Fall, which, through its association with the roots of subsequent crises, suggests the pattern of a self-perpetuating series of falls across generational divides.

In the following, therefore, I aim to approach a closer definition of the literary role of the Fall motif in *Gregorius*, *Die Verwandlung* and *Der Erwählte*, first by examining the function of the repeated use of the motif of the lost idyll in the presentation of critical turning points in each text, and secondly by investigating the significance of this recurrence on a symbolic level in relation to ideas of inherited guilt and compulsive sinfulness.

a) The Fall as a structural device

A recurring feature of the narrative works of Hartmann von Aue is a plot within which the remarkable progress of the hero is suddenly halted by a dramatic fall from grace, generally heralded by the revelation of a serious transgression.[173] This moment of crisis splits the narrative into two main sections: a prelude to disaster, in which an apparently ideal existence is attained but compromised by guilt; and the aftermath of this disaster, in which resulting suffering and self-sacrifice brings about redemption. It is a pattern which not only broadly reflects the Christian division of human history into pre- and post-redemptive phases characterised by the loss and recovery of grace,[174] but also displays a clear structural affinity

[173] See *Erec*, lines 3035-52; *Iwein*, lines 3111-3200; *Der arme Heinrich*, ed. by Ursula Rautenberg (Stuttgart: Reclam, 2005), lines 75-119. J. M. Clifton-Everest identifies Iwein's denunciation by Lunete as a 'personal Fall' in 'Christian Allegory in Hartmann's *Iwein*', *Germanic Review*, 48 (1973), 247-259 (p. 253). Although in Heinrich's case there is no public revelation of guilt, but only the manifestation of illness, his own later comments suggest that his suffering may also be brought on by a transgression (lines 383-406).

[174] Compare Hallich, p. 129.

with the biblical Fall narrative, as the sudden shift at the point of crisis from an idyllic life to one of loss and hardship mirrors the transition from pre- to postlapsarian existence. Echoes of this biblical transition, moreover, are not confined to the main narrative turning point; in Hartmann's courtly romances the hero's initial heroic quest is also prompted by a preliminary crisis which is not without comparable associations,[175] confirming the fall from grace – both in its broadest sense, and in relation to the biblical model specifically – as a consistently important theme.

As Haug, and later Mertens have noted, *Gregorius* partly adheres to this structural model: if we view the revelation of the hero's origins which sparks his quest for adventure as the kind of preliminary crisis featured in *Erec* and *Iwein*, the remaining narrative follows a characteristic pattern, charting heroic success and its loss through the revelation of guilt, followed by suffering, and ultimately redemption.[176] *Gregorius* differs from Hartmann's other works, however, in that it does not begin at this precise point, but rather with a parental pre-history containing the original and formative crisis.[177] This bi-generational structure adds a further level of repetition to the narrative, as the parents' fall from grace prefigures that of the son,[178] and so places particular emphasis on the motif of the lost idyll, which occurs in the description of three significant narrative crises: the parental loss of innocence through sibling

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[175] See Joachim Bumke, *Der 'Erec' Hartmanns von Aue* (Berlin: de Gruyter, 2006), p. 73. In *Erec* this initial crisis is the hero's humiliation by Iders' dwarf (*Erec*, lines 95-110), In *Iwein* there are far clearer biblical associations in Kalogrenant's (and later Iwein's own) disturbance of the peace of an idyllic glade (*Iwein*, lines 600-93, 989-98), which is explicitly compared to paradise (line 687).

[176] Walter Haug, 'Die Symbolstruktur des höfischen Epos und ihre Auflösung bei Wolfram von Eschenbach', *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte*, 45 (1971), 668-705 (p. 676); Mertens, p. 13. Compare also Hallich, p. 129.

[177] A feature shared with romance works such as *Parzival* and *Tristan*, as noted in Friedrich Ohly, 'Synagoge und Ecclesia: Typologisches in mittelalterlicher Dichtung', in *Schriften zur mittelalterlichen Bedeutungsforschung* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1977), pp. 312-37 (p. 332).

[178] The potential to see this as a typological link is discussed by Ohly (Ibid.).

incest; the termination of the hero's own sheltered childhood through the disclosure of his identity; and his fall from the height of heroic success after the revelation of his maternal incest.

Introduced directly after the prologue, the description of the parents' childhood appears most obviously as an initial ideal after the biblical model, by comparison with subsequent idylls such as Gregorius' marriage, which must first be won through heroic effort. Although the siblings' unusual coexistence, the result of their early orphanhood, may not strike the reader as a perfect way of life, we are nevertheless encouraged to relate their circumstances to a concept of the idyllic with clear biblical resonance through the use of a number of recognisable motifs.[179] As noted above, the very absence of the deceased father places the young pair in a position comparable with that of Adam and Eve, left unattended in the Garden of Eden, and their initial state of innocence suggests a further similarity, as the brother's naive 'kintheit' (youth or childishness) (G 327) makes him vulnerable to diabolic advances, and his sister is referred to as 'das einvalte kint' and 'diu reine tumbe',[180] emphatically blind to the possibility of incest (G 345-49). The father's leave-taking, moreover, is accompanied by a series of instructions, including the key command that his son look after his sister in a brotherly fashion (G 259-62). In a parallel to the biblical story, as long as this command is kept, the two can exist in a state of perfect happiness, or 'wünne' (G 302).

[179] The key similarities have been outlined by Willson in '*Amor Inordinata*', p. 90; and 'Good Samaritan', p. 198.
[180] See translation in II, 1. b), note 54 above.

Given the reader's awareness of the themes of sin in general and, specifically, of falling from a state of innocent obedience,[181] which have already been introduced in the prologue, such similarities are particularly likely to be recognised. It is noticeable, however, that where parallels are identified, the effect is less to confirm our sense of the characters' perfect existence than to create the ominous impression of a paradise poised for a fall. We may in any case be inclined to view the narrator's insistence that the brother's behaviour towards his sister is fully appropriate with a degree of circumspection (G 291, 296-99);[182] the identification of the Eden motif, however, relates this foreboding to a familiar model. Once we have recognised elements of the biblical pattern, our knowledge of Genesis suggests to us the likely shape of the following narrative – suspicions which are quickly confirmed by the subsequent diabolic intrusion. The paradise motif thus generates a certain dramatic tension, potentially sharpening our critical observation of an apparent idyll, even as it is outwardly praised by the narrator.

A comparable sense of somewhat ominous praise heralding a narrative transition is apparent in the account of the end of Gregorius' own cloistered childhood, although here the circumstances initially seem to reflect the situation of Adam and Eve somewhat less closely – indeed, the filial altercation which sparks the crisis primarily suggests the fate of the next biblical generation, Cain and Abel.[183] As the manifestation of man's imperfect nature in the

[181] The association of the Good Samaritan parable with the concept of the Fall of man in medieval homiletic tradition has been noted by Willson in 'Hartmann's *Gregorius* and the parable of the Good Samaritan', p. 195; and by Tobin in 'Fallen Man and Hartmann's *Gregorius*', p. 89. The significance of the physical act of falling in this story will be further explored in the next section.

[182] The brother's indulgence of and close contact with his sister are extreme, and, though presented as praiseworthy, may be seen as evidence of immoderation (G 282-85, 294-95). Willson highlights this idea of 'unmâze' in '*Amor Inordinata*', p. 88, although he does not find it represented at this point.

[183] Compare Murdoch, *Gregorius: An Incestuous Saint*, p. 78. Dahlgrün contests this association since the favoured child appears here, contrary to the biblical model, as attacker rather than victim.

postlapsarian world, however, that first act of human violence is still closely associated with the idea of the Fall,[184] and the concept of a crisis rooted in the sudden acquisition of knowledge – here the hero's identity – also points, as Murdoch notes, to the role of the biblical tree of the same name.[185] This is underlined by Gregorius' reference in his debate with the abbot to his dawning knowledge of good and evil – something which, in parallel to the association of knowledge and exile in Genesis, he links closely with his urge to exchange the monastic idyll for the wandering existence of a knight errant: 'ich sag iu, sît der stunde | daz ich bedenken kunde | beidiu übel unde guot, | sô stuont ze ritterschaft mîn muot' (G 1569-72).[186]

In the context of this crisis, the idyll is again clearly introduced as a motif which coincides with – and arguably stimulates – our anticipation of a pivotal catastrophe. The account of Gregorius' early progress, even more so than that of his parents, contains an abundance of praise, culminating in fifty lines extolling the hero's exceptional virtue (G 1235-84), which directly precede the confrontation that shatters the idyll. There is thus a sense of hyperbolic build-up to a narrative tipping point which is structurally not dissimilar to the opening of *Der arme Heinrich*, where extended commendation forms the ironic prelude to a drastic change of fortune.[187] In *Gregorius* the narrative tension is further increased by our

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Dahlgrün, p. 132. It still seems plausible, however, for the reader to recognise a biblical half-echo which marks a logical progression given the association of the hero's parents with Adam and Eve.

[184] In *Parzival*, for example, Trevrizent's speech casts this first act of violence as an extension of the Fall which first sullies the purity of the earth and marks the beginning of human malice: 'dô ûf die reinen erden daz bluot | viel, ir magetuom was vervarn: | den nam ir Adâmes barn. | dô huop sich êrst der menschen nît: | also wert er immer sît' (464, 18-22). ('When that blood fell on the pure earth, her maidenhood was lost; Adam's child took it from her. There (first) began the enmity between men, which has lasted ever since.)

[185] *Adam's Grace*, pp. 63, 65.

[186] 'I tell you, since the moment I knew good from evil, my heart has been set on knighthood.' Compare Ibid.; Hallich, p. 116. The theme of exile will be discussed more fully in Section 3.

[187] *Der arme Heinrich*, lines 30-83.

greater awareness of coming disaster at the point where praise is given, the reader being not only party to the general warnings of the prologue (G 97-99) and mindful of the prototypical fall from grace of the hero's parents, but also having specific knowledge of the potential for Gregorius' origins to be revealed – due particularly, and, as discussed above, with distinct biblical overtones, to female curiosity and cunning (G 1217-24).

As with biblical imagery in the text(s) generally, it is also important to note the cumulative effect of the use of Fall imagery as the narrative progresses. Once it has been introduced and recognised, we are sensitised to its repeated usage and are more inclined to recognise related motifs. This is particularly true where the same pattern is repeated – albeit with significant variations – on a number of occasions. By the time the Eden motif is suggested for the third time, our association of the idyll with crisis and loss has a particularly firm basis. On this occasion, the account of the marriage between Gregorius and his mother, a number of features from previous descriptions of apparently ideal states also recur strikingly, including the narrator's listing of the hero's exceptional virtues (G 2251-76) and his praise for the couple's superlative happiness, which is described, like the initial bliss of Gregorius' parents, as 'wünne' (G 2251).[188] The reader is thus encouraged to associate present narrative developments with earlier episodes and so to anticipate a repetition of the established pattern.

While these echoes alone have the potential to cultivate a sense of apprehension as Gregorius' apparently ideal marriage is described, the tension between idyllic appearances and the expectation of crisis is further heightened here by the fact that the reader no longer merely anticipates a coming fall from grace, but rather is fully aware that such a fall –

[188] We may also notice the mention here of 'triuwe' (loyal devotion) (G 2255), the virtue praised in the conduct of Gregorius' father (G 278) before its diabolical subversion (G 321-22, 396), and may perceive a slight echo in the phrase 'des wunsches wal' (loosely – 'all he could wish for') (G 2261) of the repeated reference to the personified 'Wunsch' (the force which bestows perfection) in the narrator's praise of the young Gregorius' perfection (G 1263-65, 1269-71).

Gregorius' unwitting maternal incest – is already in progress and merely awaits revelation. A similarity with the prelapsarian idyll is thus suggested after, or at best midway through the lapse, an irony which makes us pointedly aware of the illusory nature of the couple's apparently ideal existence. In fact, a certain irony is inherent to the Eden motif in its literary use, not only in the sense that the image of a truly innocent ideal is used in a naturally imperfect postlapsarian context, but also in that Eden, in our retrospective view, is inextricable from the idea of its own loss, and allusions to it thus have a dual function, suggesting a superlative state which contrasts dramatically with an ensuing catastrophe and simultaneously signals its approach. This renders the motif particularly appropriate to the presentation of doomed ideals, the limitations of which may, as in this instance, be reflected in their presentation from the start.

Accordingly, the untenability of Gregorius' married life is clearly highlighted by the narrator, whose comments no longer consist solely of praise, but rather juxtapose praise with candid predictions of disaster: 'ez enwart nie wünne merre | dan diu vrouwe und der herre | mit ein ander hâten, | wande si wâren berâten | mit liebe in grôzen triuwen; | seht, daz ergie mit riuwen' (G 2251-56) – and similarly: 'swaz einem manne mac gegeben | ze der werlde ein wünneclîchez leben, | des hâte er gar des wunsches wal: | daz nam einen gæhen val' (G 2259-62).[189] Both sentences, in which extended praise builds up to a sudden shift in tone within the final couplet with its contrasting rhyme words ('triuwen', 'riuwen'; '(wunsches) wal', '(gæhen) val') present a striking contraction of extremes and reassert in concentrated form the pattern observed in the wider narrative of laudatory passages prefacing catastrophe. We may

[189] 'Never was there any happiness greater than that which the lady and lord found with one another, for they were filled with joy and loyal devotion; behold, it ended in sorrow'; 'He had everything he could wish for that can give a man a joyful life in this world; that came to an abrupt end (literally: 'took a sudden fall')'. This use of the term 'val' is particularly suggestive of the biblical Fall.

also, once more, observe a parallel with *Der arme Heinrich*, where contrastive images reflecting a similarly abrupt shift from ideal to disaster are used to express the fragility of an earthly existence which has death in its midst,[190] not only in terms of constant coexistence,[191] but also in terms of an abrupt chronological succession which cuts life off at its very peak: 'unser bluome der muoz vallen, | sô er aller grüenest wænet sîn.'[192] There is thus a noticeable structural affinity between the recurring pattern in *Gregorius* of disaster intruding expressly at the high point of existence and Hartmann's use elsewhere of imagery of transience.

Indeed, through the repeated revelation of apparent idylls in the course of the narrative as – ever more obviously – flawed and ill-fated, an impression of the fragile or illusory nature of such ideals gradually asserts itself, emphasising a sense of worldly imperfection. The association of this idea with the section of the narrative prior to Gregorius' penitential turn, moreover, helps to construct an opposition between the hero's pre- and post-penitential careers and their respective high points, which particularly highlights the latter by comparison with its imperfect precursor(s):[193] as a genuine, lasting ideal, Gregorius' ultimate elevation

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[190] As expressed by the motto 'mêdia vita | in morte sûmus' (in the midst of life we are in death). *Der arme Heinrich*, lines 92-93.

[191] As suggested by the image of sweetness mixed with gall or a candle diminishing as it glows. Ibid., lines 108-09, 101-04.

[192] 'Our blossom must fall just when it seems at its very greenest'. Ibid., lines 110-11. Compare the similar use of the superlative in lines 86-89: 'diu üppige krône | werltlîcher süeze | vellet under vüeze | ab ir besten werdekeit' ('the vain crown of worldly pleasure falls underfoot at the height of its splendour'). The use of the verb 'wænen' (to think, believe, suppose) in the first instance also suggests a tension between perception and reality which relates to *Gregorius*. Dahlgrün suggests an association with biblical imagery of transience in Job 14: 1-2 ('Der Mensch [...] lebt kurze Zeit [...], geht auf wie eine Blume und fällt ab') and Isaiah 40: 6-7 ('Alles Fleisch ist Gras, und alle seine Güte ist wie eine Blume auf dem Felde. Das Gras verdorrt, die Blume verwelkt'). Dahlgrün, p. 141. While the image is similar (in the second instance more closely in the rendering of Isaiah's words in I Peter 1: 24-25 – 'alles Fleisch ist wie Gras und alle Herrlichkeit der Menschen wie des Grases Blume. Das Gras ist verdorrt und die Blume abgefallen'), it is noticeable that the idea of delusion, and that of destruction at the peak of existence, are not prefigured here.

[193] As Mertens notes, the true pinnacle of the hero's career in his election as Pope contrasts with and corrects the 'trügerischen Gipfel' of his noble marriage (Mertens, p. 13). Indeed, the ideal ending of

contrasts with each of the limited idylls initially presented, as well as with the overarching concept of the false or doomed ideal, which is achieved through the recurrence of structures and images suggesting Eden and its loss in the first part of the text. By first reinforcing our sense of a fundamentally flawed existence in which the apparently ideal proves false or vulnerable to destruction, Hartmann thus underlines the key importance of the final redemptive phase of the narrative, once more stressing man's utter reliance on grace.

This use of repetition is of particular interest in relation to *Die Verwandlung*. Kafka's text may not naturally evoke the idea of a genuine idyll at any point; it is, however, punctuated by a number of sudden transitions which upset familial equilibrium and transport the protagonist into still less ideal situations. The text thus suggests the context of the Fall through a structure marked by crisis and loss as well as through imagery relating to its biblical protagonists. Indeed, the formative role of these crisis points is underlined by their coincidence with major breaks in the narrative, as Gregor's expulsion twice represents the tipping point from one section to another (V 142, 171-72), and his final removal prompts a significant shift in perspective (V 193-94). As in *Gregorius*, this structural motif is rendered particularly conspicuous through its repetition. The main transition of the narrative, Gregor's transformation, may be realised within the first sentence of *Die Verwandlung* (V 115); his decline, however, is not completed in a single step, but rather is confirmed and worsened in stages in the three instances of expulsion between his transformation and death. Although the two are not presented chronologically, moreover, it soon becomes clear that the downfall of

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Hartmann's texts generally reflects a previously lost idyll in transcended form – consider Erec's reconfirmed kingship (*Erec*, lines 10064-65) and Heinrich's rejuvenated appearance (*Der arme Heinrich*, lines 1376-77, 1394-95). Cf. also Haug's comments on the source text for *Erec*: 'Im zweiten Handlungszyklus wird dann nicht nur die Position, die mit dem Abschluß des ersten Kreises erreicht war und durch die Krise verlorenging, zurückgewonnen […], sondern am Ende wird diese Position auf einer höheren Ebene neu verstanden'. Haug, p. 669.

the son is preceded by, and arguably predicated on,[194] the ruin of the father.[195] Here too, then, we are presented with a pattern of recurring falls spanning two generations.

This device is by no means unique in Kafka's work. While it lacks the bi-generational element, a comparable pattern of recurring crises is integral to *Der Verschollene*, where the repeated condemnation and expulsion which propels the protagonist into new environments and difficulties, forms the basis of the text's episodic structure.[196] These sudden transitions, moreover, not only broadly suggest biblical echoes; their repetition also seems specifically to exemplify Kafka's reading of Genesis, in which the Fall is seen as ongoing or recurring rather than as an isolated historical event.[197] Within the narrative, this cyclical model creates the sense of an inescapable process, as the recurrence of disaster encourages us to recognise a pattern and to anticipate its further repetition. Thus, by the time Karl of *Der Verschollene* is employed in the Hotel Occidental, the twin episodes of expulsion in his recent past lead to a heightened awareness of potentially impending disaster – and hence of such details as the portentous apple, noted above.[198] In *Die Verwandlung*, similarly, the disastrous paternal encounter which forms the finale of the first section moulds our expectations as we approach the climax of the second, and the similar conclusion of the two reinforces our impression of

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[194] This relationship will be considered more closely in part II, 2. b), below.

[195] The problem of 'die Schuld der Eltern' presents itself quite quickly in Gregor's thoughts (V 117), and circumstances are later more clearly explained in his reference to 'das geschäftliche Unglück' (V 152) and his presentation of his former position as that of a kind of debt slave (V 154).

[196] Initially cast out by his parents, the protagonist is subsequently dismissal by his uncle and his employer, his prospects declining with each blow. *Der Verschollene*, pp. 7, 122-23, 224. The repeated structural resemblance to the Fall narrative is discussed by Kwon, p. 113.

[197] Notes relating to Kafka's 64th aphorism state, 'Die Vertreibung aus dem Paradies ist in ihrem Hauptteil ein außerzeitlicher ewiger Vorgang', going on to describe 'die Ewigkeit des Vorgangs aber oder zeitlich angesehn die ewige Wiederholung des Vorgangs'. *Nachgelassene Schriften und Fragmente II*, ed. by Jost Schillemeit (*Schriften, Tagebücher, Briefe*) (Frankfurt a.M.: Fischer, 1992), pp. 62, 127. Within a narrative timeframe, then, recurring falls may express an ongoing one.

[198] See II, 1. a), above.

Gregor's ill-fated career to the point where we, like Gregor, approach the final confrontation in tense anticipation of greater violence than actually occurs (V 189).

This expectation of disaster is strengthened by the increasingly evident imperfection of the situations preceding each disastrous transition. Crucially, the pattern of recurring crises does not imply stasis, but rather a downward trajectory, for which the model of a descending spiral, suggested by Abraham in relation to *Der Verschollene*,[199] is a helpful analogy: though Gregor's repeated expulsion broadly follows a recurring formula, the starting point for each new loss is progressively less idyllic. Thus, the only hint of a truly carefree past is found in an image from before the father's ruin, 'eine Photographie Gregors aus seiner Militärzeit, die ihn als Leutnant darstellte, wie er, die Hand am Degen, sorglos lächelnd, Respekt für seine Haltung und Uniform verlangte' (V 135). The direct alignment of this image of masculine self-possession with the newly altered Gregor creates a striking sense of contrast and loss.[200]

The period directly preceding his transformation, on the other hand, already seems far from idyllic – indeed, considered within a biblical framework, the opening complaints, 'Ach Gott [...] was für einen anstrengenden Beruf habe ich gewählt! Tag aus, Tag ein auf der Reise' (V 116), suggest a postlapsarian state of work, alienation and exile rather than a prelapsarian idyll.[201] This period is also associated with an ominous unbalancing of familial roles, as Gregor's increased activity prompts his father's markedly decadent passivity ('der müde im Bett vergraben lag, wenn früher Gregor zu einer Geschäftsreise ausgerückt war' (V 168-69)),

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[199] Ulf Abraham, *Der verhörte Held: Verhöre, Urteile und die Rede von Recht und Schuld im Werk Franz Kafkas* (Munich: Fink, 1985), p. 176. Similarly Kwon (on *Der Verschollene*), pp. 121, 211.

[200] The detail of the uniform in particular is also of interest in relation to the symbolic trappings of masculine authority later assumed by the father to the detriment of the filial protagonist (V 169).

[201] Compare Weinberg, p. 101; Sokel, 'From Marx to Myth', p. 489; and Kwon, p. 47. Gregor's association with the effects of the Fall will be considered more closely in the next section.

and allows him potentially undue influence over his sister (V 152-53).[202] Though inherently flawed, however, this order still contrasts positively with the drastically altered situation of the transformed Gregor, whose physical decline and social exclusion only worsen with each new exclusion to the point of his isolated death (V 141-42, 171, 191-93).[203]

To a certain extent, we may recognise in this pattern of escalating disaster a similar progression to that noted in the pre-redemptive phase of *Gregorius*, where the reader's awareness of the true imperfection of apparent idylls becomes increasingly acute. While Hartmann makes dramatic use of initial appearances of perfection, however, this is less the case in Kafka's text, which begins with disaster and offers only retrospective glimpses of a preceding period, which itself appears, for the most part, far from ideal. Indeed, it would seem that the disastrous transitions in *Die Verwandlung* do not so much indicate the repeated loss of an apparent Eden as the relentless worsening of an already perilous situation.

As ever, however, the use of perspective in Kafka's text plays a significant role, and at times the reader's suspicions and deductions about familial disorder outstrip the conscious perception of the protagonist, whose reminiscences and fantasies betray a more idyllic view. The account of his promotion to the later so stressful role of 'Reisender', for example, at first suggests a kind of fairytale transformation:

> [Gregor] war fast über Nacht aus einem kleinen Kommis ein Reisender geworden, [...] dessen Arbeitserfolge sich sofort in Form der Provision zu Bargeld verwandelten, das der erstaunten und beglückten Familie zu Hause auf den Tisch gelegt werden konnte. Es waren schöne Zeiten gewesen, und niemals nachher hatten sie sich, wenigstens in diesem Glanze, wiederholt, trotzdem Gregor später so viel Geld verdiente, daß er den Aufwand der ganzen Familie zu tragen imstande war und auch trug. (V 152)

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[202] Especially in his plot to overturn parental plans for Grete's future, Gregor arguably oversteps the boundaries of brotherly concern. Compare also Ruf, p. 62.

[203] The increasing sense of decadence and exclusion will be discussed in more detail in II, 3., below.

Gregor thus appears to look back to a lost idyll, its 'Glanz' tarnished by burdensome responsibility. The fact that it is viewed from this position of loss, however, makes the reader aware of the potential role of nostalgia in its presentation.[204] Similarly, we may sense a certain irony in Gregor's pride 'daß er seinen Eltern und seiner Schwester ein solches Leben [...] hatte verschaffen können' (V 144),[205] and in the longing indicated by his repeated attraction to the door into the family's domain (V 150, 172), both of which belie the evident tensions and shortcomings of family life past and present (V 173-75). In each case separation by time or space appears to be instrumental in his perception of an ideal. As Anders suggests, simply by virtue of the protagonist's exclusion from it, an imperfect world can, in Kafka's work, become an unattainable idyll – a paradisiacal 'Jenseits'.[206]

If the reader is thus somewhat suspicious of Gregor's perception of an ideal past, his expectation of an ideal future is even more clearly misguided. From the start of the text, ironic tension is built by his anticipation of rescue and recovery ('Er fühlte sich wieder einbezogen in den menschlichen Kreis und erhoffte [...] vom Arzt und vom Schlosser, [...] großartige und überraschende Leistungen' (V 132)), which – as the reader might well expect – is proved ill-

[204] The concept of overnight transformation, moreover, especially the use of the term 'verwandelten', potentially associates these positive developments with the more disturbing transition at the start of the text, lending the description a slight ironic undercurrent.

[205] His description of the lifestyle provided for his sister, in particular, does little to allay our suspicions of disordered family relations, as it emphasises a semi-romantic ideal of primarily decorative, infantile femininity: 'Und die Schwester sollte Geld verdienen, die noch ein Kind war mit ihren siebzehen Jahren, und der ihre bisherige Lebensweise so sehr zu gönnen war, die daraus bestanden hatte, sich nett zu kleiden, lange zu schlafen, [...] an ein paar bescheidenen Vergnügungen sich zu beteiligen und vor allem Violine zu spielen?' (V 155). This presentation arguably suggests aspects of the fin de siècle type of the femme fragile, which includes a tendency towards infantilisation. See Gudrun Brokoph-Mauch in 'Salome and Ophelia: The Portrayal of Women in Art and Literature at the Turn of the Century', in *The Turn of the century: modernism and modernity in literature and the arts*, ed. by Christian Berg, Frank Durieux and Geert Lernout (Berlin: de Gruyter, 1995), pp. 466-74 (p. 469).

[206] Günther Anders, *Kafka: Pro und Contra: Die Prozeß-Unterlagen* (Munich: Beck, 1951), pp. 20-21.

founded by the actual response to his monstrous transformation (V 134).[207] Based on prior experience, we may be similarly sure that his hopes are misplaced when, prior to his second paternal encounter, he waits by the door to his room 'damit der Vater beim Eintritt [...] gleich sehen könne, daß [...] es nicht nötig sei, ihn zurückzutreiben' (V 168). Finally, the evident unlikelihood of Gregor's fantasy involving his sister, is only confirmed when it is rudely interrupted by a further violent eruption of panic (V 185-86), and, crucially, condemnation by the very figure envisioned as his sympathetic saviour (V 189-91). In presenting these clearly hopeless dreams, Kafka employs a kind of ironic split perspective not entirely dissimilar to that evident in *Gregorius*. While Hartmann's text creates dramatic irony in the prelude to disaster by making the reader aware of flaws in the hero's lifestyle of which he personally can have no knowledge, Kafka's narrative does not make us privy to any more information than the protagonist; it still creates ironic tension, however, by allowing us to reach more advanced conclusions than Gregor, whose realisation of his own situation appears to lag slightly behind our own.

Thus the illusory idyll ultimately proves a significant theme in *Die Verwandlung* as well as *Gregorius*, as both the past and the future ideals perceived by Gregor Samsa appear similarly questionable – and essentially unattainable. In fact, Gregor's experience is arguably more extreme than Gregorius', in that his experience of the idyllic does not merely turn out to be secretly flawed or transient, but rather is located permanently out of reach in an already lost past or an imagined future, but never in the narrative present. Indeed, we may note a further and fundamental difference to *Gregorius* in this respect. As noted above, while the recurrence of disaster and the repeated shattering of idyllic illusions suggests a sense of

[207] The extent of Gregor's delusion is made especially clear by its ironic persistence even after this reaction, as he asserts 'ich werde mich gleich anziehen [...] und wegfahren' (V 135).

hopeless decline in *Gregorius*, this negative impression acts as a foil to the true ideal the redeemed protagonist ultimately achieves.[208] *Die Verwandlung*, on the other hand, lacks this sense of deliberate plot symmetry, as Gregor personally, at least, has no experience of recovery.[209] The downward spiral of his fate thus does not appear as a prelude to redemption, but rather as an end in itself, and the fact that idyllic notions are in evidence at all during this relentless decline only serves to highlight by contrast the true hopelessness of his situation.

In this radically negative outcome Kafka's text also contrasts starkly with Mann's *Der Erwählte*, in which the protagonist ultimately fares far better, due in large measure to the text's basic adherence to the plot of *Gregorius*. The idea of a genuine idyll is, however, similarly elusive in Mann's narrative, which may play with the concept of fairytale ideals, but is consistently open about the inherent flaws of potentially perfect situations. Indeed, due to his addition of substantial psychological detail, Mann's protagonists appear far less the unwitting victims of sudden crises than either Hartmann's or Kafka's; rather, the disasters which befall them are clearly prefigured, and come as a particular shock neither to the reader nor to the protagonists themselves. The heightened anticipation of disaster that this allows, amplifies to some degree the impression of an ominous Eden identified in *Gregorius*; at the same time, however, the contrast between perceived idyll and flawed reality is moderated by this greater insight, to the point where the dramatic impact of narrative crises is ultimately less stark.

From the outset, the presentation of Gregorius' parents in *Der Erwählte* is coloured by an intense sense of foreboding, unprecedented at this stage in *Gregorius*, which contrasts markedly with their otherwise ideal presentation. On the one hand, they are distinctly angelic

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[208] In fact, the structure of Hartmann's texts ultimately suggests an ascending, rather than a descending spiral, as the concluding idyll echoes an earlier ideal in a transcended form. See note 195 above.
[209] The apparent recovery of his family will be discussed in III, 2. b), below.

('mit [...] Augen vorerst voll Himmelslicht, [...] zum Engelslächeln, daß einem das Herz schmolz, immer bereit'), the use of the term 'Schoydelakurt' associates them with an ideal of courtly joy,[210] and their birth appears as the fulfilment of a fairytale wish (E 18-19).[211] On the other hand, it is clear that this birth is itself a crisis, which puts an abrupt end to the prior, extensively praised (E 15-18), lifestyle of Grimald and his wife through her premature death. The idealised children are thus simultaneously associated with a sense of danger and decadence, rendering them, paradoxically, 'des Todes allerliebsten Sprossen' (E 19).[212]

This sense of danger only intensifies as the twins begin to mature, and the bright, angelic imagery initially used is quickly modified to suggest descent and darkening: 'da aber die beiden [...] nicht mehr zarteste Neuankömmlinge hienieden [waren], verlor sich das süße Licht, das sie von drüben mitgebracht, und gleichwie Wolkenschatten ging es darüber, so daß sie sich verdunkelten und begannen, Erdengestalt anzunehmen' (E 20).[213] The fact that Mann allows the siblings' advance into adolescence, moreover,[214] enables the complication of their childish innocence by the onset of sexual maturity, and the development of a cocktail of Oedipal jealousy and narcissism, which clearly signposts their incest. The interlude between paternal abandonment and transgression – the period which, in *Gregorius*, first suggests the

[210] Translated by Mann as 'des Hofes Freude' (E 161), the term appears in the form 'joie de la curt' in *Erec,* line 8002, recurring as 'Schoydelakurt' in *Parzival*, line 429, 21. Mann's use of Karl Pannier's *Parzival* translation is documented by Bronsema, pp. 53, 162. In the medieval context, the term relates to an idyllic, but treacherous garden with clear echoes of Eden. See *Erec*, lines 7890-93.

[211] The self-consciously clichéd phrase, 'Nur eines fehlte zu ihrem Glücke' (E 18), which follows the description of Grimald and Baduhenna's ideal, but childless life, recalls the start of well-known stories such as *Rapunzel* and *Dornröschen*. See Brüder Grimm, *Kinder- und Hausmärchen*, ed. by Heinz Rölleke, 3 vols (Stuttgart: Reclam, 1980), I, pp. 87, 257.

[212] Indeed, in Clemens' view, the twins' disastrous birth implies divine reservations about their very existence (E 19).

[213] Similarly: 'Der Kinder Augen, die anfänglich Azur gestrahlt, dämmerten tief und tiefer ins Schwarze mit blauem Unterschein, selten gesehen und fast geheimnisvoll, wenn auch nicht länger himmlisch' (E 21), though Clemens points playfully ahead to the tale's positive ending in his addition, 'obgleich nicht zu sagen ist, warum nicht einige Englein sollten solche nachtblaue Augen haben.'

[214] Gregorius' parents are only ten at the time of their father's death in Hartmann's version (G 187-89).

idea of a precarious prelapsarian idyll – thus has far less significance, and, indeed, can be radically shortened in *Der Erwählte*, where the protagonists' desires are already clear, and their manifestation essentially unsurprising.

The kind of tension created in advance of disaster is, therefore, somewhat different in Mann's text, in that not only the reader and the narrator, but also the protagonists themselves clearly – perhaps even eagerly – anticipate the crisis which occurs. This is similarly evident in the case of Gregorius' childhood, which is also stripped of some of its idyllic quality due to the elaboration of the character's psychological development. While the young Gregorius is popular and accomplished, he is also clearly aware of his outsider status (E 88), and longs for a different, courtly lifestyle to the point of melancholy (E 91).[215] Since this tendency is introduced much earlier than in Hartmann's version, where it follows Gregorius' discovery of his true status (G 1582-84), the narrator's praise of the protagonist as a model monastic pupil is also curtailed by the qualification, 'daß in all der Wissenserwerbung seine Seele nur halb bei der Sache war' (E 88). Consequently, while the fraternal altercation which shatters the uneasy equilibrium of Gregorius' existence still creates a sense of drama,[216] the reader does not view his enlightenment as the sudden destruction of ideal innocence, or experience his abandonment of monastic life as an unanticipated change of course; rather, we are aware that

[215] Gregorius' association with Gottfried's Tristan, 'der Traurer' (E 91), in this context will be discussed in relation to the theme of exile in section 3. b).

[216] Gregorius' thoughts suggest the image of him breaking out of this old order through the decisive blow in this fight (albeit in a somewhat pompous tone, which contrasts comically with the banal details of the situation): 'Der gesammelte Schlag auf Flanns Nase [...] war ein Schlag der Befreiung gewesen, ein sprengender Schlag gegen das Tor [...] aller Möglichkeiten' (E 104). As well as this dramatic violence, the animosity displayed by Flann (E 97-99) is Mann's invention, and, to an extent, recalls the resentment of the refined, favoured brother by his rougher fraternal rival(s), which is highlighted in *Joseph und seine Brüder* as a biblical pattern extending from Cain to Joseph's brothers – who identify with the former in their attack on the latter. See *Joseph und seine Brüder*, IV, p.562.

the revelation of his origins – which prompts the exclamation, 'ich habe es gewußt!' (E 113) – represents a satisfying confirmation of established suspicions.

The idea of the idyll does, nevertheless, remain significant. Instead of presenting an ideal rooted in the time prior to a destructive narrative transition, however, Mann suggests one situated in an imagined future – and partly realised following such an upheaval. Thus the desire for knighthood which limits the idyllic aspect of Gregorius' childhood also produces daydreams of an alternative, ideal life. Based on tales of Arthurian adventure, these dreams recreate a literary ideal, which, moreover, is associated with the idea of Eden through an allusion to an incident from Hartmann's *Iwein* (E 90).[217] In fact, by introducing the setting of a semi-magical natural idyll, explicitly associated with paradise in the original context,[218] Mann's narrative reflects the topography of Eden in a way which *Gregorius* does not.[219] If the protagonist's literary daydreams thus clearly suggest an idyll, however, they also create a certain tension between fantasy and reality. Given his courtly origins, Gregorius' aspiration to knighthood is basically plausible; his identification with fictional heroic experiences tends, however, to imply ambitions which are not only idealistic, but also potentially unrealistic.[220] When, on his departure from the monastery, he appears effectively to re-enact his fantasy,

[217] The incident is recounted in Auerbach, *Mimesis: Dargestellte Wirklichkeit*, p. 125.
[218] *Iwein*, lines 572-80, 604-11, 686-87.
[219] By contrast with Hartmann's Arthurian works, where a resemblance to Eden is also noticeable in the 'boumgarte' (park/orchard) episodes in *Erec*, lines 7890-93; and *Iwein*, lines 6435-39.
[220] Though it is not unusual for medieval narratives to relate their protagonists to other characters within the corpus (Gawein, for example, discuss Erec's fate in *Iwein*, lines 2791-94), Mann's text is unusual in allowing Gregorius to view Iwein's experience as fictional. While medieval intertextuality suggests the integrity of the fictional Arthurian world, Mann's approach thus introduces irony, by allowing one protagonist an insight into the fictionality of his counterparts. His identification with a clearly fictional chivalrous world perhaps also suggests Don Quixote as a point of reference.

therefore, there is an almost fairytale sense of the convergence of dreams and reality:[221] Not only does Gregorius follow the basic sequence of his dream by defeating a knight and winning a lady, but there is also a correlation of detail between his imagined and real conflicts, both of which are won against the odds due to his extraordinary ability 'sich [...] zusammenzunehmen'.[222] To an extent, then, he appears to effect the manifestation of the courtly idyll.

At the same time, however, the reader's knowledge that the lady won through his heroic effort is, in fact, his mother, indicates that this fantasy is far from perfectly realised, and an ironic relationship is, therefore, established between the imagined ideal and the flawed reality of Gregorius' life. Admittedly, the protagonist ultimately claims some subconscious awareness of the real nature of his actions (E 255-56); initially, however, this sense of the unintentionally perverse re-creation of an ideal introduces into Mann's narrative the idea of delusion also evident in the presentation of the wrongly imagined idyll in *Gregorius* and *Die Verwandlung*. Indeed we might even be inclined to see Gregorius' initial perception of his literary ideal as partly flawed. The setting taken from *Iwein*, after all, not only physically resembles Eden, but also reflects its nature as a fragile idyll, easily disturbed by the violent results of heroic intrusion.[223] While Mann's Gregorius admiringly identifies with the actions

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[221] The idea of dreams prefiguring narrative events has already been suggested – though in a more unequivocally negative sense – in relation to Sibylla's premonition of the loss and recovery of her son (E 52). See II, 1. a), note 32 above.

[222] Gregorius defeats a stronger opponent due to this ability in his imaginary duel (E 90), his fight with Roger (E 164), and indeed his prior victory over Flann (E 106). The image of lightning found in his dream is also associated with his decisive move in these conflicts – compare the 'Blitzschlag' (E 99) delivered to Flann's nose and the manoeuvre on Roger, which is effected 'blitzschnell' (E 144).

[223] The initial impression of paradise in *Iwein* is thus declared a delusion. *Iwein*, lines 690-93.

of the hero, in *Iwein* they thus suggest a clear analogy with the Fall.[224] At least implicitly, then, Gregorius' heroic fantasy is not without ominous overtones pointing towards transgression and disaster.

Between the revelation of his identity and his exit from the monastery, moreover, the protagonist is shown to have firm expectations for his quest which clearly follow improbably idealistic lines, as he says of his parents:

> Ich muß sie suchen über die Welt hin, bis ich sie finde und ihnen sagen kann, daß ich ihnen verzeihe. Dann wird auch Gott ihnen verzeihen, er wartet wahrscheinlich nur darauf. Ich aber [...], der ich nur ein armes Monster bin, werde durch die Verzeihung Menschheit gewinnen (E 114)

This outburst is not only striking in its comically egocentric melodrama; its expectation of salvation from monstrosity by a specific gesture, also clearly suggests a questionable reliance on fairytale logic,[225] meaning that the reader is unsurprised when these hopes quickly prove unfounded. Mann's narrative technique is thus not dissimilar to Kafka's, in that he creates ironic tension by allowing the protagonist to project into the future ideal outcomes, which, to the reader, appear more or less obviously improbable, thus allowing us to anticipate the shattering of these misguided hopes.

While Gregor Samsa's hopes are generally short-lived, however, in *Der Erwählte* the protagonist's delusion has the potential to become more entrenched due to the apparent realisation of his dreams in heroic and romantic success. As in *Gregorius*, moreover, the narrator heightens tension by drawing the reader's attention explicitly to the contrast between idyllic appearances and impending doom. Thus, as Gregorius ascends the steps to Sibylla's

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[224] Cf. Clifton-Everest, p. 251. Compare also Jeßing, p. 590: 'Daß genau eine äußerst negativ besetzte Aventiure der mittelalterlichen Epik zum Identifikationsmuster Grigorß' wird, wirft auf seine Karriere als Ritter Schatten voraus.'

[225] See, for example, *Der Froschkönig oder der eiserne Heinrich*, *Kinder- und Hausmärchen*, I, p. 32. There is perhaps also a playful hint of pseudo-psychology in Gregorius' expectation of being cured by forgiving his parents.

throne to accept her invitation of marriage, Clemens declares, 'Das hätte er nicht tun sollen, sondern viel lieber zu milder Buße im Kloster bleiben bei seinem Fundvater, meinem Freund, dem Abt. Denn tiefer sollte er stürzen, als die paar Teppichstufen hoch waren' (E 158). In this way, Mann deliberately echoes the medieval technique of narrative prediction, as he, like Hartmann (G 2267), suggests a fall of biblical proportions. At the same time, however, he adds an ironic twist by allowing a belittling view of the few steps to the throne, apparently based on Clemens' cheerfully open bias towards monastic life. Our impression of the splendour of the idyll is thus once more deliberately curtailed, and the sense of contrast created stems not, as in *Gregorius*, from the idea of disaster intruding at the peak of existence in analogy to the Fall, but rather from the discrepancy between the risible extent of Gregorius ascent and the depth of his fall.[226]

Indeed, overall, the association of the married life of mother and son with the concept of the ideal is rather more limited in *Der Erwählte* than in *Gregorius*. Mann does initially follow Hartmann's example by reintroducing earlier motifs to suggest the creation of a new idyll. Thus the re-employed term 'Schoydelakurt' (E 161) suggests a medieval social ideal, as Gregorius and Sibylla's happiness illuminates the lives of those around them ('ihr Glück [...] leuchtete alles an, was sie umgab, sein Widerschein lag lächelnd auf allen Gesichtern, wie Sonne lag es auf allem Land' (E 161)); and the grudging assurance that, 'für das, was man gemeinhin [...] Kindersegen und Nachkommenschaft nennt, auch dafür sorgte die völlig gleichmütig werkende Natur' (E 161), ironically presents the couple's life as a more complete version of the fairytale existence enjoyed by Sibylla's parents.[227] Clemens is, however, keen to highlight the true flaws of the situation, promptly declaring, 'Ich denke, genugsam habe ich

[226] There is also some tension here between literal and symbolic ideas of height and depth, which will be discussed more thoroughly in II, 3. a), below.
[227] See note 213 above.

[...] Wohlsein und Wonne der Gatten gepriesen. Der Augenblick ist gekommen, die Wahrheit zu vervollständigen, indem man die Lobpreisung einschränkt' (E 163). Accordingly, the image of radiance used to portray the couple's happiness is quickly subverted in the image of a shadow marring their joy (E 163) – an image, which may feature similarly in Hartmann's narrative,[228] but which is here introduced far earlier, allowing the image of darkness to intrude upon the period prior to the revelation of guilt. This shadow motif, moreover, is used to introduce a new level of psychology to the narrator's description of events, as he relates it to each protagonist's secret concerns about their marriage (E 163).

The idyllic aspect of the episode is thus seriously undermined, even in the perception of the protagonists, who maintain idyllic appearances by concealing their worries from each other (E 163-65), but are personally aware of this artifice. While some sense of deception or delusion remains,[229] the irony of the situation does not stem from the protagonists' labouring under the illusion of perfect happiness: Mann's characters know that they are not, in fact, in paradise; they merely misconceive the nature and extent of their guilt – and, above all, its mutual character. Here, as previously, then, the narrative constructs a delicate balance between idealism and realism. The greater insight of Mann's characters may moderate idyllic impressions, clearly signposting impending crises; the persistence of dreams and delusions,

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[228] 'Ir vreuden sunne wart bedaht | mit tôtvinsterre naht' (G 2499-2500) – 'the sunshine of her happiness was obscured by deathly dark night'.

[229] The image of secret grief 'wie der Wurm in der Rose' (E 164) indicates deceiving appearances. It also potentially highlights the real disorder at the heart of Gregorius and Sibylla's relationship – their disastrous sexual union – by recalling William Blakes's poem, 'The Sick Rose', another of the texts interpreted by Leverkühn in *Doktor Faustus*, in which the phallic connotations of the worm are clearly evident: 'So hatte er die Strophen von der Rose in Töne gesetzt, deren Leben von der dunklen Liebe des Wurms zerstört wird, welcher den Weg in ihr karmesinfarbenes Bett gefunden hat'. *Doktor Faustus*, p. 220. As Pache notes, the image's sexual associations are further suggested by its use in *Doktor Faustus* in the wake of Leverkühn's infection. See Walter Pache, 'Blake's seltsame Poesien: Bildzitat und Bildwirkung in Thomas Manns *Doktor Faustus*', *Arcadia*, 8 (1973), 138-155 (p. 139).

and the repeated (ironic) use of ideal language, however, maintains just enough sense of the idyllic to sustain narrative tension in anticipation of these seminal transitions.

b) 'In Sünden gezeugt und zum Sünder': The effects of the Fall and their role in its recurrence

It is clear from the preceding analysis that, while each of the three texts in question dramatises the key transitions in the life of its protagonists through some suggestion of an idyllic existence preceding disaster, none of them presents a perfect copy of Eden. These apparently ideal periods or places may have biblically resonant qualities, but the reader and the narrator, at least, are simultaneously aware that they are fragile, secretly flawed, or even unattainable. The protagonist thus appears suspended in artificial appreciation or expectation of an ideal, while disaster is in fact impending or already underway. This irony is undoubtedly a useful source of suspense in the narratives, and our anticipation of seminal crises in the texts is especially heightened by the sense of a recurring pattern which emerges from the mutual resemblance of the perceived idylls and the manner of their destruction.

At the same time, however, these features have a strikingly negative impact on our understanding of the protagonist's fate: the repeated exposure of apparent idylls as doomed or illusory asserts the idea that a truly ideal state is simply not achievable, at least by his own, human efforts; and the increasingly predictable recurrence of this sequence of events also creates a sense of inevitability. In this context of consistent imperfection and compulsively recurring falls from grace, it makes sense to consider how far each of the three texts not only reflects the original biblical Fall, but also presents the idea of a fallen condition – that is, how far the lives of the protagonists do not merely reflect Adam's experience, but also point to

their status as descendents of Adam, suffering the effects of his transgression, and compelled to repeat it by the nature they are heir to as a result of his Fall.[230]

This possibility presents itself particularly clearly in all three narratives due to the bi-generational structure of their plots. If we consider *Gregorius*, the analogy suggested between the hero's parents and Adam and Eve through the motifs of paternal orders, diabolic suggestion, and temptation of abandoned innocents, means there is a natural tendency to see in their child a representative of fallen man, born with the consequences of their sin. Indeed, the paradox of the 'good sinner' at the heart of *Gregorius* appears closely linked to this condition, as the protagonist, like man who is heir to original sin, is associated by birth with a sin for which he is not personally responsible.[231] Gregorius is described as 'der guote sündære', not only in connection with his own unwitting crime (G 2552, 2606), but already at his birth (G 671); and while this early use of the term may be, in part, a narrative prediction, the idea of his association with parental guilt, despite his personal innocence, is clear in his repeated description as a child born in great sin (G 688-89, 1750-51), and in his own statement on discovering his origins: 'ich bin vervallen verre | âne alle mîne schulde' (G 1780-81).[232] The tablet which accompanies Gregorius on all of his travels, moreover, acts as a reminder of this sinful heritage, and physically demonstrates its status as an enduring burden on the son.[233]

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[230] Murdoch points to this dual potential in the literary context in *Adam's Grace*, p. 77.

[231] Murdoch notes a link to the idea of original sin as a 'birth sin', in 'Sin, Sacred and Secular: Hartmann's *Gregorius*, the *Incestuous Daughter*, the *Trentalle Sancti Gregorii* and *Sir Eglamour of Artois*', in *Blütezeit: Festschrift für L. Peter Johnson zum 70. Geburtstag*, ed. by Mark Chinca, Joachim Heinzle and Christopher Young (Tübingen: Niemeyer, 2000), pp. 309-20 (p. 318). Compare also Murdoch, 'Hartmann's Legends and the Bible', in *A Companion to the Works of Hartmann von Aue*, ed. by Francis G. Gentry (Rochester, NY: Camden House, 2005), pp. 141-59 (p. 151).

[232] 'I have fallen greatly through no fault of my own.'

[233] A connection to parental sin is also suggested by the tablet's inscription, which suggests Gregorius should do penance for the sins of his father: 'sô buozte er zaller stunde | [...] | sînes vater missetât' (G

Ultimately, moreover, Gregorius is associated with the parental sin not only through this kind of verbal association, or penitential identification, but through his effective repetition of it, as he takes the place of his father in committing incest with his mother. It is striking that, although the abbot assures the young hero that God has given him free will ('er hât [...] dir vil vrîe wal gegeben') (G 1437-39), Gregorius appears in certain respects to be drawn irresistibly back to his origins, and to the repetition of his parents' sin. While the possibility certainly exists that the protagonist could stay on the island and devote himself to religious life, his instinctive – presumably inborn – interest in knighthood (G 1563-84), which is backed up by a natural ability (G 1972-98), evidently represents a strong pull towards the courtly world.[234] Since, furthermore, when he departs from the monastery, the course of his ship is determined by the wind (G 1831-36), his return to his origins seems to be orchestrated by fate. While the repetition of incest may not be wholly unavoidable, therefore, there is an undeniably strong tendency towards its recurrence, which is rooted, in part, in Gregorius' nature.

For all the reflections of ideal innocence, the events of the narrative thus appear to be quite deliberately situated in a postlapsarian context, in which the inescapability of sin is a very real concern.[235] In a sense, this view is the one which naturally attaches itself to the literary context: Hartmann is not undertaking a retelling of Genesis, but rather utilising biblical echoes to present an (extreme) example of the recurring variations of the Fall, which are part of the contemporary human condition in the medieval view. In this context, it is

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756, 758) ('so he would do penance at all times for his father's wrongdoing'). Murdoch highlights the tablet's function as indestructible evidence of sin in 'Hartmann's Legends and the Bible', p. 153.

[234] The idea that a noble child may have certain inalienable predispositions would appear to be supported by Wolfram's Parzival, where the deliberately secluded childhood of the hero fails to prevent his discovery of, and desire for knighthood. See *Parzival*, 126, 1-14.

[235] The pessimistic conclusions drawn from the identification of original sin are outlined by Tobin in 'Hartmann's Theological Milieu', pp. 9-10; and 'Fallen Man and Hartmann's *Gregorius*', pp. 86-88. See also Dahlgrün, p. 55. Cf. II, 1. a), note 20 above.

logical that biblical analogies in the text are only partial, and that the idylls which appear are in fact transparently worldly and flawed: if the whole framework of the narrative is postlapsarian, the idea of a fallen condition is potentially decisive even prior to the first transgression, making the transition from an ideal to a fallen state naturally less clear-cut than in the biblical account. This conflation of ideal and fallen conditions is further fostered by the structure of the text, in which the progression from one crisis to another means that the aftermath of one disaster also forms the prelude to another, and the idyll is thus affected by the impact of earlier crises. Reflections of the effects of the Fall thus warrant some close consideration as phenomena which may feature not simply as consequences of one crisis, but also as motivating factors for the next.

As mentioned briefly in connection with the assertion of paternal authority in the text, it is possible to recognise in the measures taken in response to the parental incest a reflection of the effects of the biblical Fall as indicated in Genesis.[236] Following on from diabolic temptation, and in the context of a kind of paternal confrontation, the protagonists' fear of 'schande' (G 489, 564), the exile and death of Gregorius' father (G 561-73, 851-52),[237] and his mother's postnatal 'siechtuom' (sickness/weakness) (G 813), tend to suggest the next phase of the biblical narrative, in which Adam and Eve's transgression leads, amongst other things, to shame, pain in childbirth, death and expulsion.[238] It is also worth noting that, as

[236] See II, 1. c), note 112, above.

[237] The theme of exile will be discussed in detail in section II, 3. b), below.

[238] Cf. Genesis 3: 7; 16-19; 22-24. The Fall is also made responsible for knowledge, female sexual desire and subservience to male authority, and for the necessity, and difficulty, of work – the latter of which, though not evident here, will prove more significant in connection with *Die Verwandlung*.

Tobin elucidates, contemporary theology considered the inheritance of original sin to bring with it three main consequences: death, ignorance and concupiscence.[239]

Mortality, then, is the clearest consequence in each of these views, and indeed we may notice in *Gregorius* a clear association of sin, not only with death, but also more broadly with physical frailty and decline. This is clear from the prologue, where the state of the soul beset by sin is related to the physical degradation of the traveller attacked by brigands: 'dâ hâten sî im nider geslagen | und im vrevellîche entragen | aller sîner sinne kleit | und hâten in an geleit | vil marterlîche wunden' (G 101-05).[240] While Gregorius' own physical decline following the discovery of his incest is a by-product of his penance, and ultimately the means of his salvation,[241] its description is also striking in its reflection of this initial image of degradation. Hartmann deliberately stresses a dramatic change in the hero's physical appearance by first emphasising his embodiment of a courtly ideal: the fisherman he meets at the start of his penance pointedly draws attention to his well-groomed, noble exterior (G 2904-34), and this is echoed during the description of his state at the end of his ordeal, where the repeated pairing of 'ê' and 'nû' constructs systematic contrasts between his previous and current condition: 'ê was ez [sîn hâr] ze rehte reit, | nû ruozvar von der arbeit. | ê wâren im diu wangen | mit rœte bevangen | [...] | nû swarz und in gewichen, | das antlütze erblichen. | [...] | ê

[239] Tobin aims to reconstruct a mainstream theological view supported by contemporary vernacular sermons, and refers specifically to Peter Lombard. See Tobin, 'Fallen Man and Hartmann's *Gregorius*', pp. 86, 88; 'Hartmann's Theological Milieu', p. 10.

[240] 'They had knocked him down, roughly stripped him of his senses and covered him with terrible wounds.'

[241] The dual significance of this imagery, which also recalls the Passion, will be discussed in III, 1. a), below.

grôz ze den liden allen | daz vleisch, nû zuo gevallen | unz an daz gebeine' (G 3427-30, 3433-34, 3443-45).[242]

Above all, however, Gregorius' wounds and the loss of his clothing, associate him with the image of fallen man already introduced. Not only is the description of his wounds particularly gruesome ('Dâ im diu îsenhalte lac | [...] | dâ hete si im ob dem vuoze | daz vleisch harte unsuoze | unz an daz bein vernozzen, | sô daz sî was begozzen | mit bluote zallen stunden | von den vrischen wunden' (G 3449-65));[243] the paradoxical description of him as 'der lebende marterære' (the living martyr) (G 3378) is semantically linked to the earlier phrase 'marterlîche wunden' (G 105), potentially associating his injuries with the damage inflicted on the soul by sin. His nakedness, furthermore, likens him both to the fallen traveller, and to Adam himself, as his attempt to cover his nakedness on his discovery on the rock echoes Adam and Eve's attempt to hide themselves following their transgression: 'nû wolde er in entrinnen, | wan sîn schame diu was grôz: | er was nacket unde blôz. | [...] | dô brach er vür die schame ein krût' (G 3408-10, 3417).[244]

This nakedness is of particular interest since it is not only suggestive of shame, but also appears symbolically related to the loss of certain spiritual qualities or capabilities due to the Fall. The predicament of the traveller which Gregorius' later state echoes has been the subject of debate in relation to the exact meaning of the phrase 'aller sîner sinne kleit' (G

[242] '(his hair), once carefully curled, was now blackened by hardship. His cheeks, once red [...], were black and hollow, his face turned pale. [...] The flesh of his once strong limbs was wasted to the bone'. There is also deliberate irony in narrator's initial detailed description of a state which turns out to be the very opposite of Gregorius', beginning, 'einen harte schœnen man' ('a very handsome man') (G 3379), but drily ending with 'den envunden sie niender dâ: | er mohte wol wesen anderswâ' ('(he) was not found there; he may well have been somewhere else') (G 3401-02).

[243] 'His shackles had cruelly rubbed at the flesh above his feet, so that they were worn down to the bone and constantly covered with blood from fresh wounds.'

[244] 'Now, he wanted to run away from them, for he was greatly ashamed: he was totally naked. [...] he seized some foliage to cover his shame.' Compare Genesis 3: 7; 9. The parallel is also noted by Dahlgrün, p. 114.

103), in which the actual nakedness of the traveller in the original parable is apparently replaced with a form of symbolic, spiritual nakedness.[245] There is some consensus that the image suggests the loss of the original state of grace possessed by man before the Fall;[246] Ernst's interpretation is particularly useful, however, in its suggestion that the symbolically stripped sinner is not only 'der göttlichen Gnade verlustig gegangen', but also 'in seinem moralischen Erkenntnisvermögen getrübt'.[247] Indeed, an association of the physical stripping of the body and the symbolic stripping of mental capacity is evident elsewhere in Hartmann's work, as Iwein, reverting to a primitive state following the realisation of his own fall from grace, is described as 'nacket beider | der sinne unde der cleider'.[248] The physical degradation of Hartmann's hero's thus seems closely linked to a kind of spiritual degradation which is also of considerable relevance in the context of the Fall – namely, the scourge of ignorance.

Gregorius may not present such an extreme sense of mental infirmity as *Iwein*; ignorance of personal identity is, however, similarly clearly evident, and indeed instrumental in Gregorius' disastrous continuation or repetition of the parental transgression. As Murdoch notes, the kind of ignorance associated with fallen man is basically distinct from innocence, in that it relates to a failure to recognise things that ought reasonably to be known.[249] This is, of course, a grey area, and it is debatable if real opportunities for Gregorius to discover the full

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[245] Cf. Luke 10: 30. Hartmann's traveller is literally robbed of 'the clothing of his senses'. Since this 'of' may mean either 'belonging to' or 'consisting of', the exact level and aspect of his mental or spiritual capacity which is removed is debatable. See Anke Bennholdt-Thomsen, 'Die allegorische *kleit* im *Gregorius*-Prolog', *Euphorion*, 56 (1962), 174-184 (pp. 178-79); Mertens, p. 169; Hallich, pp. 172-78; Ernst, pp. 77-78.

[246] Bennholdt-Thomsen refers to a loss of 'imortalis' and 'innocentia' (p. 178), while Mertens offers the interpretative translation 'Kleid des Gnadenstandes' (p. 170).

[247] Ernst, p. 77.

[248] 'naked of both his senses and his clothing'. *Iwein*, lines 3359-60. The parallel is also noted by Ernst, p. 78.

[249] Murdoch, *Adam's Grace*, p. 120.

truth of his identity are missed.[250] Whether or not their ignorance should be viewed as personally incriminating, however, the narrator does repeatedly highlight the protagonists' failures of perception through the use of dramatic irony. As discussed in the previous section, the reader's awareness of the true flaws of the apparent idyll is deliberately fostered by narratorial commentary, and introduces delusion as a significant theme. A pointed sense of irony is created, moreover, as the narrator presents Gregorius doing penance for the sins of his parents, without realising they have become his own: 'unsern herren got bat er | in beiden umbe hulde | und erkande niht der schulde | diu ûf sîn selbes rücke lac' (G 2288-91).[251]

The idea that it is not simply a lack of knowledge, but rather a failure of perception which is instrumental in the repetition of incest is particularly suggested by the use of the image of blindness. We have already encountered this motif in the description of Gregorius' mother's blindness to the moral threat represented by her brother's immoderate attentions ('nû was daz einvalte kint | an sô getâner minne blint' (G 345-46)), which, as discussed, is not simply associated with innocence, but with a less categorically exculpating kind of naivety.[252] It is employed with particular emphasis, however, during the adult Gregorius' first meeting with his mother, where the narrator stresses the ironic idea of looking without seeing. Thus the hero's mother fails to recognise him, despite examining him particularly attentively ('Nû

[250] Tobin suggests that Gregorius' omission to discover the full truth of his origins, despite his professed intention (G 1803-05), is potentially incriminating, although it may not amount to wholly wilful ignorance. 'Fallen Man and Hartmann's *Gregorius*', pp. 93-94. The considerable ambivalence surrounding more or less incriminating types of ignorance is also discussed. Ibid., p. 88. The idea of a missed opportunity on the part of the mother to discover her son's identity is suggested when she does ultimately ask about his origins: 'ez wære ê gewesen zît | der vrâge die ich nû begân: | ich wæne ich si verspætet hân' – it would have been timely to pose the question which I now ask earlier: I fear I have left it too late (G 2572-74). Ernst suggests a parallel between this failure and the 'Frageversäumnis' in *Parzival* which causes the hero's fall from grace. Cf. Ernst, p. 120; *Parzival*, 239, 10; 240, 3.

[251] 'He asked Our Lord God for mercy on their behalf, and failed to recognise the guilt heaped on his own back'.

[252] See II, 1. b), note 54 for a discussion of the ambiguous terms 'einvalt' and 'tump'.

sach si in vlîzeclîchen an | und mê dan sî deheinen man | vordes ie getæte' (G 1939-41)),[253] and despite specifically recognising the visual clue represented by his garments, which are made from the cloth sent with her child into exile (G 1944-47).[254] The pair thus appear afflicted with a spiritual blindness directly at odds with their superficially precise observation: 'vür einen gast enphie si ir kint: | ouch was sîn herze dar an blint | [...] | daz in diu selbe vrouwe trouc' (G 1935-38).[255]

While the couple's mutual non-recognition is thus associated with a certain tension, the motif of blindness still tends, as Hallich suggests, to limit our sense of their personal culpability due to its suggestion of an actual inability.[256] Like the prologue image of the traveller, whose wounding associates guilt with the infliction of injury by an overwhelming force, the image of blindness presents the protagonists as helplessly subject to the effects of sin. Indeed Hartmann's focus on this motif precisely at the point where Gregorius is poised to repeat his parents' crime creates a sense of helpless inevitability by indicating a causal relationship between parental and filial transgressions. The state of ignorance which is the key factor in the son's incest is not only broadly symptomatic of a fallen condition potentially associated with his family history; it also specifically stems from the estrangement which is the concrete result of the original parental sin.[257] The effects of one crisis are thus made instrumental in the genesis of the next, suggesting a self-perpetuating cycle, which exemplifies the continuing destructive impact of sin from one generation to the next.

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[253] 'Now, she studied him carefully – more (carefully) than she had ever observed any man'. Further ironic emphasis is created by the lines 'und lie in si wol beschouwen' (G 1931) ('and let her observe him closely') and 'do si die rehte besach' (G 1943) ('when she looked at it (his clothing) properly').

[254] This failure suggests a fallen condition in Tobin's view. 'Hartmann's Theological Milieu', p. 15.

[255] 'She received her child as a stranger, and his heart, too, was blind to the fact [...] that this same lady had borne him.'

[256] Hallich, p. 67.

[257] The idea of a 'Blindheit des Herzens' as both cause and effect of sin is discussed by Ernst, p. 155.

This idea of generational progression is similarly evident in *Die Verwandlung*, where the lack of a clear conscious transgression to justify Gregor's apparent punishment allows the interpretation that his guilt is inherent[258] – or, indeed, inherited. The potential of the term 'Schuld', used to describe the debt resulting from the father's financial misfortune, to suggest guilt,[259] means that the idea of a burden of guilt transferred from father to son is an equally tangible possibility here as it is in *Gregorius*. The slightly indistinct origins of this debt, alluded to only in a single, unelaborated reference to 'das geschäftliche Unglück' (V 152), and its appearance in the somewhat weighty formulation 'die Schuld des Vaters' (V 154), tend to support our association of it with a symbolic function. Its impact on the life of the son is, moreover, clear from the ongoing sense of obligation, which troubles him even after his transformation (V 117-18). As noted above, the stress placed on the onerous necessity of work in Gregor's initial thoughts indicates that his life prior to this catastrophe is less an age of innocence than a distinctly postlapsarian existence.[260] His complaint, 'außerdem ist mir noch diese Plage des Reisens auferlegt' (V 116), suggests the imposition of a scourge or a burden, in a way which inflates his trials, in his mind at least, to almost biblical proportions.[261]

The idea of a burden transferred from father to son is not solely located in the narrative past, however, but rather is reinforced as Gregor is encumbered with the fateful apple in the climactic paternal confrontation. If, due to its traditional association with Eden, this apple is seen as a symbol of guilt, its transfer from the father echoes and makes yet more

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[258] Compare II, 1. a) above. See Kwon, p. 16.
[259] Noted by Sokel, 'From Marx to Myth', p. 489; and Ireton, p. 38.
[260] See II, 2. a) above. Compare Weinberg, p. 101; Sokel, 'From Marx to Myth', p. 489; and Kwon, p. 47
[261] Cf. Psalm 89: 32: 'so will ich ihre Sünde mit der Rute heimsuchen und ihre Missetat mit Plagen'; similarly Jeremiah 15: 3. Consider also the plagues of Egypt in Exodus 9: 14.

strikingly manifest the transmission of the symbolic debt from one generation to the next. Considerable emphasis is thus placed on the role of the father in the son's predicament: since it is the failings of the father which first compel Gregor to assume responsibility for the family's affairs, they are identifiable as the root of the stress and disorder which appears to have built up to the present crisis; and this impression is underlined, as, in impressing the apple on Gregor, the father is symbolically implicated, logically appearing as the source of any guilt the apple connotes.[262] While in *Gregorius* the transfer of guilt from one generation to the next appears inevitable rather than voluntary, here the incident with the apple suggests deliberate malevolent action on the part of the father. Indeed Kafka uses the image of violence rather differently from Hartmann, who presents injury by sin as a rather more abstract outside force: in *Die Verwandlung* it is the father himself who inflicts actual physical harm, twice wounding his son (V 142, 171), and permanently embedding the apple in his back: 'Ein ihm sofort nachfliegender [Apfel] drang [...] förmlich in Gregors Rücken ein' (V 171).[263]

The idea of inherited guilt as a physical burden, suggested in Hartmann's text through the tablet carried by Gregorius, thus appears in Kafka's text in rather more radical form, as the allusive apple is made forcibly and physically integral to the protagonist. It remains, moreover, as a permanent 'Andenken im Fleische' (V 172), meaning that the impact of past disaster impacts of Gregor's future existence in a very concrete way. This use of the term 'Andenken im Fleische' is a striking example of Kafka's use of language which sounds symbolic without directly providing any suggestion of what its deeper significance might be.

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[262] Compare Webber, p. 185; Bruce, p. 17.

[263] While Hellmuth Kaiser's psychoanalytical interpretation of the scene most likely goes too far in its association of this action with rape, there is a grain of logic in this assessment, in that this injury is made more shocking by the idea of penetration, the disturbance of Gregor's physical integrity by a foreign body. Cf. *Franz Kafkas Inferno*, p. 22.

Here, as Kwon notes, his choice of phrase half echoes the biblical term 'Pfahl im Fleisch',[264] an image of ongoing mortification to combat hubristic tendencies, which may have some relevance here if we consider Gregor's wounding the crushing of a would-be filial usurper.[265] The reference to 'Fleisch' particularly stands out, moreover, due to a slight conflict with our impression of the Gregor's insectile form.[266] Thus, in his wounding, our attention is suddenly focused on Gregor's humanity, both in terms of physical vulnerability, and, given the wider connotations of fleshliness, also on the idea of innate human weakness – or a fallen condition.

Indeed, the term 'Andenken', potentially slightly ironic in its presentation of the apple as a souvenir of Gregor's disastrous paternal encounter, also has more ominous associations. The fact that the wound hurts anew when Gregor observes the hardships endured by his family as a result of his withdrawal suggests an association with guilt (V 176), while its drastic physical impact on him underlines a growing sense of mortality. Gregor's state since his transformation has already suggested a kind of decadence through his preference for rotting food (V 147-48), and the idea of a fallen condition has perhaps also been suggested by the sense of shame he experiences ('Scham' (V 145), 'Beschämung und Trauer' (V 155)), and his realisation of the necessity to completely conceal (or shroud) his physical form, which is deemed 'unerträglich' (V 157). Once branded with the apple, however, Gregor's physical decline noticeably accelerates, as he becomes frail 'wie ein alter Invalide' (V 172), and his failing vitality is emphasised by contrast with the aggressive physical appetite of the three

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[264] Kwon, p. 101.

[265] Compare II, 1. a), above. An association with this image would also further suggest the dual potential of Gregor's father as divine or diabolic, since the 'Pfahl im Fleisch' is imposed by God, but consists of 'des Satans Engel, der mich mit Fäusten schlage' – an element of violence which relates fairly closely to the attitude of Gregor's father (V 120, 140).

[266] Compare the initial description of his 'panzerartig harten Rücken' (V 115). Even when vulnerable, Gregor has previously seemed more animal than human in physical terms ('seine eine Flanke war ganz wundgerieben' (V 142)).

lodgers, who torment him with the sound of their chewing teeth 'als ob damit Gregor gezeigt werden sollte, daß man Zähne brauche, um zu essen' (V 183). There is a sense, then, that Gregor, by his very nature, is now unfit for life. Indeed, he appears to be associated, perhaps even to identify personally,[267] with the rubbish stored in his room, which increasingly becomes a holding area for unwanted items awaiting disposal (V 181).[268]

Our sense of his condemnation is, moreover, closely linked to the imagery of Genesis, not only through the apple, which associates him with decay as it rots within him (V 193), but also through the accumulation of dust in his room (V 177), which increasingly attaches itself to Gregor himself: 'er [war] ganz staubbedeckt: Fäden, Haare, Speiseüberreste schleppte er auf seinem Rücken' (V 184). In the biblical framework suggested by the apple, and in combination with Gregor's ominously increasing physical frailty, this image tends also to take on some significance as a biblical symbol of inevitable death.[269] This imagery reaches a climax shortly before Gregor's demise, where the two biblical symbols are combined: 'Den verfaulten Apfel in seinem Rücken und die entzündete Umgebung, die ganz von weichem Staub bedeckt waren, spürte er schon kaum' (V 193). Our sense of Gregor's mortality is thus doubly confirmed in the images of dust and decay, while the continued significance of the apple's primary symbolism means that Gregor's predicament appears to provide a concise summary of the connection of guilt and mortality suggested in Genesis. Gregor's terminal

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[267] 'Gregor [wand] sich durch das Rumpelzeug [...] mit wachsendem Vergnügen, obwohl er nach solchen Wanderungen, zum Sterben müde und traurig, wieder stundenlang sich nicht rührte' (V 181).

[268] The presence of the 'Aschenkiste' and 'Abfallkiste' in particular suggests death and decay (V 181).

[269] Cf. Genesis 3: 19. Admittedly Luther's version does not use the term dust ('Denn du bist Erde und sollst zu Erde werden'), but the translation 'Staub' is used in the Elberfelder translation (1905). Compare also Psalm 22: 15 ('du legst mich in des Todes Staub); Psalm 104: 29 ('Verbirgst du dein Angesicht, so erschrecken sie; du nimmst weg ihren Odem, so vergehen sie und werden wieder zu Staub?') and Job 30: 19 ('Man hat mich in den Kot getreten und gleich geachtet dem Staub und der Asche').

decline thus exemplifies – perhaps even more forcefully than Gregorius' experience – the lethal potential and inescapable impact of guilt.

While it does not have such obviously morbid associations, a comparably radical sense of burden is also evident in the presentation of filial guilt in *Der Erwählte*. Indeed, Ireton has likened Mann's Gregorius to Kafka's Gregor specifically in his capacity as 'ein mit Schuld beladener Körper'.[270] This function is evident in two main ways. Firstly, like his namesake, Mann's Gregorius carries with him a tablet which provides a physical reminder of his sinful origins. In *Der Erwählte*, the sense that this inherited object functions as a manifest symbol of parental sin is particularly fostered through the use of language which, as in *Die Verwandlung*, associates the abstract idea of guilt with the material concept of debt.[271] Thus there is a striking accumulation of financial or legal terminology as Gregorius' tablet is described as 'seines Sündenstandes Urkunde und Diplom' and 'des Kindes Mitgift, seiner Mutter schmerzhaften Schuldbrief' (E 233-34).[272] The use of the term 'Erbschuld' (E 164), moreover, in place of the more usual 'Erbsünde' particularly highlights the already comparatively clear sense of material inheritance in the German term for original sin.[273]

Gregorius' 'schwere Sündenlast' (E 115), however, is not only an external burden; his guilty inheritance is also closely associated with his body itself, which is both the product of his parents' sin, and clearly links him to them through inherited characteristics.[274] Mann thus arguably takes the idea of the personal of guilt a step further even than Kafka, as Gregorius does not merely have guilt symbolically impressed on his body, but rather appears physically

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[270] Ireton, p. 40.

[271] Compare Ireton, who particularly notes Mann's combination of both associations in formulations such as 'Sündenschuld' (E 150). Ibid.

[272] The narrator also makes repeated use of the verb 'vermachen' (E 165, 176).

[273] The stronger association with inheritance in the German is noted by Murdoch, *Gregorius*, p. 213.

[274] Cf. the description of Gregorius' features (E 92), which echo those of his parents (E 20-21).

constituted by sin to his very core: he is a man 'dessen Fleisch und Bein gänzlich aus Sünde besteht' (E 185), 'von Kopf zu Fuß ein Werk der Sünd und Schande' (E 137). This idea of the body as the manifestation of Gregorius' sinful inheritance asserts the connection between his origins and his nature with particular force. Indeed, Mann's narrative suggests the idea of original sin rather more explicitly than Hartmann's through its emphasis on the biological transmission of guilt, rooted specifically in the act of conception. The sinful nature of Gregorius' conception is, of course, heightened due to the incestuous context,[275] his assertion that he is 'in Sünden gezeugt und zum Sünder' (E 114) is, however, basically concurrent with the 'infection theory' described by Tobin as the conventional 12th century explanation for the transfer of original sin, which makes an effect of the Fall (concupiscence) instrumental in its perpetuation.[276]

Though partly based on Gregorius' own – at times self-dramatising[277] – comments, this increased emphasis on physical sinfulness closely relates to the views of Mann's narrator, with whom the protagonist may, of course, share some common ground due to his theological grounding (E 178, 228). The presentation of Gregorius' body as a 'Sündenleib' (E 138) only reinforces Clemens' conviction in the diabolic tendencies and dangerous sexual appetites of the flesh ('Fleischesleib' (E 13));[278] and his concerns about the moral integrity of nature are

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[275] There is thus some tension between the idea of a general human condition (cf. Sibylla's claim 'Kinder der Sünde sind wir sämtlich' (E 149) – which is, admittedly, particularly pertinent to her), and the sense of exceptionality Gregorius draws from his own particularly sinful conception: 'Ich gehöre gar nicht der Menschheit zu!' (E 113); 'Ich bin ein Mann, nicht nur sündig wie alle Welt' (E 185).

[276] In this view, the body is rendered impure by the parental lust by which it is conceived, and in turn taints the soul. See Tobin, 'Fallen Man and Hartmann's *Gregorius*', pp. 87-88. Murdoch considers Gregorius' comment 'almost a definition of the doctrine of original sin'. Murdoch, *Gregorius*, p. 212.

[277] See the abbot's ironic 'Aber nein, du übertreibst' (E 113).

[278] The body is described as 'eine Domäne des Satans' (E 13). See also Clemens' concern at Wiligis' physical development ('So kindlich fein und klug das Häuptchen droben [...] und dann im Niederen ein solcher Michel!' (E 23)), and his association of diabolic lust and physical appetite during the twins' incest (E 37) (see II, 1. a), above). On the weakness of the flesh see, most famously, Mark 14:

reflected in the organic imagery used to present the propagation of sin, as Gregorius is deemed 'der Sünde greuliche Frucht' (E 113), and his children 'Sündenfrüchtchen', 'Samen der Erbschuld' (E 164). Protagonist and narrator appear united in horror, moreover, at the deceiving appearance of Gregorius' 'scheinbar wohlschaffenen Leib' (E 164), which belies its inherent sinfulness,[279] again suggesting the idea of false ideals, and the treachery of nature.

As well as particularly highlighting the sexual aspect of human weakness, these biological associations suggest the inescapability of guilt by presenting it as physically innate and naturally recurring. The inherent vitality of the language of procreation and fruitfulness used in this context, however, contrasts strikingly with the imagery of decay discussed in relation to *Die Verwandlung*. A connection between sin and mortality may be evident in the case of Wiligis, who refers to his mother's death as he seduces Sibylla ('Aus dem Tode [...] sind wir geboren [...]. In ihm, du süße Braut, ergib dich dem Todesbruder' (E 37)),[280] and whose premature demise is taken as evidence of intrinsic decadence: 'dieser Jüngling, obgleich zur Sünde begabt [...], war auf dem Herzen wohl nie recht fest gewesen. Gar zu leicht erbleichte er [...] und war tapfer, aber gebrechlich' (E 60). The link is, however, less clear in the case of Gregorius, whose physical deterioration after the revelation of his personal guilt is balanced by a sense of regeneration. While a sense of decline is suggested by his decaying clothing (E 193), and his matted hair (E 194) relates him to the wild appearance of

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38, but also the letters of Paul, who expands on the opposition of 'Fleisch' and 'Geist in Romans 8: 1-14, and uses a whole complex of relevant imagery in Romans 7: 5: 'Denn da wir im Fleisch waren, da waren die sündigen Lüste [...] kräftig in unsern Gliedern, dem Tode Frucht zu bringen' (compare 'ich [bin] [...] aus Sünde gemacht [...] in allen meinen Gliedern' (E 176)). Paul is openly quoted in Clemens' introduction (E 13).

[279] Compare also E 137. As Murdoch notes, the invisibility of Gregorius' sinful inheritance further relates it to original sin. Murdoch, *Gregorius*, p. 213.

[280] These words create a Wagnerian tone, associating sex and death in a way which adds a suggestion of the 'Liebestod' motif earlier used in Mann's *Tristan* (pp. 246-47) to the echo of *Die Walküre*, featured in *Wälsungenblut* (1906), evident in the concept of the sister as bride (see *Gesammelte Werke in dreizehn Bänden*, VIII, pp. 380-403 (pp. 402-03)).

Hartmann's hero (G 3423-26), the loss of his shackles (E 229) and his resulting lack of wounds reduces his association with physical mortification, and his comparison to a nursing child (E 191, 194) suggests renewal rather than death.[281]

If Mann's narrative thus does not suggest terminal decline, it still indicates a sense of inevitability stemming from the original parental sin. On the one hand, as in *Gregorius*, the protagonist's discovery of his origins is associated by the abbot with the gift of free will – indeed, Mann's Abt Gregorius goes somewhat further in his praise of this freedom than his medieval counterpart. His claim, 'Gott hat [...] dir die Augen geöffnet, damit du nicht [...] in Unwissenheit deine Tage lebtest, sondern nach freier Wahl' (E 107) suggests an unusually positive association with the Fall;[282] while his judgement of Gregorius' foster mother, 'Einmal durfte und sollte sie kläffen; Gott wollte es, damit dir Wahlfreiheit gegeben sei' (E 108), goes so far as to assert the necessity of the protagonist's fall into knowledge. This view is fundamentally problematic, however, in that it presents the idea of individual freedom and choice in the conflicting context of divine preordination. Indeed, the sense of fate suggested in *Gregorius* as the hero is drawn back to his homeland is actually amplified by Mann, who presents Gregorius' incest as predestined from before his birth through Sibylla's dream of the returning dragon (E 52), so undermining our confidence in the reality of alternative paths.

This suspicion of inevitability is further fostered by Mann's emphasis on a sense of recurrence in his presentation of that second transgression. Gregorius' similarity to his father is particularly stressed on his reunion with Sibylla (E 148), who ultimately admits to closely comparable motivations in both cases of incest (E 254). Her actions thus demonstrate a clear impulse to re-enact her crime. Gregorius, too, moreover, appears to be drawn into a repeating

[281] This issue will be considered in more detail in section III, 2. b), below.
[282] See Genesis 3: 7: 'Da wurden ihrer beiden Augen aufgetan'. Compare Murdoch, *Gregorius*, p. 212.

pattern, as he unconsciously mimics his father by committing the same offence with the same woman, and the idea of deliberate sin in his case is thus clouded by a sense of the compulsive re-manifestation of the original transgression.[283] It is, furthermore, striking that Gregorius personally associates his fate with his heritage. His repeated use of the phrase 'auf meines Lebens Tafel steht geschrieben' (E 120, 140) suggests he sees the future as something (quite literally) already prescribed – and inseparably linked to past guilt through the image of the tablet. The symmetry of the expression 'in Sünden gezeugt und zum Sünder' (E 114), moreover, forcefully asserts the idea that the protagonist is not only defined by his origins, but also destined, in some way, to repeat his parents' actions.

If Gregorius' free will appears curtailed by suggestions of predestination, however, the fact that he both acknowledges the inevitability of sin, and appears, in some sense, to identify consciously with a preordained path, in turn undercuts our impression of him as an entirely helpless victim of fate.[284] Indeed, the increased level of consciousness in the actions of Mann's protagonists compared with Hartmann's plainly associates them with deliberate transgression to a rather greater extent.[285] While each ultimately confesses to some prior

[283] The potential for the perpetuation of sin in this way is implicit as Gregorius expresses gratitude that the pattern is not allowed to continue into the next generation: 'Gott sei dafür gepriesen, daß Satanas [...] es nicht so ins Extreme zu treiben vermochte, daß ich irrtümlich auch noch mit diesen [his own children] in ein Verhältnis geriet und etwa gar Kinder von ihnen hatte' (E 258).

[284] Gregorius' experience may thus contain a hint of the idea of 'gelebter Mythus', the conscious identification with a particular fate, discussed in relation to *Joseph und seine Brüder* in *Freud und die Zukunft*, pp. 492-94. The quotation from C. G. Jung in the same essay, 'es ist so viel unmittelbarer [...] und darum überzeugender [...] zu sehen, wie es mir zustößt, als zu beobachten, wie ich es mache' (p. 488) illustrates Mann's interest in questions of fate and personal agency, and is seen by Stackmann as critical to *Der Erwählte*. See Karl Stackmann, '*Der Erwählte*: Thomas Manns Mittelalter-Parodie', *Euphorion*, 53 (1959), 60-74 (pp. 72-73). Compare also Bernward Plate, 'Hartmann von Aue, Thomas Mann und die 'Tiefenpsychologie', *Euphorion*, 78 (1984), 31-59 (p. 37).

[285] Plate has argued that Mann presents 'den bewußten Ödipus-*Grigorß*' (p. 38), while Wunderlich goes so far as to claim this addition of knowledge removes the 'Grundgedanke' of Gregorius. Eva C. Wunderlich, 'Zweimal Gregorius: Thomas Mann und Hanna Stephan', *German Quarterly*, 38 (1965), 640-651 (pp. 648-49).

knowledge of the other's identity (E 254-56), however, the fact that this recognition is not admitted, and apparently only subconsciously realised, at the time of their incest means an ironic balance is maintained between conscious and unwitting sin, and the idea of ignorance thus remains relevant. In his account of the reunion of mother and son, Mann, like Hartmann, highlights an ironic contrast between close observation and failed recognition through a focus on the visual clue of Gregorius' clothing and the use of a succession of verbs and adverbs suggesting intense scrutiny: '[Gregorius' Erröten] sah sie nicht, da ihre Augen musternd niedergingen an seiner Gestalt und spähend verweilten beim Anblick seiner Tracht'; 'der Brokat hielt ihre Augen an, derart, daß [...] ihre Brauen sich in Betrachtung zusammenzogen' (E 132).[286] Indeed, the irony of the situation in *Der Erwählte* is heightened still more by the addition of further visual clues in the appearance of Mann's protagonists, whose eyes are not only a potential means of recognition in the ordinary sense, but also a sign of their relatedness: 'Ihre blaudunklen Augen [...] blickten in seine' (E 133).

In the face of this visual evidence, the irony of the couple's apparent lack of recognition is so acute that the reader is naturally inclined to view it with intense suspicion. Indeed much of the comedy of the scene stems from the possibility that that this recognition may, on some level, have already taken place.[287] If Mann thus removes the idea of total ignorance, however, he replaces it with the equally relevant theme of wilful self-delusion. This is particularly clear on the couple's next meeting, when Clemens exclaims:

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[286] This focus on looking may, of course, also indicate lust (cf. 'Grigoß aber stand selbstvergessen am Fleck, in Nachsehen ganz verloren' (E 134)), a connection similarly evident in medieval literature. Compare the description of Erec and Enite's desire in *Erec*, lines 1486-91, and the distracted response to Enite's beauty at court: 'von ir schœne erschrâken die | zer tavelrunde sâzen | sô daz si ir selber vergâzen | und kapheten die maget an' (her beauty stunned those sitting at the round table, so that they forgot themselves and stared (literally, gawped – NHG angaffen) at the maiden). *Erec*, lines 1737-40.

[287] When Sibylla's asks, 'Habt Ihr noch eine Mutter?' (E 133), for example, the extreme comic tension of the situation stems not only from dramatic irony, but also from a hint of knowingness in her words.

> Guter Gott, er sah ihr ja ähnlich, [...] denn Wiligis, seinem Vater, sah er ähnlich, und wie hätte er also ihr nicht ähnlich sehen sollen! Sie aber sprach diese Ähnlichkeit ganz anders an als uns, nämlich als Annehmlichkeit nur, [...] und wenn sie an Ähnlichkeit dachte, dann nur in bezug auf den Verlorenen, aber nicht auf sich selbst. Konnte ein junger Mann nicht an den Bruder-Geliebten erinnern [...], ohne daß sie darum verpflichtet gewesen wäre, auf ausschweifende Vermutungen zu verfallen? (E 148)

This transition from narratorial interjection to free indirect speech highlights the disjunction between the plainness of Gregorius' identity from an objective viewpoint and Sibylla's ironically indignant denial, the shaky foundations of which are particularly underlined by the use of the subjunctive. The substitution of the assonant 'Ähnlichkeit' and 'Annehmlichkeit', moreover, effectively suggests a process of misrecognition, while the qualification 'und wenn [...], dann nur' indicates an internal struggle in which certain associations are grudgingly conceded, others deliberately avoided. Sibylla's desperate attempt to maintain this delusion reaches an ironic climax as the proof of Gregorius' identity becomes almost incontrovertible. Her absolute denial regarding the fabric sent with her exiled child, 'mit aller Entschiedenheit leugne ich es, daß Grigorß ein Kleid trug vor meinen Augen aus solchen, aus ebenden Stoffen' (E 174), is undermined in the same breath by its over-specific phrasing, which itself provides evidence of her recognition.

Whereas the medieval Gregorius' ignorance is passive, therefore, at worst the result of an omission to actively seek the truth, the ignorance of Mann's protagonists stems from a failure – a refusal, even – to recognise consciously things that could reasonably be known.[288] Theologically speaking, this deliberately sustained ignorance is more clearly sinful than that presented in *Gregorius*, and it means, in any case, that Mann's protagonists appear less as

[288] The idea of complicity in delusion has already been associated with the theme of misrecognition in *Joseph und seine Brüder*, where Isaak's blindness is reinterpreted as a sign of cooperation in his own deception as his son Jaakob imitates his brother, Esau. See *Joseph und seine Brüder*, IV, pp. 199, 209.

helpless victims, blinded by sin, and more as deliberate colluders in their own ruin. While it is rather less likely here than in *Gregorius* that the author is making a theological connection between ignorance and the Fall, it is nevertheless clear that Mann makes delusion a key factor in the repetition of sin, and a hallmark of his characters' lives prior to their redemption.

This association of ignorance and guilt is confirmed, moreover, by the corresponding association of redemption with the overcoming of delusion. In the confession scene of the final chapter, the protagonists' admission of their earlier recognition of one another (E 254-56) demonstrates an analytical insight, which, as Stackmann argues, suggests an intellectual triumph over subconscious drives.[289] An important progression is, moreover, indicated by their immediate, and only briefly concealed, mutual recognition, which contrasts with the failures of their earlier meeting. While the idea that the second reunion of mother and son rectifies the first is suggested in *Gregorius* by the brief, playful reintroduction of the theme of observation without recognition,[290] Mann goes further still, suggesting instant recognition in the couple's mutual gaze (E 251),[291] and confirming it as the grand revelation of Gregorius' identity is undercut by Sibylla's laconic 'Das weiß ich längst' (E 257).[292] While the exchange

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[289] Stackmann, pp. 73-74. The idea of bringing subconscious drives into the light of consciousness relates to Freud's ideals as expressed in *Die Zerlegung der psychischen Persönlichkeit*, a text referred to in Mann's *Freud und die Zukunft*, p. 484. See Sigmund Freud, *Gesammelte Werke* (Frankfurt a.M.: Fischer, 1961), XV, pp. 62-86 (p. 80). Mann had already identified the uncovering of such drives as a force for enlightenment in *Die Stellung Freuds in der modernen Geistesgeschichte* (1929). See Thomas Mann, *Gesammelte Werke in dreizehn Bänden*, X, pp. 256-80 (p. 276-77).

[290] The ironic exchange, '"nû saget wie: getriuwet ir doch | ob ir in erkandet noch?" | si sprach: "mich entriege mîn sin, | ich erkande in wol, und sæhe ich in" (G 3893-96) ('Now, tell me, do you believe you would still recognise him?' She said, 'Unless my senses deceived me, I would surely know him if I saw him'), is quickly followed by Gregorius' 'vil liebiu muoter, sehet mich an: | ich bin iuwer sun und was iuwer man' (G 3925-26) ('Dear mother, look at me: I am your son and your husband').

[291] 'Die dunklen Augen aber erschimmerten, wie sie der Büßerin entgegenschauten, in Tränen'; 'Sie vergaß zu blinzeln bei ihrem Schauen'.

[292] Again, we may notice a similarity with *Joseph und seine Brüder*, where, by contrast with Genesis 45: 3, Joseph's revelation of his concealed identity is met by Benjamin's 'aber selbstverständlich bist du's natürlich ja doch! [...] ich hab's gewußt'. *Joseph und seine Brüder*, V, p. 686.

thus appears something of a charade, this comic and clearly knowing performance contrasts significantly with the deceit and delusion involved in earlier pretence: where previously their misperceptions are a source of dramatic irony, here the protagonists share the insight of the reader and narrator, playing their parts in full consciousness.[293]

While they are thus ultimately relieved, symptoms of a fallen condition are clearly instrumental in *Der Erwählte*, as in *Gregorius* and *Die Verwandlung*. In all three texts, the idea that the protagonist is bound to parental guilt as to original sin is strikingly expressed through the image of material debt or burden, the involuntary inheritance of which associates his fate with a sense of inevitability. The inescapable and, for Gregor Samsa, debilitating impact of this inheritance is particularly emphasised in *Die Verwandlung* and *Der Erwählte*, where it is made physically integral to the protagonist. Indeed the violence of Kafka's text associates the transfer of guilt with a deadly kind of victimisation. All three protagonists, however, appear to some extent as victims, subject to the effects of parental failures outside their control. In *Gregorius* and *Der Erwählte*, moreover, the recurrence of the specific sin of incest undermines the idea of personal freedom, suggesting a compulsion to repeat parental failings. This sense of helpless transgression is particularly compounded in *Gregorius* by the image of blindness, which makes sin appear necessarily unwitting. Even in *Der Erwählte*, however, where individual motivations are often clearer, a balance between knowledge and ignorance, free will and fate renders the idea of personal responsibility somewhat ambivalent.

The idea of a fallen condition thus has a clear bearing on the question of culpability and victimhood, in that the idea of inheritance and compulsive repetition of sin suggests a cycle in which the protagonist is helplessly trapped. This idea is supported by the structure of

[293] The potential for characters to share the comic, mythic overview of the narrator is associated with a concept of 'Spielbewußtsein' in relation to *Joseph und seine Brüder* in *Freud und die Zukunft*, p. 497.

recurring falls identified in each text, which creates a sense of relentless decline. Indeed, this persistent shattering of ideals appears basically logical in light of the postlapsarian viewpoint suggested by references to effects of the Fall throughout the three narratives. Since each idyll is presented in the knowledge of a previous Fall and its likely recurrence, it naturally appears less as a true ideal than a fleeting illusion giving way to underlying imperfection. In relation to the theme of delusion, which emerges strongly in all three texts, it is, moreover, clear that this conflation of the pre- and postlapsarian also involves a merging of cause and effect: if failures of perception are a result of the protagonists' fallen condition, this state may itself be seen as the cause both of their idyllic illusions, and, in *Gregorius* and *Der Erwählte*, of their unwitting repetition of sin. This idea that the effects of one fall are the catalyst for the next cements the pattern of self-perpetuating disaster – a relentless downward spiral, eventually reversed by Hartmann and Mann, who highlight release through redemption, but followed to its ultimate conclusion by Kafka in the death of Gregor Samsa.

3. Cast down and cast out: Spatial shifts and the concrete representation of spiritual states

The previous section has established that *Gregorius*, *Die Verwandlung* and *Der Erwählte* are characterised by a common structural element, a repeating pattern in which apparently ideal interludes give way to periods of hardship – and to new idyllic illusions. The transitions created by these recurring falls from grace punctuate the narrative, suggesting a broad division into prelapsarian and postlapsarian phases. The idea of the Fall, however, not only connotes a temporal divide, but also a spatial shift. The concept, by its very nature, is associated with downward motion, a spiritual decline expressed metaphorically in terms of descent. At the same time, moreover, the effect of the Fall which remains to be discussed, the expulsion from Eden, entails another kind of spatial transition, as the loss of an ideal state is

cemented in exile from an idyllic location. Human loss and degradation in the biblical context are thus traditionally exemplified by literal and metaphorical movement on two planes.

Both kinds of shift are unmistakably evident in connection with the series of crises described by Hartmann, Kafka and Mann. In all three texts, associations with the Fall are particularly fostered by the protagonist's movement – voluntary or otherwise – away from the location associated with the destroyed ideal. Each text, moreover, conveys a sense of descent, either through conventional metaphorical references to falling, or through examples of assault and physical falls in the action of the narrative. The literary context thus clearly presents the opportunity to extend the motif of postlapsarian repositioning, both through repetition, which lends the acts of descent and expulsion the quality of a leitmotif, and through the interaction of metaphorical ideas and their concrete reflection in the experience of the protagonists. In the following, then, I will investigate the ways in which each protagonist is presented as cast down and cast out, considering the interplay of the figurative and the literal, and determining how movement within the narrative landscape may act as a physical expression of a deeper change of state, compounding the reader's sense of the protagonists' fallen condition.

a) 'Herabgesetzt' and 'nider geslagen': Images of descent and decline

Descent and decline are pervasive motifs in *Gregorius*, *Die Verwandlung* and *Der Erwählte*. The associations with the Fall of man suggested, as discussed in the two previous sections, through both characterisation and narrative structure, are further encouraged in Hartmann and Mann's texts by figurative references to falling in a spiritual context by the narrator and the protagonists. In all three texts, moreover, physical decline is a striking theme, both in terms of the degeneration already discussed in the context of mortality, and in terms of collapse, as the protagonists fall or are struck down by assailants. This physical lowering suggests links between figurative and literal levels of meaning, lending weight to the spiritual concept of the

fall from grace by offering a manifest interpretation. It is, moreover, significant in relation to the idea of helpless guilt, as it associates the protagonists with a position clearly connoting vulnerability – and, at times, victimisation. In its literary incarnations, the idea of a fall thus finds a range of expressions which go beyond traditional metaphorical usage and have the potential to impact profoundly on our interpretation of the protagonists' experience of guilt.

In *Gregorius* the idea of falling is introduced in the prologue, which establishes the symbolic context of the narrative, and appears subsequently at each major turning point in the lives of the protagonists. These references in part represent conventional metaphorical uses of the concept of a fall to indicate the loss of an ideal state, particularly a spiritual state of grace.[294] Thus, the narrator's initial comments use the twin concepts of falling and sinking to appeal to sinners as 'die dâ sint vervallen | under bercswæren schulden' (G 152-53),[295] and to assert the danger of despair, which is described as 'ein mortgalle | ze dem êwigen valle' (G 167-68),[296] and blamed for the downfall of many ('der manegen versenket' (G 66)).[297] Similar language is used after each transgression by Gregorius' mother, who seeks to save her infant son 'daz der valle iht werden drî' (G 474),[298] implying that she and her brother are fallen, or doomed to fall, and later informs him, 'sô hât uns des tiuvels rât | versenket sêle unde lîp' (G 2602-03).[299] As mentioned above, Gregorius' experience is also linked to this idea of falling through his lament on learning of his incestuous heritage, 'ich bin vervallen verre | âne alle mîne schulde' (G 1780-81),[300] and through the predicted collapse of his apparently ideal

[294] Dahlgrün suggests Galatians 5: 4 ('ihr [...] seid von der Gnade gefallen') as an example of this typical usage in the biblical context. Dahlgrün, p. 259.
[295] 'those who have fallen under a mountain's weight of guilt'
[296] 'a deadly gall which leads to the eternal fall'
[297] Literally, 'which causes many to sink'
[298] 'so that we don't all three fall'
[299] '(then) the devil's counsel has sunk us body and soul'
[300] 'I have fallen greatly through no fault of my own.'

marriage, ‘daz nam einen gæhen val’ (G 2262).[301] The consistent use of this vocabulary of descent at points where an apparent idyll is shattered further supports the reader’s relation of this motif to the Fall of man. Indeed, specific biblical parallels are evident as falling is associated with lost innocence in Gregorius’ lament, and with diabolic influence in his mother’s. The image is, however, not only used to echo a collective loss of grace in the biblical past, but also to stress a present and personal danger, as Gregorius’ mother’s comments,[302] and the prologue reference to an eternal fall (G 168), associate descent with the prospect of final damnation.

The act of falling, then, is associated with a genuine sense of peril, even in apparently formulaic phrases. This effect is heightened where Hartmann’s use of the image underlines its manifest associations, so restoring some of the impact potentially lost due to its familiarity.[303] The association of the metaphor of sinking or falling with attributes of speed (G 2262), depth (G 1780) or weight (G 153) lends it additional concrete points of reference;[304] and its implicit connotations of physical submersion are particularly brought to the fore as Gregorius’ mother realises after her second transgression, ‘daz sî aber versenket was | in den viel tiefen ünden | tœtlîcher sünden’ (G 2482-84),[305] and ‘daz sî an der sünden grunt | was gevallen anderstunt’

[301] Literally, ‘that took a sudden fall’.

[302] The implications of her comments following each transgression (G 474, 2602-03) are confirmed by references to hell in the same dialogue: ‘ob wir zer helle sîn geborn’ (G 480) (even if we are consigned to hell); ‘ich enmüeze die helle bûwen’ (G 2690) ((unless) I must reside in hell)).

[303] Compare Hallich, who outlines how the central image fades as a metaphor becomes an accepted turn of phrase – unless it is somehow modified or concretised in the narrative. The common image of falling is identified as just such an ‘“Allerweltsmetapher” mit weitgehend formelhaftem Gebrauch und wohl auch zur Zeit Hartmanns bereits starker Konventionalisierung.’ Hallich, pp. 28-29, 43. Dahlgrün points to the difficulty of determining retrospectively the level of impact associated with a metaphor. Dahlgrün, p. 122.

[304] The association of falling with crushing weight is created in the prologue through the additional simile, ‘bercswære schulden’ (G 153), which may be conventional, also appearing in *Tristan* (line 17844), but still strengthens the image considerably through the suggestion of a physical property.

[305] ‘that she was plunged a once again into the (very) deep waves of mortal sin’

(G 2497-98).[306] This equation of sin with watery depths extends and cements the metaphor of sinking, associating it with a tangible spatial framework through the introduction of the concrete concepts 'ünden' and 'grunt' and the physical attribute 'tief'. The risk of drowning, moreover, which is naturally suggested by this position at the mercy of the elements, creates a clear sense of mortal danger, stressing the threat of being permanently engulfed by sin, and indicating a total reliance on outside – that is, divine – help for rescue.[307]

This sense of helpless vulnerability is further compounded where the image of descent is associated with an element of violence or victimisation. While the comments just discussed use the verb 'versenken' in a passive construction, leaving the impetus for the action unclear, elsewhere Hartmann makes the protagonists – or his intended audience (G 66) – the object of the verb, suggesting the agency of an aggressor to whom they fall prey. Thus, the mother's claim, 'sô hât uns des tiuvels rât | versenket sêle unde lîp' (G 2602-03), makes the devil personally responsible for drastic physical consequences, so presenting the idea of diabolic intervention leading to a fall considerably more directly than in the biblical context. While the

[306] 'that she had once more fallen to the depths of sin.' The term 'grunt' indicates she has fallen as far as is physically possible, to the very bottom of an abyss, or to the sea floor, as is suggested by the companion image of the waves of sin – 'grunt' is also used specifically in connection with the bottom of the sea in *Erec*, lines 7614, 7632.

[307] Compare Hallich, who refers in this context to the sinner's 'Angewiesensein auf Gott [...], der allein aus der 'Versenkung' zu eretten vermag'. Hallich, p.47. This association of sin with sinking and God with rescue appears to have some conventional basis. The rhyme used by Hartmann also features in the roughly contemporary *Arnsteiner Marienlied*, in which Christ is implored to rescue the sinner 'uz allen diefen sunden: | daz sint des meres unden' (from all the deep sins, which are the sea's waves). This image does not, however, present the threat of drowning with quite the same intensity, appearing in the context of a comparison between the soul and a ship which seems to be afloat on, rather than sinking in the sea; and the idea of depth is also less concrete, being applied directly to the concept of sin rather than to the physical landscape suggested. See *Das Arnsteiner Marienlied*, in *Kleinere deutsche Gedichte des 11. und 12. Jahrhunderts*, ed. by Albert Waag and Werner Schröder, 2 vols (Tübingen: Niemeyer, 1972), I, pp. 173-83 (lines 248-55, 258-59). Consider Psalm 69: 15-16 – 'Errette mich aus dem Kot, daß ich nicht versinke; daß ich errettet werde von meinen Hassern und aus dem tiefen Wasser; daß mich die Wasserflut nicht ersäufe und die Tiefe nicht verschlinge und das Loch der Grube nicht über mich zusammengehe.'

term ‘rât’ maintains the idea that the devil’s role is primarily one of suggestion, its pairing with this rather manifest image of degradation also associates it with a sense of physical violence, placing the protagonists in a position of victimhood.

This view is particularly encouraged by the fact that the experience of sin has been associated from early in the text with the idea of diabolic assault.[308] Indeed the motif initially appears on a still more manifest level of imagery in the context of the allegorical prologue. While the metaphorical description of Gregorius’ mother as fallen or submerged illustrates interior developments through the figurative suggestion of movement, but not through her real physical condition, the prologue’s version of the parable of the Good Samaritan presents an implicitly diabolic assault as part of the action of an internal narrative: ‘dâ hâten sî im nider geslagen | und im vrevellîche entragen | aller sîner sinne kleit | und hâten in an geleit | vil marterlîche wunden’ (G 101-05).[309] Though it has a clear symbolic function, this image of a physically downcast, dangerously wounded man thus has significant concrete impact and prefigures the fate of the protagonists with a forceful expression of the consequences of sin. The near death of this man at the hands of ‘mordære’ (G 99) exemplifies both the physical mortality associated with a fallen state, and the spiritual peril represented by mortal sin; while the fact that his dire condition appears not as the result of independent action, but rather of violence inflicted by hostile outside forces, points to the inevitability of guilt by casting the sinner as the helpless victim of an overwhelming force.

This allegorical version of the parable in which the traveller’s downcast state is associated with the effects of sin on the soul clearly relates to an exegetical tradition rooted in the writings of Origen and Bede, but also disseminated through vernacular sermons, and thus

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[308] Cf. II, 1. a), above.

[309] ‘They had knocked him down, roughly stripped him of his senses, and covered him with terrible wounds.’

likely to have been widely known.[310] Hartmann's poetic reworking may not follow the parable or its exegesis in every point; there are, however, fundamental parallels in the idea of diabolic assault, the symbolic implications of stripping, and the association of wounds with sin.[311] While the comment linking the prologue and the main narrative, 'Noch enhân ich iu niht geseit, | welh die wunden sint gewesen | der er sô kûme ist genesen' (G 144-45),[312] encourages the reader to see the parable specifically as an allegory of Gregorius' downfall, these echoes, where recognised, would also establish a firm association with the Fall of man – the traveller being traditionally identified as a representative of Adam.[313] The figure's plight thus provides a model for the experience of the individual soul beset by sin, while also echoing the fate of the first man, so combining the concepts of personal and collective falls from grace and cementing them in a striking image of physical collapse.

This close relation of actual and original sin places the idea of the soul's vulnerability to attack in the context of the origins of its predicament – Adam's fall from grace, which sets the pattern for future transgressions, and is the source of the enfeebled condition in which the

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[310] See Bennholdt-Thomsen, p.178; Tobin, 'Fallen Man', p. 89; Willson, 'Good Samaritan', p. 195.

[311] Cf. the version in Schönbach's collection: 'die mordere und die schechere die hattin Adamen und al sin geslechte nieder geslagen und hattin in berûbit des schonen gewandes des ewigin libis. die wûnden und die grozin slege daz warin die hubetsunden; also manige so der mensche gevrûmet hat, also manige wunden lidet die sele.' – 'The murderers and robbers had cast down Adam and all his kind, and had robbed them of the beautiful robe of eternal life. The wounds and the great blows were the mortal sins; however many a person has committed, the soul suffers as many wounds.' *Altdeutsche Predigten*, ed. by Anton E. Schönbach, 3 vols (Graz: Verlags-Buchhandlung Styria, 1886), I, p. 125. Similarly, in Wackernagel's collection: 'Die sachære die in da berovbetîn. daz sint die tivvel. von der rate der mensche in die sûnde viel. vnde verstoezin vnde berovbit wart. der himelschen genadon. si wunditen in mit den slegen der svndin. vnde liezint in halp totin da inne ligen.' – 'The thieves who robbed him are the devils, at whose suggestion man fell into sin and was cast out and robbed of heavenly grace. They wounded him with the blows of sin and left him lying in it, half dead.' *Altdeutsche Predigten und Gebete aus Handschriften*, ed. by Wilhelm Wackernagel and Max Rieger (Basel: G. Olms, 1964), pp. 66-67. An overview of sermons in this tradition is provided in Regina D. Schiewer, *Die Deutsche Predigt um 1200: Ein Handbuch* (Berlin: De Gruyter, 2008), p. 398.

[312] 'I have still not told you what the wounds were, from which he only just recovered'.

[313] Schönbach, p. 125; Wackernagel, p. 66.

individual is prey to sin.[314] The fact that the sinner, as the heir to this condition and the victim of diabolic assault, consequently appears less than wholly responsible for his own submission to sin undoubtedly removes a good deal of emphasis from the idea of personal culpability.[315] The primary purpose of this focus on pitiful vulnerability, however, appears to be less to exonerate the protagonists than to demonstrate the helplessness of fallen humanity without divine assistance, which is tellingly associated with the opposite action to sin,[316] correcting the downward trajectory of the afflicted traveller by physically lifting him out of his apparently hopeless predicament: 'alsus huop in bî sîner hant | diu gotes gnâde als sî in vant | ûf ir miltez ahselbein' (G 135-37).[317] Once again, then, an association of sin with extreme vulnerability stresses man's necessary recourse to grace.

This idea reaches its fullest expression in the state ultimately assumed by the penitent Gregorius. While the protagonists' references to falling indicate an acute sense of their own vulnerability and need for salvation which reflects the argument of the prologue, Gregorius' self-mortification expresses the idea in strikingly physical terms. As mentioned in the context of the effects of the Fall, the prologue image of fallen man is echoed in the wounds resulting from the hero's penance (G 3449-65), and in his nakedness (G 3410), which also associates him with Adam himself. As in the prologue, moreover, these associations are cemented in the image of a physical fall: 'er viel zuo dem steine: | sus wolde er sich verborgen hân' (G 3414-

[314] An association of original and actual sin is also evident in the sermons quoted: in Schönbach's example the references to Adam being cast down and robbed of eternal life point to Genesis, while the interpretation of the wounds inflicted suggest sin as a recurring experience. See Schönbach, p. 125.

[315] Murdoch recognises a disjunction between sin incurred and sin deserved in the Good Samaritan allegory. *Adam's Grace*, p. 58.

[316] Compare Hallich (p. 51) who refers to a 'Komplentärmetaphorik' of lowering and raising.

[317] 'When it found him, God's grace lifted him by the hand on to its benevolent shoulder'. The phrase echoes the parable of the lost sheep ('Und wenn er's gefunden hat, so legt er's auf seine Achseln'), which appears somewhat later in Luke's Gospel (Luke 15: 3-7) than the parable of the Good Samaritan (Luke 10: 25-37), and which – unlike the latter – is associated in the biblical account itself with the sinner's return to God. Parallels with Luke 15 are discussed by Bennholdt-Thomsen, p. 177.

15)).[318] There is perhaps some irony in the fact that this fall occurs at a point where the protagonist is without personal guilt, having been redeemed and elected Pope in his absence. His physical lowering at this point, however, creates a marked contrast as he is raised to the highest earthly station, associating salvation, as in the prologue, with a dramatic change of direction. In stressing the idea of a fallen condition independent from personal culpability, moreover, it asserts the need for grace as universal and absolute.

If prologue motifs are thus echoed in Gregorius' fate, they are also raised to a new, still more concrete level of imagery. Whereas the traveller's fall exists only within the narrow context of the prologue parable, Gregorius' is part of the real action of the broader narrative, and his physical degradation thus makes that initial image of fallen man fully manifest. In this way, his penance appears to externalise the vulnerability associated with a fallen condition. Indeed, where previously there has been a disjunction between perceived external reality and underlying imperfection,[319] here this tension is resolved as the inner degradation associated with guilt is outwardly expressed in the protagonist's pitiful physical state. His acute physical vulnerability also makes the reliance on divine assistance suggested in the prologue an actual corporeal reality.[320] Since, unlike the prologue traveller, Gregorius deliberately assumes this

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[318] 'He fell to the rock in an attempt to hide himself'

[319] Cf. II, 2. a). Compare also Wolf, who points out the disjunction between physical perfection and spiritual disorder at the point where Gregorius embarks on his penance. While he rightly sees a reversal of this pattern in the physical degradation and spiritual elevation evident when his penance is concluded, it seems logical to also recognise an intermediate stage where physical mortification matches spiritual degradation. See Alois Wolf, 'Gnade und Mythos: Zur Gregoriuslegende bei Hartmann von Aue und Thomas Mann', *Wirkendes Wort*, 12 (1962), 193-209 (p. 197).

[320] This is clear from the narrator's statements: 'er enhete deheinen scherm mê | vür rîfen noch vür snê, | vür wint noch vür regen | niuwan den gotes segen' (G 3107-10) – 'He had no shield against frost or snow, nor against wind or rain, except God's blessing'; and 'er enmöhte der spîse die er nôz, | [...] | weizgot vierzehen tage | vor dem hunger niht geleben, | im enwære gegeben | der trôstgeist von Kriste | der im daz leben vriste' (G 3114-20) – 'God knows, with the food that he had, he would have died of hunger within a fortnight if he had not received the Holy Spirit (literally the comforting spirit) from Christ, which prolonged his life'.

position, however, his actions do not simply indicate a helpless dependence on grace, but also his conscious acceptance of this state – an apparently exemplary reaction to sin, which duly elicits a divine response.[321]

While this ultimately positive view of physical degradation may set Hartmann's text significantly apart, such manifest expressions of vulnerability play an equally critical role in *Die Verwandlung*. Kafka's text does not, like *Gregorius*, contain metaphorical or allegorical references to falling which associate it with any clear spiritual significance. Actual falls, however, feature heavily in the action of the narrative, and, in combination with the physical decline of the protagonist, contribute to the sense of a downward spiral inherent in the plot. Gregor's transformation at the beginning of the text is striking not only in its monstrosity, but also in terms of the unaccustomed vulnerability into which it casts him. He remains prone for much of the first part of the narrative, his inability to right himself creating an acute sense of helplessness: 'Er hätte Arme und Hände gebraucht, um sich aufzurichten; statt dessen aber hatte er nur die vielen Beinchen, die [...] er überdies nicht beherrschen konnte' (V 121). By contrast with *Gregorius*, however, the protagonist's condition does not inspire outside aid, and his realisation 'wie einfach alles wäre, wenn man ihm zu Hilfe käme' (V 124) merely underlines the absence of help, pairing his vulnerability with a sense of abandonment. Indeed, rather than being raised from his already abject position, Gregor is obliged to suffer a further fall in order to escape his bed (V 122-25).

In this opening sequence, moreover, the protagonist's physical position is clearly instrumental in highlighting the deeper change of state effected through his transformation.

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[321] Mertens has gone so far as to argue that it is this exemplary penance rather than his doubtful culpability which makes Gregorius a 'good' sinner. Mertens, p. 12. It certainly distinguishes him from his father, who remains concerned with worldly appearances, and from his mother, whose attitude earns the rebuke, 'niht verzwîvelt an gote' (G 2698) – 'do not despair of God'.

Gregor's painful efforts to gain a vertical position ('endlich stand er aufrecht da; auf die Schmerzen im Unterleib achtete er gar nicht mehr' (V 130)) strike the reader as a doomed attempt to hold on to a human physicality which he has already lost – a fact confirmed by the contrasting 'körperliches Wohlbehagen' (V 138) experienced when his efforts quickly result in another fall into a more fitting insectile stance (V 138). His distancing from his former identity is underlined, furthermore, by the change of perspective created by this new position, which renders familiar surroundings strange by creating heightened spatial contrasts: 'das hohe freie Zimmer, in dem er gezwungen war, flach auf dem Boden zu liegen, ängstigte ihn, ohne daß er die Ursache herausfinden konnte, denn es war ja sein seit fünf Jahren von ihm bewohntes Zimmer' (V 145). In fact, even where Gregor reverses these spatial dynamics by making apparently transcendent forays onto the ceiling – later termed 'das Kriechen in der Höhe' (V 172)[322] – this elevation ironically further underlines his descent from humanity, associating him most definitively with the actions of a creeping insect, and indeed providing the context for falls from an even greater height (V 159).

Gregor is thus laid low in a very physical sense by his transformation. The experience is, however, not entirely confined to him, but also extends to those who see him in his transformed state. The range of negative reactions prompted by such encounters include a number of dramatic examples of descent and collapse: not only does the visiting clerk make a comically sharp exit down the stairs ('der Prokurist [...] machte einen Sprung über mehrere Stufen und verschwand' (V 139)); Gregor's mother also sinks to the ground at first glimpse of her transformed son ('Die Mutter [...] fiel inmitten ihrer rings um sie herum sich ausbreitenden Röcke nieder, das Gesicht ganz unauffindbar zu ihrer Brust gesenkt' (V 134)),

[322] The potentially divine associations of the term 'in der Höhe' are outlined in relation to its association with paternal power in II, 1. c), note 131.

before falling into the father's arms (V 139); and she later collapses in an almost theatrical faint, which appears as an expression of utter hopelessness: 'sie [...] fiel mit ausgebreiteten Armen, als gebe sie alles auf, über das Kanapee hin' (V 166). These examples of downward motion in the actions of others confirm descent as a key motif, contributing by a cumulative effect to the very manifest sense of decline associated with Gregor's fate. Indeed, to an extent these gestures create the sense of a collective, physically enacted downturn of fortunes.

This collective trend is, however, countered by the progress of Gregor's father, which, though similarly expressed through changes of physical position, follows the opposite course to that of his son. The inversion of their relationship is particularly suggested by the similarity of the father's former condition 'im Bett vergraben [...]; gar nicht recht imstande [...] aufzustehen' (V 168-69) to the bedridden state of the newly transformed Gregor (V 121), whom he now towers over in a fully upright stance ('Nun aber war er recht gut aufgerichtet' (V 169)). By introducing the father's growth in stature and power as a counterpoint to Gregor's loss of both, the narrative underlines the protagonist's vulnerability. Indeed, the contrast of positions created by this reversal of fortunes stresses an imbalance of power which places the downcast son at the mercy of the resurgent father, heralding a new relationship of violence and victimisation. While Gregor is already laid low by his transformation, his father is clearly instrumental in his further decline. Not only does paternal assault hasten his fatal physical deterioration, it also appears to root him more firmly in his lowered position – first through fear, which prevents his ascent on to the walls or ceiling (V 170), so preserving the alarming disparity between his own position and that of the towering father; and secondly through his injury with the fateful apple, which not only pins him temporarily to the ground ('doch fühlte er sich wie festgenagelt' (V 171)), but also results in permanent infirmity which prevents any future ascent: 'an das Kriechen in der Höhe war nicht zu denken' (V 172).

This positioning of the protagonist and his attacker creates a sense of helpless victimisation by an overwhelming force which tends to inspire sympathy with the vulnerable party and associate the disproportionately powerful aggressor with cruelty and injustice. We may thus notice a similarity with *Gregorius*, both in the physical expression of vulnerability through a violently imposed lowered position, and in the potential for the association of guilt with this experience of victimisation to reduce our sense of the protagonist's culpability. As suggested above, if the apple with which Gregor is branded is viewed as a symbol of guilt, the fact that it is inflicted forcibly by a third party rather than originating with the protagonist himself symbolically disassociates it from the idea of personal responsibility. The fact that Gregor is cast down by his father specifically, however, changes the dynamics of the situation in *Die Verwandlung* in two key ways. First, the suggestion of violence is made more vivid by the fact that it stems from a principal character within the narrative. In *Gregorius* the only actual violence in the main text is self-imposed, with the rest occurring in an allegorical or metaphorical context, inflicted by diabolic figures with no clear physical characteristics.[323] Here, by contrast, the inflictor of Gregor's injuries is a real bodily presence, making the assault motif more manifest, and lending particular weight to the idea of overwhelming force which is physically expressed in the immense stature of Gregor's father.

If the sense of victimisation is thus more concrete, however, the origins of violence are more problematic. While Hartmann creates a clear distinction between the diabolic as a force which lowers, and the divine as one which raises, in *Die Verwandlung* paternal authority – a force which, as discussed above,[324] has clear divine associations – does not aid the

[323] The 'mordære' in the prologue – in accordance with their allegorical function, perhaps – remain essentially shadowy figures with no distinguishing features. Though a more familiar figure, the devil too takes on little physical presence in Gregorius' mother's reference to his intervention (G 2602-03).
[324] See II, 1. c), above.

protagonist's recovery, but rather performs what, in *Gregorius*, is the diabolic function. This association with an apparently supreme power suggests a different reading of the action of lowering, which appears less as a malicious act which we may expect to be righted by a superior force than as an irreversible act of authority. Indeed, while the power imbalance expressed through the contrasting stature of father and son may suggest unjust victimisation, it equally reflects a disparity which is entirely natural in a context of divine condemnation.[325] By comparison with *Gregorius*, *Die Verwandlung* thus conveys a starkly different view of authority as concerned with aggression rather than benevolence, the act of striking down rather than the correction of decline. In this way, it also associates the downcast protagonist with a far more radical sense of helplessness: in Kafka's text degradation is an end in itself rather than a prompt for restorative elevation, and Gregor, cast down by the highest authority, does not share Gregorius' hope of recovery.

Despite creating a similar sense of manifest decline, therefore, the spatial frameworks of the two texts underline a clear difference of focus. In this sense, Kafka's text is also set apart from Mann's *Der Erwählte*, in which, as the title betrays, the protagonist does not share Gregor Samsa's experience of permanent degradation, but rather, as God's elect, enjoys dramatic elevation which cancels out his previous decline. If the text's structure thus allies it more closely to *Gregorius* than to *Die Verwandlung*, however, common ground with both texts is suggested by the imagery used to illustrate the decline of Mann's protagonist, whose experience of guilt is associated with a dramatic descent from humanity as well as with manifest ideas of falling and sinking.

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[325] This context is particularly suggested by the repeated examples of expulsion to be discussed shortly. The combination of apparent injustice and supreme power of judgment in Kafka's presentation of paternal authority is outlined in II, 1. c) above.

Like *Gregorius*, *Der Erwählte* associates guilt with descent in both a figurative and a literal sense rather than purely through physical actions as in *Die Verwandlung*. Mann's use of imagery is thus able to suggest a reciprocal relationship between real and metaphorical falls which, as in Hartmann's narrative, lends figurative references to descent a degree of concrete impact, while associating related physical gestures with a clear symbolic meaning.[326] Following both key transgressions, a manifest sense of decline is created by physical falls, as Sibylla faints on hearing of Wiligis' death ('[sie] sank [...] zweimal in Amacht'(E 59)) and on realising her incest with Gregorius ('Ohnmächtig fiel sie vom Stuhl' (E 174)), while a sense of depth and decline is also created by her claims that she and her respective incestuous partners are 'dem Höllenrost verfallen' (E 40) and consigned to 'die unterste Hölle' (E 176). A striking contraction of these literal and figurative ideas is, moreover, evident in Wiligis' fatalistic proposal, 'daß wir uns vom höchsten Auslug unseres Donjons zu dritt geradeswegs in die Hölle stürzen' (E 41-42), which at once offers a concrete interpretation of Sibylla's association of damnation and descent through the suggestion of speed and spatial contrast, and simultaneously forces the action of falling into a metaphorical light through the surreal idea of its continuation directly to hell. In this way, Mann fosters a particularly close association of gesture and symbolism and creates a vivid sense of accelerated decline.

A comparable effect is evident in the account of Wiligis' death, which incorporates a rather melodramatic collapse: '[er] griff [...] sich an die Brust, kehrte das verzerrte Antlitz gen Himmel und sank ins Moos' (E 61). This literal description of sinking to the ground, and potentially into it,[327] means that, when Wiligis is later described as 'zugrunde gegangen und

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[326] Compare the relationship between the prologue allegory in *Gregorius* and the protagonist's physical decline.

[327] If 'Moos' here is used by analogy with the medieval 'mos' (G 83) in the southern German sense of 'moor' rather than 'moss'. It is not inconceivable that the term may have been rendered 'Moos' in the

ins Grab gesunken' (E 246), the reader is reminded of the physical action earlier associated with his demise. In this way the conventional term 'zugrunde gehen' regains a good deal of its impact by association with the idea of literal sinking, while the term 'ins Grab gesunken', which already combines literal and figurative ideas of descent,[328] suggests a disconcerting contraction of ideas, potentially creating the impression of Wiligis' fatal fall leading directly into the grave. This impression is particularly encouraged by the fact that the intransitive verb 'sinken' disassociates his descent from the influence of any outside force – rather than being lowered into the grave, as one might expect, Wiligis sinks as if of his own momentum.

This downward momentum is similarly clear in the experience of Gregorius himself. As mentioned above, the narrator stresses the fact that Gregorius' apparent social ascent is overshadowed by an inevitable fall on his acceptance of Sibylla's hand in marriage through the description of a flight of steps: 'an ihrer schönen Hand stieg Grigorß zu ihr hinauf [...]. Das hätte er nicht tun sollen [...]. Denn tiefer sollte er stürzen, als die paar Teppichstufen hoch waren' (E 158). The reader is thus again presented with a curious interrelation of the literal and the symbolic. On the one hand, the concrete framework created by the manifest 'Teppichstufen' adds impact to the idea of Gregorius' impending downfall by encouraging us to view it in physical terms; on the other, we are forced to extend the idea into a figurative dimension, since the discrepancy between the magnitude of his ascent and descent means the protagonist's fall is not accommodated by the physical environment described. Acute tension is thus created between the concepts of literal and symbolic height and depth, highlighting the enormity of Gregorius' imminent fall, not by contrast with any particularly elevated starting

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translation of *Gregorius* provided to Mann by the Swiss Germanists Samuel Singer and Marga Bauer, although this would have to be checked in the original, held in the Thomas-Mann-Archiv, Zürich.

[328] The metonymic reference to death via the associated action of lowering into the grave both points to the literal process of burial and suggests a figurative association of death with descent.

point, but rather through the suggestion of two contrasting dimensions: ascent in a physical, worldly sense is presented as comically diminutive next to the vast scale of spiritual decline.

As in *Gregorius*, moreover, this apparently irresistible decline conveys a strong sense of peril through its association with the risk of damnation, and with the physical experience of mortal danger. The image of submersion found in *Gregorius* is put to effective use here, as the protagonist warns his mother against despair: 'Wir stecken beide im Sündenpfuhl bis über den Hals, und wenn Ihr glaubt, Ihr steckt tiefer, so ist's Überheblichkeit. Fügt diese Sünde nicht den andern hinzu, sonst geht der Pfuhl Euch über Mund und Nase' (E 179).[329] Much like Hartmann's image of the waves of mortal sin (G 2482-84), the image of a 'Sündenpfuhl' creates a particularly clear and close association of sin with treacherous depths by combining metaphor and meaning within a single term. The threat of being engulfed by sin is, moreover, asserted with particular force by the reference to 'Hals', 'Mund' and 'Nase', which physically relates the protagonists to the metaphorical depths, stressing the manifest and immediate risk of deadly submersion. Mann's use of the term 'Pfuhl', moreover, may remove some of the sense of total helplessness in the face of an elemental force suggested by Hartmann's image of the sea, but it is effective in a different way, associating sin with the sordid experience of being dragged into a mire. A secondary association with hell is, moreover, suggested by Sibylla's later reference to the Pope, 'Vielleicht wird er [...] mich dem glühenden Pfuhl überantworten' (E 247), which, like similar references in *Joseph und seine Brüder* and *Doktor*

[329] The image of watery depths is later reinforced by Gregorius' description of himself as having been 'in […] Sünde getaucht' (E 185). Mann's use of this image may also have been encouraged by his reading of other medieval texts. The association of the sea with sin in the *Arnsteiner Marienlied* occurs close to a section of the text used in the construction of Sibylla's Marian prayer. Cf. *Das Arnsteiner Marienlied*, lines 248-50, p. 180; E 156. It is, on the other hand, unlikely that Mann came across the comparable example in the *Mystère d'Adam* (cf. Murdoch, *The Apocryphal Adam and Eve in Medieval Europe: Vernacular Translations and Adaptations of the 'Vita Adae et Evae'* (Oxford: Oxford University Press, 2009), p. 224), since the part of the play used in his account of the twins' incest was taken from a limited extract in Erich Auerbach's *Mimesis*. See Bronsema, p. 53.

Faustus,[330] appears to reflect Luther's use of the term for the lake of fire to which the devil and the otherwise unworthy are consigned in Revelation: 'Und so jemand nicht ward gefunden geschrieben in dem Buch des Lebens, der ward geworfen in den feurigen Pfuhl.'[331]

While Mann's imagery of descent thus vividly suggests the threat of death and damnation, it is striking, however, that it does not obviously associate the experience of lowering with any sense of violence. This sets *Der Erwählte* decidedly apart from *Gregorius* and *Die Verwandlung*, in which the protagonists do not, for the most part, merely sink or fall, but rather are sunk or cast down by an aggressive outside force. While Mann's protagonists are still placed in a manifestly abject position, therefore, they are cast less clearly as victims, since there is less scope for responsibility for their condition to be displaced.[332] The gravity of Gregorius' warning, moreover, coexists with a strong element of humour, which derives not only from the contrast of tone created by the use of terms in a markedly lower register, notably 'stecken' (E 179), but also from the ironic conflation of ideas of descent and elevation in the claim 'wenn Ihr glaubt, Ihr steckt tiefer, so ist's Überheblichkeit' (E 179). In this way, Mann introduces a curious sense of enthusiasm for descent, associating the attempt to appropriate the most abject position with a kind of hubristic ambition – self-lowering as self-elevation. Indeed, despite his warning, Gregorius himself does not appear fully exempt from a sense of competition in this respect, later readily – perhaps even proudly – identifying with just such a position: 'Hier findet ihr nur, den Gott sich erwählt hat zum untersten, äußersten Sünder' (E 226).

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[330] The preface to *Joseph der Ernährer* uses the term 'Pfuhl' for the home of the fallen angel Semael. *Joseph und seine Brüder*, V, pp. 279, 286, 288-91. The discussion of Leverkühn's apocalyptic work in *Doktor Faustus* refers to 'Söhne des Pfuhls' dragging souls to hell. *Doktor Faustus*, pp. 476, 498.

[331] Revelation 20: 15. Similarly Revelation 20: 10; 21: 8. The preference for this term appears to be particular to Luther; the later Schlachter and Elberfelder translations use 'See' in all instances.

[332] This is arguably in keeping with the generally clearer association of transgression with personal motivations in *Der Erwählte*.

To an extent, this attitude echoes the deliberate embracing of helpless lowliness which is evident in Hartmann's text, and indeed key to the ultimate salvation of his protagonist. As these superlatives demonstrate, however, there is a far clearer sense in *Der Erwählte* that the extremity of the protagonist's fate, made manifest in his radical lowering, is already a mark of exceptionality, and potentially divine favour.[333] The extraordinary nature of his experience is expressed particularly clearly in his penance, the point in which the text most obviously diverges from *Gregorius*. While the survival of Hartmann's hero for seventeen years on water is miraculous (G 3122-36), it still relates to a tradition which, as Mertens has shown, would probably have been familiar to a contemporary audience.[334] The transformation of Mann's Gregorius, on the other hand, is a genuinely fantastical fate more closely comparable to that of Gregor Samsa than to the events of *Gregorius* – or any point of reference in the real world.

This process of transformation involves a radical process of contraction. Gregorius 'schrumpft zusammen' until he is barely recognisable:

> mit der Zeit [wurde der verkrümmte Erdsäugling] so zwerghaft klein [...], wie nach den Autoren der unfertige und unreine Frühmensch es war [...]. Schließlich [...] war er nicht viel größer als ein Igel, ein filzig-borstiges, mit Moos bewachsenses Naturding, [...] an dem die zurückgebildeten Gliedmaßen, Ärmchen und Beinchen, auch Äuglein und Mundöffnung schwer zu erkennen waren. (E 194-95)

Like Gregor Samsa, Mann's Gregorius is thus radically lowered, both in terms of his stature, which is reduced to diminutive proportions, and in terms of a descent from humanity, as he becomes a thing or creature of uncertain species.[335] Mann reinforces the idea of degeneration, moreover, by simultaneously suggesting various kinds of regression: his protagonist does not

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[333] This interpretation is certainly promoted by Clemens' closing statement, 'klug ist es freilich, im Sünder den Erwählten zu ahnen' (E 260).

[334] The tradition of hermit-saints and the relative popularity of the idea of extreme ascetic withdrawal in Hartmann's time is outlined in Mertens, pp. 45, 50, 56-57.

[335] Compare also the term 'ein Ding, ein Wesen, eine lebende Creatur' (E 224).

simply descend into an animal state; his description as a 'Säugling' and his comparison with early man also suggest a reversion to infancy and a kind of human evolutionary regression.[336] These various elements are physically expressed as Gregorius, like Gregor Samsa, crawls on the ground (E 190),[337] and later affects a peculiar gait which suggests an attempt of limited success to emerge from an infantile or animal stance: 'auf allen vieren jetzt, dann sich aufrichtend, dann wieder auf den vorderen Gliedmaßen sich niederlassend' (E 224).

Thus transformed, Mann's Gregorius may be less clearly representative of fallen man than Hartmann's in the sense that the biblically resonant focus on wounds and nakedness is removed; the sense of the manifestation of a fallen condition in the protagonist's state is not, however, entirely lost, since his strange transformation cements the imagery of monstrosity already associated with the experience of sin in physical reality.[338] Gregorius' regression to a diminutive, animalistic state, moreover, allows the drama of his recovery to be expressed in striking physical terms on his restoration to adult, human form (E 230). Indeed, by contrast with *Die Verwandlung*, the significance of the protagonist's remarkable physical degradation appears to reside largely in the contrast it creates with his subsequent elevation. Mann's text

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[336] Admittedly, Gregorius' adaptation to his surroundings actually suggests evolutionary progress in a Darwinian sense (E 193); his association with animalistic and primitive qualities, however, suggests an overriding regressive trend. Gregorius' state is seen as a return to an almost embryonic form by Jutta Eming in 'Chopped up, Grilled and Shrunken to the size of a Hedgehog: The Bodies of Saints in Medieval Hagiography and in Thomas Mann's *Der Erwählte*', *Seminar*, 46 (2010), 146-160 (p. 154).

[337] Compare Ireton, p. 42.

[338] Cf. Gregorius' exclamation: 'Ich gehöre gar nicht der Menschheit zu! Ich bin ein Scheusal, ein Monster, ein Drache, ein Basilisk!' (E 113) Ireton thus views his transformation as a manifestation of inner monstrosity. Ireton, p. 40. His condition may, moreover, still suggest a mythological connection with Adam – albeit with his prelapsarian existence – due to the fact that his transformation involves his skin becoming 'körnig und hornig verändert' (E 193, similarly 230, 242). In Bin Gorion's *Sagen der Juden*, which Mann used extensively for his work on *Joseph und seine Brüder*, the sudden issue of Adam's nakedness in Genesis is attributed to the fact that he was formerly encased in a 'Hornhaut'. Micha Josef Bin Gorion, *Die Sagen der Juden*, 5 vols, I (Frankfurt a.M.: Rütten und Loening, 1919), p. 95. Guy Stern outlines Mann's use of the text in "Thomas Mann und die jüdische Welt", *Thomas-Mann-Handbuch*, ed. by Helmut Koopmann (Stuttgart: Kröner, 1995), pp. 54-67 (p. 56).

clearly echoes the pattern of lowering and raising introduced in *Gregorius*, stressing a sense of balance between equal extremes of both actions in the final discussion between Gregorius and his mother:

> "Grigorß, du Ärmster!" sagte sie [...]. "Wie schonungslos mußt du gebüßt haben, daß Gott dich so über uns Sünder alle erhöhte."
> "Davon nichts weiter", erwiderte er. "[...] Gott [hatte] mich tief herabgesetzt, zum Murmeltier, da merkt man es nicht so sehr. [...]"
> "Ach, Grigorß", entgegnete sie, "[...] wie hoch müssen wir Gottes Weisheit preisen, daß er dich, befriedigt von deiner Herabsetzung, zum Papst erhob!" (E 257).

This repeated reference to the two opposing actions, 'herabsetzen' and 'erhöhen',[339] reinforces an impression of the necessary correspondence of the two. In fact, these actions appear still more closely connected than in *Gregorius*, in that God is made responsible for both. Whereas in Hartmann's text God's only involvement in the action of lowering seems to be that, by dint of his omnipotence, he is seen to have allowed it by not having prevented it,[340]

[339] Cf. also E 228, 235, 242, 260.

[340] God appears indirectly implicated in the action of sinking in the mother's thought, '[daz] got hæte verkorn | ir herzenlîchez riuwen | [...] sît er des tiuvels râte | nû aber verhenget hâte | daz sî an der sünden grunt | was gevallen anderstunt'(G 2490-91, 2495-98) ([that] God had scorned her heartfelt remorse, [...] since he had now again allowed the devil's will to prevail, so that she had once more fallen to the depths of sin). It is questionable, however, whether Hartmann goes as far as is suggested by Hallich's conclusion, 'Das 'Fallen' wird also unmittelbar auf den Teufel, mittelbar aber auf Gott zurückgeführt, worin sich eine heilsgeschichtlich positive Bestimmung der Schuld artikuliert.' Hallich, p. 95. In fact, the narrator leaves the question of theodicy problematically open: 'war umbe verhenget im [dem hellehund] des got | daz er sô manegen grôzen spot | vrumet über sîn hantgetât | die er nâch im gebildet hât?' (G 335-38) (Why does God allow the hell-hound to bring such great shame on the creation he has made in his own likeness?). Dahlgrün suggests an echo here of Job 10: 3 – 'Gefällt dir's, daß du Gewalt tust und mich verwirfst, den deine Hände gemacht haben [...]?'). Dahlgrün, p. 254. While the sentiment of Job's question is similar, and his fate is of clear relevance to the issue of God's relationship to the devil (compare Job 2: 3), the problem of diabolic intervention is not, however, raised in the same way here, since God is seen as directly responsible for violent action.

here, by contrast, God's direct involvement in Gregorius' degradation as well as his elevation more clearly asserts the idea that the whole pattern is part of a divinely orchestrated plan.[341]

In this sense, we may be reminded of Mann's *Joseph und seine Brüder*, in which the conspicuously repeating pattern of 'Erniedrigung und Erhebung' in the careers of Jaakob and Joseph appears central to their status as divine favourites,[342] and in which the lowering in the latter is, moreover, viewed as a calculated manoeuvre on God's part, designed ultimately to promote the greater elevation of his elect.[343] In *Der Erwählte*, similarly, the association of deliberately balanced extremes in the life of Gregorius with divine intervention tends to support the suspicion that his experience of equally exceptional descent and elevation relates to his status as God's elect: if, as Sibylla's comments seem to imply, the depth of Gregorius' fall and the height of his elevation are in a proportional relationship, his utter degradation may be seen as integral to the exceptional rise to power for which he is divinely selected. Mann's text thus ultimately presents a view of degradation which is arguably still more positive than that of *Gregorius*, and which is diametrically opposed to that presented in *Die Verwandlung*, where lowering is both permanent and suggestive of divine condemnation.

While all three authors make effective use of imagery which expresses the recurring falls from grace discussed in the previous chapter in physical or spatial terms, key differences are thus evident in their application of this imagery. Whereas *Die Verwandlung* suggests relentless degradation and condemnation through the cumulative impact of physical actions, associations with sin and the threat of damnation are more openly presented through the

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[341] Since this divine 'Herabsetzung' relates only to Gregorius' penitential ordeal, and not to his initial descent into sin, God is, however, still not directly implicated in the experience of guilt.

[342] *Joseph und seine Brüder*, IV, p. 217, similarly V, p. 554. Joseph's fate is also associated with lowering through his 'Versenkung' in the well (V, p. 569), his journey 'hinab' to Egypt (IV, p. 770), and symbolic references to a descent 'in die Grube' (IV, p. 561, V, p. 275) and to an 'Unterwelt' (IV, p. 685), all of which are countered by repeated references to 'Erhöhung': e.g. V, p. 285, 491, 590.

[343] Ibid., V, p. 285.

interrelation of figurative and literal references to descent in *Gregorius* and *Der Erwählte*. In all cases, however, the manifest associations of this imagery suggest a profound sense of perilous vulnerability and a pattern of helpless decline. This impression is especially stressed by the presentation of falls as acts of violence by Hartmann and Kafka, whose protagonists are cast as the victims of overwhelming forces, and thus cede some responsibility for their personal downfall to aggressive outside influence.

Kafka's text is, however, set apart by the fact that, in associating this violence with the highest authority in the narrative context, it presents it not only as inevitable, but also as irrevocable, rendering Gregor Samsa's decline a terminal predicament. Mann and Hartmann's texts, on the other hand, are shaped by a principle of balance according to which the act of casting down invites the corrective action of raising up; and the protagonist's physically expressed vulnerability thus ultimately appears in a positive light as a prompt for the saving intervention of a more benevolently conceived divine authority. Indeed, though elements of Gregor Samsa's fate are echoed in that of Mann's Gregorius, the latter's ordeal takes on a radically different function, appearing, not as a mark of condemnation, but rather as part of an overarching divine plan, and as a necessary component of his defining exceptionality.

b) Motifs of expulsion and exile

The distinction between terminal and temporary degradation which is so clearly expressed in the distinct patterns of lowering and raising in Hartmann, Mann and Kafka's texts is similarly reflected in their presentation of movement on a different plane: the casting out of the protagonist across spatial divides, which ultimately aids redemption in *Gregorius* and *Der Erwählte*, but in *Die Verwandlung* is a hallmark of mortal decline. The fates of the three protagonists are still closely related, however, not simply in their experience of expulsion into desolate environments, but specifically in the recurrence of this fate to the point where their

status as exiles becomes a defining feature of their existence. An existential state thus again appears physically expressed through movement within the narrative landscape.

In all three texts the combination of this motif with the imagery of falling just discussed, and with the hints of Eden and related events explored earlier in the chapter, also further supports our recognition of the Fall of man as an interpretative frame of reference. In fact, the motif of expulsion would appear to relate more directly to the events of Genesis than that of falling, since it echoes an actual physical action within the biblical account rather than a metaphorical idea such as the Fall. This close reflection of biblical events also suggests some potential for a contrast with the imagery of falling in that divine rather than diabolic power is the source of forcible repositioning in this context. As ever, though, none of the texts precisely follows the biblical model it suggests, and the idea of expulsion at the hands of authority is combined in all cases with that of self-expulsion.

In examining the imagery of exile, therefore, it will be necessary to consider not only how the repeated casting out of the protagonist cements our view of him as the victim of a fallen condition, but also how far and in what way this impression is modified by his identification with the role of exile in acts of deliberate self-isolation.

In *Gregorius*, as I have noted, there are three key points in the narrative at which a fall from grace is suggested both by the loss of an idyll and by imagery of descent and decline: first the termination of Gregorius' parents' co-existence; secondly that of his own childhood on the island; and finally that of his marriage. In each case the sense of loss is also cemented in a spatial separation which removes the protagonist from the location of the shattered idyll and thrusts him into the role of exile, cast out from his home environment. The causal association of exile with the destructive impact of sin is particularly underlined in the first instance, as Hartmann presents a dual expulsion of both the infant Gregorius and his father;

and the theme is echoed at both of the subsequent crisis points in the narrative, as Gregorius again sets off for unfamiliar locations. In each case, though perhaps especially clearly on that first occasion, the positioning of these spatially expressed narrative transitions after allusions to Eden and the Fall specifically encourages our recognition of a parallel with Genesis.

As in the account of man's expulsion from Eden, the exchange of an ideal existence for an uncertain life of hardship and peril is expressed through the protagonists' movement from the confines of an idyllic location – here variously the court and the monastery – into the unknown and potentially hostile expanse of the outside world. An association of this transition with both sorrow and death is firmly established, as the separation of brother and sister, and mother and son is presented as a source of heartfelt grief ('herzeleit' (G 845)),[344] which, for Gregorius' father, proves fatal: 'sus ergreif in diu senede nôt | und lac vor herzeriuwe tôt' (G 851-52).[345] Indeed the fate of the father presents a particularly stark view of expulsion as an act which separates him irreversibly not only from his homeland, but also from life itself, as his pilgrimage 'zem heiligen grabe' (G 573) (to the Holy Sepulchre) becomes a journey towards his own grave. While the exile of the child Gregorius is of a less permanent nature, his expulsion equally suggests mortal danger, as his rudderless voyage on turbulent seas casts him into a perilous natural environment: 'die wilden winde | wurfen [daz kint] swar in got gebôt | in daz leben oder in den tôt' (G926-28).[346] Elements of this pattern recur, moreover, in his later experiences of exile, as he is twice more separated from his home by an expanse of water, and, on the last occasion, seeks out a wild landscape, travelling deliberately 'gegen der wilde' (G 2764) (towards the wilderness).

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[344] The sorrows afflicting Gregorius' mother's heart are also described at length (G 805-29).

[345] 'thus he was gripped by longing and lay dead from heartache'

[346] 'the wild winds tossed [the child] wherever God commanded – towards life or towards death.'

The repetition of the adjective 'wild' in this context (G 818, 2764, 2973) particularly stresses Gregorius' removal from the relative safety of the courtly world into an uncivilised, unpredictable sphere. Such shifts from civilisation to a wild environment on the revelation of guilt are similarly integral to Hartmann's other courtly works. On realising the error of their ways, both Erec and Iwein strike out into the woods, a place in which they are largely set apart from society and face considerable hardship and danger. While these hardships also function as a penitential ordeal which ultimately brings redemption, there is a clear echo of Old Testament patterns, here too, in the presentation of exile as the natural consequence of a fall from grace. This impression overlaps with the more worldly concept of a transgression which contravenes social codes making life within society unsustainable, and so naturally demanding the removal of the offender to a space outside of that social order. This applies in a particularly acute sense to *Gregorius*, where the incestuous nature of relationships makes their incompatibility with social order unmistakably clear.[347]

While the woodland of *Erec* and *Iwein* may play a less prominent role in *Gregorius*, there are nonetheless certain parallels in the texts' presentation of the wilderness. The woods in *Erec* are also 'wild',[348] and indeed dangerous, ruled by bandits with murderous intentions.[349] As Bennholdt-Thomsen has observed, this presents a possible connection with the 'mordære' (G 99) in the prologue to *Gregorius*, especially as the line 'er was komen in ir

[347] Compare Peter Strohschneider's discussion of expulsion as a necessary act of re-differentiation in the context of incestuous confusion in 'Inzest-Heiligkeit: Krise und Aufhebung der Unterschiede in Hartmanns *Gregorius*', in *Geistliches in weltlicher und Weltliches in geistlicher Literatur des Mittelalters*, ed. by Christoph Huber, Burghart Wachinger and Hans-Joachim Ziegeler (Tübingen: Niemeyer, 2000), pp. 105-33 (p. 125).
[348] *Erec*, line 5319.
[349] Ibid., lines 3111-22, 3295-3309.

gehalt' (G 100) also exists in the alternative form 'er was komen in ir walt'.[350] From the start of the narrative a potential association is thus created between the wilderness motif and the idea of a perilous fallen existence – and indeed with the context of exile, since the traveller in the traditional allegorical reading of the Good Samaritan parable represents Adam expelled from Eden.[351]

A somewhat different connection with the imagery of the prologue is also suggested by the similar vocabulary associated with the forest paths traversed by Hartmann's Arthurian protagonists, which are described as 'rûch' in *Erec*,[352] and 'rûch und enge' (rough and narrow) in *Iwein*,[353] and with the narrow path motif in *Gregorius*, which is introduced in the allegorical prologue as 'beide rûch und enge. | die muoz man ir lenge | wallen unde klimmen, | waten unde swimmen' (G 89-92),[354] before appearing to materialise in Gregorius' penitential exile:

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[350] Bennholdt-Thomsen, p. 175. If 'walt' here is the shortened form of 'gewalt', the phrase would be synonymous with 'er was komen in ir gehalt' (he had fallen into their power); the meaning 'wood', however, does suggest an appropriate location for a robbers' den on the evidence of *Erec*. The alternative phrasing has substantial credibility as this part of the prologue is only preserved in two manuscript versions of *Gregorius* (see the transcripts in Diana Müller, 'Textgemeinschaften: Der *Gregorius* Hartmanns von Aue in mittelalterlichen Sammelhandschriften', doctoral thesis (Goethe University Frankfurt a.M., 2013) <http://nbn-resolving.de/urn/resolver.pl?urn:nbn:de:hebis:30:3-300690>, pp. 86, 90), and it is the version used in Hermann Paul's critical edition, Hartmann von Aue, *Gregorius*, ed. by Hermann Paul and Burghart Wachinger (Tübingen: Niemeyer, 2004). Such a connection could also reflect on our view of the besieged Erec as a man beset by guilt.

[351] Cf. Wackernagel (p. 66): 'Der man der von Ierusalem fvor hin ze Iericho bizaichint Adamen vnde alliz menschlich geslæhte! der von siner vngehoersami verstozin wart. von dem paradyse. in dise zerganchliche welt.' – 'The man who travelled from Jerusalem to Jericho represents Adam and all humankind which was expelled due to his disobedience from paradise into this transient world.'
See also: Schönbach, p. 125; Schiewer, p. 398. While Hartmann never states the origins or destination of his traveller, it does not seem implausible to view exile as an implicit subtext given the consistency of this connection elsewhere.

[352] Ibid., line 5313. Erec essentially forges his own path through the undergrowth.

[353] *Iwein*, line 266, similarly 927.

[354] 'uneven and narrow. One must hike, climb, wade and swim its whole length'

er schûhte âne mâze
die liute und die strâze
und daz blôze gevilde:
allez gegen der wilde
sô rihte der arme sîne wege.
er wuot diu wazzer bî dem stege.
mit marwen vüezen ungeschuoch
streich er walt unde bruoch (G 2761-68).[355]

This description of difficult progress across wild terrain not only establishes a clear contrast with the civilised environment represented by the roads and fields with their associations of population, construction and cultivation; the use of the biblical image of the narrow path also clearly links this change of environment to the idea of a productive penitential ordeal.[356]

There thus appears to be a certain overlap in the imagery of exile between ideas of postlapsarian and penitential hardship – the consequences of guilt and the road to salvation. The latter association is, of course, particularly prominent in the context of Gregorius' final withdrawal to the rock, which aids his spectacular redemption. Indeed, while his departure from his childhood home in the monastery suggests an analogy with the expulsion from Eden in that it is portrayed as a journey out into the world,[357] his later departure from his mother's court is specifically associated with a turn away from the world.[358] This move into a desolate landscape as Gregorius seeks out 'einen wilden steil oder ein hol' (G 2973) (a desolate rock or a cave) is, as Mertens has shown, strongly suggestive of the hermitic tradition of isolation in a

[355] 'He completely avoided people and roads and the open fields; the poor man directed his course steadily towards the wilderness. He waded through the water beside the bridge. With tender unshod feet he roamed through woods and across moors.' The connection with the prologue is also underlined by the statement, 'Nû gie ein stîc (der was smal)' (G 2771) – a 'Now there led a (narrow) path'.

[356] Cf. Matthew 7: 14: 'Und die Pforte ist eng, und der Weg ist schmal, der zum Leben führt; und wenige sind ihrer, die ihn finden.'

[357] 'jâ ist mîn gir noch merre | zuo der werlde dan ê' (G 1800-01) – 'my longing for the world is even greater than before.'

[358] 'dem lande und dem guote | und werltlîchem muote | dem sî hiute widerseit' (G 2745-47) – 'Let land and goods and worldly ways be renounced today.'

'locus terribilis' – a category of deliberately anti-idyllic landscapes, to which woods and islands may also be counted.[359] Gregorius' desire to be sent into a 'wüeste' (G 2757), moreover, though it may be meant in the general sense of 'wilderness' rather than the narrower sense of 'desert', still recalls a range of associations from the tradition of the desert fathers to the biblical models of isolation and testing in the desert in the fates of Moses, John the Baptist, and Jesus himself in the forty days after his baptism.

While Gregorius' removal to the wilderness undoubtedly connotes hardship and even mortal danger, therefore, it is by no means unequivocally negative. In fact, even prior to his penitential turn, the sense of peril associated with his expulsion is balanced by the suggestion of divine provision. The fate of the infant protagonist, cast out to sea, on the one hand conveys extreme vulnerability: as an elemental force, the sea creates a far more visceral sense of danger than other wild environments, placing the protagonist at the absolute mercy of a potentially deadly power. As discussed above, moreover, considerable weight is later placed on the risk of submersion,[360] which, along with the corresponding association of the sea with sin and death, only confirms the dangerous potential which may be attached to such a voyage in a real and a symbolic sense. These dangerous associations are, however, simultaneously tempered by imagery suggesting God's providential power, and indeed, the role of Christ as saviour from death. The narrator stresses God's control of the elements – a recurrent biblical theme[361] – and in this sense Gregorius appears entrusted to divine care rather than abandoned

[359] Mertens, p. 50. See also Ernst, who identifies this motif in the description of the narrow path (pp. 86, 98).
[360] See II, 3. a), above.
[361] The motif appears in both the Old and New Testament, including in the book of Jonah (specifically referenced here), where God sends winds to create a storm at sea before calming it again (Jonah 1: 4, 15); and the account of the calming of the storm (Mark: 39-41), which sets the motif in a new context.

to merciless nature: the winds may be 'wild', but they bear him 'swar in got gebôt' (G 927).[362]

While it is not entirely clear if the protagonist's continued conviction in this principle on his second sea voyage is justified,[363] on this first occasion divine control is undisputed, and is particularly underlined by an analogy with the fate of Jonah:

> unser herre got der guote
> underwant sich sîn ze huote,
> von des genâden Jônas
> ouch in dem mere genas,
> der drîe tage und drîe naht
> in dem wâge was bedaht
> in eines visches wamme.
> er was des kindes amme
> unz daz er ez gesande
> wol gesunt ze lande (G 929-38).[364]

This allusion is apt both in the sense that Jonah, too, is preserved at sea through enclosure in an unusual vessel, and in that the context of transgression, retribution and expulsion framing his experience of saving intervention means that his fate specifically suggests God's rescue of the errant and outcast.[365] The idea of protection in a hostile environment is especially stressed in this passage, which presents God not only as a provider of shelter ('was bedaht'),[366] but

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[362] 'where(ever) God commanded them'

[363] The faith in divine control of the elements shown by Gregorius' decision to let his ship to follow the wind on his second voyage (G 1825-35) is never independently validated. Divine guidance at least remains a possibility here, however, by contrast with the *Vie du pape Saint Gregoire*, in which, as Harris notes, Gregorius' ship is guided by the devil. Harris, 'The Presentation of Clerical Characters', pp. 196-97.

[364] 'He was cared for by the good Lord our God, by whose grace Jonah also survived in the sea, sheltered from the waves for three days and nights in the belly of a fish. He was the child's nurse until he sent it safely to shore.'

[365] Prior to his encounter with the whale, Jonah is cast into the sea as a scapegoat, having provoked a (divinely orchestrated) storm by straying from God's command (Jonah 1: 3-17).

[366] Compare Hallich, p. 98.

also of almost maternal care ('er was des kindes amme').[367] This sense of benevolence is increased, moreover, by allusions to a New Testament context, both through the typological associations of Jonah's three days and nights inside the whale, which traditionally represent Christ's time in the tomb before his resurrection,[368] and in the attribution of the wind guiding Gregorius specifically to 'der süeze Krist' (G 785) (the sweet Lord – literally Christ). Such indications of a specifically Christian viewpoint from which the Fall does not signal a permanent loss of grace allow even the presentation of exile to be coloured by a redemptive tone.[369]

This sense of protection and potential redemption does not, however, entirely remove the profound sense of homelessness associated with the protagonist through his recurring experience of exile. A consistent association with this condition is particularly stressed by the repeated relation of Gregorius to the term 'ellende', a word connoting a state of foreignness, homelessness, exile or general wretchedness (in the sense of NHG 'elend'), which may be used as either an adjective or a noun to designate the condition itself, the location in which it is endured, or the person enduring it. It also has clear significance in relation to the concept of the Fall as a term which expresses the idea of earthly exile.[370] Not only does Murdoch note that it appears in accounts of Adam's existence after his expulsion from Eden;[371] it is also used to characterise life in the world by Hartmann's narrator, whose description of the narrow

[367] The rhyme of 'wamme' and 'amme' reinforces this idea. While 'wamme' is used here in the sense of 'stomach', the meaning 'womb' is potentially also present as a secondary allusion in this context, adding to the sense of semi-maternal protection. Dahlgrün notes the presence of a maternal element to divine care in Isaiah 66: 13, in which God appears as a 'tröstende Mutter'. Dahlgrün, p. 138.

[368] 'Denn gleichwie Jona war drei Tage und drei Nächte in des Walfisches Bauch, also wird des Menschen Sohn drei Tage und drei Nächte mitten in der Erde sein.' (Matthew 12: 40)

[369] Murdoch discusses the impact of this post-New Testament perspective in 'Adam *sub gratia*'.

[370] Tobin associates the term with a dualistic view of earthly life as banishment in *'Gregorius' and 'Der arme Heinrich': Hartmann's Dualistic and Gradualistic Views of Reality* (Berne and Frankfurt a.M.: Herbert Lang, 1973), p. 36.

[371] Murdoch, *The Apocryphal Adam and Eve*, p. 169.

path leading ‘ûz disem ellende’ (G 95) (out of this exile or wilderness) presents the world as a foreign land, and as a place of hardship from which one aims to escape – implicitly to the true home of heaven. The use of the phrase ‘wir in disem ellende’ (G 4003) (we in this exile) in his concluding prayer, moreover, draws the reader or audience into this category of exiles,[372] so encouraging their identification with Gregorius, the exemplary outcast.

Indeed this idea of human exile appears to be manifested and amplified in the fate of Gregorius, who, almost from birth, is characterised as an ‘ellende weise’ (G 1035) (homeless waif), estranged from his origins and left helpless in a strange environment. Although his foundling status is concealed through adoption, moreover, it appears to come inevitably to the fore, suggesting it is an inescapable part of his character. It is made clear that Gregorius has been aware of not naturally belonging in a monastic context, his dreams of a courtly lifestyle far removed from this station indicating an innate awareness of his lost provenance which prevents satisfaction with his adopted lifestyle (G 1582-83).[373] This sense of not belonging is amplified, moreover, after his identification by his foster-mother as ‘ellende’ (G 1372), at which point the term enters Gregorius’ own vocabulary. Initially used to refer to his position as a foundling (G 1398), the recurrence of the term ‘ellender kneht’ in his declaration, ‘ich sol und muoz mich nieten | nôt und angest (daz ist reht) | als ein ellender kneht’ (G 1406-08),[374] suggests a link between that original condition of homelessness and the life of constant travel he proposes adopting as a corresponding mode of existence. While Gregorius may have some notion of rediscovering his origins, therefore, his departure appears primarily as a compulsive

[372] This is also a feature of the conclusion of *Erec* (line 10134).

[373] ‘iedoch sô man mich sere | ie unz her ze den buochen twanc, | sô turnierte ie mîn gedanc’ – ‘but although I have until now always been greatly pressed to study (books), my thoughts have always been jousting’ (or tourneying – ‘turnieren’ also suggests larger scale battle games).

[374] ‘I shall and must – as is fitting – endure hardship and peril as a homeless man.’ It is possible that ‘kneht’may, as assumed in Kippenberg’s translation, point specifically to the role of ‘Knappe’, junior to a fully established knight; as the intention is not realised, however, this remains uncertain.

redoubling of his status as an outcast: 'ichn geruowe niemer mê | und wil iemer varnde sîn, | mir entuo noch gotes gnâde schîn | von wanne ich sî oder wer' (G 1802-05).[375]

A great sense of estrangement is also created through the irony with which Gregorius is viewed, and views himself, as 'ellende' on returning to his own homeland (G 1825, 1855, 1906). It is an experience he shares with Hartmann's Iwein who, during his exile, appears as a foreigner in his own former domain,[376] highlighting a kind of alienation which goes beyond spatial separation. Indeed, in Gregorius' case this sense of estrangement is arguably still more acute, for while physical barriers – variously walls and armour – prevent Iwein's recognition by others, Gregorius is received as a 'gast' (G 1938) (stranger), neither recognising nor being recognised by his closest relation, despite unobstructed and intense observation.[377] A sense of inescapable alienation is created moreover by the fact that this estrangement on the one hand stems from Greogrius' childhood expulsion, and on the other creates the conditions for his penitential exile: much as one fall from grace appears to breed another as the consequences of the first become the causes of a second, the initial casting out of the protagonist appears to lead to a life of self-perpetuating exile.

It is thus possible to see Gregorius as expressing in amplified form the condition of exile associated by the narrator with a fallen, worldly existence, as he compulsively imitates the expulsion from Eden in his continually renewed exile. His increasing identification with this role is significant, however, in that it means his experience of exile does not simply

[375] 'I will never again rest and will remain travelling constantly, unless God's grace reveals to me from whence I came or who I am.' Compulsion is clearly suggested by the verbs 'trîben' (G 1426, 1487-91) and 'verjagen' (G 1493) (to drive (away)). Cf. Hallich, p. 113. The association of this experience with shame (G 1426, 1490) is also of particular interest in terms of analogies with biblical expulsion.

[376] On returning to his former land, Iwein laments 'des bin ich alles worden gast.' (line 3992) – 'I have become a stranger to all this'. *Iwein*, line 3992. Dramatic irony is also created as he appears in front of former aquaintances – including his wife, with whom he converses – without being recognised: 'Noch erkand in dâ wîp noch man' – 'Neither woman nor man recognised him there'. *Iwein*, line 5451.

[377] As discussed above in the context of ignorance – see II, 2. b) above.

involve repetition, but also a kind of progression. This is particularly clear if we consider the force behind the action of casting out on each occasion. In fact only the initial exile of father and son is enforced by patriarchal authority in parallel with Adam's expulsion from Eden.[378] Gregorius' departure from the monastery, by contrast, occurs in direct contravention of the wishes of his surrogate father, the abbot, and, as I have suggested, is prompted less by outside pressure than by an inner compulsion stemming from his existing outsider status. This identification reaches its peak, finally, in his penitential exile, where he himself assumes the authority to decide the consequences of his transgression with his mother, effectively expelling himself from the courtly world. This association of exile with the protagonist's own volition takes the pattern of expulsion a decisive step away from the example of Genesis.

A significant difference with that biblical model, and with the first case of expulsion in the text is, moreover, evident in the fact that Gregorius' final exile, though still clearly a source of peril and hardship, is no longer associated with sorrow. Indeed, by contrast with the heartache emphasised in the fate of his parents, Gregorius' self-imposed exile is pointedly embraced with joy. This is particularly clear in his first encounter with the fisherman, whose rejection of him, expressed spatially through forcible removal from his dwelling, is cheerfully accepted: 'er wart in hundes wîs getriben | an den hof vür die tür. | dâ gie er vrœlîchen vür' (G 3028-30).[379] This attitude, like the acceptance of radical degradation evident in his ordeal on the rock, on the one hand indicates a heightened identification with his own lowliness and

[378] Cf. II, 1. c) above.

[379] 'He was driven like a dog into the yard beyond the door. He went out cheerfully.' The fact that he is sent out into an outbuilding specifically ('ein sô armez hiuselîn | daz ez niht armer enmöhte sîn: | daz was zevallen, âne dach' (G 3033-35) – 'a little hut, as miserable as could be. It was dilapidated, with no roof') perhaps suggests a faint echo of the 'no room at the inn' motif, which is clearly echoed in *Erec*, where the hero spends a night in 'ein altez gemiure' (an old ruin), having found no accommodation free. *Erec*, lines 233-34, 252. This would suggest an embracing of specifically Christ-like humility.

vulnerability which exemplifies total dependence on – and potentially invites the intervention of – divine mercy.[380] Beyond this, however, it also relocates the expulsion motif in a more clearly New Testament context, since exile conceived as patiently endured rejection relates specifically to the experience of Christ.[381] To a great extent, then, it is Gregorius' active embracing of exclusion which shifts the focus of our view of the outcast in the wilderness from his manifestation of an exiled condition associated with the Fall to his demonstration of exemplary penance and the path to salvation.

This idea of progression from forcible expulsion to self-exclusion is also of significant interest in relation to *Die Verwandlung*, where Gregor Samsa similarly displays a growing identification with his outsider status. Indeed, in both texts, the structure of recurring crises, each ending with the protagonist's isolation, not only reinforces a sense of his inextricable association with a state of exile, but also throws into relief differences between these broadly comparable situations in terms of the impetus for the act of exclusion. In Kafka's text this effect is amplified by the fact that each expulsion occurs in exactly the same setting, on the threshold between the protagonist's room and his family's living space. Gregor's eventual collusion in his own removal from the family is thus particularly highlighted by contrast with his original forcible expulsion from the same domain. As we shall see, however, the function of this progression is far less clearly positive here than in *Gregorius*: while the penitential exile of Hartmann's hero suggests a redemptive shift in the function of the motif, Gregor Samsa's death means his acceptance of social exclusion appears primarily tragic – a sign of resignation to fatal decline.

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[380] Cf. II, 3. a), above.

[381] Cf. John 1: 11: 'Er kam in sein Eigentum; und die Seinen nahmen ihn nicht auf.' Specific echoes of Jesus' actions here will be discussed in detail in the following section on imagery of the Passion.

As discussed in relation to the Eden motif, *Die Verwandlung* is marked by a pattern of recurring crises which fosters a sense of relentless decline.[382] Though Gregor's experience of disaster is thus not dramatised by contrast with any clearly idyllic prior state or location, an acute sense of loss is nevertheless created through a consistent association with the act of expulsion. The text is punctuated by three incidents where an attempt by Gregor to re-enter the family domain (V 134, 166-67, 186) prompts his removal back across the threshold of his own room in a manifest display of social exclusion. Unlike Hartmann's hero, who is cast out of a number of places which he happily inhabits until the point of crisis, Gregor is thus repeatedly removed from a single location to which he once belonged, but from which he has already been fundamentally disconnected through his transformation. Each act by which he is shut out of the Samsas' living space, therefore, effectively reiterates the same experience of exclusion – his removal from his former role within the family.[383]

This experience of rejection is reinforced, at least initially, by violent confrontation. Gregor's father exhibits an obsessive desire ('fixe Idee' (V 141)) to expel his son through aggressive pursuit, and this paternal action of driving or casting out has considerable biblical resonance – especially since, as Kwon notes, its repeated description as '(zurück)treiben' and 'zurückstoßen' (V 134, 140, 141, 168),[384] provides a link to the expulsion from Eden, 'Die Vertreibung aus dem Paradies'.[385] Such associations are especially compelling in the context of the father's appearance of almost unnatural power in the view of the beleaguered son.[386] Indeed, in its attribution of the act of expulsion to a genuine, vengeful paternal force, Kafka's

[382] Cf. II, 2. a) above.
[383] Cf. Moss, who notes that each section of the narrative reasserts in concentrated form Gregor's overall experience of exclusion. Leonard Moss, 'A Key to the Door Image in *The Metamorphosis*', *Modern Fiction Studies*, 17 (1971), 37-42 (p. 37).
[384] Cf. also the 'wahrhaftig erlösenden starken Stoß' (V 142).
[385] Kwon, p. 213.
[386] See II, 1. c) above.

text reflects Genesis still more directly than Hartmann's. This impression of the father as enforcer of exile is strengthened by the element of repetition within the narrative. After he has driven Gregor across the threshold of his room once (V 142), his further exertion of a driving force recalls that original act of expulsion, even where, as during the second pursuit, its aim is less clear.[387] In combination with the biblical echoes confirmed by the use of the apple motif (V 171), this fosters a continued association of paternal violence and banishment.

If these recurring manoeuvres on the threshold of Gregor's room thus underline his loss of status through enforced – and reinforced – exile echoing the expulsion from Eden, this association is, however, curious in that there is a striking discrepancy between the concept of paradise and the life Gregor has actually lost.[388] His existence prior to his transformation is not only less than ideal; it is also specifically marred by a sense of estrangement, meaning that his expulsion does not initiate, but rather appears to intensify or modify an existing state of exile. This impression is particularly encouraged by the emphasis placed on the hardship of his former travelling occupation, 'diese Plage des Reisens' (V 116), which exhausts and alienates him, preventing meaningful human contact,[389] and detaching him from his family, from whom he locks himself away as a 'vom Reisen her übernommene Vorsicht' (V 120). The association of this transient lifestyle with work, moreover, and specifically with Gregor's obligations regarding 'die Schuld der Eltern' (V 117), combines the themes of guilt, labour and exile in a way which potentially suggests an analogy with postlapsarian banishment.[390]

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[387] Gregor's propulsion by paternal force ('so lief er vor dem Vater her') has no clear direction ('So machten sie mehrmals die Runde um das Zimmer' (V 170)), although the fact that the narrative resumes after this incident with Gregor returned to confinement is structurally significant (V 170).

[388] Cf. II, 2. a), above.

[389] Gregor complains of 'ein immer wechselnder, [...] nie herzlich werdender menschlicher Verkehr', potentially also implying sexual contact, given the secondary meaning of 'Verkehr' (V 116).

[390] See II, 2. a) and. b), above. Kafka's consciousness of a link between postlapsarian exile and work is demonstrated by his allusion to Genesis in a letter to Felix Weltsch in December 1917: 'Das zur Arbeit

This context of obligation also means that, as in *Gregorius*, travel is associated with a sense of compulsion – as Gregor admits, 'das Reisen ist beschwerlich, aber ich könnte ohne das Reisen nicht leben' (V 135). If Hartmann's protagonist is compelled by his nature to pursue a wandering lifestyle, Kafka's is compelled by financial circumstances; in both cases, however, exile appears an unavoidable part of their lives. Indeed Ryan has even proposed that Gregor's family name, as well as his occupation, has innate connotations of wandering and bondage.[391] This combination of the ideas of exile and compulsion is of particular interest in the way in which it relates Gregor's prior existence to his life after his transformation. In one sense these two periods would appear to present a striking contrast: the protagonist's life of incessant travel is exchanged for one of confinement. Indeed, this transition suggests the very opposite of the spatial shifts featured in *Gregorius* – and in Genesis – in that the protagonist is not cast out from a limited space, exchanging a sheltered existence for a life of wandering, but rather is removed from a wandering existence and forced into a confined space. Despite this spatial contrast, however, Gregor's earlier life relates to his later confinement in that it similarly suggests a sense of imprisonment: effectively enslaved and forced into exile by his father's debt, his freedom is constrained long before he is physically confined.[392]

This close relationship between exile and imprisonment is confirmed after Gregor's transformation by his repeated expulsion from the family domain, which is simultaneously an act of incarceration. Gregor is shut away in his room behind an often locked and bolted door

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nötige Zufluchtverlangen ist schon durch das allgemeine alte Rippenwunder und die daraus hervorgehende Vertreibung gegeben.' While the suggestion of refuge here suggests a potentially more positive view of work, a strong sense of compulsion remains. Franz Kafka, *Briefe III: 1914-1917*, ed. by Hans-Gerd Koch (*Schriften, Tagebücher, Briefe*) (Frankfurt a.M.: Fischer, 2005), p. 338. The passage is discussed by Weinberg, pp. 101-02.

[391] Ryan suggests a deliberate echo of 'Samsara', a Buddhist and Hindu term for a concept of life as perpetual wandering adopted by Schopenhauer. Michael P. Ryan, 'Samsa and Samsara: Suffering, Death and Rebirth in *The Metamorphosis*', *German Quarterly*, 72 (1999), 133-152 (pp. 134, 138).

[392] Gregor is described as a 'Zinssklave' by Köhnke, p. 113.

in a state the narrator explicitly describes as 'Gefangenschaft' (V 151).[393] As Abraham notes, it is thus merely a question of perspective whether we regard his isolation as '*Ein*schließung' or '*Aus*schließung'.[394] A comparable overlap of ideas is evident in *Der Verschollene*, where the exile of Karl Roßmann, who is cast out 'wie man eine Katze vor die Tür wirft',[395] similarly suggests a process of shutting out, but also involves him being hemmed in – notably during his detention on Brunelda's balcony, which, as a simultaneously external and confined space, combines exclusion with a sense of enclosure.[396] As Alter points out, this association of exile and captivity has some basis in the Old Testament, and thus arguably expands the biblical associations of the exile motif beyond the context of Genesis.[397] It is, in any case, clear that, rather than detracting from the idea of biblical expulsion suggested by the fate of Karl and Gregor, this association with confinement underlines its severity: by forcing the outcast into a enclosed space, Kafka removes any sense of liberation from the act of casting out, and, moreover, stresses a view of exile as an inescapable condition.

An element of confinement is, of course, also involved in Gregorius' penitential exile, where he is shackled on a fairly inaccessible rock – indeed, the proximity of this idea to that of imprisonment is arguably confirmed by the fact that, as Elstein notes, other versions of the

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[393] 'Kaum war er innerhalb seines Zimmers, wurde die Tür eiligst zugedrückt, festgeriegelt und versperrt' (V 193). Cf. also Gregor's early observation, 'die Schlüssel steckten nun auch von außen' (V 144-45).

[394] Abraham, p. 182.

[395] *Der Verschollene*, p. 38.

[396] *Der Verschollene*, pp. 297-330. The location of this incident perhaps foreshadows the account of childhood expulsion in Kafka's *Brief an den Vater*, although there the sense of confinement is less pronounced: 'Du [nahmst] mich aus dem Bett, trugst mich auf die Pawlatsche und ließest mich dort allein vor der geschlossenen Tür [...] stehn.' *Brief an dem Vater*, p. 149.

[397] Alter draws attention to echoes of the Egyptian exile in Exodus and its context of enslavement. Robert Alter, 'Franz Kafka: Wrenching Scripture', *New England Review*, 21 (2000), 7-19 (pp. 14-15).

legend exchange this fate for incarceration.[398] The location of Gregor's exile, however, is particularly disturbing in its combination of radical isolation with a sense of claustrophobia. Indeed, though the wilderness motif does briefly feature in Kafka's narrative, it is striking that it is presented in a way that makes the very idea of empty space seem highly oppressive. Describing Gregor's view from the window of his room, the narrator states:

> wenn er nicht genau gewußt hätte daß er in der stillen, aber völlig städtischen Charlottenstraße wohnte, hätte er glauben können, von seinem Fenster aus in eine Einöde zu schauen, in welcher der graue Himmel und die graue Erde ununterscheidbar sich vereinigten (V 156).

Given the contrast with Gregor's current confinement, this impression of a vast wilderness in which the horizon merges with the heavens has utopian potential. Since it appears in the context of his failing vision, however, which cuts off his view of the outside world (V 155), it instead creates an impression of space closing in – especially as the uniform grey of the heavens and earth presents both as grim and impenetrable, offering no chance of escape. Indeed, this view from the window is expressly disassociated from any sense of liberation, as Gregor can only recall 'das Befreiende, das früher für ihn darin gelegen war' (V 155).[399]

By contrast with Gregorius', moreover, Gregor's encounter with the wilderness is pure illusion.[400] While Hartmann's hero is cast into new landscapes and separated from his past life

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[398] This includes a Hasidic version. Yoav Elstein, 'The Gregorius Legend: Its Christian Versions and its Metamorphosis in the Hassidic Tale,' *Fabula*, 27 (1986), 195-215 (p. 203). While Kafka's interest in Hasidic tales has been documented, it would not appear that this tale was included in collections he consulted. See Iris Bruce, 'Kafka and Jewish folklore', in *The Cambridge Companion to Kafka*, ed. by Julian Preece (Cambridge: Cambridge University Press, 2002), pp. 150-68 (p. 151).

[399] There is perhaps an ironic echo here of the Romantic trope of the window as the threshold to the freedom of the wider world, as featured, for example, in Eichendorff's *Sehnsucht*.

[400] There is one further reference which suggests the idea of a 'locus terribilis', as Gregor considers the danger of his room becoming like a cave; the comparison is, however, again pointedly tentative, framed by a question partly in the subjunctive: 'Hatte er wirklich Lust, das [...] Zimmer in eine Höhle verwandeln zu lassen, in der er dann freilich nach allen Richtungen ungestört würde kriechen können, jedoch auch unter gleichzeitigem [...] Vergessen seiner menschlichen Vergangenheit?' (V 162).

by substantial distances, the setting for Gregor's exile remains familiar and domestic. Indeed, hints at the layout of the Samsa residence appear to indicate that the exiled son is kept at the very centre of the family from which his is expelled.[401] This sense of encirclement at once increases the claustrophobia associated with his fate, and heightens the painful irony of his situation, as he remains in close proximity to a life he has irretrievably lost. As Gregorius is a stranger in his homeland, then, Gregor Samsa is radically alienated in the very midst of his family, and in the familiar setting of his former life. This ironic closeness is particularly stressed by the multiple doors surrounding him, to which Moss cites almost a hundred references in the course of the narrative,[402] and which, as occasionally permeable barriers to the family domain, symbolise the continued potential for contact and the hope of recovery. While Gregor initially hopes to be saved by the unlocking of these doors,[403] and is later physically drawn to them,[404] it is, however, abundantly clear that crossing this barrier merely prompts renewed expulsion and redoubled isolation.

Indeed, a clearly increasing sense of alienation is created by these failed encounters with the family. Gregor is, or course, already fundamentally estranged from his identity by a transformation which prevents him fulfilling his former role and places his consciousness at odds with a strange body, which no longer responds as he anticipates.[405] His encounters with

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[401] Cf. V 119-20.

[402] Moss, p. 37.

[403] When the locksmith is called, we are told: 'Er fühlte sich wider einbezogen in den menschlichen Kreis und erhoffte von beiden, vom Arzt und vom Schlosser, ohne sie eigentlich genau zu scheiden, großartige und überraschende Leistungen' (V 132). This lack of differentiation suggests the extent to which release from confinement is also associated with the hope of recovery. Compare Moss, p. 38.

[404] 'Wo er nur einmal Stimmen hörte, lief er gleich zu der betreffenden Tür und drückte sich mit ganzem Leib an sie' (V 150).

[405] This is true of his voice, as well as his limbs (V 119, 121). Politzer has suggested that this strange body also exemplifies Gregor's imprisonment. Politzer, p. 67. Cf. also Ritchie Robertson, 'Kafka as Anti-Christian: *Das Urteil*, *Die Verwandlung*, and the Aphorisms', in *A Companion to the Works of Franz Kafka*, ed. by James Rolleston (Rochester, NY: Camden House, 2002), pp. 101-22 (p. 109).

others, however, greatly reinforce this sense of estrangement from his former self – and the impossibility of the desired reunion with his family – by providing glimpses of a perspective from which he evidently appears horrifyingly strange (V 139). Variously perceiving him as a stranger,[406] an animal,[407] a monster,[408] and an object,[409] other characters' views of Gregor stress his disassociation from his personality, social function and humanity. Indeed, at times it seems this outside view is actively instrumental in removing him from his place in the family by imposing an alien identity on him. This is especially clear in Grete's comments prior to his final removal, in which the substitution of the pronouns 'er' and 'es' detach Gregor from his identity in a way which almost equates to an act of expulsion: 'Du mußt bloß den Gedanken loszuwerden suchen, daß es Gregor ist. [...] Wenn es Gregor wäre, er hätte längst eingesehen, daß ein Zusammenleben von Menschen mit einem solchen Tier nicht möglich ist' (V 191).[410]

The repeated physical expulsion of Kafka's protagonist thus clearly corresponds to a deeper process of alienation – and in this sense his experience relates to that of Hartmann's hero, whose exile is not simply an outward state, but also an integral part of his nature. While the association of this condition specifically with the Fall is clearer in *Gregorius* with its explicit references to earthly life as exile, the context of biblical expulsion and the overriding sense of inescapable exclusion suggested by *Die Verwandlung* mean it encourages a similar view of exile as an existential state.[411] As in *Gregorius*, furthermore, this sense of an inherent

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[406] Grete acts 'als sei sie bei einem Schwerkranken oder gar bei einem Fremden' (V 146).

[407] The clerk immediately identifies Gregor's voice as a 'Tierstimme' (V 131).

[408] Grete declares, 'Ich will vor diesem Untier nicht den Namen meines Bruders aussprechen' (V 189).

[409] He is ultimately described by the cleaner as 'das Zeug von nebenan' (V 198).

[410] Her statement is, of course, slightly paradoxical in its suggestion that the proof of Gregor's humanity would lie in his realisation of the unacceptability of his animal nature; it thus still reflects a problematically split perspective to some extent.

[411] Compare Abraham's discussion of biblical exile as the primary model for expulsion and alienation in Kafka's work. Abraham, p. 179. Even where a biblical connection is not the focus, the idea of exile as an existential state is still discussed – by Kurz and Sokel in terms of Gnostic ideas, and by Schwarz

condition is reinforced by the protagonist's increasing identification with his outsider status. While Gregor has displayed a certain tendency to isolate himself from the beginning of the text, where the deliberate locking of his room provokes the criticism, 'Sie verbarrikadieren sich da in Ihrem Zimmer' (V 128), this trend is countered by the urge for contact displayed in his eager attempts to re-enter the family domain. Towards the end of the text, however, his earlier enthusiasm for any hint of social contact (V 172) has clearly waned, as we are told: 'Gregor verzichtete ganz leicht auf das Öffnen der Tür, hatte er doch schon manche Abende, an denen sie geöffnet war, nicht ausgenützt, sondern war [...] im dunkelsten Winkel seines Zimmers gelegen' (V 181-82). Gregor has thus already withdrawn from the family physically and mentally before his final attempted approach (V 184-86), which appears, in this context, as a last, desperate outburst of desire, before utter resignation sets in.

Although Gregor's withdrawal is thus not entirely driven by physical compulsion, neither is it clearly founded on free personal choice; instead it suggests his acceptance of an apparently inevitable fate, and, crucially, of the will of the family, whose desire to displace him has been made plainly clear by his repeated expulsion. Indeed, by the time of his second confrontation with the father, Gregor already displays a desire to accommodate his will by removing himself from the family domain:

> Und so flüchtete er sich zur Tür seines Zimmers und drückte sich an sie, damit der Vater beim Eintritt vom Vorzimmer her gleich sehen könne, daß Gregor die beste Absicht habe, sofort in sein Zimmer zurückzukehren, und daß es

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in relation to Judaism. Cf. Gerhard, Kurz, *Traum-Schrecken: Kafka*s *literarische Existenzanalyse* (Stuttgart: Metzler, 1980), p. 173; Walter H.Sokel, 'Between Gnosticism and Jehovah: The Dilemma in Kafka's Religious Attitude', *South Atlantic Review*, 50 (1985), 3-22 (p. 8); Sandra Schwarz, *Verbannung als Lebensform: Koordinaten eines literarischen Exils in Franz Kafkas 'Trilogie der Einsamkeit'* (Tübingen: Niemeyer, 1996), p. 86. A similar view is suggested by Thomas Mann's interpretation of Kafka's works as 'der Ausdruck der Fremdheit und Einsamkeit des Künstlers (und obendrein des Juden!) unter den Einheimischen des Lebens' in 'Dem Dichter zu Ehren: Franz Kafka und "Das Schloß"' (1941), *Gesammelte Werke in Dreizehn Bänden*, X, pp. 771-79 (p. 776).

> nicht nötig sei, ihn zurückzutreiben, sondern daß man nur die Tür zu öffnen brauche, und gleich werde er verschwinden (V 168).

This account creates a sense of breathless eagerness to appease threatening authority which clearly demonstrates the fear at the root of Gregor's urge to withdraw: he is so desperate to avoid conflict with the father that he flees towards his place of exile,[412] and wills his own disappearance. This desire to disappear strikingly recurs on his final removal from the family domain. Here the threat of violence is reduced and Gregor is allowed to withdraw of his own accord ('Im übrigen drängte ihn auch niemand, es war alles ihm selbst überlassen' (V 192)); his retreat, however, and his further conviction 'daß er verschwinden müsse' (V 193), which is duly realised in his death, clearly corresponds to the family's view asserted by Grete in her stark verdict on Gregor, 'weg muß es', and, moreover, in her suggestion, 'Wenn es Gregor wäre, er [...] wäre freiwillig fortgegangen' (V 191).

In this sense Gregor's behaviour is comparable to that of Georg Bendemann in *Das Urteil*, who, it seems, voluntarily enacts his own sentence as delivered by his father.[413] Both appear ultimately to resolve conflict with the family by accepting its judgment and effectively colluding in their own demise. Indeed, as Gregor's efforts to rejoin the family have uniformly failed, it would seem the only possible source of rapprochement is, in fact, his acceptance of the family's view of him as alien by deliberately and permanently removing himself from its midst. Since it thus restores a kind of harmony, there is perhaps some potential to see this

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[412] It is noticeable that Gregor is no longer driven by the father at this point, but rather 'lief [...] vor dem Vater her' due to the expectation of violence created by their previous encounter (V 170).

[413] Following the judgment, 'Ich verurteile dich jetzt zum Tode des Ertrinkens!', Georg is overtaken by a compulsion to remove himself. The verbs used to describe his actions combine the suggestion of an external driving force ('Georg fühlte sich aus dem Zimmer gejagt'; 'zum Wasser trieb es ihn') with the idea of self-motivated action ('Aus dem Tor sprang er'; 'Er schwang sich über [...] und ließ sich hinabfallen'), so effectively merging the idea of the father's will and his own. *Das Urteil*, pp. 60-61.

self-expulsion in a positive light.[414] Indeed, a parallel with *Gregorius* is suggested by the idea that a solution to familial disaster is provided by the self-expulsion of the filial protagonist.[415] Unlike Gregorius, however, who joyfully pursues isolation in the confident hope of personal redemption, Gregor's actions are motivated by fear and resignation; and due to this, and their terminal consequences, a positive reading is necessarily more uncertain here. Indeed the final withdrawal in death, which in one sense represents his escape from a life of confinement and exile, may equally be seen as the climactic expression of Gregor's isolation from the family. If there is a progression in the presentation of expulsion in Kafka's text, therefore, it would seem to be less a development towards a redemptive understanding of exile, than a transition from hopeless resistance of exclusion to a wearied acceptance of an inevitable fate.

There is thus clearly potential for the shift from expulsion to self-isolation to produce widely varying effects in different contexts. This is further evident if we compare *Gregorius* and *Die Verwandlung* with *Der Erwählte*, where a pattern of relentlessly recurring expulsion similarly culminates in the protagonist's active assumption of the role of exile. While the fate of Mann's Gregorius echoes that of Gregor Samsa insofar as his alienation is also expressed through physical separation from his human identity, his deliberate withdrawal from society is imbued with a far more positive meaning. This is naturally due in part to the narrative's reflection of the plot of *Gregorius*, which ultimately grants exile a new, redemptive function. The act of isolation, however, also relates closely to the concepts of exceptionality and divine

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[414] His death, which is associated with a 'Zustand leeren und friedlichen Nachdenkens' (V 193), suggests a kind of peace, and has been associated by some critics with liberation from the alienation and imprisonment characterising his existence. Cf. Kurz, p. 177; Sokel, 'Between Gnosticism and Jehovah', p. 8. The possible association with salvation will be discussed in detail in III, 2. b).

[415] Both have thus been likened to scapegoats who liberate the family by expelling themselves – Gregorius by Burghart Wachinger in his introduction to *Geistliches in weltlicher und Weltliches in geistlicher Literatur des Mittelalters*, pp. 1-15 (p.11); and Gregor by Sokel in 'From Marx to Myth', pp. 493-94. This idea of familial salvation will also be discussed in III, 2. b), below.

selection which are particularly brought to the fore in Mann's interpretation of the legend. In his hands, therefore, the motif does not merely demonstrate the protagonist's acceptance of an abject position of absolute exclusion – which may or may not be reversed depending on the scope for benevolent intervention in the text. Instead exile has a positive value in its own right, in that the protagonist's position outside of society also exemplifies his uniqueness, and he may thus be seen not simply as cast out, but also as purposefully set apart.

The idea of Gregorius' exceptionality is associated from the time of his conception with a spatial problem: rendered an anomaly by his incestuous heritage, the impossiblity of his integration into society is expressed in the recurring assertion that there is no place for him in the world. His mother refers to him as a child 'für das ja gar kein Platz ist in Gottes weiter Welt'; his father as 'dies unstatthaft und stättenlose Kind [...] das uns selbst die Stätte unter den Füßen wegzieht und uns beide in der Welt unmöglich macht' (E 40). Mann's text thus conveys still more clearly than Hartmann's the idea of a transgression incompatible with social order to the point where those implicated can no longer be accommodated within it. This image of homelessness is made fully manifest in the casting out of Wiligis and his son. The pilgrimage of the former is not only associated with penance, but also explicitly with the impossibility of him remaining within the confines of the known world. His proposal of temporary withdrawal for the sake of discretion is exposed as ironically inadequate by his adviser's retort, 'Das ist, Herr Herzog, sehr mild gesagt, denn in den umliegenden Reichen der Kristenheit wird unter so beschaffenen Umständen keine Stätte für Euch sein' (E 45);[416] and indeed, it is striking that his destination is not only never reached, but in fact appears

[416] This incredulous response amplifies the implicit contrast in *Gregorius* between the father's radical exile and his initial suggestion, 'nû gedenke ich, ob ich wone | die wîle mîner swester vone | ûzerhalp dem lande, | daz unser zweier schande | sî verswigen deste baz' (G 561-65) – 'I wonder if I should live apart from my sister in the meantime, out of the country, in order to better conceal our shame'.

uncertain from the beginning, as his journey is termed a 'Fahrt ins Heilig-Ungewisse' (E 48). The resulting suspicion that, having forfeited his place in society, Wiligis has no prospect of finding a home anywhere in the world, receives its ultimate confirmation in his death (E 49).

The predicament of Gregorius' father thus echoes the fate of Gregor Samsa in that total removal in death is conceived as the sole way of resolving his incompatibility with society.[417] While, in allowing for the possibility of his relocation elsewhere, the expulsion of the infant Gregorius is rather less extreme, it still follows similar principles insofar as he is ejected from a society in which he cannot be accommodated, and sent out into mortal peril, and towards an uncertain destination. Indeed, the transition to a realm outside of social order is exemplifed in both cases by the protagonist's entry into a wild landscape which strikingly contrasts with the contained, civilised world of the court. This is particularly clear in the description of Wiligis' journey 'zwischen Räubern, wildem Ungetier, schlürfenden Sümpfen, verrufenen Wäldern, rollendem Fels und reißenden Wassern' (E 49), which, in its combination of untamed nature, lawlessness and monstrosity presents the outside world as physically and socially chaotic in a way which recalls the presentation of the woods in Hartmann's Arthurian works.[418] Similarly, on Gregorius' expulsion, his entry into a realm of violent, unpredictable forces is clearly signalled by the description of the raging elements – both of the wild winds (E 79),[419] and of the sea, which is associated with grave peril through

[417] As well as his sister's statement of the impossibility of his 'Zusammenleben mit Menschen' (V 191), the problem of accommodating Gregor is also suggested in spatial terms in the description of his room as the destination for 'Dinge, die man anderswo nicht unterbringen konnte' (V 180), and in the family's inability to conceive how he could be relocated (V 175).

[418] The presence of wild and monstrous beasts in the woods is particularly clear in *Iwein*, where the hero encounters a lion and a dragon. *Iwein*, line 3840. It is also possible that the mention of robbers here echoes the idea of the dangers of the road in the prologue to *Gregorius*, although the Samaritan allegory does not otherwise feature.

[419] Compare G 926.

the repeated use of the term 'Freise',[420] and presented as a realm of death through the comparison of his vessel to a coffin (E 57).[421] Thus cast into a potentially deadly outside world, the fate of both father and son strikingly demonstrates their state as social outcasts, as well as broadly reflecting man's banishment from the idyllic order of Eden into a world of disorder and mortality.

In Gregorius' case, however, this fate also appears in a more positive sense as a mark of exceptionality. Portrayed as 'ein Ausgesetzter und [...] Findling' (E 104) in a diminutive vessel sealed with pitch (E 57) Gregorius bears more than a passing resemblance to Mann's Moses, also 'ein Findling [...], ein ausgesetztes Kindlein' in a 'verpichtes Kästlein';[422] and the allusion to the myth of Perseus in Sibylla's protest 'ich duld es nicht! Eher soll er mich auch in das Faß stecken' (E 55) associates the protagonist with yet another exceptional personality suffering childhood expulsion. Familiar from his reading for *Das Gesetz* with Freud's relation of Moses to heroes like Perseus and Oedipus via this motif ('Die Aussetzung im Kästchen'),

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[420] The term, which echoes Hartmann's use of 'vreise' for peril (G 1036) or the wild sea specifically (G 954), becomes something of a leitmotif through its alliterative association with 'Fass' (E 76, 103, 104) and with the phrase 'mit frostiger Hand' (E 76, 83, 104) – also adapted from Hartmann (G 1353). This rather grandiose alliteration potentially undercuts the gravity of the image, however, especially as its use to stress the metre of the phrase 'mit frostiger Hand von der Freise gefischt' creates an air of Wagnerian parody. On Wagner's efforts to revive alliterative 'Stabreim', see Ulrich Müller and Oswald Panagl, *Ring und Gral: Texte, Kommentare und Interpretationen zu Richard Wagners 'Der Ring des Nibelungen', 'Tristan und Isolde', 'Die Meistersinger von Nürnberg' und 'Parsifal'* (Würzburg: Königshausen und Neumann, 2002), pp. 89-91.

[421] The idea of a voyage towards death (or Hades) is suggested through a similar image in *Der Tod in Venedig* (1912), where a gondola appears 'so eigentümlich schwarz, wie sonst [...] nur Särge es sind, – es erinnert [...] an den Tod selbst, an Bahre und düsteres Begängnis und letzte, schweigsame Fahrt.' *Gesammelte Werke in dreizehn Bänden*, VIII, pp. 444-525 (p. 464). An association of the sea with death is also evident elsewhere in Mann's work, notably in *Lübeck als geistige Lebensform* (1926), where he states, 'das Meer ist [...] das Erlebnis der Ewigkeit, des Nichts und des Todes'. *Gesammelte Werke in dreizehn Bänden,* XI, pp. 376-98 (p. 394). See also Lehnert, p. 12.

[422] *Das Gesetz*, p. 812. The childhood fate of Hartmann's Gregorius has been related to that of Moses (see Dahgrün, pp. 130-31); Mann's phraseology, however, makes the link rather more explicit.

Mann's recognition of Gregorius' link to the same mythical scheme is easily conceivable.[423] While his allusion to Perseus is ultimately ironic, discrediting the myth on the grounds of plausibility ('Nun, höre Frau, mußt schließlich auch Vernunft annehmen [...] Was müßte das für ein Faß sein, wo ihr beide hineingeht [...]?'(E 55)),[424] such echoes are still significant in that they invite the reader to view Gregorius within a heroic tradition in which banishment is a sign of exceptionality, and a necessary step on the path to greatness.

There is, moreover, a clearer sense than in *Gregorius* that the protagonist's expulsion represents rebirth. The idea of the vessel as a womb, potentially suggested in Hartmann's use of the term 'wamme' (G 935), is made explicit here, perhaps echoing Freud's analysis of expulsion in mythology, 'Die Aussetzung im Kästchen ist eine unverkennbare symbolische Darstellung der Geburt, das Kästchen der Mutterleib'.[425] Mann's use of the image, however, does not simply symbolise birth, but specifically rebirth – a new beginning to counter the protagonist's unacceptable heritage. Gregorius' vessel is presented as 'ein neuer Mutterschoß, aus dessen Dunkel [...] [das Kind] wiedergeboren werden sollte' (E 57), and its further

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[423] Freud summarises the mythical blueprint identified in Otto Rank's *Der Mythus von der Geburt des Helden* (1909) in his essay 'Moses ein Ägypter', *Imago*, 23 (1937), 5-13 (pp. 7-9). Mann's ownership of this text, and his study of Freud's *Der Mann Moses und die monotheistische Religion*, in which it also later appeared, is detailed in Klaus Makoschey, *Quellenkritische Untersuchungen zum Spätwerk Thomas Manns: 'Joseph der Ernährer', 'Das Gesetz', 'Der Erwählte'* (Frankfurt a.M.: Klostermann, 1998), pp. 89-90. The original text by Rank explicitly refers to the legend of Gregorius, in which the initial stages of his unifying scheme are clearly recognisable (noble but problematic birth, childhood exile, youth in a lowly social context, conflict and return). Cf. Rank, *Der Mythus von der Geburt des Helden: Versuch einer psychologischen Mythendeutung* (Nendeln: Kraus Reprint, 1970), p. 19. For a closer comparison with Rank's model, see Jürgen Kühnel, 'Ödipus und Gregorius', in *Psychologie in der Mediävistik: Gesammelte Beiträge des Steinheimer Symposions* (Göppingen: Kümmerle, 1985), pp. 141-70 (pp. 149-50).

[424] This critical stance towards the myth of Perseus, in which the mother is also expelled, appears to assert the greater realism of Gregorius' story relative to classical myth; it also undermines this realism, however, by highlighting as dubious a mythical tradition to which his fate is allied. In fact, simply by exposing a mythical scheme, it reduces the particularity, and hence the realism, of his fate.

[425] Freud, 'Moses ein Ägypter', p. 9. If so, there is potential for irony in the integration of Freud's theory into the context of the myth itself.

description as a 'bauchige Särglein' (E 57) incorporates the idea of pregnancy into an image of death in a way which indicates the potential for Gregorius to re-emerge from an experience of mortal danger – if not actual death – into a new existence. This association of confinement with both death and latency echoes to an extent Hartmann's reference to Jonah in the belly of the whale; while there the link with resurrection requires an awareness of a secondary biblical association, however, here ideas of death and rebirth are rather more openly combined.[426]

This imagery of pregnancy and birth is significant, furthermore, in that it suggests a context of maternal care and protection. Indeed the description of Gregorius as 'gewiegt vom Ündenschlage' (E 80), in the context of divinely controlled elements (E 58), casts God in a similarly maternal light to Hartmann's description of him as 'des kindes amme' (G 937). The severity of the protagonist's plight is thus also offset by a sense of benevolent intervention. Indeed, divine Providence is not only credited with his preservation at sea, but also with his relocation on the island – seen by Clemens as the place 'das die Weisheit dem Unstatthaften als Stätte zugedacht' (E 79-80). This idea of divine relocation is of particular interest in that it offers an apparent solution to the difficulty of Gregorius' accommodation in the world as an 'unstatthaft und stättenlose[s] Kind' (E 40). It is not, however, unproblematic. While Mann's narrator and characters share a belief in providential guidance, they radically disagree about Gregorius' divinely ordained station;[427] and, as in *Gregorius*, there are some grounds to doubt whether Providence is in fact instrumental in all cases where its influence is assumed.[428]

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[426] Associations with resurrection will be considered more closely in III, 2, b), below.

[427] This is particularly highlighted by the similar vocabulary used as the abbot instructs Gregorius 'Du bist in diesen Mauern an deinem Platze' (E 109), while Sibylla claims 'Euer Platz ist an meinem Hof' (E 151). Similarly, the abbot believes God has 'dem stättelosen Früchtchen Seine Burg 'Not Gottes' hier zur Stätte angewiesen' (E 84), while Gregorius, on arriving at court, feels 'als sei diese Stätte das vorbestimmte Ziel meiner Irrfahrt gewesen' (E 151).

[428] The similarity of Clemens' account of Gregorius' divine guidance to later comments by the abbot (see previous note) suggests it may chiefly denote a clerical consensus on the ideal nature of the

It is clear, moreover, that neither the monastery nor the court is entirely satisfactory as a permanent location for the protagonist. While in the latter instance the hidden disorder of his incestuous relationship is the primary reason for this, there is also a deeper sense of not belonging which plagues him from the time of his upbringing on the island. By contrast with Hartmann, Mann devotes considerable attention to this issue prior to Gregorius' discovery of his origins, meaning that the idea of his inherent outsider status is especially well developed. Indeed, as with a number of Mann's protagonists, this difference is outwardly manifested – here in an incongruously refined appearance (E 83), which closely echoes that of his parents (E 20-23, 93), so suggesting a kind of genetic nobility.[429] Since his difference also manifests itself in dreams of the courtly world, Gregorius is internally distanced from monastic life as much as he is physically distinguished from his adoptive family – and, crucially, he is aware of this, viewing himself as an imposter in both of these apparently native spheres: 'ihm war, als sei er nicht nur von den Seinen verschieden nach Stoff und Art, sondern passe auch zu den Mönchen [...] im Grunde nicht [...] und sei ein heimlich Fremder so hier wie dort' (E 88).[430]

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monastic environment. Faith in divine Providence is also rendered questionable as, on Gregorius' later voyage 'wohin Gottes Winde wehen', the wind is still, at most providing a little opposition (E 118). If the elements are under divine control, here, they offer no guidance, but only suggest reservations about Gregorius' progress of the kind expressed in the initial delaying of his parents' birth (E 19).

[429] The physical expression of exceptionality through distinctive eyes, delicate features and unusual colouring is a familar feature of Mann's presentation of artistic outsiders such as Hanno Buddenbrook and Tonio Kröger, whose contrast with the raw vitality of Hans Hansen is perhaps echoed in the pairing of Gregorius and his foster brother Flann (E 83). Cf. *Buddenbrooks* (1901), *Gesammelte Werke in dreizehn Bänden*, I, p. 424; *Tonio Kröger* (1903), *Gesammelte Werke in dreizehn Bänden*, VIII, pp. 271-338 (p. 272). Hugo Kuhn identifies the relevant aesthetic as 'adligzigeunerisch' in 'Der gute Sünder – Der Erwählte?', in *Gregorius*, pp. 235-46 (p. 239). Here, however, distinctiveness is not based on mixed heritage, but rather on aristocratic ancestry (E 21), and its association with decadence is less absolute – on Gregorius' physical vigour, see II, 1. b) above.

[430] This echoes to some extent Tonio Kröger's complaint, 'Ich stehe zwischen zwei Welten, bin in keiner daheim.' *Tonio Kröger*, p. 337. Gregorius' predicament, however, stems not from a dual allegiance to two worlds, but rather from his lack of a natural connection to either.

The protagonist's foreign provenance is thus not simply a matter of circumstance, but rather is fundamental to an identity which is shaped by a deep sense of alienation. This idea finds further emphasis in his association with the figure of Tristan, which uses the name's linguistic association with sorrow to express the effects of his sense of not belonging (E 91), but, through its literary associations, also potentially confirms the reader's view of him as a figure alienated from his true identity.[431] Gregorius is thus comparable to Hartmann and Kafka's protagonists in that he exemplifes an idea of exile as an innate, defining condition. This condition is, however, clearly connected to his identity as an intrinsically exceptional figure – both in terms of medieval heroic models, and according to Mann's characteristic formula of unusual heritage, physical difference and intellectual distance – and the sense that his exile has representative significance is thus rather less evident here than in *Gregorius*, where the hero's extreme fate relates to all-encompassing references to earthly exile.[432]

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[431] There are a number of parallels between Gregorius and Gottfried's Tristan, an exceptional youth who is alienated from his identity and natural status, being secretly raised by foster parents after his extramarital conception and concealed birth, and later unwittingly exiled in the land of his origins. Though, as Bronsema notes, Mann's references to *Tristan* are mostly limited to borrowed names or terminology from Wilhelm Hertz' translation (Bronsema, pp. 54, 172), it seems reasonable to assume that Mann would have recognised an affinity between Gregorius and Tristan at this point going beyond the mere experience of sorrow. Mann had previously studied Gottfried's text during work on a film version, which was never made, but of which his outline remains. *Tristan und Isolde* (1923), in *Gesammelte Werke in dreizehn Bänden*, XIII, pp. 9-17. See the afterword to Thomas Mann, *Späte Erzählungen*, ed. by Peter de Mendelssohn (Frankfurt a.M.: Fischer, 1981), pp. 483-536 (p. 499).

[432] Where the idea features in Mann's narrative, it appears transparently formulaic. The dying Grimald's complaint, 'Also soll ich aus diesem Wurmgarten scheiden, diesem üblen Wolfstal, da wir hineingeworfen durch Adams Missetat, und das ich noch recht beschimpfen will, da ich es lassen muß' (E 34), associates earthly life with banishment, presenting the world as a perilous wilderness, and referring more explicitly than Hartmann to the original expulsion from Eden. There is, however, a clear sense that his lament (which closely follows the *Vorauer Sündenklage* (lines 69-75, 237), though it replaces 'wuoftal' (NHG Jammertal) with 'Wolfstal') uses stock phrases; and his ironically frank concluding remark undermines this condemnation by revealing it as a bid to ease his distress at leaving the world – and thus, in fact, as a sign of attachment to it.

This exceptionality not only leads to isolation within the community, but also to a clear attraction to spaces beyond its confines. Gregorius is drawn to the sea even before discovering his foreign provenance, gazing at the horizon 'der den Blick auf die Länder der Welt verschloß' (E 95).[433] His dreams of knighthood, moreover, are noticeably situated in a location outside of the familiar social order – the 'Quelle im dichten Wald' (E 90), which is striking in that it identifies a wilderness landscape as a longed for idyll. Indeed, when his outsider status is confirmed, Gregorius enthusiastically distances himself from society and associates himself instead with wild, open spaces. Quickly adopting the vocabulary and hyperbolic style of his foster mother's denouncement of him as 'den Nichtser, den Niemand, den Angeschwemmten [...] der Fundvogel!' (E 103), he also indicates his assumption of this role by physically enacting his newly confirmed sense of homelessness:

> das Kloster war ihm nicht Heimat mehr, dem Unbekannten und Unverwandten, dem Fundvogel und Vogelfreien ziemte zum Dach nur der Himmel [...]. Durch Sand und Moos strich Grigorß, durch windschiefe Föhrenhaine [...] mied das Dorf, mied die Hütten, warf sich nieder schließlich an einem Baum, in den Händen das Fremdlingsgesicht (E 104).

Deliberate withdrawal into the wilderness is thus made a theme much earlier in Mann's text, and is thus associated with Gregorius' inherent position outside of society rather than purely with his later penance.[434] At this initial stage, moreover, it already has positive connotations, as the move from habitation towards open spaces not only appears as a necessary reflection of

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[433] There is, again, a possible echo of *Tonio Kröger*, p. 324.

[434] His later experience of exile is explicitly linked to this earlier episode through the comment, 'Die Nacht schlief er unter einem Baum [...] wie einst auf der Insel, als er seine Geburt erfahren, so daß weder Hütte noch Kloster ihn länger bergen und nur der Himmel ihm Obdach sein konnte' (E 181). This motif draws on Hartmann's (paradoxical) comment 'niuwan der himel was sîn dach' (the sky was his only shelter) (G 3106), but, by introducing it earlier – in the context of the revelation of Gregorius' heritage rather than his penitential exile – Mann replaces its primary association with hardship and reliance on divine provision with one of inherent exceptionality.

his outsider status, but also expresses a resulting freedom of movement. Indeed, the blow which prompts the revelation of this status is described as 'ein Schlag der Befreiung' (E 104).

Mann's text thus directly contrasts with Kafka's in that social exclusion is conceived here as liberation from confinement. A clear similarity is evident, however, in the way in which the protagonist's disassociation from the community is expressed and amplified via a process of dehumanisation. An initial hint in this direction is provided in his denunciation by his foster mother ('der ist dein Bruder so wenig wie das Schwein im Koben [...]!' (E 103));[435] and the idea develops in Gregorius' own comments on the revelation of his sinful heritage, 'Ich bin ein Scheusal, ein Monster, ein Drache, ein Basilisk!' (E 113).[436] This incursion into the realms of the monstrous clearly indicates the difficulty of definition and the impossibility of accommodation within social order attached to his nature as the product of incest; and, while this idea of monstrosity is initially a mere metaphor for an invisible state of disorder, it is made manifest on his ultimate transformation into a strange, hybrid form in which he is no longer recognisably human, but rather identified vaguely as 'ein Ding, ein Wesen' (E 224).[437] Gregorius' final withdrawal on the rock thus provides a climactic expression of his position outside of natural human order – a point emphasised on his discovery by his repeated identification of himself as 'außer der Menschheit' (E 227).[438]

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[435] This relates to the foster mother's comment in *Gregorius* that the foundling should have been made to work for his finders herding cattle and pigs (G 1350). Mann's transformation of the image indicates an advanced process of disassociation through dehumanisation, as the rejected foster-son is imagined in the position of the pig rather than the swineherd. The original motif has some biblical resonance due to its use in the parable of the prodigal son. Cf. Luke 15: 15. This particular connection is also noted by Dahlgrün, p. 127, while parallels in the prologue are discussed by Bennholdt-Thomsen, p. 177.

[436] He has, of course, been associated with the dragon motif from the point of conception.

[437] As Ireton, notes, Gregorius is comparable to Gregor Samsa in this assumption of a form which defies classification. See Ireton, p. 42.

[438] Importantly, this state is also associated with his existence prior to his physical transformation.

If Gregor Samsa and Mann's Gregorius thus appear distanced from their human identity in a similarly radical way, it is striking that, in *Der Erwählte*, this experience is not associated with violent intervention. Gregorius' position outside of social or natural order is involuntary as far as it rests on his incestuous heritage, but his spontaneous withdrawal to the wilderness indicates a readiness to accept and embody this state going beyond the resignation of the beseiged Gregor Samsa. This keenness does not, however, appear to be founded on joy in penitential suffering as in *Gregorius*.[439] In fact, his ordeal is considerably limited by his adaptation to a wilderness which is itself subject to a level of irony.[440] Instead, he appears to be motivated largely by the desire to assume a position corresponding to his state, embarking on an extraordinary penance to match his extraordinary sinfulness – and seeking a similarly corresponding location ('So werde ich meinen Ort finden') (E 180). His quest is thus related to the key issue of his accommodation in the world. Indeed, in seeking 'eine Stätte, die mir recht gebührte, einen wilden Stein oder eine einsame Höhle' (E 186) and referring to the rock as 'meine Stätte' (E 232, 257), Gregorius echoes his initial description as 'unstatthaft and stättenlos' (E 40) – and potentially proposes a solution to this enduring problem.

To an extent, then, there is already a sense of the resolution of a spatial problem in Gregorius' voluntary exile from society – not so much, as in *Die Verwandlung*, in that society is liberated from his uncomfortable presence, but rather in the sense that Gregorius finds an appropriate place for himself by completely withdrawing from social order. This is, however, not a permanent solution like the deaths of Gregor Samsa or Wiligis, but rather is superseded by a different, divine solution, as is made clear on Gregorius' election in his exclamation,

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[439] Wolf particularly emphasises the loss of this association in Mann's version. Wolf, p. 208.

[440] Gregorius' adaptation makes him largely impervious to the elements and the passage of time (E 193-95). The terror of the wilderness is undercut on the arrival of the Roman delegates through their ironically anxious query 'Freund, ist dies eine Einöde? […] Ein vollkommene Einöde?' (E 211).

'Kein Platz war für mich unter den Menschen. Weist mir Gottes unergründliche Gnade den Platz an über ihnen allen, so will ich ihn einnehmen voller Dank' (E 229). The spatial shift within this statement decisively adjusts our view of Gregorius' isolation: while the difficulty of his accommodation within society ('unter den Menschen') has led by conventional logic to the conclusion that he must be positioned outside of it ('außer der Menschheit' (E 227)), this suggestion that he instead be stationed above social order ('über ihnen allen'), resolving his difference through elevation rather than exile, confirms the potential for his separateness to be seen as a positive form of exceptionality – as divine selection rather than rejection.[441]

Having considered the spatial frameworks of the three texts, it is clear that patterns of movement work in conjunction with the echoes of Eden and the temporal transitions from idyll to crisis already identified to embed the motif of the Fall in the fabric of each narrative. Both the act of lowering and that of expulsion work to make this idea manifest – the former by concretising the symbolic concept of spiritual decline as a fall; the latter by re-enacting the spatial shift in the biblical account of exile from paradise. If this latter reflection of Genesis is more direct in principle; in practice it is still only partial: the transitions from contained to wild environments in *Gregorius* and *Der Erwählte* echo the spatial dynamics of the Fall more clearly than does Gregor Samsa's domestic confinement; a firmer association of banishment with paternal condemnation is presented in *Die Verwandlung*; and all three texts diverge from Genesis in their ultimate accounts of self-expulsion. Like the motif of falling, however, the idea of exile gains currency through its repetition, as transportations across symbolic divides become a recurring feature of each protagonist's life, increasingly suggesting a view of exile as an innate, existential state. The texts thus present an idea of a fallen condition manifested in

[441] Compare Kuhn's comments on the logic of selection in the text, 'Die Sünde selbst trägt [...] schon das Zeichen der Ausnahme, und Ausnahme ist schon Erwählung.' Kuhn, p. 241.

relentlessly renewed exile, which relates effectively to the issues of social incompatibility and inevitable exclusion attached to their central themes of incest and monstrosity.

While all three protagonists appear, furthermore, to identify with this abject condition, manifesting it through their physical degradation, and ultimately conspiring in their own exile from society, the implications of this action are quite different in each text. In *Gregorius* the fact that a hero who appears as a victim in his experience of sin as casting down assumes an active role by casting himself out implies a deliberate acceptance of his own overwhelming frailty – an act of penitential humility which suggests imitation of Christ as much as identification with Adam, and which invites the restorative intervention of grace. While *Der Erwählte* follows a similar structure, this sense of humility is disrupted by a greater focus on exceptionality. Since the ordeal of Mann's Gregorius is radicalised through his removal from humanity as well as from society, it appears closely related to his equally radical elevation. By embracing isolation, therefore, he seems to identify with an inherent exceptionality which marks him out as divinely selected for greatness. *Die Verwandlung*, finally, is set apart by the lack of any act of elevation or reintegration removing the protagonist from his downcast and outcast position. Rather than functioning as a dramatic prompt for restorative intervention, his acceptance of this position thus indicates his surrender to the conclusive rejection of society and authority, allowing his exclusion to progress to its ultimate conclusion in death.

III

CHRIST AND THE REDEMPTION OF MAN

In examining the issue of self-expulsion, it has become clear that, in the case of Gregorius at least, the ordeal of the protagonist not only reflects the trials of a postlapsarian existence, but also points towards another biblical model through the idea of conscious imitation of Christ. The same motifs of exile and degradation thus have the potential to point to two opposing but related frames of reference: the Fall of man, with its dire consequences of exile and mortality, and the Passion of Christ, which counters this original loss of grace through the deliberate acceptance of rejection and death.

Compared with the brief Fall narrative, the potential source material for imagery alluding to the life and death of Jesus is vast, encompassing not only the Gospels and letters of the New Testament, along with the book of Revelation, but also psalms and prophetic writings of the Old Testament which have traditionally been interpreted as messianic – and hence, in the Christian context, as relating to Jesus. Added to this are motifs such as the fate of Jonah, discussed above,[442] which have typological significance, often highlighted within the Bible itself,[443] and which thus construct a network of correspondences across its two halves.[444] Despite this relative complexity, the key motif of willing victimhood, and the imagery of the crucifixion in particular, are so well known as to be at least as easily

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[442] See II, 3. b), above.

[443] A phenomenon highlighted by Mann in connection with his concept of 'gelebter Mythos': 'Denken Sie doch auch an Jesus und an sein Leben, das ein Leben war, "damit erfüllet werde, was geschrieben steht" […] sein Kreuzeswort um die neunte Stunde, dies "Eli, Eli, lama asabthani?" war ja, gegen den Anschein, durchaus kein Ausbruch der Verzweiflung und Enttäuschung, sondern im Gegenteil ein solcher höchsten messianischen Selbstgefühls. […] Jesus zitierte, und das Zitat bedeutete: "Ja, ich bin's!"' *Freud und die Zukunft*, pp. 496-97.

[444] The recognition of typological correspondences is heightened in the medieval context by exegetical techniques which systematically identify multiple meanings to every image, and consistently see the events of the Old Testament as prefiguring those of the New. See Ohly, pp. 312-37; Dahlgrün, p. 28.

recognised as that of the Fall, and this allows even partial echoes of the Passion in the literary context to conjure an archetype of sacrificial suffering as a point of comparison for the protagonist's ordeal.

1. A second Adam?: Imagery of the Passion as a counterpoint to imagery of the Fall

Imagery relating to the Passion is not only identifiable in *Gregorius*, but also in *Die Verwandlung* and *Der Erwählte*, in which the protagonists' experience of rejection and suffering, thus far discussed in the context of postlapsarian hardship, also contains a number of elements which point to the suffering of Christ as a frame of reference. Such motifs are of particular interest in two respects. Firstly, in relation to the principle of balance identified in the degradation and restoration of the protagonist in Hartmann and Mann's texts – and found distinctly lacking in Kafka's – it will be useful to consider the relationship between the two spheres of imagery relating to the figures of Adam and Christ within each narrative, in order to determine how, or how far, imagery of the Passion acts as a counterpoint to that of the Fall and introduces additional meanings to the motifs of degradation and exile. Secondly, given the redemptive connotations of Christ's suffering and death, it will be necessary to determine the extent to which imagery of the Passion, or the motif of representative suffering more widely, highlights ideas of real or attempted salvation in each narrative, and in what way this modifies the patterns of inherent guilt and recurring crisis discussed thus far.

a) Degradation and exile in the context of the Passion

As discussed above, the crises which form the main narrative turning points in Hartmann's *Gregorius* – the parental incest, the hero's discovery of his origins, and the realisation of his own incest – centre around the revelation of guilt, and initiate a transition from an apparently ideal but secretly flawed phase of the protagonist's life to one in which the consequences of

guilt become manifest or are accepted. As well as echoing the biblical shift from prelapsarian to postlapsarian existence, these crises thus also represent a conversion experience in that they involve a turn away from a life of sin or delusion and an adoption of – often explicitly penitential – hardship.[445] In this sense, the consequences of degradation and exile stemming from the protagonists' guilt do not appear simply as punishments for wrongdoing, but also as productive steps on the road to redemption.[446]

This more positive view of suffering is particularly encouraged by a high incidence of imagery with strong Christian resonance surrounding these narrative shifts. Firstly, though no recourse is made to Church institutions following either case of incest, as Gregorius' parents seek guidance from a courtier instead of a cleric (G 491-92) and the protagonist personally decides the appropriate penance for himself and his mother (G 2721-47),[447] this by no means precludes the suggestion of a sacramental framework through the sequence of confession and penance in the first instance (G 547, 579), and through the role of male authorities in prescribing penitential measures in both cases. Secondly, and perhaps still more clearly, the redemptive potential of suffering is emphasised by echoes of the teaching of Christ.[448] The

[445] Compare II, 1. c) and II, 2. a), above.

[446] Compare II, 1. c), above.

[447] This may be seen to be at odds with the message of the prologue, which identifies the method for dealing with sin as 'buoze nâch bîhte bestân' ([to] do penance after confession) (G 78), and has raised the question of whether the text is deliberately anti-clerical. See Gössmann, pp. 49, 54, 68; Harris, 'The Presentation of Clerical Characters', p. 189. Dahlgrün, however, highlights the inconsistency of teaching on confession in the twelfth century, noting the difficulty 'angesichts der sich immer mehr durchsetzenden Lehre von [...] der Vergebung der Sünden im Moment der contritio durch Gott allein an der Kirchlichkeit der Buße festzuhalten und die Funktion des Priesters und des Sakramentsempfangs zu beantworten'. Dahlgrün, p. 58. While we cannot assume Hartmann's knowledge of contemporary theological debate, a level of tension between personal repentance and institutionalised penance is at least not wholly surprising in a context of less clearly defined sacramental practice. Confession and penance are presented in an ecclesiastical context in the case of the fisherman (G 3333, 3341-45) and in Gregorius' mother's papal audience (G 3856).

[448] Indeed, our recognition of direct links to the – pre-ecclesiastical – life and teaching of Christ may be fostered by the absence of real clerical mediation at these key points.

surrender of worldly belongings and connections, and the acceptance of physical hardship in the interests of spiritual salvation are ideas central to the biblical concept of discipleship,[449] and there is thus considerable biblical resonance in the rejection of worldly comforts which marks all three of the main turning points discussed, as Gregorius' mother forfeits her wealth through works of charity (G 606-07, 2728-29), and Gregorius and his father both embark on arduous journeys (G 572-73, 1406-08, 2764-65). While these motifs are also found in Hartmann's other works, notably *Erec*, in which the revelation of wrongdoing immediately prompts an abandonment of courtly comforts for the perils of the forest,[450] here the aims of physical mortification and avoidance of ease ('gemach') are made particularly clear.[451]

This sense of closeness to the ethos of the New Testament is further strengthened by the reflection of specific biblical motifs. Though his demands are more moderate, the content and authoritative manner of Gregorius' order to his mother, 'den gelt von iuwerm lande | den teilet mit den armen' (G 2728-29),[452] are sufficiently reminiscent of Jesus' advice to the rich man in Matthew 19: 21, 'verkaufe, was du hast, und gib's den Armen', to suggest a momentary parallel which confirms the association of deliberate privation with a real prospect

[449] Compare the call of the first disciples, who abandon their boats, nets and families (Matthew 4: 18-22. Similarly Mark 1: 16-19), and the demand, 'Will mir jemand nachfolgen, der verleugne sich selbst und nehme sein Kreuz auf sich und folge mir' (Matthew 16: 24. Similarly Mark 8: 34; Luke 9: 23).

[450] See *Erec*, lines 3050-53, 3111-14. While penitential overtones are clearly suggested by Erec's abrupt lifestyle change, its association with the pursuit of 'âventiure' (line 3111) (specifically knightly challenge and adventure) means he is removed less radically from the courtly context. Hartmann's Heinrich also surrenders his wealth – although this seems rather less a spontaneous act of self-denial than an accommodation with the idea of approaching death. *Der arme Heinrich*, lines 240-41, 246-56.

[451] Ease ('gemach') is renounced on Gregorius' departure from the monastery and in his advice to his mother on the second revelation of incest (G 1683, 2710), while the idea of physical mortification is clear in the discussion of the father's pilgrimage ('der lîp hât wider in [got] getân: | den lât im ouch ze buoze stân' (G 381-82), and in Gregorius' own pursuit of physical hardship ('des lîbes nôt' (G 2962)).

[452] 'Share the money from your land with the poor.'

of redemption.[453] Similarly, the motif of the arduous journey asserts particularly clearly the redemptive value of struggle and hardship thanks to its reflection of the biblical metaphor of the narrow path to salvation.[454] By extending and concretising the image in his prologue through its association with the additional property of roughness (G 87), as well as with specific landscapes,[455] and related actions ('wallen', 'klimmen', 'waten' and 'swimmen' (G 91-92)),[456] Hartmann makes the greater difficulty of traversing the narrow path compared with the broader, and here expressly easier ('gemächlîcher' (G 81)), path to damnation, particularly tangible. In the same way, he also facilitates our recognition of the motif – and its redemptive connotations – in descriptions of physical landscapes and actions in the main narrative, as the young Gregorius pursues a life of wandering hardship instead of ease (G 1406-08, 1683),[457] and the adult protagonist follows a narrow path (G 2771), and traverses related landscapes,[458] during his penitential exile.

The materialisation of this image in the main narrative indicates an increasingly close

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[453] This parallel is also recognised by Dahlgrün, p. 260. The advice is given in a similar context of opposition between worldly and spiritual wealth: 'verkaufe, was du hast, und gib's den Armen, so wirst du einen Schatz im Himmel haben'. Mark's Gospel further stresses the deliberate assumption of hardship, adding 'und nimm das Kreuz auf dich' (Mark 10: 21).

[454] 'die Pforte ist weit, und der Weg ist breit, der zur Verdammnis abführt [...]. Und die Pforte ist eng, und der Weg ist schmal, der zum Leben führt' (Matthew 7: 13-14).

[455] The narrow path is indirectly associated with landscape features expressly not found on the broader path: 'der enhât stein noch stec, | mos gebirge noch walt' (G 81-82) – 'it has neither stones nor (narrow) bridges, (neither) moors, mountains, nor woods'. While 'stec' may also simply mean a narrow path, meaning the line could thus be rendered, 'it is neither stony nor narrow', the later occurrence of the term in the context of wading through water beside a bridge (G 2766) tends to support this reading. Compare the discussion of wild landscapes in II, 3. b) above.

[456] 'trekking', 'climbing', 'wading', and 'swimming' – 'wallen' potentially has specific associations with the act of pilgrimage in the sense of NHG 'Wallfahrt'.

[457] 'ich sol und muoz mich nieten | nôt und angest [...] | als ein ellender kneht'. See translation in note 374 above. Dahlgrün sees the hero's avoidance of ease, a key attribute of the broad path, as evidence that he remains on right path by defying the abbot. See Dahlgrün, p. 132.

[458] Gregorius traverses 'walt unde bruoch' (woods and moors) (G 2768) and wades through water next to bridges ('er wuot diu wazzer bî dem stege' (G 2766)).

and manifest relationship between the protagonist's actions and the teaching of Jesus. An association of suffering with redemption is, however, equally fostered by reflections of Jesus' experience. It is significant that Gregorius, in his penitential exile, not only turns away from the world, but also appears rejected by it, as he is cast out and berated at length by the fisherman (G 2901-44). Already discussed in the context of exile,[459] this ordeal has a dual function, confirming the hero's fall from grace by emphasising his isolation and degradation, but also signposting his redemption through echoes of the Passion. Such associations are particularly encouraged by the fisherman's ironic branding of Gregorius, now a radical ascetic, as a glutton and a layabout (G 2790, 2810), which presents him as the victim of unjust accusations and scorn ('spot' (G 2782, 2948)) – key motifs in both Old Testament and New Testament accounts of messianic suffering[460] – and by the protagonist's extraordinarily meek acceptance of this abuse, exemplified by the phrase 'er engap dehein antwurt' (G 2950), which is equally loaded with biblical significance.[461] In this context, moreover, the narrator's reference to physical abuse, 'hete im der ungeborne | grôze slege von zorne | über sînen rücke geslagen, | daz hete er gerne vertragen, | ob sîner sünden swære | iht deste ringer wære' (G 2829-34), has the potential to recall the biblical scourging motif.[462]

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[459] See II, 3. b) above.

[460] 'Spott' features in Matthew 27: 29-31, 41; Mark 15: 20 and Luke 23: 11, 35-36. It is coupled with the gesture of head-shaking – also associated with the fisherman's tirade ('er wegete daz houbet' (G 2786) (he shook his head)) – in Matthew 27: 39 ('Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe'), Psalm 22: 8 ('Alle, die mich sehen, spotten mein, sperren das Maul auf und schütteln den Kopf'), and Psalm 109: 3, 25. These references are noted by Dahlgrün, p. 261.

[461] 'He gave him no answer'. This most closely echoes John 19: 9, in which, appearing before Pilate, Jesus 'gab ihm keine Antwort'. Echoes of similar actions in Matthew 26: 63 and 27: 14 are noted by Dahlgrün, pp. 134, 261. Cf. also I Peter 2: 23, and the reference to messianic silence in Isaiah 53: 7, 'Da er gestraft und gemartert ward, tat er seinen Mund nicht auf wie ein Lamm, das zur Schlachtbank geführt wird'.

[462] 'If the base man had, in anger, dealt great blows to his back, he would have borne it gladly if it would have lessened the weight of his sin'. While the Gospels do not specifically mention blows to the back, they are prominent in related Old Testament passages. Compare 'Da spieen sie aus in sein

To an extent such parallels elevate Gregorius' suffering into a sacred context. This last claim, however, also highlights a significant distinction between biblical events and their literary reflection. Hartmann's protagonist is not just stoically reticent in the face of ill-treatment, but rather eagerly seeks it – indeed, he endures it with a markedly joyful attitude, twice greeting the fisherman's derision 'mit lachendem muote' (G 2815, 2946).[463] While the willing acceptance of hardship undoubtedly allies him to Christ, raising his experience above the helpless suffering of Adam, this joy has no clear biblical basis – in fact, the sorrow exhibited in his earlier attempts at penance has firmer connections with the Passion.[464] Instead, this enjoyment of abuse reminds us of the hero's identity as a sinner, who has cause to hope in the value of chastisement as a means of offsetting guilt,[465] and whose experience, moreover, is located in a context where persecution has already been granted a redemptive function by the events of the New Testament, the imitation of which may consequently be a

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Angesicht und schlugen ihn mit Fäusten' (Matthew 26: 67) with 'Ich hielt meinen Rücken dar denen, die mich schlugen [...]; mein Angesicht verbarg ich nicht vor Schmach und Speichel' (Isaiah 50: 6).

[463] 'with a happy (literally smiling or laughing) heart' – similarly, the hardship of his journey into the wilderness is endured 'spilende' (joyfully) (G 2760).

[464] After discovering his origins, Gregorius performs a daily ritual of mourning over his inherited tablet, identifying with the 'süntliche bürde' (G 2286) (burden of sin) it represents to the point where he is radically transformed, beginning this penance 'lachende' (smiling), and emerging as 'ein riuwec man' (G 2306-07) (a sorrowful man). This description has the potential to recall the messianic 'virum dolorum' (man of sorrows) motif rooted in the description of the suffering servant in Isaiah 53: 3 in the Latin Vulgate. See John Sawyer, *The Fifth Gospel: Isaiah in the History of Christianity* (Cambridge: Cambridge University Press, 1996), p. 93. Indeed, this view is arguably supported by the related image of burden, also present in Isaiah 53: 4. Any messianic parallels in this sorrow borne for the guilt of others are, however, undercut at this stage by Gregorius' ironic blindness to his own guilt.

[465] This idea is made especially tangible by the image of his burden of sin ('sîner sünden swære') being almost paradoxically diminished by the burdening of his back with blows (G 2829-34). An association of his back with this burden of sin has already been established in the phrase 'und erkande niht der schulde | diu ûf sîn selbes rücke lac' (G 2290-91) – 'and did not recognise the guilt heaped on his own back'.

source of joy.[466]

This reflection or imitation of Christ's suffering takes a manifest turn in Gregorius' ordeal on the rock, during which he endures physical mortification as well as exclusion. In fact, these aspects of his plight appear closely related, as his transformation demonstrates in radical form both his human frailty,[467] and his disassociation from society and its ideals. The courtly ideal of beauty, vitality – and indeed order[468] – embodied by the protagonist at the start of his penance is bluntly and systematically countered by the vision of decadence and disfigurement he represents on its completion (G 3423-48), and his alliance with a realm outside of courtly order appears confirmed, moreover, by the striking similarity of his blackened form (G 3433) with soot-coloured ('ruozvar' (G 3425)), matted ('verwalken zuo der swarte' (G 3428)) hair to that of the wood-dwelling savage featured in *Iwein*.[469]

The departure from civilisation exemplified by Gregorius' relocation to the wilderness is thus also physically expressed. This manifest descent into social unacceptability, however, is clearly related to an inverse development in spiritual terms, as the transformed hero is described as 'einen dürftigen ûf der erde, | ze gote im hôhem werde, | den liuten widerzaeme, |

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[466] Compare Pincikowski's association of Gregorius' quest for suffering with a view of pain as 'an instance for joy' which allows the sufferer to share in Christ's experience, so becoming 'a tool for eventual redemption'. Scott E. Pincikowski, 'The Body in Pain in the Works of Hartmann von Aue', in Gentry (ed.), *A Companion to the Works of Hartmann von Aue*, pp. 106-23 (p. 112).

[467] See II, 2. b) and II, 3. a) above.

[468] This is suggested by Gregorius meticulously clean and manicured exterior, comprising clean nails (G 2916), white hands (G 2929-31), and 'appropriately' curled hair (G 3427).

[469] This figure has 'ragenzez hâr ruozvar | daz was im vast unde gar | verwalken zuo der swarte' (bristly, soot-coloured hair which was entirely matted to his skin). *Iwein*, lines 433-36. Iwein also becomes 'gelîch einem Môre | an allem sînem lîbe' (like a Moor all over his body) (*Iwein*, lines 3348-49) during his insanity in the woods, which allies him to this savage, earlier described as 'einem Môre gelîch' (like a Moor) (*Iwein*, line 427), and presumably refers to a blackening of his skin.

ze himele vil geneme' (G 3419-22).[470] Hartmann thus suggests a diametrical opposition between social and spiritual worth – an idea with a firm basis in the Bible, where poverty, exclusion, and even physical repugnance, may be linked to divine favour.[471] By demonstrating his opposition to the world, therefore, Gregorius' physical degradation is instrumental in asserting his increased closeness to God.

This closeness is expressed particularly vividly through the reflection of the physical suffering of Christ in the description of his mortification. The hero's emaciation in particular creates striking biblical echoes, not only in the sense that, as Murdoch proposes, it may recall Gothic images of the crucified Christ,[472] but also through the suggestion of a motif from the messianic Psalm 22 in the claim that his bones may be counted through his skin (G 3462-65).[473] Indeed an association with the crucifixion is further encouraged by the simile used to illustrate this claim: by describing these bones as showing through Gregorius' skin as readily as thorns through a linen cloth (G 3460-61),[474] Hartmann supplements and confirms the messianic hint created by the motif's psalmic echoes through an image combining two highly

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[470] 'a poor man on earth, (but) in high esteem with God; repugnant to people, (but) most pleasing to heaven'. The account of Gregorius' physical decline is also accompanied by assurances of his goodness and purity ('der guote und der reine' (G 3406)).

[471] Dahlgrün highlights the story of Lazarus in Luke 16: 19-23 in which earthly contempt translates into divine favour, also noting Paul's statement in I Corinthians 1: 28, 'das unedle vor der Welt und das Verachtete hat Gott erwählt', and the unappealing description of God's servant in Isaiah 53: 2-3, 'Er hatte keine Gestalt noch Schöne [...] Er war der Allerverachtetste'. Dahlgrün, p. 134.

[472] Murdoch, 'Hartmann's Legends and the Bible', p. 154.

[473] 'man möhte im [...] | allez sîn gebeine | grôz unde kleine | haben gezalt durch sîne hût' – 'one could [...] have counted all his bones, great and small, through his skin'. The claim 'Ich kann alle meine Gebeine zählen' (Psalm 22: 18) is made in the psalm quoted by Jesus on the cross (Matthew 27: 46). Compare Dahlgrün, p. 264. The relationship of the imagery of the Psalms – including the image of protruding bones – to Gothic iconography is outlined by Frederick Pickering, *Essays on Medieval German Literature and Iconography* (Cambridge: Cambridge University Press, 1980), pp. 15-17.

[474] 'als der ein lîlachen | über dorne spreite' – 'as if a linen cloth were spread over thorns'.

recognisable elements of Gospel accounts of the Passion.[475] In the context of this cluster of biblical imagery, a certain resonance also attaches itself to Gregorius' wounds,[476] even though they do not precisely mirror the location of Jesus' injuries, as in *Erec*.[477] These various allusions act in combination, then, not to present Gregorius as an exact image of Christ, but rather to make the reader highly aware of the context of the Passion as a framework within which his experience is to be viewed – both in terms of the value of his suffering, and of the supreme importance of the events of the Gospel in facilitating his salvation.

This reflection of Christ lends the imagery of physical degradation, as that of exile, a fundamentally positive meaning. Indeed, this favourable view of suffering is perhaps confirmed by the fact that those who discover Gregorius on the rock respond to his mortified form with compassion (G 3480-82) instead of the horror we might anticipate.[478] There is thus a clear re-ordering of values within the narrative, as the outer perfection associated with the courtly world is rejected in favour of a spiritual perfection achieved through exile from that environment, and the destruction of a related physical ideal.[479] This shift is highly significant in relation to the structure of repeatedly shattered idylls identified in the first part of the text,

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[475] See the crown of thorns in Matthew 27: 29 and the linen cloth in John 20: 6. This cloth may also recall the legend of St. Veronica wiping the face of Jesus, which does not feature in the Bible, but is included in the Stations of the Cross. See Murdoch, 'Hartmann's Legends and the Bible', p. 154.

[476] Their suggestion of the Passion is noted by Wolf, p. 202.

[477] Cf. Erec's bleeding side in *Erec*, lines 4423-24, 5720 in relation to John 19: 34. Gregorius' wounds are above rather than in his feet (G 3460), though they may have some additional biblical resonance in terms of the action of the blood constantly pouring from them (G 3463-65) given the biblical idea of blood being poured out ('das ist mein Blut [...], welches vergossen wird für viele' (Matthew 26: 28)).

[478] Cf. the prior description of his form as 'den liuten widerzæme' (G 3421). The legates' tears of compassion at once reflect the divine attitude of compassion towards the downcast introduced in the prologue's Good Samaritan allegory (G 111), and suggest an appropriate response to a crucifixion image. On the relationship of tears to the contemplation of the Passion, see Katharina Mertens Fleury, *Leiden lesen: Bedeutungen von Compassio um 1200 und die Poetik des Mit-Leidens im 'Parzival' Wolframs von Eschenbach* (Berlin: de Gruyter, 2006), p. 46.

[479] Cf. Wolf's description of inverted values, as outer perfection masking inner disorder is exchanged for outward degradation and spiritual elevation. Wolf, p. 197. See also II, 3. a), above.

in that it proposes a solution to this recurring problem in narrative and theological terms: whereas worldly idylls in the text have routinely proved false or fragile, giving way to disaster,[480] Gregorius' wholehearted investment in a spiritual ideal through rejection of, and rejection by the world in the manner of Christ provides a sound alternative, bringing about the hero's redemption – and allowing, finally, his genuinely ideal existence in the world.[481]

The use of imagery of the Passion is, moreover, of key interest in the way it provides a counterpoint to the imagery of the Fall. As has become clear, the motif of exile and the image of the wounded body have dual significance in the text, demonstrating the drastic effects of sin,[482] and also reflecting the redemptive suffering of Christ. Importantly, the recognition of these twin echoes is not based on a wilful attribution of different meanings to the same image from different viewpoints; instead, it is clear that Hartmann's narrative deliberately encourages our recognition of both meanings concurrently in the same complex of imagery. As noted above, there is a clear allusion to the Fall in Gregorius' attempts to hide his nakedness on his discovery on the rock, which not only seems slightly incongruous in a context where divine favour is already restored,[483] but also occurs directly prior to the passage featuring the messianic reference to his protruding bones (G 3460-65). Associations with Adam and Christ are thus created in remarkably close quarters, and in relation to the same state of physical degradation.

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[480] See II, 2. a) above.

[481] The extensive praise of the protagonist in his role as Pope (G 3789-3830) recalls the earlier praise of him as a scholar and courtly ruler (cf. II, 2. a), above), but does not, by contrast, end in disaster, but rather in his happy reunion with his mother and their ideal existence and death (G 3936-54).

[482] As discussed in II 2. b), above.

[483] 'sîn schame diu was grôz: | er was nacket unde blôz. | [...] | er viel zuo dem steine: | sus wolde er sich verborgen hân. | do er si sach zuo im gân, | dô brach er vür die schame ein krût | sus vunden sîe den gotes trût' (G 3409-18) – 'he was greatly ashamed for he was completely naked. [...] He fell to the rock to hide himself. When he saw them coming towards him, he seized some foliage to cover his shame. Thus they found God's beloved.' Cf. II, 3. a), above.

While the images are used successively, moreover, a sense of overlap is created by their propensity to extend to encompass other elements of the protagonist's condition which concur with the analogy suggested. Thus, Gregorius is not only allied to Adam through his nakedness, but also through his wounded and downcast state, which is recognisable as a manifestation of the fallen condition thanks to the allegorical representation of fallen man in Hartmann's prologue.[484] Likewise, once we have realised the biblical resonance of the hero's emaciation, an association with Christ also seems to be encouraged by his bare, wounded body. Thus the biblical images used lend competing figurative meanings to further aspects of the hero's physical degradation.[485]

The overlap of these two spheres of imagery creates a sense of balance, as the negative connotations of Gregorius' abject state as a manifestation of the fallen condition are countered by its positive associations in relation to the Passion. While, to an extent, the image of degradation thus undergoes a positive transformation, the fact that its associations with the Fall remain clear, rather than being entirely subsumed by Christian imagery, fosters a continued awareness of these biblical counterpoints. As Hallich and Murdoch have recognised, this effects a drawing together of both poles of the salvation narrative, the Fall and its correction, in the person of Gregorius, as a figure related to both Adam and Christ.[486]

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[484] Cf. II, 2. b) and 3. a), above.

[485] Compare Hallich, who identifies Gregorius' wounds as representing both 'die zu heilenden Wunden der Schuld' and, in an echo of Isaiah 53: 5, 'die von der Schuld heilenden Wunden Christi'. Hallich, p. 180. Willson goes still further, suggesting echoes of the Passion are already implicit in the description of the wounded traveller in the prologue allegory. Willson, 'Good Samaritan', pp. 198, 202. Such a comparison is, however, not so clearly invited at this stage, and may in fact disrupt the prologue's allegorical scheme.

[486] Hallich recognises a 'Zusammenfallen beider typologischer Pole' in the form of Gregorius, insisting on the simultaneity of his association with Adam and Christ. Hallich, pp. 185-86. Murdoch sees him as representing both the first and the second Adam in terms of Pauline doctrine. Murdoch, *Adam's Grace*, pp. 54, 69. Adam and Christ are related as counterpoints in I Corinthians 15: 22

In terms of the protagonist's personal career, this concentration of biblical archetypes exemplifies his dramatic transition from guilt to redemption, as well as maintaining a sense of the dual quality of his nature as both fallen and redeemed.[487] At the same time, on a broader scale, it provides a concise summary of the biblical grand narrative which forms the backdrop to his personal fate. In this sense, Gregorius features not only as an exemplary penitent demonstrating the correct response to personal guilt, but also as a medium through which Hartmann illustrates the biblical correspondence of Fall and redemption, the idea of salvation through Christ as a counterbalancing of the actions of Adam.[488]

This effect is of considerable interest in relation to *Die Verwandlung*, in which a not wholly dissimilar overlap of imagery is evident, but a very different effect is ultimately achieved. While the sense of redemptive balance created by Hartmann's allying of the imagery of the Passion to that of the Fall is essentially alien to Kafka's text with its more tragic conclusion, it is similarly true of Gregor Samsa's fate that his exile and degradation have dual associations. The Fall of man may be the biblical frame of reference most clearly echoed in the narrative due to the ready associations of the apple motif in conjunction with the idea of paternal expulsion; Gregor's fate, however, does not merely suggest a pattern of exile resulting from transgression as laid out in Genesis, but also a radical experience of rejection

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('Denn gleichwie sie in Adam alle sterben, also werden sie in Christo alle lebendig gemacht werden'). See also Romans 5: 15.

[487] The continued association of human nature with the effects of the Fall even after the events of the New Testament is an idea clearly expressed in Wolfram's *Parzival* through the idea of dual kinship with Adam and Christ: 'Von Adâmes künne | huop sich riuwe und wünne, | sît er uns sippe lougent niht, | den ieslîch engel ob im siht, | und daz diu sippe ist sünden wagen' – 'Sorrow and joy have sprung from Adam's race, since (on the one hand) he who is above every angel does not deny kinship with us, and (on the other) this kinship is a vehicle for sin'. *Parzival*, lines 465, 1-6.

[488] Dahlgrün's conclusion that *Gregorius* is not 'Christozentrisch' is thus true only insofar as no explicit mention is made of Christ's intermediary role in relation to the bestowal of grace in the narrative – its figurative references to the Passion point clearly enough to the means by which the restoration of grace is understood to have occurred. See Dahlgrün, pp. 179, 217.

based on the power of his (involuntarily) transformed appearance to horrify and repulse. In this sense, the reader may also recognise an affinity between Kafka's text and some of the biblical motifs already discussed in relation to Gregorius' rejection by the world, in which Old Testament archetypes of suffering potentially intersect with the imagery of the Passion.[489]

Indeed, Gregor Samsa's fate may be seen to echo such archetypes rather more closely than Gregorius' in that he does not actively seek exile and mortification as a means of reparation, but rather is afflicted with it, as he is involuntarily transformed and cast out, and, even in his ultimate, apparently voluntary withdrawal, is subject to a level of compulsion.[490] His suffering is thus not allied with the model of penitential imitation suggested in *Gregorius*, but rather presents him – in line with an older biblical model[491] – as the helpless victim of an imposed ordeal.[492] This ordeal, moreover, is considerably more extreme in the way it distances him from society. Though Gregorius is also physically 'verwandelt' (G 3468,

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[489] Holland suggests a comparison with the suffering servant in Isaiah. Holland, p. 149. While Holland's tendency to approach Kafka's text as a code which may be systematically cracked to reveal fixed hidden meanings inspires a level of caution ('Once understood, Kafka's method is quite straightforward. [...] If, in every case, Kafka converts a spiritual concept down to a physical fact, then the transformation of Gregor to dung-beetle, of man to animal, must stand for the transformation of god to man' (p. 147)), some of the motif parallels he suggests are original and valid, as long as they are viewed as potential echoes, rather than as an allegorical key.

[490] His retreat occurs in the shadow of Grete's condemnation, which strips him of his identity, leaving him little choice but to remove himself from the family domain. See II, 3. b), above.

[491] Consider, for example, the fate of Job. Cf. Job 30: 21 ('Du hast mich verwandelt in einen Grausamen und zeigst an mit der Stärke deiner Hand, daß du mir gram bist') in relation to V115, and 30: 19 ('Man hat mich in den Kot getreten und gleich geachtet dem Staub und der Asche') in relation to V 181, 193. The potential relevance of Job to *Der Proceß* and *Das Schloß*, if not *Die Verwandlung*, is discussed by Karl Erich Grözinger in *Kafka und die Kabbala: Das Jüdische im Werk und Denken von Franz Kafka*, 5th edn (Frankfurt a.M.: Campus, 2014), pp. 28, 50.

[492] Since Gregor does not identify any particular transgression as a source of guilt, it naturally follows that his suffering does not relate to the same restorative model of penance. As Abraham elucidates, there is a distinction between feelings of guilt as a negative, paralysing force, and the concept of contrition as a constructive emotion focused on reparation; Kafka's protagonists, in their ignorance, are held back by a fundamental problem: 'wie soll man bereuen, was man nicht begriffen hat?' Abraham, pp. 175-76.

3558),[493] and set apart from social ideals, the compassion ultimately shown him (G 3480) suggests his humanity is at least still recognised. In *Die Verwandlung*, by contrast, Gregor's dehumanisation and its alienating effects are a constant theme from the initial cry, 'das war eine Tierstimme' (V 131), to the damning use of the pronoun 'es' (V 190-91) before his final withdrawal.[494] Indeed, while Gregorius' transformation follows, and makes manifest, his turn away from the world, Gregor's transformation is clearly the source of his exile, making his appearance 'unerträglich' (V 157), a 'traurigen und ekelhaften Gestalt' (V 172), which causes others to flee (V 139, 157) and cover their faces in his presence (V 134). His fate thus echoes that of the suffering subjects of texts like Isaiah's servant songs or Psalm 22, whose extreme degradation is also conveyed through the idea of a departure from humanity,[495] and whose disfigurement prompts horror and revulsion expressed through comparable gestures.[496]

These are, of course, allusive echoes. Kafka does not make use of any image specific enough to a single, well-known context to recall unequivocally a particular biblical archetype of suffering in the same way as Hartmann's image of the counting of bones. A cumulative sense of compatibility with Old Testament motifs in the pattern of Gregor's decline and its associated imagery, however, renders such parallels entirely conceivable. The recognition of these echoes may possibly inspire messianic associations, but would appear primarily to promote the reader's consideration of Gregor's ordeal within a framework where the

[493] 'altered' – in this context, implicitly 'disfigured'.

[494] See II, 3. b), above.

[495] See the complaint 'Ich aber bin ein Wurm und kein Mensch' in Psalm 22: 7, and the description of the suffering servant in Isaiah 52: 13-14, 'weil seine Gestalt häßlicher ist denn anderer Leute und sein Ansehen denn der Menschenkinder', which is ambiguous as to whether his appearance offends because it is simply more disfigured than any other man's, or so disfigured as to no longer appear human at all.

[496] Cf. Isaiah 53: 2-3 – 'Er hatte keine Gestalt noch Schöne [...]. Er war so verachtet, daß man das Angesicht vor ihm verbarg'. Compare also the reactions of the cleaner and the lodgers, who are less clearly repulsed, but display a kind of contempt with biblical resonance, as the former mocks Gregor (V 179) and the latter respond with head-shaking and spitting (V 186, 188).

endurance of hardship is not necessarily as constructive as it appears from Hartmann's Christian viewpoint. Any suggestion of a biblical tradition of suffering as a trial as opposed to a consequence of the Fall is significant, moreover, in that it allows its partial disassociation from the concept of guilt. While the imagery of Eden encourages us in an attempt to correlate the experience of Gregor and Adam, which is frustrated by the lack of a clear transgression, this broadening of biblical associations allows an alternative view in which the imposition of suffering is not predicated on guilt or innocence, and the identification of deliberate wrongdoing is thus largely immaterial.

The reader is thus encouraged in a view of Gregor as a victim of fate or of the unfathomable justice of divine authority.[497] This impression of potentially innocent victimhood is further supported by figurative allusions to the Passion of Christ, which may suggest only partial or ironic parallels, but which nevertheless have a collective impact which allies Gregor also to a newer – and arguably the ultimate – biblical archetype of suffering.[498] Admittedly, the protagonist does not physically resemble Christ in the same way as the emaciated Gregorius, or indeed a figure such as Kafka's 'Hungerkünstler'.[499] Although a hint in this direction is arguably provided by Grete's exclamation over his corpse, 'Seht nur, wie mager er war', in combination with the note that the father 'bekreuzte sich' (V 195), such comparisons are hindered by the fact that Gregor's body, due to his more radical affliction, is

[497] See the discussion of divine justice in relation to the irrationality of the father in II, 1. c), above.

[498] It is noticeable that the terms 'Opfer' and 'opfern' recur in the first part of the narrative (V 122, 137). Kwon suggests Gregor's association with this role finds its final expression in the 'Opfermotiv' of the crucifixion Kwon, p. 103.

[499] Kafka's 'Hungerkünstler', whose forty day fast echoes Christ's actions in Matthew 4: 2, similarly recalls crucifixion images due to his appearance 'mit mächtig vortretenden Rippen'. His starvation 'weil ich nicht die Speise finden konnte, die mir schmeckt' also recalls Gregor's plight, echoing the cry, 'Ich habe ja Appetit [...] aber nicht auf diese Dinge' (V 183). See *Ein Hungerkünstler*, in *Drucke zu Lebzeiten* (*Schriften, Tagebücher, Briefe*) (Frankfurt a.M.: Fischer, 1994), pp. 333-49 (pp. 334, 337, 349).

not recognisably human.[500]

This tension between insectile and human or Christ-like associations is especially evident at the points where Gregor is injured. The account of the early injury to his side strikes a balance between the suggestion of human frailty in its references to wounding ('seine eine Flanke war ganz wundgerieben') and blood ('er flog, heftig blutend, weit in sein Zimmer hinein'), and of something rather more grotesque ('an der weißen Tür blieben häßliche Flecken') (V 142). There is particular irony in the fact that the location of this injury has potential biblical associations,[501] but the description of the protagonist's side as a 'Flanke' decisively removes him from the realm of the human, let alone the divine. Clearer associations with the Passion are, however, suggested by his later, apparently fatal injury with the apple, which results in a wound that, like those of Gregorius, is not so exactly placed as to appear stigmatic, but still has clear biblical resonance. Comparisons with the fate of Christ are particularly encouraged by the statement that, on being hit by the missile which 'drang [...] förmlich in Gregors Rücken ein', the protagonist 'fühlte [...] sich wie festgenagelt und streckte sich' (V 171).[502] The fact that an image of nailing is combined with a literal description of pierced flesh means that it takes on a rather concrete quality beside its basic meaning of being fixed to the spot; and, in combination with the image of stretching,[503] it suggests a crucifixion analogy which appears essentially appropriate to the climax of what is,

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[500] In death he appears 'vollständig flach und trocken' (V 195). In combination with the preceding image of dust (V 193), there is perhaps some possibility of an echo of the references to dust and dryness in Psalm 22: 15 ('Meine Kräfte sind vertrocknet wie eine Scherbe [...] und du legst mich in des Todes Staub'), but this is by no means an obvious messianic association.

[501] Cf. John 19: 34.

[502] Compare Webber, p. 186.

[503] Naturally, Gregor's position cannot literally be that of the crucified Christ, since he has no arms to spread out (unlike his mother, who repeatedly does so (V 139, 166)), only a multitude of 'Beinchen' (V 121). In the context of biblical allusion created in any case by the apple motif, and in combination with the imagery of nailing, however, the verb 'strecken' has a certain resonance.

in Gregor's mind at least, a scene of violent persecution.

Kafka's use of New Testament imagery thus seems to serve primarily to associate the protagonist's plight with an additional model of victimhood and suffering, rather than to offset the imagery of guilt with any especially redemptive associations. Though there are some hints of the latter function in the account of his death, which suggests further parallels with the Passion,[504] the link between suffering and salvation which these allusions might suggest is disturbed by the fact that they are often incomplete or ironic. Some biblical resonance is evident in Gregor's final abandonment, as well as in his meek acquiescence in his family's will, his apparent conviction in the necessity of his own death, and his generous thoughts towards his persecutors (V 192-93).[505] More specifically, the association of his death with 'die dritte Morgenstunde' is likely to provoke biblical comparison due to both its wording and its content,[506] as is the description of his dying gesture, 'Dann sank sein Kopf ohne seinen Willen gänzlich nieder, und aus seinen Nüstern strömte sein letzter Atem

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[504] Holland notes a particular affinity with the account of the Passion in John's Gospel. Holland, p. 147. See also Stanley Corngold, 'Kafka's *Die Verwandlung*: Metamorphosis of the Metaphor', *Mosaic*, 3 (1970), 91-106 (p. 104); Suzanne Wolkenfeld, 'Christian Symbolism in Kafka's *The Metamorphosis*', *Studies in Short Fiction*, 10 (1973), 205-207 (pp. 206-07).

[505] The Passion is associated with abandonment through Jesus' quotation of Psalm 22: 1 ('Mein Gott, mein Gott, warum hast du mich verlassen?') in Matthew 27: 46. Cf. also Jesus' prayer in Matthew 26: 42 on the theme of acquiescence, and his words from the cross in Luke 23: 34 on his generous attitude to his persecutors. There is also an allusive quality to the fact that Gregor's apprehension, accusation and death follows a rather ceremoniously conducted meal described using the term 'Nachtmahl' (V 182-83), a synonym of 'Abendmahl' (DWB (vol. XIII, cols 199-200)) which is biblically suggestive without being fully explicit.

[506] By counting the hours instead of simply stating the time (as in V 118), the narrator echoes the style of the Gospels (cf. Matthew 27: 46-50 – 'um die neunte Stunde schrie Jesus laut [...] und verschied'). The ninth hour also equates to three o'clock, though the discrepancy between am and pm separating Gregor's death from Christ's is underlined by the 'Anfang des allgemeinen Hellerwerdens' (V 193) in Kafka's text by contrast with the descending darkness in Matthew 27: 45 – 'Und von der sechsten Stunde an ward eine Finsternis über das ganze Land'. On the potential irony of this, see Wolkenfeld, p. 206.

schwach hervor' (V 193).[507] As Kwon notes, the fact that his body is again punctured to confirm his death may also recall the piercing of Jesus' side in John 19: 34, although the fact that this action is performed by the cleaner with a broom means any parallel recognised here would be ironically grotesque (V 194).[508]

Collectively, these details are sufficiently reminiscent of the Passion to prompt a level of comparison, and yet inexact enough in their reflection of that archetype to render any meaningful association distinctly uncertain. Despite the potential irony of such half-likenesses, there is also scope for them to intensify the pathos of the scene, in that they highlight what Wolkenfeld terms a 'tragic discrepancy' between Gregor's death and that of Christ.[509] By alluding to the Passion, Kafka introduces the idea of redemptive suffering; its presence as a point of reference, however, may primarily highlight the ways in which Gregor's experience diverges from the biblical model, and so actually serve to stress his distance from that redemptive ideal.[510]

This somewhat uncertain connection of suffering and redemption is also advanced by the interplay of imagery of the Passion and of the Fall. The image of Gregor as 'wie festgenagelt' is inserted into a context which, as discussed in the previous chapter, is highly suggestive of the Fall of man as an archetype of filial guilt and expulsion. Indeed, as noted above, there is a close associative link between that simile and the central motif of the apple, since the latter literally enacts the piercing motion suggested by the image of nailing. The imagery of the Passion is thus tightly intertwined with the motif most clearly suggestive of

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[507] The image of Jesus breathing his last (Mark 15: 37) is admittedly absent in Luther's translation; the sinking of his head features, however, in John 19: 30 – 'er [...] neigte das Haupt und verschied'.
[508] See Kwon, p. 103.
[509] Wolkenfeld, pp. 206-07.
[510] Weinberg points to a similar irony in his description of the suffering of Kafka's protagonists as 'eine messianische Passion ohne Heilsaussichten'. Weinberg, p. 101.

Eden and the Fall. This effect is described by Eggenschwiler as a 'biblical collage',[511] and by Webber as 'a radical foreshortening and compounding of the biblical story'.[512] In compressing Old and New Testament motifs in this way, Kafka's use of imagery appears strikingly similar to Hartmann's. Not only do the two poles of the biblical narrative appear combined in the presentation of one figure; the simultaneity of these associations means that here, as in *Gregorius*, the image of the protagonist's wounded body has dual significance, at once suggesting the fatal burden of guilt resulting from the Fall,[513] and the mortification of Christ.

While the relationship between imagery of the Fall and the Passion in Hartmann's text appears complementary, however, suggesting the replacement of an old order linked to Adam by a corrective new order associated with Christ, the implications of the connection are far less clear in Kafka's text. On the one hand, his combination of images may be viewed as redemptive in the sense that Gregor's death with a symbol of guilt embedded in his back echoes the idea of the removal of original sin through the Passion. Indeed, the idea of the cancelling of a burden of guilt is suggested by the fact that the ominous apple is decaying by the time of Gregor's death, and the pain of the surrounding wound has faded (V 193). On the other hand, since the concept of redemption, which is a plain reality in *Gregorius*, is only hinted at here, it is equally possible to see it as mere spectre. Indeed, instead of promoting a positive reading, the central presence of the apple motif on Gregor's death may temper any redemptive associations of the related Passion imagery by perpetuating an atmosphere of guilt and exclusion, and reminding the reader of the extent to which violence rather than voluntary

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[511] Eggenschwiler, p. 372. While Eggenschwiler is in fact sceptical about the identification of biblical imagery in *Die Verwandlung*, the term is apt.

[512] Webber, p. 186.

[513] On Gregor's wounding with the apple as a sign of the burden of original sin and of the mortality of fallen man, see II, 2. b), above.

mortification is the key cause of his demise.[514] In this tragic context, moreover, Old and New Testament archetypes are arguably not presented as counterpoints, but rather as basically compatible models of persecution.[515]

Thus, while Kafka, like Hartmann, effects a striking contraction of motifs relating to Adam and Christ, the absence of a clear conviction in the correspondence of these figures within a progressive story of salvation means that the coexistence of these images in *Die Verwandlung* presents an interpretative problem rather than a solution, allowing alternative readings of the protagonist's ordeal to compete. Having recognised the biblical imagery at play, the reader is left struggling to decide if the redemptive potential of the Passion imagery used counteracts Kafka's imagery of expulsion and guilt, or if, in the context of Gregor's affliction, it merely represents a further example of extreme suffering, bolstering our impression of the protagonist as the victim of an extraordinary ordeal, but withholding any traditionally associated promise of salvation.

The questionable connotations of imagery relating to the Passion are similarly a problem in Thomas Mann's *Der Erwählte*. Here the existence of Passion imagery is not at all in doubt – indeed, an unprecedented density of allusions to Christ has been identified in the narrative.[516] Neither is the protagonist's redemption uncertain, since, by contrast with *Die*

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[514] Compare Webber's note on the continued focus on paternal oppression and expulsion, as the dying Gregor 'apparently becomes a stigmatic Christ-figure, still victim to a vengeful father.' Webber, p. 186.

[515] On Kafka's view of the Fall as an example of victimisation, see II, 1. c), above.

[516] Warning claims, with some justification, 'Thomas Mann scheint das christliche Substrat der Legende wie keiner seiner Vorgänger ausdrücklich machen zu wollen'. Rainer Warning, 'Berufserzählung und Erzählberufung: Hartmanns *Gregorius* und Thomas Manns *Der Erwählte*, *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte*, 85 (2011), 283-334 (p. 329). Marx also stresses the presence of imagery relating to Christ throughout the narrative, including the section prior to Gregorius' redemption. Friedhelm Marx, *Ich aber sage ihnen...': Christusfigurationen im Werk Thomas Manns* (Frankfurt a.M.: Klostermann, 2002), pp. 309-12.

Verwandlung, his physical restoration and social reintegration provide a clear reversal of his exile and degradation. Instead certain difficulties arise from the placement of these New Testament motifs, which are initially rendered ironic by their prominent use in contexts marked by transgression and guilt, and are later strikingly absent from the account of Gregorius' ordeal on the rock, meaning that the protagonist appears, by contrast, somewhat divorced from biblical patterns of suffering and redemption at the key turning point of the narrative.

While its authority is thus ultimately called into question, the principle of redemptive suffering is, however, a prominent idea in Mann's narrative. Indeed in certain respects the theme of deliberate mortification is made still more explicit than in *Gregorius.* At each point where a fall from grace occurs the transition is also marked by a clear penitential turn and associated with biblical motifs pointing to ideas of discipleship or the imitation of Christ. The impression that the measures recommended by the twins' adviser on the revelation of parental incest are penitential as well as practical is emphasised by a clear echo of sacramental confession, as they kneel before him and give a muttered account of their transgression into his inclined ear (E 43-44).[517] The instruction to Wiligis 'das Kreuz auf Euch zu nehmen' (E 45), moreover, suggests the penitential model of 'imitatio Christi' in an explicit echo of the Gospel calls to discipleship discussed above,[518] while Sibylla's change of lifestyle closely

[517] This view is encouraged, despite Wiligis claim, 'weltliche Weisung ist hier dringlicher als pfäffische', by the fact that he has previously described the practice of confession in similar terms: 'Ich habe daran gedacht, daß wir es im Stuhle unsrem Pfaffen stockend und stöhnend sollten ins Ohr raunen' (E 42).

[518] While the image is so familiar as to appear formulaic, it is lent impact by the fact that Wiligis' journey 'zum Heiligen Grab' literally leads to the grave. Cf. II, 3. a), above.

relates to the rejection of ease advocated in *Gregorius*, as she avoids 'Freude und Bequemlichkeit', embracing 'alle[s], was dem Fleische unbequem und zuwider' (E 63).[519]

Similar associations are clear in the life of Gregorius, whose childhood exile is related to the Passion through the name of the monastery which takes him in, 'Agonia Dei' or 'Not Gottes' (E 67, 84), and which, moreover, is presented as an appropriate place for him as a product of sin through the abbot's claim, 'Gott hatte unsere Sünde zu Seiner Not gemacht. Sünde und Kreuz, sie waren eines in Ihm' (E 84). This connection is potentially recalled by the presence of a crucifix 'mit blutiger Martermiene' on the revelation of Gregorius' sinful origins (E 106), a turning point which, like the revelation of the original, parental transgression, is associated with a penitential context through echoes of sacramental confession.[520] The protagonist's life after leaving the monastery, moreover, is associated more clearly than in *Gregorius* with an acute awareness of guilt linked to a desire for mortification, which appears partly to inspire his public duel with Roger as well as his private ritual penance.[521] Mann's account of that duel also grants Gregorius a physical similarity to the crucified Christ by describing the piercing of his hand (E 144), and its veneration by Sibylla in a manner which particularly emphasises its stigmatic associations (E 149).[522]

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[519] The description of her lifestyle closely echoes the wording of G 889-95.

[520] Note Gregorius' kneeling position and clasped hands, the presence of a 'Betschemel', and their respective opening words, 'Vater […] peccavi' (E 105) and 'In nomine Domini […] sprich!' (E 106).

[521] Gregorius' thoughts on the duel associate a deliberate pursuit of danger with an awareness of his sinful flesh, 'In die Schanze schlagen wollte er [...] seinen gänzlich aus Sünde bestehenden jungen Leib' (E 138). In *Gregorius*, by contrast, the hero focuses primarily on honour (êre) (G 2041, 2051, 2061, 2070) and praise (lop) (G 2043, 2047). His private penance is also associated with bodily mortification through the comment, 'wie der Pönitenziar aus der Geißelkammer [...] ging er immer daraus hervor' (E 166).

[522] This impression is encouraged by Clemens' comment, 'Ein wundes Glied zu küssen, ist um Christi marterlicher Wunden willen [...] löblich' (E 149). The injury is entirely absent from Hartmann's version. Gregor's further injury with a spear may also suggest another archetype of suffering, as the description, 'Dem Grigorß ging ein Wurfspieß [...] beim Schlüsselbein in den Hals, so daß er, arg verwundet, das Geschoß kaum abzuschütteln vermochte' (E 145), recalls representations of the

The exile and hardship endured by Mann's protagonists are thus not simply presented as the unavoidable consequence of sin, but also as part of a lifestyle of deliberate privation, which forms a conventional response to the realisation of guilt, and which is imbued with a sense of redemptive potential through open associations with the Passion of Christ. This impression is undercut by irony, however, due to the clear limitations of these penitential efforts. Not only is Wiligis' pilgrimage unsuccessful; Sibylla's self-denial is explicitly condemned as a performance enacted 'nicht Gott zuliebe, sondern ihm zum Trotz' (E 63), while her chastity is unmasked as a sign of continued incestuous attachment (E 69). In direct contrast to Hartmann's narrator, who praises the genuine contrition of Gregorius' mother (G 897-98), Clemens thus reveals outwardly contrite behaviour to be a mere front disguising childish defiance and hypocrisy which actually worsens the penitent's relationship with God.[523] This ironic association of active penance and sin is only strengthened by the young Gregorius' efforts, which, at the same time as they render him Christ-like in his appearance,[524]

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martyred St. Sebastian, a figure used in *Der Tod in Venedig* to portray an ideal of 'jünglinghaften Männlichkeit [...] die [...] ruhig dasteht, während ihr die Schwerter und Speere durch den Leib gehen'. *Der Tod in Venedig*, p. 453.

[523] Compare Andreas Urs Sommer, 'Neutralisierung religiöser Zumutungen: Zur Aufklärungsträchtigkeit von Thomas Manns Roman *Der Erwählte*', in *Traces of Transcendency: Religious Motifs in German Literature and Thought*, ed. by Rüdiger Görner (Munich: Iudicium, 2001), pp. 215-33 (p. 226). By contrast with *Gregorius*, which focuses on active penance (cf. Gössmann, p. 54), Mann does, however, still attach some importance to the concept of confession, which serves enlightenment by demanding the admission of hidden motivations. Compare Gregorius' suggestion that confession is itself a form of penance, 'die Wahrheit sagen, das ist Kasteiung' (E 178), or indeed superior to active penance, 'bis zum Grunde habt Ihr sie [Eure Sünde] dem Papste gestanden. Diese Gründlichkeit im Extrem ist größere Buße, als wenn Ihr nach Eures Sündengatten Verfügung den Bettlern die Füße wuschet' (E 255).

[524] The further associations with Christ suggested by his role as saviour of his mother will be discussed in the following section.

also cement his eligibility as a ruler and his erotic attachment to his mother,[525] so promoting the repetition of incest through their marriage.

The principles of self-denial and 'imitatio Christi' thus appear associated with dishonesty, delusion, and the continuation or compounding of guilt, meaning that the positive view of suffering which lends the exile and degradation of Hartmann's hero clear redemptive potential seems largely discredited in Mann's text. As a result, the reader's confidence in these methods as a means of redemption is necessarily shaken, although they initially appear equally prominent in the presentation of Gregorius' final, successful penance. Indeed, in presenting the protagonist's retreat from courtly society, Mann both closely echoes Hartmann's account of Christ-like exile and rejection, and adds a number of images which further foster associations with the Passion, and with biblical models of penitence and discipleship. Gregorius surrenders his possessions,[526] wears the archetypical hair shirt of the penitent (E 181),[527] follows a narrow path (E 181),[528] and expressly acts with biblically resonant 'Sanftmut' (E 183).[529] His perversely civil response to the fisherman's abuse, 'Genau so, Freund [...] Hättet Ihr mir auch einen Backenstreich gegeben, das wäre noch dienlicher gewesen' (E 183), further suggests his embodiment of a selfless biblical ideal by echoing the proverbial call to turn the other cheek, as well as potentially recalling Jesus' physical abuse

[525] The erotic implications of Sibylla's gesture in kissing Gregorius' wounded hand coexist with the suggestion of veneration, as is highlighted by Clemens' warning 'wohl auf der Hut zu sein, ob es aus Demut und Liebe zur Krankheit oder aus Freude am Küssen geschieht' (E 149).

[526] The statement 'Er [...] nahm nichts mit als einen knotigen Stab, keinen Brotbeutel, nicht einnmal eine Bettlerschale' (E 181) echoes Jesus' sending out of the disciples in Mark 6: 8-9 – 'und er gebot ihnen, daß sie nichts bei sich trügen auf dem Wege denn allein einen Stab, keine Tasche, kein Brot'.

[527] As inspired by John the Baptist (Matthew 3: 4), a key penitential model discussed by Mertens, p. 50.

[528] The biblical associations of the image are, however, less clear here due to the absence of the prologue, which establishes the meaning of the image in *Gregorius*.

[529] 'Sanftmut' is not only one of the virtues extolled in the beatitudes (Matthew 5: 5) – a passage later quoted by the legates (E 212) – and one of the gifts of the Holy Spirit (Galatians 5: 22), it is also a quality associated with Christ (Matthew 11: 29; 21: 5; II Corinthians 10: 1).

prior to the crucifixion.[530] Our recognition of his kinship with Christ appears confirmed, furthermore, by the advice of the fisherman's wife to Gregorius to carry the ladder which will help him on to the rock 'wie der Herr Krist sein Kreuz' (E 188).

At the same time, however, these allusions are offset by a highly ironic tone. Not only does Gregorius' cheery incitement of the fisherman to physical violence amplify the enthusiasm for abuse exhibited by Hartmann's hero to more clearly absurd proportions, creating a comically acute contrast with the vitriol of his opponent; our impression of his resemblance to Christ is also rendered problematic by its association with the viewpoint of the fisherman's wife, whose suspicions of his holiness may be ultimately justified, but whose perspective appears comically sentimental.[531] Indeed, the very abundance of familiar biblical tropes at this point arguably contributes to an ironic sense of a knowingly formulaic penitential experience.[532] Though it may no longer suggest sin and delusion, then, active penance still appears ironically stylised, and, in the context of this loss of seriousness, it appears essentially logical that the protagonist's ultimate redemption follows a rather different pattern.

Indeed, on his transformation on the rock, Gregorius' association with biblical tropes rapidly abates and the principle of redemption through mortification appears largely

[530] The term 'Backenstreich' reflects the wording of Matthew 5: 39 –'so dir jemand einen Streich gibt auf deinen rechten Backen, dem biete den andern auch dar', and appears in John 19: 2-3 – 'Und die Kriegsknechte [...] sprachen: Sei gegrüßt, lieber Judenkönig! und gaben ihm [Jesus] Backenstreiche.'

[531] The image of the blow to the cheek, for example, is both further highlighted and further ironised by her earnest assurance, 'Als er vom Backenstreich sprach, da wurde mir nun schon ganz, ganz anders' (E 184).

[532] This impression suggests the influence of the mythical perspective Mann associated with his later works, which involves an ironic awareness of the extent to which a character's role constitutes 'Formel und Wiederholung'. *Freud und die Zukunft*, pp. 493-94. The extent to which Gregorius himself is aware of this and, like Mann's Joseph, provides an example of 'gelebter Mythos' is not entirely clear at this stage, though Marx suggests an increasing conscious identification with a Christ-like role: 'Wie Joseph scheint auch Grigorß zunehmend Gefallen daran zu finden, sich selbst als typologische Vergegenwärtigung des Erlösers erkennbar zu machen.' Marx, p. 312.

subverted. Mann himself claimed his deviation from the plot of *Gregorius* in his account of this ordeal involved 'eine Herabsetzung der Schwere der Buße',[533] and it is in fact evident that, in order to illustrate how such an extreme fate could conceivably have been endured, the narrator introduces details which considerably lessen the hardship involved, including the protagonist's nourishment, his physical adaptation, and his reduced consciousness of time (E 191-95).[534] The link between suffering and redemption implied by the text's Christian imagery thus appears largely dissolved – not, as in *Die Verwandlung*, through the presentation of suffering without obvious hope of redemption, but rather through redemption without much obvious suffering.[535]

Despite this shift, the fact that the protagonist's removal from humanity is still shaped by the key principles of physical degradation and exile means it relates on a fundamental level to the fate of Hartmann and Kafka's protagonists,[536] and indeed is not wholly incompatible with related biblical archetypes, despite the loss of a physical resemblance to Christ.[537] Like Gregor Samsa, Mann's protagonist becomes a figure whose appearance has the power to

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[533] 'Bemerkungen zu dem Roman *Der Erwählte*', p. 690. Within the narrative context, on the other hand, queries regarding the severity of Gregorius' penance are – albeit comically – dismissed. See Clemens' warning, 'Bringt erst einmal siebzehn Jahre auf einem Steine hin, herabgesetzt zum Murmeltier [...] so werdet ihr sehen, ob es ein Spaß ist!' (E 260).

[534] See II, 3. b), above on Gregorius' physical adaptation. The apparent distortion of time echoes the experience of Hans Castorp in *Der Zauberberg* (1924). Compare Clemens' statement, 'Zeit, wenn sie [...] keinen Gegenstand hat als den Wandel der Jahreszeiten [...] büßt an Dimension ein und schrumpft zusammen' (E 194) with the observation, 'große Zeiträume schrumpfen bei ununterbrochener Gleichförmigkeit auf eine das Herz zu Tode erschreckende Weise zusammen' in *Der Zauberberg*, in *Gesammelte Werke in Dreizehn Bänden*, III, p. 148.

[535] This concept has drawn some criticism. The loss of Christian 'Leidenssymbolik' in Mann's account of Gregorius' penance is bemoaned by Wolf (pp. 207-08), while the idea that the protagonist's redemption is based on any demonstration of genuine penitence is questioned by Eming (p. 155) and Sommer (p. 226).

[536] See II, 2. b); II, 3. a); and II, 3. b) above.

[537] The only obvious link to Gregorius' earlier Christ-like wounding is the illustration of his resolve via the image of his 'festhaltende Hand' (E 229) which recalls his grip on Roger's sword and the resulting injury (E 151).

provoke revulsion and horror, as the modern counterparts of Hartmann's compassionate legates react with trepidation to his appearance, the more wary displaying a strong 'Abneigung', covering his face, and requiring physical restraint to stay in Gregorius' presence (E 225-27). His impression of the protagonist's doubtful humanity, moreover, is expressed, as in *Die Verwandlung*, though use of the pronoun 'es'.[538] The comic tone of Mann's text and Gregorius' swift recovery of a more acceptable form (E 230) may offset the extremity of this ordeal with a humour and a certainty of salvation largely foreign to *Die Verwandlung*;[539] we are, however, still confronted with an image of degradation and rejection more radical than that suggested by the almost benignly familiar New Testament motifs elsewhere in the narrative, cementing our impression of a genuinely extraordinary ordeal.

This strange ordeal clearly unites negative and positive associations. As discussed above, in setting him apart from humanity, Gregorius' transformation manifests his social unacceptability in the image of monstrosity, while at the same time affirming an exceptionality which is the basis of his ultimate greatness. The absence of imagery directly relating to either Adam or Christ at this point, however, means that this key turning point in his career does not act as a meeting point for imagery of the Fall and the Passion in the same way as the ordeals of Hartmann and Kafka's protagonists. While in *Gregorius* and *Die Verwandlung* the dual associations of the wounded body allow ideas of guilt and redemption to compete or correspond, in Mann's text it appears the imagery of wounding has been effectively bankrupted by its use in the context of Gregorius' maternal incest. There is, however, some sense of dual, and possibly complementary, meanings in the presentation of

[538] See, for example, the objection 'es ist sehr borstig' (E 225).

[539] While there is an element of physical comedy in the presentation of horror in *Die Verwandlung* which compares to *Der Erwählte* (E 227) – consider the clerk's vault down the stairs (V 137) – this is naturally offset by the text's greater tragic element. Gregorius' restoration will be further discussed in III, 2. a), below.

the closely related image of blood, which is initially associated with guilt through its presence in the account of parental incest,[540] and its connection to the idea of inherited sin,[541] but is reintroduced in the image of the bleeding lamb which declares the protagonist's election as Pope (E 199). In this way, the image is indirectly linked to Gregorius' redemption, and, through this positive connection, would appear to be freed from its prior associations.[542] There is thus some sense that Fall and redemption imagery also balance one another in Mann's text – not, as in Hartmann's narrative, through their union in the person of Gregorius, but rather through the positive transformation suggested by recurring motifs successively associated with guilt and redemption.[543]

It is clear, therefore, that the variously transformative ordeals presented in each of the three texts all suggest dual associations, pointing on the one hand to an affinity with the fate of Adam, and on the other to a reflection of other biblical archetypes of suffering, especially of the rejection and mortification of Christ. This latter group of imagery sheds light in particular on the trend towards voluntary expulsion and the deliberate assumption of physical hardship evident to an extent in all of the texts, which, in its reflection of the willing suffering of Jesus, has potential to ennoble the protagonists' actions by association, and to imbue them with an expectation of redemption. Where this occurs, the negative connotations of the exile and degradation following each protagonist's fall from grace are supplemented and offset by a positive, restorative function, potentially contributing to a sense of balance in the narrative.

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[540] Clemens describes that incident as occurring in an atmosphere of 'Wut, Blut und Meintat' (E 35)

[541] Cf. Gregorius' concern for Herrad 'weil er ihr sein sündiges Blut vermacht' (E 165).

[542] Compare Renate Böschenstein, '*Der Erwählte* – Thomas Manns postmoderner Ödipus?', *Colloquium Helveticum*, 26 (1997), 71-101 (p. 91). The lamb will be further discussed in III, 1. b).

[543] In this sense Mann's use of imagery may also demonstrate the principle outlined by the abbot which appears to largely define Gregorius' career, 'Sehr wohl kann aus dem Schlimmen das Liebe kommen und aus der Unordnung etwas sehr Ordentliches' (E 113).

The texts vary greatly, however, in the extent to which the associations thus encouraged are presented as sound and convincing. In the case of *Gregorius* the ideal of self-denial appears to be gradually crystallised in the actions of the protagonist, who is increasingly closely related to biblical models through his acceptance of rejection and suffering, eventually uniting imagery of the Passion with that of the Fall in a genuinely redemptive ordeal. In *Die Verwandlung*, on the other hand, the protagonist's eventual acquiescence in his own fatal expulsion does not match this keen pursuit of suffering for the purpose of redemption. Appearing essentially as a victim, Gregor does recall biblical archetypes of suffering, but his resemblance to Christ is disturbed by a sense of tragic affliction, meaning the Passion motifs used here appear incomplete in their associations, never fully offsetting the imagery of guilt with the promise of redemption. In *Der Erwählte*, finally, the sure connection between hardship and redemption is similarly disturbed, again, not through a lack of references to the Passion, but rather through a devaluing of such images in contexts where the imitation of Christ is superficial or misguided. While there is thus some logic to the disassociation of Gregorius' salvation from such patterns, this departure from biblical archetypes results in a less clear sense of redemptive balance between Fall and Passion imagery than in Hartmann's text, and a greater focus on Gregorius' consistent exceptionality.

b) Sacrifice and liberation: Messianic tendencies

It is clear from the preceding analysis that the use of imagery suggesting the Passion impacts on our interpretation of the three texts in question in great part through its tendency to counter the negative associations of images of suffering with hints of redemptive meaning. Such hints are, moreover, not only relevant in terms of the protagonist's personal redemption, but also in terms of his effect on those around him. In each text, to some extent, the protagonist's presentation invites a view of him as a saviour figure, and reflects the idea of the Passion as a representative ordeal borne for the liberation of others through structures which point to patterns of sacrifice or scapegoating as the means of that salvation. Since, as we have seen, motifs recalling the Passion are not only used in cases of certain salvation, however, but also in contexts of failed or doubtful redemption, the protagonists' association with a messianic role may equally function, here too, as an ironic device, illustrating frustrated hopes of collective deliverance, and relating to the theme of delusion discussed earlier in connection with the idea of the imagined idyll.[544]

In *Gregorius*, while the protagonist is presented consistently as an exceptional character, who appears repeatedly in a clearly Christ-like role, there is a definite sense of progression in his efforts as a saviour, which are initially limited by the continued presence of sin and delusion, but ultimately bring about a collective liberation from the burden of familial guilt. In a sense this role appears prefigured from quite early in the narrative. The focus on his hero's selection for greatness may not be as pronounced here as in Mann's text, but it is significant that Gregorius is presented from childhood in a way which encourages us to suspect he is destined for great deeds, and potentially for holiness. As Dahlgrün notes, the

[544] Cf. II, 2. a) above.

narrator's use of the 'puer senex' motif in his description of the protagonist's education (G 1180) relates his career to a convention which may be familiar from saints' lives as well as from the presentation of Jesus in Luke's Gospel.[545] To an extent, it is also possible to see a hint at Gregorius' potential as a filial saviour in the affinity with the Virgin Mary suggested in the presentation of his mother around the time of his birth. While both parents suffer 'herzeriuwe' or 'herzeleit' (G 638, 791, 845, 852) at this point, in the mother's case emphasis is placed on an unusual capacity for sustained endurance of multiple heartaches: 'Der leide wâren driu | diu diu vrouwe einiu | an ir ze disen zîten truoc, | der ieglîches wære genuoc | vil maniges wîbes herzen' (G 805-09).[546] This would appear to ally her to the model of Mary as a 'martyr anima' based on Simeon's prophecy in Luke 2: 35,[547] and to relate the child for whom she fears and grieves (G 815-17), by association, to Christ.

Gregorius' dual association with fallen man and Christ is thus allusively established from the point of his birth through his provenance from a mother related to both Eve and Mary.[548] The saving role which the recognition of this additional allusion leads the reader to expect appears, moreover, to be duly assumed as, on Gregorius' initial reunion with his mother, he successfully delivers her, and her lands from their oppression by an aggressive suitor. Clear associations with the concept of sacrifice are encouraged in the account of this

[545] The prematurely advanced Gregorius is described as 'der jâre ein kint, der witze ein man' – 'a child in terms of years; a man in terms of his intellect'. See Dahlgrün, pp. 132, 256 with reference to Luke 2: 47. The motif of extraordinary learning at a young age is also used to highlight the exceptional personality of the courtly hero of Gottfried's *Tristan*, 2087-2122.

[546] 'There were three sorrows which this lady bore alone at this time, each of which would have been enough for many a woman's heart'. This also sets her apart from her brother, who quickly succumbs due to a single upset (G 845-52).

[547] 'und es wird ein Schwert durch deine Seele dringen'. On this tradition, see Tobler, p. 433. Similar associations are evident in *Erec*, where Enite's lament over the hero on his apparently fatal collapse from a wound to the side also stresses 'herzeriuwe' or 'herzesêre' (heartfelt grief/heartache), and suggests the 'stabat mater dolorosa' tradition through her complaint 'nû sich wie trûric ich stân' (see how sorrowfully I stand here). *Erec*, lines 5745, 5749, 5791.

[548] On his mother's association with Eve, see II, 1. b), above.

feat, as Gregorius is presented as prepared to lose his life to free his mother ('durch got und durch êre | wolde er verliesen sînen lîp | oder daz unschuldige wîp | lœsen von des herren hant' (G 2070-73));[549] and this impression is encouraged still further on his victory, as the verb 'erlœsen' (to save) replaces 'lœsen' (to free) (G 2169), and he is described by the narrator as a liberator sent by God.[550] Gregorius' role thus appears comparable to that assumed by Hartmann's other courtly heroes, Erec and Iwein, who come to seem increasingly Christ-like during their respective periods of exile from court through their compassionate championing and successful liberation of the innocent and oppressed.[551]

By contrast with these characters, however, there is an unavoidable sense in Gregorius' case that his assumption of the role of saviour remains incomplete. Noticeably, although he risks his life, he does not suffer any injury at this stage of the kind entailed in his ultimate penance, whereas both Erec and Iwein's resemblance to Christ in their heroic deeds is underpinned by often biblically resonant imagery of wounding and blood.[552] The fact that Gregorius' duel also serves to establish his new status as a knight, and leads to his winning a wife, means, moreover, that it relates more closely in some respects to the initial exploits of Hartmann's other heroes, prior to their respective falls from grace, rather than during their

[549] 'He was resolved to either lose his life in the name of God and honour, or to free the innocent woman from the hands of that man.'

[550] Presented in the context of his mother's thoughts, Gregorius' description as the man 'den ir got hete gesant | ze lœsen sî unde ir lant' (G 2241-42) ('whom God had sent to free her and her land') may reflect her impressions of him as a saviour, or indeed a conviction on the narrator's part in the role of divine Providence returning him to his homeland.

[551] Erec is associated with the action of 'erlœsen' (saving or liberating) by the end of his quest (*Erec*, lines 9586, 9605), as is seen specifically as a saviour sent by God ('got der hât iuch her gesant' – 'God sent you here' (*Erec*, line 9587)). Iwein is repeatedly associated with the same action (*Iwein*, lines 4227, 5356, 6862, 7872), risking his life for others ('ich hilfe iu von dirre nôt, | od ich gelige durch iuch tôt' – 'I will help you out of your predicament or I will die for your sake (that is, trying to do so)' (*Iwein*, line 4312-13)), and is praised and sought out accordingly (*Iwein*, lines 5914-21).

[552] Cf. Erec's bleeding side in *Erec*, lines 4423-24, 5720. Iwein also sustains a bloody injury early in his quest, and is left with four further wounds after his liberation of Lunete. *Iwein*, lines, 3948-49, 5424-25.

redemptive transformation.[553] The greatest obstacle to Gregorius' association with Christ at this point, however, is the state of ignorance in which his saving deed is performed. In the context of her earlier incest, his mother's description as 'das unschuldige wîp' (G 2072) is likely to strike the reader as ironic,[554] and so to highlight the problematically incomplete knowledge of her which allows Gregorius' victory to lead to their incestuous marriage. An outward appearance of salvation is thus coupled with a paradoxical worsening of their mutual situation, creating a contrast which heightens the dramatic impact of Gregorius' transgression, while also emphasising the dangerous power of the delusion associated with sin to subvert even essentially noble and well-meaning actions.[555]

The genuinely saving nature of Gregorius' ultimate ordeal, in which such disjunctions are no longer evident, is also highlighted by contrast with this earlier flawed attempt. Here, the state of ignorance and delusion plaguing the protagonists is suspended as they realise the true nature of their relationship and their mutual guilt (G 2604, 2721, 2955-57), and, as discussed, a manifest resemblance to Christ is established through Gregorius' physical mortification.[556] The fact that this mortified form simultaneously provides a representation of his guilt, moreover, through the links already established between lowering, stripping and

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[553] Erec's wife and his heroic reputation are won in a duel (*Erec*, lines 513-15, 1294-1311), and Iwein's marriage is forged, albeit more indirectly, in the same way (*Iwein*, lines 2060-72). It is striking, moreover, that their respective falls from grace are, like Gregorius', rooted in their relationships to these women.

[554] Though Hartmann's narrator stresses the genuine nature of the mother's contrition, he does not make any indication of absolution (G 897-98).

[555] While the role of divine Providence in Gregorius' journey back to his homeland is left problematically unclear (cf. II, 3. b), above), if the comment that he is sent by God to save his mother (G 2241-42) is seen to represent the narrator's view, this would indicate that Gregorius' heroism is in line with God's will, but is disastrously perverted by ignorance through the failure of recognition between himself and his mother (see II, 2. b), above).

[556] See III, 1. a), above.

wounding and the impact of sin,[557] is significant also in relation to the familial predicament. Since, as we have seen, the protagonist's personal guilt is closely entwined with that of his parents, both through ideas of inheritance and as a form of repetition,[558] his manifestation of guilt also has a representative function, and the counterbalancing of Fall and Passion imagery effected through his physical transformation thus has implications beyond the personal level, also suggesting the cancelling of this shared guilt.[559] Any recognition of this kind of representative atonement, moreover, tends to strengthen the hero's association with Christ, since suffering specifically through a burdening with the guilt of others is an idea closely associated with the Passion.[560] Thus, although Gregorius, as a sinner, does not perfectly reflect the role of Jesus, his function within the narrative in relation to his family recalls the method of human redemption through Christ, reminding the reader of the real basis of collective salvation both within the narrative, and in the wider context.[561]

This idea of representative suffering also suggests a link to *Die Verwandlung*, where the imagery used may only suggest doubtful hints of salvation from Gregor's personal

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[557] Cf. III, 1. a), above.

[558] See the discussion of guilt as an inherited burden relating to the concept of original sin in II, 2. b), above.

[559] This idea receives some confirmation as Gregorius' redemption apparently breaks the cycle of recurring guilt, allowing the redemption of his mother and father also through his powers of absolution as Pope (G 3954-57). The themes of personal and collective recovery will be discussed further in III, 3, below.

[560] The concept is prominent both in Isaiah ('er trug unsere Krankheit und lud auf sich unsre Schmerzen. [...] er ist um unsrer Missetat willen verwundet und um unsrer Sünde willen zerschlagen [...] der HERR warf unser aller Sünde auf ihn' (Isaiah 53: 4-6)) and in New Testament discussions of the Passion. I Peter 2: 24 refers to Christ 'welcher unsre Sünden selbst hinaufgetragen hat an seinem Leibe auf das Holz'.

[561] This sense of shared redemption is further fostered by the mention of bread and wine (G 3257) shortly before Gregorius' discovery on the rock, which, by recalling the Last Supper and the sacrament of the Eucharist, potentially strengthens our sense of representative sacrifice as a continuing act of collective salvation. Cf. Luke 22: 19 – 'Das ist mein Leib, der für euch gegeben wird'. See also I Corinthians 11: 24.

perspective, but his symbolic burdening and removal have redemptive potential in relation to his family. As in *Gregorius*, a clear progression is evident in the methods of attempted salvation employed – and arguably in their relative success. Gregor's recollections of the period in the narrative past following the father's financial collapse cast him in the role of saviour, as he attempts to deliver his family from the despair prompted by that crisis through a seemingly miraculous provision of funds, initially provoking joy and amazement (V 152).[562] He not only assumes sole responsibility for the family's upkeep, moreover, but also for the payment of its debts – a task which concerns him almost from his first awakening (V 117). Given the dual associations of 'Schuld' with debt and with guilt,[563] this mission, 'die Schuld der Eltern [...] abzuzahlen' has potential messianic associations, especially in connection with the presentation of their creditor as a formidable and elevated figure akin to an angry god (V 117).[564] Indeed, the fact that the concept of redemption has financial connotations in terms of the clearing of a debt or the paying of a ransom, which are familiar from the biblical context,[565] suggests the possibility that Kafka's repayment motif in part represents a (re-)concretisation of a faded metaphor.

Specific plans of rescue are also harboured in relation to Gregor's sister. His resolve to

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[562] The sense of a miraculous or fairy-tale development suggested by the claim, '[Gregor] war fast über Nacht aus einem kleinen Kommis ein Reisender geworden, [...] dessen Arbeitserfolge sich sofort in Form der Provision zu Bargeld verwandelten, das der erstaunten und beglückten Familie zu Hause auf den Tisch gelegt werden konnte', has already been discussed in the context of idyllic appearances in II, 2. a), above.

[563] Outlined in II, 2. b), above.

[564] See II, 1. c), above.

[565] Relating to the idea of sin as slavery or debt – an image used by Jesus, for example, in Luke 7: 41-47 – the idea of salvation as a ransom is used in I Corinthians 7: 23 ('Ihr seid teuer erkauft') and in Mark 10: 45 – 'Denn auch des Menschen Sohn ist nicht gekommen, daß er sich dienen lasse, sondern daß er diene und gebe sein Leben zur Bezahlung für viele'. Similar financial imagery is evident in the Old Testament (cf. Psalm 49: 9 – 'denn es kostet zuviel, eine Seele zu erlösen; man muß es anstehen lassen ewiglich'), where a literal association of atonement with monetary payments is also present (cf. Exodus 30: 16).

send her to the conservatoire – something otherwise regarded 'als schöner Traum, an dessen Verwirklichung nicht zu denken war' (V 152) – and to declare this intention ceremoniously ('Gregor [...] beabsichtigte, es am Weihnachtsabend feierlich zu erklären' (V 153)) indicate a clear desire to perform a grand gesture seemingly realising the impossible – and to be seen to do so. As Weinberg has pointed out this reference to Christmas is also significant in that it associates Gregor's plans with an expectation of the fulfilment of messianic promise, which is, however, ironically frustrated.[566] This failure is especially highlighted by Gregor's recollection of his plans in the fantasy preceding his final, fatal expulsion, in which his own sense of tragically unrealised potential appears to be projected on to an sentimentalised image of a weeping Grete (V 186).[567] A great level of irony is attached to the presentation of all of Gregor's prior attempts at salvation, however, purely by virtue of the fact that they are recalled from a position of total incapacitation following his transformation, and are thus presented in full knowledge of their failure on the part of both protagonist and reader, suggesting a view of Gregor as a would-be saviour whose efforts are inescapably doomed.

There is a sense, moreover, that, even after Gregor's transformation foils his initial plans, he suffers from a fundamental misunderstanding of the likely availability and means of salvation. Not only is his own hope of rescue repeatedly crushed by violent reactions to his

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[566] Considering Gregor as a 'Messiasanwärter', Weinberg notes, 'Statt der messianischen Sendung wird ihm das Martyrium des langsamen Verfaulens [...] in der Gestalt eines riesigen Ungeziefers auferlegt.' Weinberg, pp. 236-37. The idea of a declaration on Christmas night may recall the angel in Luke 2: 10.

[567] While there are no explicit Marian parallels here, the combination of male affliction and sorrowful female spectatorship or ministry has a certain allusive impact which may strengthen our association of Gregor's ordeal with the Passion. Consider Matthew 27: 55; Luke 7: 38, 23: 27; John 19: 25. Notably Grete's idealisation as a representative of sorrowful femininity is a theme from the start of the text. See the phrases 'An der anderen Seitentür aber klagte leise die Schwester' (V 120), 'im Nebenzimmer rechts begann die Schwester zu schluchzen' (V 127), and 'Wäre doch die Schwester hier gewesen! Sie war klug; sie hatte schon geweint, als Gregor noch ruhig auf dem Rücken lag' (V 138).

appearance;[568] his expectations of maintaining the role of familial saviour in his transformed state prove equally ill-founded, as his attempt to detain the clerk ('die Zukunft Gregors und seiner Familie hing doch davon ab! [...] Gregor selbst mußte handeln') predictably results in comical failure (V 138-39). The horrified flight of this figure is also significant in that it attaches a starkly different meaning to the concept of salvation: presented as eyeing the stairs 'als warte dort auf ihn eine geradezu überirdische Erlösung' (V 137), the clerk's attitude demonstrates with pointed irony the fact that others no longer anticipate salvation through Gregor, but rather from him. This is confirmed by the actions of the father, whose expulsion of his son via a 'warhhaftig erlösenden starken Stoß' (V 142) also associatively links salvation with separation from Gregor's presence,[569] and indeed by the final demands of his sister that he be removed ('weg muß es'), or remove himself ('Wenn es Gregor wäre, er [...] wäre freiwillig fortgegangen') from the family domain (V 191).

In his final self-expulsion, Gregor appears ultimately to ally himself with this alternative mode of salvation, willingly liberating the family from his presence.[570] Since there is also some suggestion that his actions entail a symbolic embodiment and removal of guilt, moreover, this development echoes to a certain extent the progression identified in *Gregorius* from delusional attempts at liberation through heroic action to a more radical form of

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[568] Consider the statements, 'schon glaubte er, die endgültige Besserung alles Leidens stehe unmittelbar bevor' (V 138) and 'Ihm war, als zeige sich ihm der Weg zu der ersehnten unbekannten Nahrung' (V 185), both of which precede outbreaks of general alarm. Cf. also the discussion of delusional hopes of salvation in II, 2. a), above.

[569] While the concept of 'Erlösung' here literally refers to the release experienced by Gregor as he is freed from his position wedged in the doorway, a note of discord is created by the fact that he is at this point in a miserable condition ('heftig blutend' (V 142)). This sense of irony is only heightened by our awareness of the associations of 'Erlösung' with salvation. Since the image thus seems to have limited relevance to Gregor, the reader is prompted to consider in what sense the action may in fact be viewed as 'erlösend', with one distinct possibility being the deliverance of Gregor's family from his distressing presence.

[570] The sense of liberation following Gregor's death will be discussed further in III, 2. b), below.

representative sacrifice.[571] As outlined above, Gregor too is physically associated with the idea of familial guilt due to his forced incorporation of the apple at the hands of the father.[572] Indeed, though this association is, on the one hand, more allusively suggested than in *Gregorius*, it is lent considerably more impact in another sense by its expression through an image of manifest and deliberate burdening.[573] The combination of this concept with that of exile has strong potential to suggest biblical models of representational suffering, especially the practice of scapegoating, in which a removal of guilt is effected through the expulsion of a representative figure on which is has been imposed.[574] While, as has become clear, the protagonist's personal salvation is by no means clearly suggested by the imagery of Christ-like sacrifice employed, these Old Testament parallels point to a model of atonement in which victim and community need not enjoy shared restoration – indeed where the obliteration of the former is vital to the liberation of the latter. The personal tragedy of Gregor's fate thus does not wholly preclude its association with redemptive meaning; it suggests a kind of salvation, however, which is radically less glamorous and less inclusive than he initially intends.

A certain shift from a failed idealistic vision of messianic heroism to a more radical, but more genuine form of salvation is also evident to some extent in Mann's *Der Erwählte*,

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[571] A progression to a mythic incorporation of guilt on Gregor's part is recognised by Sokel, 'From Marx to Myth', pp. 489-91.

[572] See II, 2. b), above.

[573] This literal burdening renders concrete a plight already figuratively suggested in the description of the burden of responsibility carried by Gregor in his former life – consider the complaint 'außerdem ist mir noch diese Plage des Reisens auferlegt' (V 116) (discussed in II, 2. b), above), and the claim that 'er den Aufwand der ganzen Familie zu tragen imstande war und auch trug' (V 152).

[574] See Leviticus 16: 21-22 – 'Da soll Aaron seine beiden Hände auf sein Haupt legen und bekennen auf ihn alle Missetat der Kinder Israel [...], und soll sie dem Bock auf das Haupt legen und ihn [...] in die Wüste laufen lassen [...]; und er lasse ihn in die Wüste.' The idea also has wider resonance, being partly echoed in the imagery of burden and representation used in sections of Isaiah. Gregor's fate thus still has potential messianic associations, especially given his burden's symbolic connection with original sin. Cf. II, 2. b), above.

although here the two concepts appear too closely related in symbolic terms to be diametrically opposed. Instead, there is a sense that the extraordinary role, which the protagonist is destined to fulfil, is first reflected in distorted form in personal and parental failures, before being realised more fully in images, which, though still subject to considerable irony, are at least liberated from the context of delusion surrounding these earlier efforts.

The connection of Gregorius' role with potential salvation is initiated before his birth, which, still more so than in Hartmann's narrative, is associated with the nativity through Marian parallels in the presentation of his mother. This link, which has already been established to some extent,[575] is accentuated on Sibylla's pregnancy, where her premonition of Gregorius' exile and return not only foreshadows their incest, but also suggests a biblical allusion to the birth of the messiah through its combination of the image of childbirth with that of a dragon (E 52).[576] The use of the term 'Seelenschmerz' in the same context strengthens these associations by suggesting a still closer echo of the prophecy of Simeon than is evident in *Gregorius*;[577] and this Marian association with pain is further increased both by the repeated use of the term 'schmerzensreich' (E 50, 58) in relation to specifically feminine suffering,[578] and by the presentation of Sibylla's sorrows, in a concrete reference to

[575] On Marian imagery in Grimald's idealised view of Sibylla, see II, 1. b), above.
[576] Cf. Revelation 12: 1-6. Compare Schork, p. 59. See also II, 1. a), above.
[577] By comparison with Hartmann's 'herzeleit' (G 845), 'Seelenschmerz' (E 52) more closely suggests the result of the action described by Simeon, 'es wird ein Schwert durch deine Seele dringen' (Luke 2: 35).
[578] As Murdoch notes, the term echoes Gretchen's Marian prayer in Goethe's *Faust*. Murdoch, *Gregorius*, p. 210. Cf. *Faust I*, lines 3587-92 – 'Ach neige, | Du Schmerzenreiche, | Dein Antlitz gnädig meiner Not! | Das Schwert im Herzen, | Mit tausend Schmerzen | Blickst auf zu deines Sohnes Tod.'

the image of the Mater Dolorosa, as 'fünf Schwerter[, die] ihr Herz durchbohrten' (E 59).[579] In accordance with such allusions, moreover, connections with the nativity are highlighted on Gregorius' birth by the description of the infant lying 'in schlechten Wickeln und auf Stroh gebettet',[580] and by the association of Herr Eisengrein with Herod (E 53), which suggests an explicit parallel between Gregorius' exile and the flight into Egypt. [581]

Such references provide the reader with clear signals of Gregorius' exceptionality and heroic potential, as well as offsetting his presentation as a product of sin with the suggestion of a future role as saviour of his family. At the same time, however, the context of incest means that the use of the imagery of virgin birth also appears strikingly ironic at this stage. The disjunction between Sibylla's public retention of an image of maidenhood, including her association with symbols of female purity such as the unicorn (E 38-39),[582] and the reality of her fraternal incest creates an impression of pointed irony – as does her own belief that she is 'nicht im gemeinen Sinn Frau geworden, sonden immer noch Jungfrau' (E 38), and her

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[579] This image also increases the number of sorrows, though not to the traditionally Marian seven. While any imbalance in the relative merits of the numbers five and seven is denied in *Joseph und seine Brüder* (V, p. 484), this is not strictly true in a Christian context, where five is 'Signum der Verhaftung des Menschen an die natürlich-zeitliche Welt (fünf Sinne) und der Erlösungsbedürftigkeit des Alten Bundes (fünf Gesetzesbücher; fünf Weltalter vor der Geburt Christi)', and seven 'eine göttliche Zahl'. Heinz Meyer and Rudolf Suntrup, *Lexikon der mittelalterlichen Zahlenbedeutungen* (Munich: Fink, 1999), cols 403, 481. In the context of wounding, however, it is potentially significant that five is also the number of Christ's injuries, as noted in the *Vorauer Sündenklage*, line 230.

[580] Compare Luke 2: 7.

[581] In thus associating Gregorius with Jesus via the theme of expulsion, Mann asserts the compatibility of biblical motifs with the mythological patterns of childhood exile discussed above (cf. II, 3. b)). Indeed, accounts of the birth of Jesus are discussed in Rank's *Der Mythus von der Geburt des Helden* alongside those of Moses and Perseus. See Rank, p. 60. Messianic associations thus dovetail with the suggestion of an exceptional fate, which we may expect to involve a heroic (or redemptive) return.

[582] The irony of this image is fostered by its inherent ambiguity as both phallic symbol and a symbol of virginity. Detlef Kochan outlines the traditional association of virgin and unicorn with Mary and Christ, as well as the erotic implications of the catching of the unicorn in the maiden's lap in 'Einhorn und Dame: Zur legende des Einhorn-Fanges in der literarischen Tradition', in *Wandlungen des Literaturbegriffs in den deutschsprachigen Ländern seit 1945*, ed. by Gerhard Knapp und Gerd Labroisse (Amsterdam: Rodopi, 1988), pp. 183-265 (pp. 196-203).

struggle to comprehend 'daß eine Magd gesegneten Leibes werden kann ohne Gatte und Trauung' (E 40).[583] This association of Marian motifs with the very oddity of Sibylla's situation, as well as with deception and delusion, suggests a grotesque adaptation of the incarnation, and means that Gregorius, as the offspring, not of a real virgin, but rather of an 'ungeheuerlich gesegnete Jungfrau' (E 42-43), has not only messianic, but also somewhat monstrous associations.

This same increase in both explicit Christian associations and extreme irony is similarly apparent on Gregorius' return to his homeland. On the one hand, the protagonist appears at this stage to realise his ambitions as familial saviour,[584] as his actions are associated, as in *Gregorius*, with the verb 'erlösen' (E 158), and he is also cast in the heroic or saintly role of dragon-slayer (E 146),[585] and credited with fulfilling the messianic function of bringing new life to his mother's land (E 151). Heroic and biblical associations converge, moreover, in the image of bloodshed, which both reflects medieval battle motifs,[586] and establishes links with the sacrificial imagery of the Passion through Sibylla's reference to 'das Blut, das Ihr für uns vergosset' (E 149).[587] As Marx highlights, such imagery also relates Gregorius to an earlier image of Christ as a redeemer who saves specifically through the

[583] Compare Luke 1: 34 – 'Wie soll das zugehen, da ich von keinem Manne weiß?' The piquancy of these parallels lies largely in the partial truth of Sibylla's thoughts – undeniably, things have not proceeded 'im gemeinen Sinn'. A similarly loose use of the concept of virgin birth in circumstances which are merely unusual is evident in Joseph's presentation as 'Sohn der Jungfrau' in *Joseph und seine Brüder*, IV, p. 471.

[584] See Gregorius' plans to save his parents (E 114), discussed in II, 2. a), above.

[585] Cf. Revelation 12: 7, 9 – 'Michael und seine Engel stritten mit dem Drachen [...] Und es ward ausgeworfen der große Drache, die alte Schlange, die da heißt der Teufel und Satanas'. On other heroic and saintly associations of dragon-slaying, see II, 1. a), above.

[586] The description of Gregorius, 'das Gewand beronnen diesmal vom eigenen Blut' (E 146), recalls the earlier phrase 'Mit Blut war beronnen all sein Gewand' (E 129), a modernised quotation from *Das Nibelungenlied*, ed. by Karl Bartsch and Helmut de Boor (Stuttgart: Reclam, 2002), line 1951,3.

[587] Cf. Matthew 26: 28 – 'das ist mein Blut [...], welches vergossen wird für viele'. On blood as a symbol of sacrifice, see Bettina Bildhauer, *Medieval Blood* (Cardiff: University of Wales Press, 2006), p. 141.

medium of blood[588] – an idea which further allies him to the imagery of Revelation, in which the dragon is overcome by the blood of the lamb.[589]

This imagery of heroic and redemptive sacrifice is severely tainted, however, by the irony stemming from the suggestion of these parallels with Christ at the very point of Gregorius and Sibylla's incestuous attraction. Indeed, Mann heightens the irony of the juxtaposition of the hero's saving actions with his disastrous marriage in *Gregorius* through this increased use of imagery of redemption, and through a renewed focus on parallels between Sibylla and Mary in her prayer before an image of the annunciation.[590] While certain motifs used here to describe Mary's connection to Christ suggest a striking affinity with the fate of Gregorius and Sibylla,[591] where echoed elsewhere in the presentation of their relationship, they often appear at least partly distorted, suggesting a parody of biblical patterns. This is especially clear in the inversion of the phrase 'benedictus fructus ventris tui' (E 150) in Gregorius' lament on the effects of their union, 'Unreine hab ich Euch angetan mit meiner Liebe, Unreine der Frucht Eures Leibes' (E 176), which replaces the repeated

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[588] The description, 'qui nos redemst de son sanc precious' ('who redeemed us with his precious blood'), is used in relation to Sibylla's vow to become a bride of Christ after the death of Wiligis (E 63). Marx notes that her comment on Gregor's saving blood thus 'attestiert [...] dem jungen Ritter eine erlösende Wirkung, die der Heilstat Christi entspricht und ihn nach Maßgabe ihres Versprechens durchaus zum Gemahl disponiert.' Marx, p. 307. Compare Makoschey, p. 207. The origins of the phrase in the extract of the *Chanson d'Alexis* in Auerbach's *Mimesis* are outlined in Bronsema, p. 95. Cf. Auerbach, *Mimesis: Dargestellte Wirklichkeit*, pp. 113-14.

[589] Cf. Revelation 12: 11 – 'Und sie haben ihn überwunden durch des Lammes Blut'.

[590] The image is identified and reproduced in *Bild und Text bei Thomas Mann: Eine Dokumentation*, ed. by Hans Wysling (Berne: Francke, 1975), pp. 422-23. Its description by Mann noticeably suggests ironic parallels with Sibylla's fate, as the written message of the angel mirrors the petition presented to Sibylla just previously, and both women respond to these messages with a similarly coy gesture (E 154, 155).

[591] See, for example, the suggestion of confused relationships in the reference to Mary as 'des Obersten Kind, Mutter und Braut' (E 157), which echoes the *Vorauer Sündenklage*, lines 170-73.

'gebenedeit' of the Hail Mary with a double reference to impurity.[592] While it may be comically suggestive in the context of incest, moreover, the invocation of Mary as 'reinestes Magedein, die Gott den Sohn gebar, der Er selber war und in deinen Schoß einging' (E 156), appears subject to a grotesquely explicit interpretation in the description of Gregorius as 'strotzend ermächtigt, den Schoß zu besuchen, der ihn gebar' (E 161).[593]

As to some extent in *Gregorius* and *Die Verwandlung*, the use of messianic imagery here thus appears to serve largely to highlight the ironic failure of the protagonist's initial attempts at fulfilling a saving role: the messianic aspirations of Mann's Gregorius, and his mother's belief in his redemptive capabilities,[594] are highlighted by the biblical motifs employed; at the same time, however, the situational irony or the grotesque modification of these images emphasises that his actions in fact have rather the opposite effect. While, since the tone of *Der Erwählte* is uniformly playful, it is not possible to identify a progression from an ironic to a more serious use of biblical imagery in the presentation of Gregorius' successful redemptive efforts, it does seem, however, that there is a move away from this kind of drastic inversion of motifs as the narrator suggests the ultimate fulfilment of the protagonist's anticipated saving role.[595]

Mann's account of Gregorius' ordeal on the rock is set apart from Hartmann's by a

[592] Cf. the original use of the phrase in Elizabeth's greeting to Mary in Luke 1: 42 – 'Gebenedeit bist du unter den Weibern, und gebenedeit ist die Frucht deines Leibes!' A contrast is also suggested with the earlier description of the unborn Gregorius as 'das schlimme Früchtchen in des Fräuleins Schoß' (E 43).

[593] See also the earlier representation of Gregorius as a dragon which 'drängte sich [...] in den zerrissenen Mutterschoß zurück' (E 52). A further inversion of imagery is evident in the use of the image of the rose, which appears in a Marian sense in the phrases 'Ros ohne Dorn' (E 130) and 'Königin des Rosenkranzes' (E 132), but is transformed into an image of corruption in the 'Wurm in der Rose' motif characterising Gregorius' marriage (E 164).

[594] Sibylla's belief in the saving potential of a union with her son is made clear in her prayer, which suggests a hope of making good past mistakes through a kind of corrective repetition (E 152, 157).

[595] Marx also suggests that, although Gregorius, ironically, appears Christ-like throughout the narrative, the first part is, to some extent, revised by the second. Marx, p. 312.

displacement of sacrificial imagery from the presentation of the protagonist's own physical suffering to the image of the bleeding lamb which proclaims his redemption and election as Pope. In a sense, this distinguishes his final ordeal from his earlier redemptive efforts, in which his relationship to the imagery of bloody sacrifice is more direct, but also highly ironic. To a great extent, this vision too is ironic, presented in a sentimental and clichéd tone, which is comically disrupted by interjections in a lower register.[596] At the same time, however, the symbolism of the lamb is both clear and strikingly relevant to the patterns of imagery of sin and redemption already established in the text. The address 'Du Lamm Gottes' (E 199), which recalls the identification of Christ as 'Gottes Lamm, welches der Welt Sünde trägt',[597] clearly suggests ideas of representative sacrifice, both in relation to the Passion and its reflection in the sacrament of the Eucharist; while the apocalyptic echoes suggested by Gregorius' metaphorical dragon-slaying earlier in the text also appear more completely realised here, as the bleeding lamb which defeats the serpent in the biblical account is no longer merely reflected in the presentation of Gregorius' wounds, but actually materialised in the narrative.[598] In this way, the protagonist's fate appears firmly linked to a framework of

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[596] See the description of the creature's 'ergreifendes Lammesmaul' and 'rührende Süßigkeit' (E 199). Biblical tropes are also suggested by its turn of phrase – compare 'Wer sucht, der wird finden' with Matthew 7: 7, and 'Probe, Probe, höre mich! Großes will ich dir verkünden' with I Samuel 3: 10 and Luke 1: 49. This tone is disrupted, for example, in the lamb's impatient response to Probus' concern over its wound: 'Laß das gut sein […] Höre du, was ich dir zu verkünden habe!' (E 199).

[597] John 1: 29. The use of the phrase in the Mass is also noted by Schork, p. 56. Cf. also Isaiah 53: 7 – 'aber der HERR warf unser aller Sünde auf ihn. Da er gestraft und gemartert ward, tat er seinen Mund nicht auf wie ein Lamm, das zur Schlachtbank geführt wird'. These associations are more directly echoed in relation to Mann's Joseph, who is referred to as 'des Vaters Lamm', and who, on his near-sacrifice at the hands of his brothers, behaves 'alles in allem wie ein Lamm, das vor seinem Scherer verstummt'. *Joseph und seine Brüder*, IV, pp. 599, 607. Compare Friedhelm Marx, pp. 167, 172.

[598] Cf. Revelation 12: 11 – 'Und sie haben ihn überwunden durch des Lammes Blut'. On the connection of this image with the Passion, see I Peter: 1: 18-19 – 'wisset, daß ihr nicht mit vergänglichem Silber oder Gold erlöst sind [...], sondern mit dem teuren Blut Christi als eines unschuldigen und unbefleckten Lammes'. Notably the opposition of dragon and lamb, and the association of Passion and Eucharist has been prefigured from early in the text – see the description of

imagery which maps out the Christian narrative of salvation, and within which the image of Christ as paschal sacrifice is particularly prominent.

While Gregorius no longer appears directly associated with this image of Christ through the motif of bloodshed, moreover, connections are evident both in terms of the representative nature of his ordeal, and through its association with transformation. As discussed above, Mann's Gregorius, like Hartmann and Kafka's protagonists, is not only closely – indeed physically – associated with familial guilt prior to his transformative ordeal;[599] this ordeal also appears in part as a manifestation of his condition as an heir to guilt.[600] This symbolically incorporated guilt is not, however, destroyed through his death as in *Die Verwandlung*, or cancelled through echoes of the Passion as in *Gregorius*. Instead, the protagonist's fate here suggests a liberation from the manifest grip of sin through the regeneration of his body in a second, positive transformation, which is associated with the sacramental idea of transubstantiation through its description as a 'Wandlung',[601] and through

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Clemens' crucifix 'worauf man ein Lamm, […] einen Drachenkopf mit dem Kreuz im Rachen und Ecclesia abgebildet sieht, wie sie Christi Blut in einem Kelche auffängt' (E 11). Schork, who identifies the probable source of this image in the *Handbuch der Kunstwissenschaft* owned by Mann, also notes the role of Dürer's 'Apocalypsis cum figuris' in the presentation of similar imagery in *Doktor Faustus*. See Schork, pp. 59-60. Cf. *Doktor Faustus*, p. 494 – 'ich bewahre einen Brief, den Adrian mir zu jener Zeit [...] schrieb – aus der Arbeit heraus an dem Lobgesang der "grossen Schar, welche niemand zählen konnte [...] vor dem Stuhl stehend und vor dem Lamm" (siehe Dürers siebentes Blatt)'. Cf. Revelation 7: 9-10.

[599] See II, 2. b), above of the focus on Gregorius' 'Sündenleib' (E 138), suggesting a manifest interpretation of the idea of sinful flesh and a biological transmission of guilt from one generation to the next.

[600] See II, 3. a), above on the manifestation of the monstrosity associated with the sin of incest in Gregorius' initial physical transformation.

[601] The term 'Wandlung' has already been used in this sense in the narrator's opening reference to the 'Wandlungsglöcklein' rung by the altar boy to mark the completion of the consecration (E 9). Ireton has observed that the term may also represent a playful allusion to Kafka's *Verwandlung*, although, of course, this restorative transformation is the opposite of Gregor Samsa's experience. Ireton, p. 42.

its connection to the consumption of bread and wine (E 231).[602] This sacramental association with Christ not only highlights the redemptive meaning of Gregorius' personal renewal; it also places it in a context suggesting salvation as a collective experience,[603] so pointing, finally, to the fulfilment of his original goal of shared familial redemption.

Imagery relating to Jesus, either in his New Testament description, in Old Testament archetypes adopted in Christian interpretation, or in sacramental reflections of his fate, is thus clearly of considerable importance in all three texts in terms of the suggestion of solutions to the problem of inherent, recurring guilt shaping their protagonists' careers. Echoes of the Passion not only add additional meaning to the experience of exile and degradation resulting from their various falls from grace in a way which allows at least a potential association of individual suffering with redemption; the suggestion of sacrificial patterns also extends these redemptive associations to suggest the liberation of the families to which they are bound by inherited guilt. This sense of collective salvation is fostered to a great extent by the way in which the ordeal of each protagonist appears to suggest a physical assumption or manifestation of guilt or its effects, so encouraging our recognition of a representative element to his fate. Ideas of representative sacrifice are, however, employed in the texts to varying effect, not only suggesting successful, shared redemption, but also ironically flawed or personally tragic variants of this process.

In *Gregorius*, such flawed attempts at salvation are rooted firmly in the section of the

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[602] Notably described as 'höhere Nahrung' (E 231). Though this concept is presented as the counterpart to the 'kindische Nahrung' (E 228) enjoyed by Gregorius' on the rock, it also fosters Christian associations. The mythical context is discussed in Mertens, p. 2. A sacramental link is also noted by Ireton, p. 42. The nature and importance of Gregorius' physical renewal will be considered more closely in the next chapter.

[603] Consider the associations of the Eucharist with the concept of communion. The atmosphere of collective redemption is confirmed by Gregorius' subsequent practice of absolution, and his focus on the liberation of his parents (E 229), which will be discussed more thoroughly in III, 2. b), below.

hero's career prior to his realisation of incest, and demonstrate the debilitating impact of sinful delusion, which perverts the protagonist's efforts. These failures are superseded, however, by a more genuine realisation of a Christ-like role, as his acceptance of guilt involves an ordeal which physically relates him to the suffering of Jesus, offsetting imagery previously associated with guilt through its convergence with imagery of the Passion. In *Die Verwandlung*, though a similar overlap of imagery is evident, this does not result in the same sense of corrective balance. Instead, messianic echoes in the presentation of Gregor Samsa appear largely to underline the tragedy of his fate, both by pointing to an archetype of innocent victimhood, and by ironically highlighting his misguided hopes of personal and familial salvation. While, like Gregorius, his symbolic incorporation of guilt does ultimately suggest the potential for familial liberation, this possibility is tragically linked to his own permanent removal. In *Der Erwählte*, finally, while imagery relating Gregorius to Christ appears problematically devalued to an extent by its ironic use in contexts tainted by guilt and delusion, it also plays a positive role in signposting the protagonist's potential as a familial saviour, and remains instrumental in the presentation of his final, transformative ordeal, in which sacramental allusions create a fundamentally more positive sense of collectively redemptive sacrifice.

2. Imagery of the Resurrection

As previously discussed, the imagery of the Passion of Christ identified in *Gregorius*, *Die Verwandlung* and *Der Erwählte* not only relates the protagonists of these texts to a familiar archetype of suffering; it also encourages our association of their ordeals with the prospect of redemption, since our recognition of the Passion motif naturally prompts further associations with the Resurrection and the broader promise of new life it represents. In this way, the use of such images tends to awaken expectations of a structural progression within the text from an

experience of degradation to some form of restoration. Indeed, each author's use of imagery does, to some extent, reflect the biblical sequence of Passion and Resurrection through the integration of images suggesting ideas of renewal or rebirth in the wake of the protagonist's exile and mortification.

As established in the previous discussion of sacrificial structures, however, there is a clear distinction between Hartmann and Mann's texts on the one hand, and Kafka's on the other, in terms of the degree to which the reflection of messianic suffering points to an experience of redemption which is both genuine and inclusive. In examining imagery relating to the Resurrection, therefore, it will be necessary to consider how far, in each context, it satisfies our expectations by highlighting an experience of collective renewal which includes the protagonist's own restoration, and how far it instead serves to underline potentially ironic contrasts between personal decline and familial resurgence.

a) Personal restoration and the model of the risen Christ

If imagery of the Passion is critical in that it balances the negative connotations of motifs of exile and degradation through their simultaneous association with the prospect of salvation, imagery of rebirth or renewal goes further still, effecting a full reversal of those same motifs, and so confirming the protagonist's salvation by disassociating him from signs of the impact of guilt. Any experience of physical restoration and social reintegration described in the texts is thus of key significance in relation to earlier symbolic suggestions of a fallen nature which leads inevitably to guilt, decline and exclusion. The countering of this seemingly relentless pattern, moreover, directly after its apparent climax in the protagonist's final ordeal, tends, in each case, to suggest the Resurrection as a point of comparison. In the following it will thus be useful to determine how far, and to what effect, parallels with the risen Christ are utilised in the presentation of an ultimate reversal of the protagonists' fortunes.

Though it is suggestive of the Passion on several counts, the suffering of Hartmann's Gregorius, is, of course, separated from the ordeal of Christ in that it does not end in death – as Murdoch stresses, such total sacrifice is rendered superfluous by the events of the Gospels, in which 'das […] einmalige Opfer ist schon für alle Menschen geschehen.'[604] Consequently, a resurrection in a literal sense is also unnecessary. Following upon his Christ-like suffering, however, the recovery and elevation of Hartmann's protagonist does still strikingly echo the biblical pattern of utter degradation countered by glorious restoration. Spiritually, physically and socially, Gregorius' fortunes are reversed. Indeed, as in his experience of sin, his spiritual condition here is closely related to, and manifestly demonstrated by, his physical state and social position.

Thus, as he is declared free of sin ('sündelôs' (G 3658)), the hero's metaphorical identification with physical uncleanliness ('mîn vleisch ist sô unreine' (G 3513)) is countered by multiple references to purity (G 3406, 3273, 3615, 3745).[605] His spiritual liberation is also physically expressed through release from the shackles which are the cause of the wounds relating him to the prologue image of fallen man,[606] and a symbol of the grip of sin and death.[607] The recovery of the key which opens these shackles, moreover, 'ûz des meres ünde' (G 3303) entails a concretisation and reversal of the metaphorical image of sinking earlier

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[604] Brian Murdoch, 'Adam *sub gratia*', p. 125.

[605] 'my flesh is so unclean/impure'. A more concrete view of this concept of cleansing is also suggested by the description of the fisherman's tears as washing away the metaphorical stain of sin (G 3669-73). On the potential of that image as a baptismal allusion, see Hallich, p. 146. Compare also the explicit association of tears with baptism in Wolfram's *Parzival*, lines 28, 14-16 and 752, 23-30.

[606] Cf. II, 2. b), above.

[607] This is suggested by the analogy with the harrowing of hell created by the similar references to unlocking in Gregorius' claim, 'nû ist niemens sünde alsô grôz, | des gewalt die helle entslôz, | des gnâde ensîn noch merre' (G 3609-11) (no one's sin is so great, that the mercy of him who unlocked the gates of Hades is not greater), and the closely following phrase, 'Er entslôz die îsenhalten' (G 3653) (he unlocked the shackles). Cf. Hallich, p. 161.

linked to the experience of sin;[608] and a similar materialisation of an earlier image is evident as Gregorius, like the allegorical traveller (G 112), is re-clothed (G 6654-55), freeing him from the physical resemblance to Adam his nakedness suggests (G 3409-10), and signalling not only a recovery of grace,[609] but also a social rehabilitation, which is confirmed as he returns with the legates to Rome and is enthusiastically received (G 3763-65, 3785-87).[610]

In this way, the imagery of degradation and exile associated with the fallen condition is decisively countered. Indeed, while the association of sin and redemption with the twin images of wounding and healing, and lowering and raising may not be presented quite so clearly here as in the prologue allegory,[611] a similar sense of symmetry is created through the presentation of Gregorius' recovery by means of images which correspond to and correct signs of his fallen state, suggesting an often physical reversal of the actions of casting down and out.[612]

If Gregorius thus provides a manifest example of God's restoration of the sinner, this image is also mixed to some extent with details which, in correspondence with the additional significance of his ordeal as a reflection of the Passion, point to an analogy with the

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[608] 'from the sea's waves'. Compare Hallich, pp. 98-99. Note the recurring rhyme 'tiefen ünde(n)' /'sünde(n)' in the mother's realisation 'daz sî aber versenket was | in den viel tiefen ünden | tœtlîcher sünden' (G 2482-84) (translation in II, 3. a), note 305 above), and in the fisherman's prediction, 'swenne ich den slüzzel vunden hân | ûz der tiefen ünde | sô bist dû âne sünde' (G 3096-98) (if/when I recover the key from the deep waves, [I will know] you are without sin).

[609] See II, 2. b), above on stripping as a sign of lost grace. The reverse idea of salvation as re-clothing is discussed in Willson, 'Good Samaritan', p. 198. Cf. also Ernst, p. 77.

[610] This relates to the prologue image of salvation as return and welcome presented in the claim, 'ob er [the sinner] ze gotes hulden | dannoch wider gâhet, | daz in got gerne emphâhet' (G 154-57) (if he nevertheless turns back to God's mercy, God will gladly receive him), which suggests the return of the lost son (cf. Luke 15: 20), a biblical motif also linking spiritual recovery and social reintegration. Compare Dahlgrün, p. 253. See also the suggestion of a link to the same parable via the image of re-clothing (cf. Luke 15: 22) in Bennholdt-Thomsen, p. 177.

[611] See II, 3. a), above on the image of raising in the prologue. Cf. also the prologue's references to divine remedies to sin, which is presented via the image of sickness (G 131-34).

[612] Hallich aptly describes this as a use of 'Komplementärmetaphorik'. Hallich, p. 51.

restoration of the risen Christ. This is particularly evident on his return to society. Not only is a general similarity with Christ suggested by the presence of a pious crowd on his approach to Rome, which consequently recalls the triumphal entry into Jerusalem (G 3770-72);[613] in the context of redemption and restoration associated with his return from exile, the fact that this crowd travels three days to meet him (G 3763-65) suggests an allusion to the Resurrection. Indeed, the pattern of a three day period of anticipation or hardship leading to a revelation has already been established in previous instances of exile and recovery (G 929-34, 2963-65, 3231-33),[614] and its association with Christ's time in the tomb prior to the Resurrection is clearly suggested through its connection in the first instance to the fate of Jonah.[615]

This motif is also familiar from Hartmann's other so-called courtly legend, *Der arme Heinrich*, in which the hero is not only dramatically cured of a physical affliction associated with a false relationship to God,[616] but also returns from exile to a strikingly similar reception, with his friends travelling three days to welcome him.[617] In both narratives, moreover, this

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[613] Compare Matthew 21: 8-10.

[614] Compare Dahlgrün, p. 137.

[615] On Jesus' association of his death and resurrection with the fate of Jonah, see the discussion of Matthew 12: 40 in II, 3. b), above. The combination of these associations with the image of water here may also suggest the sacrament of baptism, which echoes the pattern of death and resurrection in the submersion of the sinful old self and the emergence of a new self reborn in Christ (cf. Romans 6: 4). Indeed, the idea of being called to a new existence in Christ is suggested by Gregorius' recovery from the sea by fishermen who recall the disciples, both in their inability to catch any fish and their literal transformation into fishers of men (compare G 949-51 and Luke 5: 5,10)

[616] This idea is conveyed in Heinrich's own interpretation of events: 'dô nam ich sîn vil kleine war | der mir daz selbe wunschleben | von sînen gnâden hete gegeben. | [...] | 'got hât durch râche an mich geleit | ein sus gewante siecheit | die nieman mac erlœsen' – 'At that time I paid no heed to him who, by his grace, had granted me this ideal life. [...] As a punishment, God has afflicted me with an illness which no one can cure'. *Der arme Heinrich*, lines 392-94, 409-11.

[617] 'der heilic Krist | [...] machete in dâ zestunt | reine unde wol gesunt| [...] | Sîne vriunt die besten | die sîne kunft westen | die riten unde giengen | dâ si in enphiengen | engegen im wol drîe tage' – 'the blessed Christ [...] made him at once pure and completely healthy. [...] His best friends who knew of his arrival rode and walked towards him a good three days to where they might receive him '. *Der arme Heinrich*, lines, 1365, 1369-70; 1387-91.

return to society is associated with miraculous signs which mean the protagonist's recovery does not simply constitute a private experience of redemption, but rather a demonstration of divine powers of restoration made visible to all. In Heinrich's case, this miraculous sign is the hero's physical revival which, as a recovery from terminal illness, is close to a resurrection.[618] In Gregorius' case, this impression is created less by his own physicality, and more by events associated with his presence. As well as the divine intervention instrumental in his election (G 3173) and his release by the key recovered from the belly of a fish (G 3294-95),[619] these include a number of miracles experienced on the journey to Rome, which suggest motifs from the ministry of Christ. Such parallels are evident both in the healing of those who encounter him (G 3777-84),[620] and in the spontaneous replenishment of supplies throughout the journey (G 3749-52), which recalls Gospel miracles such as the feeding of the five thousand.[621]

Significantly, the narrator's assertion that this miraculous provision is a sign of God's care for Gregorius (G 3743-45) stresses that the protagonist himself is not the worker, but rather the recipient of miraculous acts. As in the reflection of the Passion, it is thus clear that Gregorius is not a true image of Christ, but rather a figure who, through a partial resemblance to him, functions as a vehicle for and a reminder of God's saving provision in the text. At the

[618] Indeed, there is a focus on the physical presence of the miraculously restored body as visual proof of God's work which recalls the reaction of doubting Thomas to reports of the Resurrection. Compare *Der arme Heinrich*, lines 1392-95 ('sî engeloupten niemens sage | niuwan ir selber ougen. | sî kurn diu gotes tougen | an sînem schœnen lîbe' – 'They didn't believe any reports, but only their own eyes. They recognised God's mysterious works by his handsome form') to John 20: 25-27.

[619] There is potential for this method of recovery to recall the earlier image of Jonah, and so suggest the context of the Resurrection.

[620] This healing will be discussed in detail in the context of collective restoration in III, 3. b), below.

[621] Cf. Mark 6: 30-44. Miraculous provision of food is also associated with the risen Christ in John 21: 1-14, where his appearance results in a catch of 153 fish. This motif, though not clearly echoed here, is of relevance to *Gregorius* through the symbolism of that number, which corresponds to the sum of money amassed by the abbot from the gold coins found with the infant hero (G 1764-67). On the significance of 153 as 'Zeichen des Heils sowie der Erwählung', and its links to the number 17 (the length of Gregorius' penance (G 3139)), which itself signifies 'das Verhältnis von Gesetz und Gnade, [...] die Erfüllung des Alten im Neuen Testament', see Meyer/Suntrup, cols 661-62, 814-16.

same time, however, there is some suggestion that, in assuming his new life, Gregorius partly shares in the mysterious renewal associated with Christ's resurrected form. The fact that this form is only recognisable at certain points in accounts of Jesus' appearance after the Resurrection leads to the conclusion that it is paradoxically at once familiar and altered.[622] This kind of transformation is arguably also suggested in *Der arme Heinrich*, as the hero's cure not only restores his former condition, but in fact improves it by a miraculous appearance of youth.[623] While no such comments are made in relation to Gregorius, it is possible, in the context of surrounding imagery, to attach some significance to the temporary lack of recognition in his final reunion with his mother. This failure may be rendered largely plausible by the passing of seventeen years;[624] the irony of the ultimately one-sided delay in realising the identity of an intimate acquaintance is, however, highlighted by its employment to striking dramatic – and comic – effect.[625] The reader is thus encouraged to see Gregorius' new, redeemed existence as expressed through a substantially, and, to an extent, mysteriously different appearance, potentially by analogy with the transformation of the risen Christ.[626]

Hartmann's imagery of restoration and transformation thus both highlights the new life associated with Gregorius' freedom from sin through the reversal of the imagery of guilt, and points to the source of that renewal through allusions to the Resurrection in the account of

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[622] See John 20: 14-16, in which Mary Magdalene mistakes him for the gardener, and Luke 24: 16, 31 in which the disciples on the road to Emmaus do not realise his identity until their eyes are opened.

[623] *Der arme Heinrich*, lines 1371-77.

[624] Notably Hartmann explains how the mother is initially unrecognisable due to the effects of her penitential lifestyle (G 3847-53), but offers no explanation regarding Gregorius.

[625] See the ironic discussion of her son prior to Gregorius' revelation of his identity, '"getriuwet ir doch | ob ir in erkandet noch?' | si sprach: "mich entriege mîn sin, | ich erkande in wol, und sæhe ich in"' (G 3893-96) (translation in II, 2. b), note 290 above), and similarly '"mac ich in gesehen, herre?" | "jâ, wol: er ist unverre"' (G 3920-21) ('Can I see him, sir?' – 'Certainly; he isn't far away'). This irony may also recall the encounter between Joseph and his brothers after their long separation (Genesis 42: 8) – notably, Gregorius is also assumed dead (G 3889). Compare Dahlgrün, p. 265.

[626] Both Willson and Tobin suggest that Gregorius is 'transfigured'. Willson, 'Good Samaritan', p. 202; Tobin, *Hartmann's Dualistic and Gradualistic Views of Reality*, p. 35.

his recovery. In this way, the expectations forged by the association of the hero's fate with the Passion are fully satisfied. This is true to a far lesser degree in Kafka's *Die Verwandlung*, where some sense of progression from imagery of the Passion to that of the Resurrection is implied, but the corresponding biblical sequence of suffering and redemption is disrupted, meaning the reader's expectations are partly met on a figurative level, but simultaneously frustrated by ironic discrepancies in the actual events of the narrative.

The key difference in this case which renders any association with the Resurrection problematic is, of course, Gregor's death. While the fatal outcome of his ordeal on the one hand results in a closer affinity with the Passion here than in *Gregorius*, its finality appears to preclude further Christian associations. Gregor Samsa experiences no physical recovery, and only enjoys social reacceptance of a very limited kind. He last appears as an entirely lifeless form, not only withered ('Seht nur, wie mager er war'), but also desiccated ('vollständig flach und trocken'), and the only possible hints of a positive transformation come from a change in the family's attitude to him in this state (V 195). Strangely now able to view Gregor's body without the horror and revulsion it previously provoked, the Samsas' recognition of its human identity, denied just previously through the damning use of the pronoun 'es' (V 191), also appears to be restored as Grete returns to the use of 'er' (V 195), while their tearful reaction to it appears surprisingly like that of a bereaved family to a normal corpse (V 195-96), betraying a level of sympathy to which the reader has become wholly unaccustomed.

While there is thus a sense that, in death, the protagonist achieves some level of social rehabilitation, or reconciliation,[627] the effect is rather disconcerting due to the suddenness of

[627] Cf. Kafka's comments on Gregor's death in a letter to Felice Bauer in December 1912, 'Der Held meiner kleinen Geschichte ist vor einer Weile gestorben. Wenn es Dich tröstet, so erfahre, daß er genug friedlich und mit allen ausgesöhnt gestorben ist'. Franz Kafka, *Briefe I: 1900-1912*, ed. by Hans-Gerd Koch (*Schriften, Tagebücher, Briefe*) (Frankfurt a.M.: Fischer, 1999), p. 303.

the transition from violent rejection to mourning, which suggests irony, if not hypocrisy. The recovery of Gregor's human dignity is, moreover, far from complete, as he continues to be referred to as an object by the cleaner who discovers and disposes of his body, declaring first 'es ist krepiert' (V 194), and later, 'darüber, wie das Zeug von nebenan weggeschafft werden soll, müssen Sie sich keine Sorge machen' (V 198). Since it is thus not possible to recognise a full reversal of the protagonist's degradation, the sense of symmetry created in Hartmann's narrative between degradation and restoration, and exile and reintegration, is largely lacking here – as are its redemptive associations with the cancelling of guilt.

The text's conclusion is not, however, entirely without images which allude to the familiar sequence of Passion and Resurrection. It is striking, in a narrative where references to time have become increasingly vague,[628] that the time of year is suddenly specified: 'Trotz des frühen Morgens war der frischen Luft schon etwas Lauigkeit beigemischt. Es war eben schon Ende März' (V 196). On one level, this temporal reorientation appears to reflect the change of perspective brought about by Gregor's death, as the distorted sense of time of a protagonist cut off from the world and descending into death, gives way to a clearer view.[629] The situation of this death specifically in spring, however, also has clear symbolic potential. Since the preceding narrative has increasingly associated Gregor's existence with a darkness corresponding to his misery and mortality (G 172, 182, 193), the idea of springtime, with its connotations of light and new life,[630] presents a sudden contrast of tone. In the context of Gregor's death, this may, of course, be seen as an example of ironic counterpointing. As well as suggesting broad associations with renewal, however, the timing of his death around the

[628] Cf. Köhnke, pp. 109-10.

[629] Cf. Pascal's discussion of the narrative's 'liberation' from Gregor's mediating perspective. Roy Pascal, *Kafka's Narrators: A Study of his Stories and Sketches* (Cambridge: Cambridge University Press, 1982), p. 66.

[630] Cf. the repeated references to light and sunshine (V 196, 199). See also III, 2. b), below.

Easter season means it is possible to see some continuity from the Passion imagery used in connection with his fatal ordeal to a motif suggesting the context of the Resurrection.[631]

Indeed, following on from Gregor's half-likeness to Christ on his demise, the reader of *Die Verwandlung* may also be encouraged to compare the subsequent description of the protagonist's discovery with familiar Gospel patterns. Such continued biblical comparison is, in fact, fostered by certain key elements of this account – in the first instance by the idea of a discovery being made by a woman in the early morning (V 194), which is a feature of every Gospel account of the Resurrection.[632] Further partial parallels may also be suggested by the ensuing sequence of a surprise declaration and a rush to visually verify its claims (V 194-95).[633] Indeed, the cleaner's announcement, 'Sehen Sie nur mal an, es ist krepiert; da liegt es, ganz und gar krepiert!' (V 194), the tone of which, in striking contrast to its grim content, suggests a triumphant proclamation, has considerable potential to suggest a grotesque parody of the angelic message of the Gospel, 'Er ist nicht hier; er ist auferstanden [...]. Kommt her und seht die Stätte, da der HERR gelegen hat.'[634]

A comparison of these statements, however, clearly demonstrates how any suggestion of parallels with Gospel accounts of the Resurrection here has a highly ironic effect, implying an inversion of familiar motifs. The cleaner's derogatory 'es ist krepiert' directly contrasts with the biblical 'er ist auferstanden' in both its tone and its meaning; and this distinction is confirmed by the use of the present tense 'da liegt es' by contrast with the biblical 'gelegen' – unlike the risen Christ, Gregor is still physically present, genuinely and permanently dead. By

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[631] Easter fell on 7 April 1912 (the year of writing) and 4 April 1915 (the year of first publication).
[632] See Matthew 28: 1, Mark 16: 2, Luke 24: 1, John 20: 1. Compare Holland, p. 148.
[633] In Matthew 28: 8 the women rush to relay their news to the disciples, and in Luke 24: 12 and John 20: 3-8 the disciples also respond by rushing to look for themselves.
[634] Matthew 28: 6. Consider the similar bipartite structure of the main part of these statements, marked by the dual use of the pronouns 'es' and 'er' respectively; their common use of the verb 'liegen'; and the comparable focus on visual verification in 'Kommt her und seht' and 'Sehen Sie nur mal an'.

thus providing hints of the context of the Resurrection, which are, however, contradicted by the lack of any revival on Gregor's part, the narrative arguably suggests one final frustration of messianic expectations. Thus, while the association of the protagonist's death with a wider sense of liberation, reconciliation and renewal may mean allusions to the context of Easter here are not entirely limited to the function of ironic counterpoint,[635] in relation to Gregor's personal fate they primarily serve to highlight crucial ironic discrepancies: the presence of a shrivelled corpse rather than an absent or restored body, and the malevolent proclamation of death rather than the good news of the Resurrection, mean that here, as in the account of his death, partial parallels with the fate of Christ throw into relief the tragic shortfall in Gregor's own experience of suffering without individual restoration or redemption.

To an extent, this ironic use of Resurrection motifs also allies Kafka's narrative to Mann's *Der Erwählte*. While *Die Verwandlung* ironically contrasts biblical echoes with the grim reality of Gregor's fate, however, Mann's irony does not preclude his protagonist's enjoyment of a full physical and social recovery which, moreover, retains some symbolic significance as a reversal of the manifest effects of guilt. Indeed, Mann's use of the motif of transformation both during and after Gregorius' final ordeal means that the presentation of this recovery is particularly dramatic, physically realising the return from monstrosity to humanity which is only hinted at in *Die Verwandlung*. As well as allowing for this striking restoration, however, the initial diminishing of the protagonist's stature also results in a less exclusive association of spiritual recovery with physical revival than initially identified in Hartmann's *Gregorius*.

This departure from the symmetry of Hartmann's imagery stems largely from the fact that, while Mann does retain the complementary motifs of locking and unlocking which

[635] Renewal and liberation on the part of the family will be discussed in III, 2. b), below.

physically demonstrate the hero's release from sin in *Gregorius*, his protagonist's liberation is already suggested during his degradation as he is freed from his shackles by virtue of his shrinking form (E 229). Like the provision of nourishment during his ordeal (E 192-93), this spontaneous release suggests that Gregorius is already in receipt of grace in his diminished and monstrous state. Indeed, as an apparently miraculous phenomenon, it is central to the sense of religious mystery created on the protagonist's discovery on the rock. An echo of the motif of the empty tomb, not present in *Gregorius*, though similarly used in Mann's *Joseph und seine Brüder*,[636] is facilitated by the fact that Gregorius is not immediately visible in his reduced form (E 224); and this impression is particularly encouraged by the focus on his empty fetters as a relic attesting to the former presence and miraculous absence of the rock's expected occupant: 'Dort liegt das Eisen, das er trug. Er selbst ist nicht sichtbar. Aber sollten wir als Kristen Unsichtbarkeit gleichsetzen mit Nicht-Sein?' (E 225).[637] While the related conjecture, 'Abgestreift hat es der Heilige. Vielleicht ist er zum Himmel gefahren', and the corrective response, 'empor fuhr Er, der auf den Felsen Seine Kirche gegründet' (E 225), conversely demand Gregorius' disassociation from Christ, moreover, they still bolster our sense of the biblical resonance of his fate by highlighting his relationship to Peter, not only as a papal candidate, but potentially also via the motif of the miraculous loosing of chains.[638]

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[636] Compare the discussion of emptiness here with that in relation to the empty well in *Joseph und seine Brüder*, IV, p. 619. Associations with the Resurrection are particularly encouraged in that context by the presence of an angelic guard and the detail of a stone being rolled away, which echoes Matthew 28: 2 and Mark 16: 4-5. See *Joseph und seine Brüder*, IV, p. 617.

[637] This not only recalls the discovery of the empty tomb (consider the importance of the discarded grave-clothes in John 20: 6-7), but also the concluding sentiment in the risen Christ's later encounter with Thomas, 'Selig sind, die nicht sehen und doch glauben!' (John 20: 29).

[638] Cf. Jesus' words to Peter, 'auf diesen Felsen will ich bauen meine Gemeinde' (Matthew 16: 18), and the account of his freeing from prison in Acts 12: 7 ('Und die Ketten fielen ihm von seinen Händen'), which is suggested by the name 'Sankt Peter in Banden' in the initial list of churches with miraculously ringing bells (E 9).

The semi-biblical or hagiographic tone created in this way, however, is undercut by the element of grotesque comedy associated with Gregorius' form, the presence of which not only disturbs the narrative's allusions to the miraculously empty tomb, but also prompts horror of a kind entirely out of keeping with that biblical context (E 227) – while Christ's risen form may represent a challenge to human recognition, the challenge Gregorius presents in his monstrous state is both far more extreme and easily understandable.[639] The narrative thus derives considerable comedy from its introduction of a disjunction between the protagonist's association with redemption and its clear outward manifestation, and, in this way, its allusions to the Resurrection are initially rendered largely ironic.

While the ironic combination of high religious imagery with the plainly grotesque still persists to some extent, this disjunction is at least resolved on the manifest confirmation of Gregorius' redemption through his return to a clearly human, and socially acceptable, form, which consequently results in a palpable sense of relief. Indeed the drama of the protagonist's recovery is clearer here than in *Gregorius* in the sense that Mann creates a sharp contrast between images of shrunken deformity and handsomely restored humanity on the swift re-transformation of his protagonist (E 230), whereas Hartmann's hero, though symbolically re-clothed, does not display his redemption through an immediate change to his physical form.[640] To a great extent, this suggests an application of mythical or fairy tale logic to the plot;[641] the

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[639] See Liberius' comic disinclination to recognise Gregorius as the chosen Papal candidate due to his grotesque form: 'Soll ich heimkehren, eine Larve von wenig mehr als Igelgröße an der Brust, sie mit der Tiara krönen, [...] und Stadt und Welt zumuten, sie als Papst zu verehren?' (E 228).

[640] Hartmann's *Gregorius* remains weak after his recovery from the rock, suggesting his continued emaciation (G 3660-61), by contrast with the immediate restoration in *Der arme Heinrich*, line 1395.

[641] Indeed, Gregorius' initial hopes in this vein ('Ich aber [...], der ich nur ein armes Monster bin, werde [...] Menschheit gewinnen' (E 114)) appear to be realised here. Cf. II, 2. a), above. On mythical and fairytale variants of the (re-)transformation motif including *Der Froschkönig* and *La Belle et la Bête*, see Peter Beicken, *Die Verwandlung: Erläuterungen und Dokumente* (Stuttgart: Reclam, 1982), pp. 71-72.

imagery used here, however, simultaneously relates Gregorius' experience to Christian ideas. The significance of the presentation of his recovery as a 'Wandlung' linked to the ingestion of bread and wine (E 231) has already been touched on in the sense that, by alluding to the idea of transubstantiation, it points to a manifest transformation and elevation of Gregorius' nature relieving his physical representation of guilt and monstrosity.[642] Gregorius' election as Pope has already been linked to the prospect of resurrection, moreover, as its declaration 'an einem schon sommerlich warmen Apriltage' (E 198) highlights the paschal associations of the image of the lamb; and, on his acceptance of this role, a hint of transfiguration is also suggested through his re-clothing specifically in white garments (E 231).[643]

Indeed, it is clear that Gregorius' restorative transformation not only relates him to sacramental ideas of transformation, but also marks a return to imagery relating him to Jesus, which had ceased on his first metamorphosis on the rock. As in *Gregorius*, a connection to the risen Christ specifically is suggested to some extent in relation to the issue of recognition after the protagonist's recovery. Notably, the role of bread and wine here in Gregorius' restoration to a recognisable form (E 231) not only has sacramental associations, but also potential to recall biblical encounters with the risen Christ, the realisation of whose initially unrecognised identity is repeatedly connected with communal eating, often clearly echoing the Last

[642] This connection is potentially further encouraged by the description of the restored protagonist as 'wohlgebildet am Leibe' (E 230). The deliberately archaic 'Leib' is used frequently in the text as a modernisation of Hartmann's MHG 'lîp' (compare, for example, E 243 and G 3832), or in echoes of biblical language (cf. the term 'Frucht Eures Leibes' (E 176) reflecting Luke 1: 42). In the context of such sacramental allusions it has some specific potential, however, to recall the term 'Leib Christi' used in connection with the Eucharist.

[643] Both Gregorius' garments and the animal he rides on are white (E 231). The whiteness of Jesus' garments is the key motif exemplifying his divinity in the account of the transfiguration in Mark 9: 3. This image may also provide an outward sign of the 'Läuterung' Gregorius associates with his redemption (E 234).

Supper.[644] In *Der Erwählte*, however, once this revelation has occurred, the problem of recognition appears rather less significant than in Hartmann's narrative, as the reunion of the protagonist and his mother is not marked by any genuine difficulties in this respect – indeed, the attempts of Mann's Gregorius to reveal his identity dramatically at this point are comically foiled by a marked lack of surprise on the part of his mother, who confesses to recognising him 'auf den ersten Blick' (E 257).

Since the delayed recognition here is transparent as theatre (E 257), Mann creates less of a sense that Gregorius' restored form is ultimately in any way mysterious. While biblical and miraculous tropes are subject to considerable irony, however, they are still clearly of use to Mann's narrator in his presentation of the protagonist's renewal. As familiar images with potential to illustrate ideas of material transformation, elevation and revelation, sacramental and biblical tropes help provide a solution to the problem of Gregorius' intrinsic association with monstrosity, facilitating his assumption of a form which physically demonstrates his salvation by directly reversing his isolating degradation, and which, moreover, is in keeping with the eminent role for which he is selected.

While some suggestion of renewal is made at the conclusion of each of the three texts, and this renewal is allusively related to the Resurrection at a number of points, there is considerable variation in the way in which this imagery is employed. On the one hand, the fact that the protagonist's inherent association with guilt and its consequences appears to be physically expressed in some way in each case means that the idea of liberation or salvation may equally be clearly expressed in physical terms through the reversal of the symptoms associated with this condition. This reversal is effected most systematically in *Gregorius*,

[644] The disciples who encounter Jesus on the road to Emmaus recognise him at the breaking of bread (Luke 24: 30-31), the reality of his presence is confirmed to the assembled disciples by his question, 'Habt ihr etwas zu essen?' in Luke 24: 41-43, and the sharing of bread is also key in John 21: 12-13.

where the imagery of physical degradation and social isolation suggesting the mortality and exile of fallen man appears symbolically reversed in the retrieval and re-clothing of the hero, but is also evident in Mann's narrative, insofar as the protagonist's physical transformation relieves the monstrosity which appears partly as a manifestation of his problematic nature. Specific echoes of motifs relating to the Resurrection or other models of miraculous renewal, moreover, emphasise these ideas of restoration or renewal – either as a hope or as a reality.

At the same time, however, both the degree of restoration enjoyed by the protagonists and the level of irony with which the imagery of Resurrection is employed varies drastically. While the suggestion of new life in *Gregorius* is wholly genuine, providing an ideal ending to the protagonist's story and reminding the reader of the new life associated with salvation in Christ, Kafka's *Die Verwandlung* presents a fundamentally different view, employing hints of redemptive imagery which appear to contrast directly with the protagonist's demise, and so primarily suggest frustrated hopes of recovery. In *Der Erwählte*, finally, while considerable irony is associated with imagery of the Resurrection, the protagonist's restoration is strikingly manifest, meaning the biblical echoes employed ultimately retain a level of significance as images illustrating a process of successful renewal and rehabilitation.

b) <u>The concept of new life: patterns of personal and collective rebirth</u>

Having considered the narratives' suggestion of restoration or renewal on an individual level, it remains to consider the wider impact of the varyingly redemptive transformations of their protagonists. In all three texts, as we have seen, guilt is not a strictly individual concern, but rather binds the protagonist to the family unit, whose failures are integral to his own hardship. This close relationship not only means that the ordeals undergone by the three protagonists have a potential representative value, but also that their outcome seems likely to – and indeed clearly does – impact directly on the fate of the wider family unit. In the context of echoes of

the Resurrection, the reader's natural expectation is for the restoration of the protagonist to bring new life also to the community which he represents, and indeed this is clearly the case in Hartmann's *Gregorius*. Since biblical echoes are employed in the three different literary contexts to varying degrees and in varying ways, however, there is also potential for a less clear or less directly proportional relationship between individual and familial fates. By determining the nature of this relationship, therefore, it should be possible to establish the type and the extent of redemption proposed in each text as a solution to the problem of guilt.

The conclusion of Hartmann's *Gregorius*, as we have seen, is marked by the reversal of the hero's degradation and exile through the intervention of the legates, who rehabilitate him by re-clothing him and reintroducing him to society. This renewal of human contact suggests a theme of reconciliation which is not only significant for the protagonist personally, but also for the community into which he is reintroduced, as is particularly clear in the final renewal of his relationship with his mother. Such reunions between estranged couples are a common feature of Hartmann's works, appearing also at the end of *Erec* and *Iwein*, where each hero's reestablishment of his reputation and his relationship to society is also confirmed in the resumption of a proper relationship with his wife.[645] In *Iwein*, this reconciliation is not only related to Easter as a symbol of renewal in the image of resurrected joy;[646] the language of the exchange in which the relationship is restored also relates closely to sacramental ideas

[645] *Erec*, lines 6771-77; *Iwein*, lines 8102-36.

[646] Iwein refers to the day of this reconciliation as 'mîner vreuden ôstertag' 'the Easter of my joy'. *Iwein*, line 8120. Ideas of resurrection also play a role in Erec's reconciliation with Enite, which follows his apparent raising from the dead in a comic reflection of the raising of Lazarus – an event prefiguring the Resurrection. Compare Erec's emergence, to general alarm, as 'ein tôter man, | mit bluotigen wunden, | gerêwet, in gewunden | houbet unde hende, | vüeze an einem gebende' – 'a dead man with bloody wounds, who had been laid out, his head and hands wrapped in graveclothes, his feet bandaged' (*Erec*, lines 6669-73) with John 11: 44: 'Und der Verstorbene kam heraus, gebunden mit Grabtüchern an Füßen und Händen und sein Angesicht verhüllt mit dem Schweißtuch.'

of reconciliation.[647] In *Gregorius*, this idea of sacramental renewal is taken a step further in that the couple's reunion occurs in a genuine context of sacramental confession due to the protagonist's new clerical role (G 3842). While this role, and the nature of their connections means that the reunion of Gregorius and his mother does not restore their former relationship, a clear sense of mutual redemption is, however, created by the fact that their coexistence now appears to be granted a new, valid form, allowing the permanent correction of the separation which was repeatedly a feature of the protagonist's exile.[648]

By reuniting Gregorius with his mother in a new communal life sanctioned by God (G 3938), Hartmann thus signals a conclusive triumph over the familial disorder at the root of the guilt plaguing the protagonists' lives.[649] The renewal associated with his personal recovery not only extends to his family, however, but also has a clear impact on the wider community. As demonstrated by the miraculous works surrounding his entrance into Rome, Gregorius' reintegration into society both confirms his own rehabilitation, and exemplifies his ability, in his redeemed state, to extend his experience of salvation to others. The healing experienced by those encounters on his journey clearly recalls Gospel accounts of miracles performed during Jesus' ministry, especially in the detail that even an indirect physical connection with him through contact with his clothing has restorative power.[650] In this way, the protagonist is

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[647] See the confession, 'vrouwe, ich hân missetân' – 'lady, I have done wrong' (*Iwein*, line 8102; cf. also lines 8124-29); the discussion of penance, 'ouch ist daz gewonlich | daz man dem sündigen man | swie swære schulde er ie gewan | nâch riuwen sünde vergebe | und daz er in der buoze lebe | daz erz niemer mê getuo' – 'it is usual that a sinful man is forgiven his sin, no matter how severe his guilt was, if he repents and does penance and doesn't repeat his sin' (lines 8104-09; compare G 46-50); and the echo of absolution in the reply, 'irn habt deheine schulde' – 'you are without guilt' (line 8133).

[648] 'sus wâren si ungescheiden | unz an den gemeinen tôt – 'thus, they were never again separated until their deaths' (G 3940-41). Contrast G 815-19; G 2743-44.

[649] Compare the discussion of re-ordering of relationships in Strohschneider, pp. 132-33.

[650] Compare the statement, 'swen er dâ beruorte, | [...] | sîn guot wille oder sîn hant, | sîn wort oder sîn gewant, | der wart dâ ze dirre stunt | von sînem kumber gesunt' – 'Whoever was touched by his good will or his hand, his word or his clothing, was at once cured of all his suffering' (G 3779-84), with the

noticeably related to the person of Christ in a new sense – no longer in terms of suffering and sacrifice, but rather in terms of healing and salvation. Indeed these ideas, which have already been metaphorically linked in the imagery of the prologue, again appear closely related in the use of the verbs 'ernern' and 'erlœsen' in the description of the healing experienced here.[651]

The spiritual dimension of this healing motif is particularly stressed in the association of the later Pope Gregorius with the term 'heilære | der sêle wunden' (G 3791-92).[652] This title establishes a strong connection between the ideas of salvation and healing, not only through its striking metaphorical association of the abstract concept of the soul with the manifest image of wounds, but also through the links it suggests to appearances of the wounding motif earlier in the text, both in the prologue's Good Samaritan allegory, and in the concrete, and gruesome, experience of Gregorius on the rock (G 105, 3465). As these parallels also relate the image to the fate of fallen man, and to the protagonist's own former predicament, the fact that Gregorius is now placed in the role of healer of wounds marks a key symbolic transition in the text. Indeed, as Picozzi and Dahlgrün note, there is a shift here in the way in which the hero relates to the allegorical scheme of the prologue: where previously he has been closely identifiable with the fallen and restored traveller, he now reflects the Samaritan himself – a role usually associated with Christ.[653] Indeed, the divine associations of this role would

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accounts of healing through contact with clothing in Matthew 9: 20-22 and Mark 6: 56. The latter example is suggested in Dahlgrün, p. 265.

[651] 'ez lâgen ûf der strâze | siechen âne maze: | die kâmen dar ûf sînen trôst, | daz sî würden erlôst. | der ernerte sîn segen | harte manegen under wegen.' – 'A great number of sick people were lying along the road. They came in the hope of being saved by him. His blessing healed a great many of them along the way' (G 3773-78). Compare the prologue's association of sin and redemption with sickness and recovery (G 134, 141).

[652] 'healer of the wounds of the soul'

[653] See Rosemary Picozzi, 'Allegory and Symbol in Hartmann's *Gregorius*, in *Essays on German Literature in honour of G. Joyce Hallamore*, ed. by Michael Batts and Marketa Goetz Stankiewicz (Toronto: University of Toronto Press, 1968), pp. 19-33 (p. 27); Dahlgrün, p. 156. Cf. also Willson, 'Good Samaritan', p. 203; Wolf, p. 197. On documented readings of the parable, see Schiewer, p. 398.

appear to be supported by the use of the image of God as 'arzât' (doctor) in *Der arme Heinrich*.[654]

Gregorius is thus presented as taking a significant step beyond personal restoration. His fall from grace, physically represented by his lowering and wounding on the rock, is not only balanced, as in the prologue, by corresponding acts of raising and healing. Instead, the narrative also demonstrates how, having been restored, Gregorius is equipped to aid the reversal of symptoms originally associated with his own predicament. The change in the hero's relationship to the image of Christ does not, therefore, simply reside in a progression from imagery of suffering to imagery of renewal, but also in a transition from reflections of the Passion which exemplify the means of his personal redemption to reflections of Christ as saviour in his new role in facilitating the redemption of others. This both stresses the personal development of the protagonist to an active reflection of Jesus,[655] and emphasises the scope of divine powers of salvation extending beyond the fate of the saintly individual.

By making the restored protagonist a vehicle for collective restoration in this way, Hartmann's narrative also establishes a harmonious correspondence between the redemption of the individual and the collective. In *Die Verwandlung* this correspondence is far less clear; indeed, if it is to be identified at all, it is arguably only to be found in a sense of mutual relief at the text's conclusion – as Sokel asserts, by his death, Gregor 'liberates not only the world from himself, but […] himself from the world.'[656] Otherwise, the reader, presented with a stark contrast in the fortunes of Gregor and his family, is faced with the choice of identifying

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[654] *Der arme Heinrich*, line 204. Noticeably ideas of healing and salvation are similarly linked here due to the association of the hero's leprosy with guilt. See *Der arme Heinrich*, lines 27, 178, 411. The further prevalence of the image of Christ as 'Seelenarzt' is discussed in Dahlgrün, p. 135.

[655] Mertens interprets this active role as the culmination of his imitation of Christ: 'die Nachfolge Christi vollendet sich im geistlichen Wirken für andere'. Mertens, p. 71.

[656] Sokel, p. 494.

either life, death, or neither, with salvation. In the former view, the family is saved as Gregor is lost; in the second, Gregor's death is interpreted as salvation and the family's apparent rebirth discounted as a superficial renewal or the continuation of a thankless existence – a view presented by Kurz ('Der Schrecken ist nicht der Tod, sondern die Existenz, der Tod […] ist Erlösung, Befreiung, Gnade, Rückkehr ins Paradies'),[657] and further argued by Ryan.[658] In the third view, finally, redemption is fundamentally uncertain or absent.[659]

Examining the imagery surrounding Gregor's death, it is clear that an association with rebirth is present to some extent. His death on the cusp of a new day, after witnessing 'den Anfang des allgemeinen Hellerwerdens' (V 193), certainly suggests a hint of redemption.[660] The image of light, which, as Köhnke notes, is similarly related to death in *Der Proceß* on the execution of Josef K., and in the preceding 'Türhüter' parable,[661] is ambiguous, however, due to its location beyond the protagonist's reach. Notably, the dawning light here is 'draußen vor dem Fenster' (V 193), outside the room in which Gregor is trapped; and a similar association with doors and windows – thresholds which may invite or bar access – exists in *Der Proceß*, where Kafka's parable prefaces death with a glimpse of brilliant light from beyond a door which is swiftly closed,[662] and Josef K.'s death follows a brief surge of futile hope associated with the opening of a distant window.[663] In *In der Strafkolonie*, by contrast, the dying man

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[657] Kurz, p. 117.

[658] Ryan, pp. 147-49.

[659] Ryan tends towards this view in his claim that death, though the protagonist's goal, is not a guarantee of permanent rest. Kwon goes further, asserting that Kafka's texts present a world in which salvation is fundamentally impossible. See Kwon, p. 16.

[660] Compare Bruce, p. 21; Köhnke, p. 19.

[661] Köhnke, p. 19.

[662] 'einen Glanz, der unverlöschlich aus der Türe des Gesetzes bricht'. *Der Proceß*, pp. 294-95.

[663] Noticeably the image of light is still less tangible here due to its figurative use: 'Wie ein Licht aufzuckt, so fuhren die Fensterflügel eines Fensters dort auseinander, ein Mensch schwach und dünn in der Ferne und Höhe [...] beugte sich mit einem Ruck weit vor [...] Wer war es? Ein Freund? Ein guter Mensch? [...] War noch hilfe?' *Der Proceß*, p. 312.

himself is the source of radiance ('Wie nahmen wir alle den Ausdruck der Verklärung von dem gemarterten Gesicht, wie hielten wir unsere Wangen in den Schein dieser endlich erreichten und schon vergehenden Gerechtigkeit!'),[664] but this experience, too, is transitory and, as the word 'Schein' suggests, potentially illusory. While the image of light may signify a genuine glimpse of salvation, therefore, the accessibility of that salvation remains doubtful.

Rebirth is, however, at least superficially, more tangibly expressed in the case of the family. The 'Entschuldigungsbriefe' written to excuse all three Samsas from work indicate an at least temporary liberation, and indeed potentially suggest a deeper sense of redemption. Not only does a literal reading of 'Entschuldigung' suggest an unburdening of guilt;[665] this is particularly significant due to the symbolic importance attached to the term 'Schuld' as the primary inherited problem afflicting Gregor from the start of the text (V 117), and the idea of work as the symptom of a fallen condition suggested by his own former existence.[666] In the context of this accumulated meaning, the use of the term in this opposite context has some potential to imply a reversal of the problem at the very root of the family's predicament, and, by analogy, an experience of redemption through the cancelling of original sin.

This sense of liberation is confirmed as the trip they consequently embark on takes them outside into the light which Gregor merely glimpsed, as their train carriage is 'ganz von warmer Sonne durchschienen' (V 199). Positive associations are not only suggested here by the clemency of the weather, but also by a striking expansion of the narrative's perspective. In a sense, as long as the narrative was bound to Gregor's viewpoint, the claustrophobia associated with his imprisonment in it has appeared also to extend to his family, who may have reportedly been coming and going to work, but have, until now, never been described in

[664] Franz Kafka, *In der Strafkolonie*, p. 226.
[665] See Ireton, p. 38.
[666] Compare II, 3. b), above.

anything other than this internal context. On Gregor's death, however, doors and windows are opened (V 195),[667] and all three family members leave the confined space of the flat, creating a sudden sense of release. Indeed, the statement, 'sie [...] fuhren mit der Elektrischen ins Freie vor die Stadt' (V 199), is particularly striking in its creation if a new sense of motion and speed, and its suggestion, in the term 'ins Freie', not only an expanse of space, but also of a new sense of freedom.

An impression of new horizons in a figurative sense is also suggested by the family's discussion of its future plans and prospects ('die Aussichten für die Zukunft' (V 199)) in Gregor's absence; and this sense of a positive future appears crystallised in the association of his sister with a stylised image of blossoming womanhood, which not only suggests ideas of maturation and fertility, but also a sense of rebirth or resurrection:

> es [fiel] Herrn und Frau Samsa im Anblick ihrer immer lebhafter werdenden Tochter fast gleichzeitig ein, wie sie in der letzten Zeit troz aller Plage, die ihre Wangen bleich gemacht hatte, zu einem schönen und üppigen Mädchen aufgeblüht war. [...] Und es war ihnen wie eine Bestätigung ihrer neuen Träume und guten Absichten, als [...] die Tochter als erste sich erhob und ihren jungen Körper dehnte. (V 200)

This description creates a clear contrast between an image of decadence and affliction, which reflects Gregor's experience, in its reference to paleness and 'Plage',[668] and an opposing image of revival in the phrase 'immer lebhafter', the organic metaphor 'aufgeblüht', and the sense of awakening or unfurling created by Grete's stretching.[669] While Gregor's fate seems at odds with the image of springtime introduced at the end of the narrative (V 196), his family thus appears manifestly in tune with it. Indeed, it is possible to see this final blossoming of

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[667] Cf. Moss, p. 41.

[668] See the use of the term 'Plage' in the phrase 'Plage des Reisens' (V 116). Cf. II, 2. b), above.

[669] Ireton suggests a comparison with a butterfly emerging from a chrysalis. Ireton, p. 38.

Grete as a mirror image of Gregor's decline – a transformation leading to beauty and life rather than disfigurement and death.[670]

This opposite development sets the conclusion of Kafka's text decisively apart from the harmonious end of Hartmann's *Gregorius*. Though the inverse relationship between the careers of Gregor and his family creates a sense of disunity, it does not, however, preclude the reader's identification of a logical or productive relationship between the two. If Gregor's demise is, as the narrative's structure suggests, the condition for familial liberation, it takes on a clearly redemptive function; and, as discussed in the context of representative suffering, this method of salvation has a clear basis in familiar biblical patterns.[671] It is also significant, however, that the progression from suffering to resurrection which the reader is lead to anticipate through the use of Passion imagery on Gregor's death, is effected in the narrative through this displacement of the imagery of rebirth and renewal to the family. In this way, our structural expectations are satisfied to some extent, despite the lack of resurrection on Gregor's part, and a sense of balance is created.

The counterpointing of ideas of death and renewal, however, may also engender some uncertainty as to the completeness of the family's apparent salvation. The sudden profusion of imagery suggesting new life necessarily appears somewhat crass following directly upon the utter degradation and demise of the principal character on whom our attention has been focused. Indeed, an unsettling effect is created by the shift away from Gregor's viewpoint, and in fact by his utter disappearance from view, as his body is removed to an unknown location (V 198), and memory of him seems set to be expunged through a planned move away from the flat associated with him (V 120). If the Samsas' relief seems callous as they settle

[670] See Ireton, p. 38; Politzer, p. 82.
[671] See the discussion of scapegoating in III, 1. b), above.

back into their comfortable seats (V 199), a sense of superficiality is also suggested in the portrayal of their new hope to find their daughter 'einen braven Mann' – a trite allusion to petit-bourgeois ideals which sits awkwardly next to the grotesque tragedy of the preceding text. The association of Grete's liveliness with the phrase 'es war ihnen wie eine Bestätigung ihrer neuen Träume und guten Absichten' (V 200) in the final sentence, moreover, ultimately imbues this renewal with a level of uncertainty, distancing it from the sphere of objective reality by association with the reference to dreams, and underlining its basis in – potentially flawed – perception through the use of the conjunction 'wie'.

Indeed, sudden transitions to images of vitality appear similarly ambivalent elsewhere in Kafka's work. The train journey to Oklahoma in *Der Verschollene*, which, as Alter notes, suggests liberation through an opening up of horizons previously curtailed by various kinds of imprisonment,[672] creates a similar sense of dynamism and freedom to the conclusion of *Die Verwandlung*. Due to the fragmentary nature of the text, however, it is by no means clear if permanent liberation is a serious prospect here, or if this apparent salvation, like previous developments, is merely the prelude to a further fall from grace.[673] A similar abrupt shift to imagery of vitality is evident, moreover, in *Ein Hungerkünstler*, where a stark and immediate contrast is created between the protagonist's terminal decline and an entirely opposite image of vigour and freedom, through his ultimate replacement with a panther.[674] In this instance,

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[672] Alter, p. 16.

[673] Cf. the discussion of the pattern of the recurring Fall in *Der Verschollene* in II, 2. a), above. The association of Oklahoma with final salvation is disputed in Baruch Benedikt Kurzweil, 'Franz Kafka: Jüdische Existenz ohne Glauben', *Die Neue Rundschau*, 77 (1966), 418-436 (p. 420). Jahn suggests that the theatre motif indicates that the promise of salvation is a fantasy. Jahn, p. 412.

[674] This parallel is noted by Köhnke, who describes a tendency to present the protagonist's decline 'der Vitalität der Masse gegenüber' in Kafka's works, also citing the ascent of the 'Direktor-Stellvertreter' in *Der Proceß*. Köhnke, p. 20. Cf. *Ein Hungerkünstler*, p. 349.

while the resurgence of life is associated by the narrator with a sense of relief,[675] it also creates a heightened sense of tragedy, both by highlighting the protagonist's own deficiencies, and by demonstrating a general indifference to his fate.

In *Die Verwandlung* Kafka appears to construct a balance between this sense of tragedy and the suggestion of a more redemptive interpretation of Gregor's death. On the one hand the correspondence of the complementary transformations of son and daughter and the evocative allusions to springtime resurgence suggest meanings which readily relate to the biblical patterns suggested by allusions to the Passion of Christ. On the other, the disjunction between the fates of Gregor and his family partially disrupts the biblical sequence of death and resurrection by associating its component parts with different characters. As a result, even if Gregor does perform a saving role in any way, he does so in a tragic capacity; and this personal tragedy creates a disquieting contrast which tends to colour our view of the familial resurgence described, drawing our attention to ironies and potential flaws in what seems an improbably swift transition.

The motif of resurrection or renewal thus takes on an ambivalence in *Die Verwandlung* which is entirely absent in *Gregorius*, and indeed largely lacking in *Der Erwählte*. Mann's narrative may resemble Kafka's in terms of its presentation of successive and complementary transformations;[676] here, however, since both the disfiguring and the restorative transformation is undergone by the same figure, and the problematic disjunction evident in *Die Verwandlung* is eliminated. Instead, Mann's text presents a more clearly positive image of rebirth, which allows for the protagonist's elevation and rehabilitation in a new and improved form.

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[675] 'Es war eine selbst dem stumpfsten Sinn fühlbare Erholung'. *Ein Hungerkünstler*, p. 349.

[676] As suggested by Ireton, who links the 'Wandlung' of Mann's Gregorius to Grete Samsa's positive metamorphosis. See Ireton, p. 42.

As discussed above, the initial transformation which forms the basis of Gregorius' degradation on the rock in Mann's text is associated with imagery of decadence to a far lesser extent than the corresponding ordeal of Hartmann's hero.[677] While it involves a physical regression, this transformation also contains within it the promise of new life, both through its connection with the idea of hibernation (E 194) – an image which leads us to expect a reawakening from dormancy – and due to Gregorius' presentation in an increasingly infantile role, as he drinks the milk provided by the maternal earth (E 192, 195, 231) and begins, accordingly, to crawl, nap (E 191), and generally behave in a manner befitting his role as a 'Säugling' (E 194, 231). This regression, followed by a symbolic return to adulthood (E 231) suggests a kind of regeneration which functions as an effective sign of redemption, 'eine neue Geburt […], durch welche die alte, sündige aufgehoben wird.'[678]

This pattern of renewal appears to mark a partial return to imagery already suggested at the time of the initial expulsion of the protagonist, where his recovery from the sea is described as a 'Geburt aus dem wilden Meer' (E 76) – expressly a second birth which allows him to begin a new life.[679] In that original context, these parallels are also particularly fostered by the image of the vessel which takes on the role of 'ein neuer Mutterschoß, aus dessen Dunkel […] es wiedergeboren werden sollte' (E 57); and the idea of this rebirth following a symbolic death is also quite clearly suggested by the comparison of the same vessel to a coffin, as well as through the association of the sea with mortal danger (E 57). This symbolic combination is far more conducive than Gregorius' transformation on the rock to connections

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[677] See II, 2. b), above.

[678] Böschenstein, p. 96. Similarly: Mertens, p. 2; Stackmann, p. 73. While Robertson proposes that there is also an infantile aspect to Gregor Samsa's regression to crawling, this development is not related to any comparable redemptive function. See Ritchie Robertson, *Kafka: Judaism, Politics and Literature* (Oxford: Clarendon Press, 1985), p. 82.

[679] Cf. II, 3. b), above.

with Christian imagery of resurrection, and its reflection in baptism as the sacramental death of the old self and the resurrection of the new.[680] The similar imagery of infancy may, however, foster a level of comparison at this later stage, where, though these symbolic implications are less clear, the image is physically manifested in the changes to Gregorius' form.

These associations may also be encouraged by certain links which are evident here with Mann's *Joseph und seine Brüder*. The emergence of Joseph from his own ordeal in the well is described in terms which prefigure those used in the account of the infant Gregorius' symbolic rebirth, as we are told, 'er kam nackt und besudelt aus der Tiefe wie aus Mutterleib und ist gleichsam zweimal geboren';[681] and parallels are similarly evident with Gregorius' later infantile transformation in Joseph's presentation as a 'Säugling' nourished with milk.[682] In Joseph's case these echoes are established on his recovery from the well rather than during his ordeal, meaning the imagery of infancy more clearly marks his emergence into a new life from an experience viewed as a symbolic death;[683] these parallels with *Der Erwählte* tend, however, to support a recognition of similar associations in the fate of the penitent Gregorius, whose regression to infanthood also allows a new beginning.

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[680] Cf. Romans 6: 4.

[681] *Joseph und seine Brüder*, IV, 594. As in *Der Erwählte*, this suggests a play on the mythology of heroic birth and its Freudian interpretation. See II, 3. b), above. Further parallels with Mann's later text are evident in the description of Joseph as a 'Fang' and 'Findling', 'aus der Tiefe gefischt', which prefigures the terms used in the account of Gregorius' recovery from the sea (E 76, 103). *Joseph und seine Brüder*, IV, pp. 592-93.

[682] Compare the description of Jospeh, 'er trank so gierig, daß ihm ein gut Teil der Milch, kaum daß er abgesetzt, ganz sanft wieder hervorlief, wie einem Säugling' in *Joseph und seine Brüder*, p. 592, with the description of Gregorius' first consumption of the earth's milk: 'Leicht stieß es ihm auf, und etwas von dem Getrunkenen floß ihm aus dem Munde wieder hervor' (E 191).

[683] Joseph's symbolic rebirth is closely entwined with imagery of death and resurrection due to his recovery from the well after three days – a motif which relates him to figures from various ancient religions, whose descent into death and return to life naturally invite comparison in the mind of the modern reader with the fate of Christ. *Joseph und seine Brüder*, IV, p. 583.

Indeed, Gregorius' assumption of a new nature at the end of his ordeal is clearly suggested by the restorative transformation and re-clothing already discussed, which provide a visual sign of his redeemed identity.[684] As in *Gregorius*, moreover, the protagonist's new role appears particularly Christ-like in his relationship to others. Mann's Gregorius' not only appears as the recipient of a readily available grace (E 193); he is also quick to share this experience, almost immediately offering absolution to the fisherman's wife, who confirms his similarity to Christ in freeing her from sin by echoing the veneration of the woman in Luke 7: 38 who weeps over Jesus' feet (E 231-32). Indeed the image of the key, which appeared in *Gregorius* as a symbol of the hero's release from sin, features here primarily as a sign of the papal power to absolve others expressed through the concepts of 'lösen' and 'binden', the use of which is the protagonist's first concern: 'Holde Eltern [...] ich will euch lösen' (E 229).[685]

Just as they are closely connected in their guilt, Gregorius and his family are thus united in an experience of communal redemption. As in Hartmann's narrative, this involves a reunion which establishes an acceptable relationship between mother and son. It is striking that Mann ironically places considerable emphasis at this point on the multiplicity of familial roles stemming from earlier incestuous confusion. As in Sibylla's prayer, with its description of Mary as 'des Obersten Kind, Mutter und Braut' (E 157), these roles are, however, related to divine patterns, as Gregorius invites his mother to recognise 'die Drei-Einheit […] von Kind, Gatte und Papst' (E 256).[686] This Trinitarian parallel naturally results in considerable humour, as the high religious tone both suggests exaggerated pomposity on Gregorius' part,

[684] The association of this re-clothing with rebirth out of an existence marked by guilt into a new life is potentially fostered by the association of white garments with baptism.

[685] Cf. Christ's words to Peter in Matthew 16: 19 – 'Und ich will dir des Himmelsreichs Schlüssel geben: alles, was du auf Erden binden wirst, soll auch im Himmel gebunden sein, und alles, was du auf Erden lösen wirst, soll auch im Himmel los sein.' Murdoch suggests a link between Gregorius' words and Christ's liberation of Adam and Eve at the harrowing of hell. Murdoch, *Gregorius*, p. 216.

[686] Cf. III, 1. b), above.

and also reminds the reader of the strangeness of familiar images of divinity through their relation to this perplexing state of affairs. In a situation removed from the earlier context of incestuous delusion, however, such comparisons appear to function less in a purely ironic sense, instead appearing partly to offer the couple's socially unacceptable relationship a semblance of validity through its elevation into a realm of religious mystery in which it may be sanctioned by association with divine precedents.[687]

Gregorius' recovery thus clearly facilitates the rehabilitation of his family, which can at last exist without guilt and progress 'in rechter Richtung' (E 259).[688] How far the narrative's interest in collective redemption and liberation extends beyond the family unit, is, however, rather less clear. While Mann retains elements of the healing imagery used in *Gregorius*, and also points to the connection between physical and spiritual healing through the reuse of Hartmann's image of Gregorius as 'Arzt der Seelenwunden' (E 246), and the corresponding image of Sibylla's 'mit Todsünden wie mit eiternden Wunden bedeckte Seele' (E 246), physical miracles of healing are treated with far greater scepticism. Gregorius still resembles Christ on his arrival in Rome – indeed parallels with the triumphal entry are heightened by the appearance of crowds with 'Palmen- und Ölzweige in den Händen' (E 236), and by the words 'Benedictus qui venit in nomine Domini' (E 236) which occur in all Gospel

[687] A seed of this idea may also be present in Hartmann's *Gregorius*. Both Strohschneider and Willson recognise a 'Trinitätsformel' in the line 'Sîn muoter, sîn base sîn wîp | (diu driu heten einen lîp)' – 'His mother, his aunt, his wife – the three shared one body (G 3831-32). Strohschneider, p. 132; Willson, 'Good Samaritan', p. 203. Mann's interest in the connection between incest and divinity is well documented. See, for example his comments on Kerènyi's 'Zeus and Hera' in 1950, 'sehr einleuchtend die "Ambivalenz" der Bewertung als übermenschlich und höchst verboten', which point to a combination of divinity and taboo clearly reflected here. Wysling (ed.), *Selbstkommentare*, p. 34.

[688] This is exemplified here by the non-incestuous marriage of Gregorius' daughter (E 259).

accounts of the event;[689] his healing of the sick on the way is rendered highly doubtful as a hagiographic tone is mixed with elements of realism, producing a sense of ironic anticlimax:

> Die Geschichte weiß, daß viele so von ihren Leiden erlöst wurden – manche, mag sein, durch einen seligen Tod, wenn sie nämlich bei allzu vorgeschrittener Bresthaftigkeit sich von ihren Betten geschleppt und auf die Straße gelegt hatten. Andere aber […] warfen Krücken und Binden weg und verkündeten lobpreisend, sie hätten sich nie frischer gefühlt. (E 235)[690]

There is thus a certain tension in *Der Erwählte* between the revelation of conventional miraculous signs as potentially illusory, and the presentation of a genuinely mysterious experience of renewal on the part of the protagonist. The air of ambivalence surrounding the idea of collective salvation is, however, by no means as extreme as in *Die Verwandlung*. Although his protagonist's association with Christ has a strong ironic element, Mann still associates him with a manifest experience of personal restoration which is clearly linked to a collective liberation from the grip of familial guilt.

To conclude, it is clear that in all three texts imagery of new life follows upon, and is arguably causally connected with, the ordeal endured by the protagonist, echoing the basic progression of Passion and resurrection in the Gospels and suggesting a connection between suffering and death on the one hand, and renewal and rebirth on the other. This new life is manifested, in *Gregorius* and *Der Erwählte* in the physical, social and spiritual recovery of the protagonist himself, and is then extended to the wider community, including the family in which the protagonist's guilt originates. In this way, the texts suggest the removal of the basis of guilt in the protagonists' lives through the renewal of the relationships from which it

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[689] See Matthew 21: 8-9; Mark 11: 7-9; Luke 19: 38; John 12: 13.

[690] Compare the similarly ironic presentation of the 'Glockenwunder' by Mann's narrator, who describes it as 'eine Art von heiliger Heimsuchung und Kalamität' (E 234-35), and ascribes much of the enthusiasm on Gregorius' arrival in Rome to the hope of the deafened people that their ordeal will now end (E 235-36).

initially stemmed. The progression from individual to collective redemption thus completes the narrative arc from Fall to salvation suggested by the biblical imagery employed, and also suggests a key transition in the protagonist's role: while his resemblance to Adam is partly reversed through imagery of suffering and restoration relating him to Christ, this new role is confirmed in his final transformation from victim of guilt to active facilitator of salvation.

While Hartmann and Mann's narratives are separated to an extent by the more ironic and mythical tone of the latter, the manifest patterns of rebirth and the specifically Christian imagery of liberation used by Mann nevertheless indicate a similar interest in the association of personal recovery with collective rehabilitation. Kafka's *Die Verwandlung*, however, is decisively set apart by the fact that the imagery of renewal evident in the text relates almost exclusively to Gregor's family instead of to the protagonist himself. While comparable motifs of rebirth and liberation are still evident, therefore, the displacement of this imagery of resurrection and renewal results in a loss of harmony between the fates of the individual and the collective which necessarily leads to the association of the protagonist's ordeal with a less complete and rather less assured sense of salvation.

IV

CONCLUSION:

LITERARY USES OF BIBLICAL IMAGERY

The preceding analyses have outlined how, in their respective narratives, Hartmann, Mann and Kafka draw on specific groups of familiar biblical images, and so highlight analogies and discrepancies with patterns of Fall and redemption, which shape our view of the protagonist's fate. In this way, imagery associated with Eden and its loss highlights the idea of embroilment in recurring or inherited guilt and invites the reader to see a logical association between the protagonist's manifest experience of isolation and degradation and the fallen condition. In a similar way, images recalling the opposing figure of Christ draw on the reader's knowledge of biblical patterns to inspire expectations of a redemptive reversal of the protagonist's decline, which, in their full or partial satisfaction, suggest a resolution of the problem of guilt.

At the same time, the impression created by this use of biblical imagery clearly varies significantly as a result of its use on the one hand in a more orthodox way, and on the other in a more allusive or ironic manner. While Hartmann's use of imagery is by no means straightforward, Kafka and Mann clearly make greater use of the potential to exploit the ready associations suggested by familiar biblical patterns in order to suggest ironic contrasts with the events of the narrative. Now that thematic ties have been established and an overview obtained, it should be possible to draw more precise conclusions about these varying uses of biblical imagery in terms of the kinds of literary devices employed by each author and the ways in which they work to suggest additional meanings within the texts. In the following, I will thus draw together the uses of biblical imagery identified in this thesis in order to identify the key similarities and differences in its implementation across the three narratives, and to establish its relationship to each author's individual literary methods.

1. Networks of imagery

Surveying the imagery used in all three texts, the most immediately apparent similarity is the use of networks of images which repeatedly refer the reader from the events of the narrative to the biblical context, as well as creating links within the individual narrative. In this way, each author goes beyond the use of isolated biblical comparisons to create by accumulation a biblical framework or foil, within or against which the events of the narrative may be continually assessed. Of the three texts, this sense of a framework is most openly presented in Hartmann's *Gregorius*, where the prologue's introductory discussion of repentance illustrated by an allegorical representation of Fall and redemption both offers the reader a condensed outline of the basic plot trajectory, and plays a significant role in constructing the related symbolic framework, introducing a number of key motifs which recur in the main narrative,[691] including the narrow path to salvation (G 87-89, 2771); the image of exile (G 95, 1035, 1372, 1408); the idea of sin as wounding or sickness and salvation, conversely, as healing (G 105, 131-34, 3449-65, 3791-92); and the equation of sin with downward, and redemption with upward motion (G 101, 135, 1780, 2482, 3303).

The presence of these motifs in the prologue is significant primarily because they appear here with an integrated commentary. Since the symbolism attached to the parable of the Good Samaritan here is not an innovation on Hartmann's part, but rather part of medieval homiletic tradition, we can assume that its use would have prompted ready associations on the part of its original audience.[692] In addition to this, however, and in line with his professed didactic intentions (G 51-65), Hartmann provides the key to his allegory in the course of its telling. Thus, the description of the assailed traveller is punctuated by images which make it

[691] Cf. Willson, 'Good Samaritan', pp. 194-203; See Picozzi, pp. 21-22; Dahlgrün, pp. 128-29.
[692] Cf. Tobin, 'Fallen Man and Hartmann's *Gregorius*', p. 89; Willson, 'Good Samaritan', p. 195.

transparent as allegory and which aid interpretation, either by providing an explanation of the imagery used directly following its introduction – as in the case of the salve poured into the traveller's wounds (G 131-33) and the garments offered him (G 111-12) – or through the use of composite terms, half of which reflect the figurative, and half the interpretative level. The image of 'der sælden strâze' (G 87),[693] for example, contains in the first half of its name the prompt the reader needs to recognise and interpret the subsequent description of its physical attributes as allegory, in a way in which a reference simply to a narrow or difficult path would not (G 90-97). Similarly, the traveller's loss of 'sîner sinne kleit' (G 102) and the description of 'sîner sêle armuot' (G 107)[694] reflect at once the physical stripping and robbing of the parable victim and a loss of senses and spiritual integrity which reveal this victim on the interpretative level as a soul assailed by sin. Indeed, the symbolic level asserts itself to the extent that the Samaritan of the original parable is actually absent in Hartmann's version, the intervention of divine grace which his actions are understood to represent in medieval exegesis being directly substituted for his physical presence.

This conspicuous association of particular motifs with meanings relating to Fall and redemption creates an interpretative context within which the reader may attribute similar meaning to motifs introduced within the fabric of the main narrative without such explicit commentary. Indeed, this is particularly encouraged by the narrator's clear association of the allegorical traveller and the text's protagonist towards the end of the prologue (G 144-49).[695] Consequently the prologue may, as Hallich suggests, act as a 'Leseanweisung' for motifs

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[693] 'the path to/of salvation'.

[694] 'the clothing of his senses'; 'the poverty of his soul'.

[695] 'Noch enhân ich iu niht geseit, | welh die wunden sint gewesen | der er sô kûme ist genesen, | wie er die wunden emphie | und wie es sît im ergie | âne den êwigen tôt' – 'I still have not told you what the wounds were, from which he only just recovered, nor how he received those wounds, nor how he subsequently avoided eternal death (damnation).'

found in the text proper, allowing us to associate them with a metaphorical meaning.[696] The description of the path taken by the penitent Gregorius to the fisherman's dwelling, for example, clearly recalls the prologue image of 'der sælden strâze' in its narrowness (G 2771), and its association with difficult terrain – woodland and moorland (G 2768) – and general hardship ('nôt' (G 2760)). These attributes act as signals, referring the reader back to a similar combination of features in the prologue, and so allow us to infer from the explicit interpretation there an implicit meaning in the main text: namely, that Gregorius, in taking up his penance, is on the path to salvation.

In this way, a productive network of imagery is created within the text which creates additional meaning through association. As Hallich suggests, the use of openly metaphorical language provides an 'Anstoß zur Allegorie', encouraging the association of related motifs in the narrative reality with similar symbolic meanings.[697] This is a pattern we may observe in the case of many of the key motifs identified in the prologue allegory. Its association of the motif of wounding with sin, for example, encourages us to see Gregorius' physical wounds as a symbolic expression of his fallen condition (G 105, 3451-56), and the association of the motif of falling or sinking with spiritual decline here (G 65, 101, 153), and in Gregorius' mother's discovery 'daz sî an der sünden grunt | was gevallen anderstunt' (G 2498-99),[698] impacts on our reception of the motif as it is reflected in Gregorius' physical fall on the rock (G 3414). By extension, it also lends significance to the manifest reversal of the same action

[696] Hallich, p. 62.

[697] Hallich gives the example of the metaphor of 'der riuwen bande' (the bonds of penance) used in Gregorius' advice to his mother (G 2326-27), which potentially lends symbolic meaning to Gregorius' physical fetters ('banden' (G 3598)). See Hallich, pp. 160, 162.

[698] Similarly, 'daz sî aber versenket was in den viel tiefen ünden tœtlîcher sünden' (G 2482-84). Translations are provided in II, 3. a), notes 305 and 306 above.

in the sinking and recovery of the key to his shackles 'ûz der tiefen ünde' (G 3097),[699] which assumes an association with liberation from sin.

Significantly, moreover, the fact that these prologue images exist in complementary pairs,[700] associating sin and redemption with related but opposite actions, suggests further symbolic connections in the text which indicate a particularly close relationship between these two halves of the biblical narrative. Once the reader has been made aware of the symbolic association of falling and raising, and wounding and healing through the prologue allegory, the occurrence of motifs relating to the images of guilt presented there also inspire the reader's expectation of a corresponding corrective action, so pointing to the redemptive conclusion of the text by analogy with the narrative of salvation through a sense of systematic correspondence.

The networks of imagery created in *Gregorius* do not, however, purely rely on links within the text to the imagery of the prologue; instead, in his use of biblical motifs, Hartmann also draws on the reader's recognition of parallels reaching beyond the immediate narrative context. Such connections are suggested through the use of familiar structures and constellations of characters, such as, for example, the combination of paternal abandonment and diabolic intrusion, and the idea of the shattered idyll which recalls the loss of Eden. Associations of this kind are also indicated by specific individual motifs that possess strong associations with a particular biblical context, including the image of the counting of bones during Gregorius' penance (G 3462-65), and his attempt to cover his nakedness with foliage (G 3417). While the symbolic meaning of such images has not been previously established in the narrative itself, they nevertheless have a fixed range of associations which the reader may

[699] Translation in III, 2. a), note 608.
[700] Compare Hallich's discussion of 'Komplementärmetaphorik'. Hallich, p. 51.

be expected to have prior knowledge of, and thus feed into the network of imagery suggesting Fall and redemption of which the reader is already aware, strengthening the protagonist's associations with Adam and Christ.

Indeed, while some images, such as that of the lost idyll, amass significance through their recurrence in markedly similar form, overall the accumulation of biblical associations in this way largely occurs not through the repetition of the same image, but rather through the repeated introduction of motifs relating to the same field of imagery – here to the biblical careers of Adam and Christ respectively. Once a number of convincing parallels with these figures have been established, moreover, it is noticeable that such associations have a tendency to encourage a search for further correspondences in the surrounding narrative, potentially expanding the reader's sense of a biblical framework still further by incorporating related motifs which are compatible with the same field of imagery. Thus, the association of Gregorius' conception with the Fall of man tends to inspire an association of his resulting exile with the consequences of the Fall, and the echoes of the Passion created through the later reference to his Christ-like emaciation encourage similar associations in our reading of his nakedness and wounding.[701]

By thus establishing links within and beyond the narrative which associate the hero's fate with biblical patterns, Hartmann increasingly relates Gregorius' career to a familiar sequence of events, both aiding our interpretation of his predicament and fostering specific expectations regarding his future progress. Within the text, the symbolic correlation with the fate of the prologue traveller suggested by the hero's physical degradation underlines his association with the negative impact of guilt, and encourages an anticipation of his rescue and recovery in line with that model; while links beyond the narrative context in allusions to the

[701] Cf. III, 1. a), above.

fate of Adam and Christ strengthen this effect, relating his experience to a cohesive biblical narrative of Fall and redemption, and so equally fostering our anticipation of a corrective correspondence of degradation and recovery.

Similar symbolic networks are also evident in *Der Erwählte*. Indeed the idea of symbolic meaning accruing in the course of a narrative relates particularly readily to Mann's use of leitmotif as a technique whereby meaning is created cumulatively through the repetition of imagery, and the resulting associations between occasions of use.[702] As Weiss notes, this technique is set apart from symbolism in that Mann's motifs do not necessarily have innate, traditional meanings, but are often elements of the narrative which may be read purely realistically, only to become, in their later repetition, 'semantisch aufgeladen, abstrahiert, thematisiert, metaphorisiert.'[703] To an extent, this illuminates a contrast between the use of imagery in Mann's text and the symbolic methods employed in Hartmann's *Gregorius*. While Hartmann's text clearly alerts the reader to a range of symbolic meanings in the prologue, which may be recognised with relative certainty elsewhere, Mann's text lacks this 'Leseanweisung'.[704] This discrepancy is particularly clear in the case of an image such as the narrow path, which is similarly integrated into Mann's narrative at the point of Gregorius' penitential exile, and described using many of the same details in terms of its difficult terrain (E 178), but which lacks the clear significance suggested in Hartmann's text. While a reader

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[702] See Børge Kristiansen, 'Das Problem des Realismus bei Thomas Mann', in *Thomas-Mann-Handbuch*, ed. by Helmut Koopmann (Stuttgart: Kröner, 1995), pp. 824-35, p. 830; Werner Frizen, 'Thomas Manns Sprache', in *Thomas-Mann-Handbuch*, pp. 854-73, p. 867. Similarly Walter Weiss, 'Thomas Manns Metaphorik: Zwischenergebnisse eines Forschungsprojekts', in *Thomas-Mann-Studien* 7 (Berne: Francke, 1987), pp. 311-26, p. 313. Wysling describes a system whereby 'jedes Detail in einen werk-immanenten Symbolzusammenhang gezwungen [wird]'. Wysling, 'Thomas Manns Verhältnis zu den Quellen', pp. 289, 301.

[703] Weiss, p. 214. Compare Kristiansen, p. 830; Frizen, p. 867.

[704] Cf. p. 260 above.

familiar with *Gregorius* or particularly sensitised to biblical references may suspect symbolic connotations here, these are not established within the narrative itself.

This lack of such clear commentary tends to result in a greater openness of meaning. Mann makes use of a number of recurring motifs in his narrative, including some, like the imagery of lowering and raising (E 257), and binding and freeing (E 229),[705] which echo or elaborate motifs used in *Gregorius*, and some, such as the motifs of dragon and lamb,[706] which are new additions, but suggest a comparable use of symbolic systems. The recurrence of these motifs draws the reader's attention to them and encourages their association with a symbolic function, gradually establishing complexes of imagery in the text which associate guilt with monstrosity or redemption with liberation. Since this symbolism is however, not clearly stated, but rather inferred from the accumulated associations stemming from the motif's prior appearances within the text, and its associations beyond it, the interpretation of individual images is subject to greater ambiguity. Uses of the dragon motif which recall Revelation (E 11) may, for example, lead the reader to consider Gregorius' presentation elsewhere as dragon-slayer (E 231), or dragon (E 113), in the biblical context of Christ's triumph over Satan. At the same time, however, such connections may be ironically undercut by the range of potential competing associations within and beyond the text.[707] The reader's search for an underlying symbolic logic encouraged by these correspondences is thus not satisfied here in the same way as in *Gregorius*, where the hero's fate relates to a more clearly identifiable framework.

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[705] Cf. II, 3. a), and III, 2. b), above.

[706] See III, 1. b), above. Compare also the motif of blood, which recurs in concrete contexts (E 11, 36, 99, 145), but acquires symbolic associations through its conspicuous repetition and later metaphorical uses (E 149, 165). Cf. III, 1. a), above.

[707] The motif also has Oedipal associations due to its use in Sibylla's premonition (E 52), and has a range of potential associations with other textual contexts including saints' lives, fairy tales and medieval epic and romance. Cf. II, 1. a) and III, 1. b), above.

At the same time, however, it is clear that, in his use of biblical imagery specifically, Mann makes use of images with innate symbolic associations, which are recognisable to the reader, and which coexist inevitably – if potentially ironically – with any additional meanings conferred on them here.[708] Indeed, like Hartmann, Mann incorporates a range of phrases and gestures into his narrative which encourage the reader's recognition of parallels with biblical models by creating an expanding network of connections relating to the same contexts. This is particularly evident in the biblical allusions linking Gregorius to the figure of Christ,[709] which, as they accumulate, sensitise the reader increasingly to further parallels and encourage a sustained comparison. In this context, Wysling's comments on Mann's quotation technique appear particularly apt. By integrating a number of quotations from another work into his own text, Wysling notes, Mann creates a 'Gespinst von Bezügen' between two spheres which are played off against one another: on the one hand Mann's fictional world, and on the other a 'Zitathintergrund' provided by the source text, which constantly informs his narrative.[710]

While Mann's use of biblical imagery thus resembles Hartmann's in its creation of a secondary framework against which the reader may assess the events of the protagonist's life, there is a significant distinction in the extent to which such comparisons have an ironic effect. Indeed, comparisons with Christ constructed through the use of messianic imagery during the narration of Gregorius' birth, or of his winning of his mother through a sacrificial outpouring of blood (E 149), primarily serve to highlight ironic discrepancies and may partially devalue

[708] Compare the image of bread and wine (E 231), or the lamb which announces Gregorius' election (E 199), which naturally evoke associations with specific biblical and sacramental contexts.
[709] Compare, for example, the 'Backenstreich' motif (E 183). Cf. III, 1. a), above.
[710] Wysling, 'Thomas Manns Verhältnis zu den Quellen', pp. 315-16.

such associations by rendering them a source of comedy.[711] At the same time, however, the presence of this biblical framework still inspires expectations, both in terms of Gregorius' progression from guilt to holiness, and in terms of the balance ultimately established between guilt and redemption, which, as in *Gregorius*, are ultimately fulfilled.

While similar networks are also suggested in *Die Verwandlung*, Kafka's text presents a still greater challenge to interpretation. Where Mann's text may, in part, call the received meaning of biblical images into question through ironic modification, its use of them is at least relatively explicit. In Kafka's text, however, the recognition of such associations is fundamentally uncertain. The essential difference between Kafka's writing and a text like *Gregorius* is neatly expressed in Binder's claim that Kafka's work is like an allegory without a key.[712] Where Hartmann's narrator provides helpful interpretative hints which aids our recognition of symbols and their meanings, the narrator of *Die Verwandlung* uses tone which suggests a sense of significance, but without giving any direct indication of what, if anything, the events of the narrative might symbolise. This disjunction has, as Fingerhut summarises, led to opposing extremes of interpretation in Kafka scholarship, with some scholars declining to recognise the presence of metaphor in Kafka's works, and others interpreting every detail as part of a symbolic scheme.[713] A more illuminating view is, however, offered by Hiebel,

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[711] Consider also the ironic subversion of biblical motifs through the addition of psychological detail or elements of grotesque in the narrative's account of diabolic temptation (cf. II, 1. a), above), and its later hints of resurrection (cf. III, 2. a), above).

[712] Binder, in *Kafka-Handbuch*, II, p. 56.

[713] Karlheinz Fingerhut, 'Bildlichkeit', in *Kafka-Handbuch*, II, pp. 138-77 (p. 140). Similarly: Hans H. Hiebel, *Franz Kafka: Form und Bedeutung: Formanalysen und Interpretationen von 'Vor dem Gesetz', 'Das Urteil', 'Bericht für eine Akademie', 'Ein Landarzt', 'Der Bau', 'Der Steuermann', 'Prometheus', 'Der Verschollene', 'Der Proceß' und ausgewählten Aphorismen* (Würzburg: Königshausen und Neumann, 1999), p. 22. While the latter approach, as it is employed, for example, by Weinberg, opens itself up to criticism due to its inherent subjectivity (cf. the criticism of Weinberg in Köhnke, p. 114), the former view, which places emphasis on Kafka's professed dislike of metaphoric language, is also problematic. See Corngold's emphasis on Kafka's 'fundamental

who highlights how Kafka's texts cause the reader to swing between concrete and metaphorical readings: 'Einerseits etabliert sich niemals ein festes Allegorie- oder Symbolschema, andererseits hört der zunächst sich ganz wörtlich präsentierende Text […] niemals auf zu 'bedeuten', zu 'verweisen'.'[714]

This effect is clearly evident in the context of biblical imagery. Where Kafka does make use of openly figurative language, as, for example, when the narrator reports that Gregor 'fühlte […] sich wie festgenagelt' (V 171), the recognition of biblical associations, which are undoubtedly suggested by the motif's symbolic potential, still requires an interpretative leap, and is potentially hampered by the fact that the image may still simply be read in terms of its meaning as a conventional figure of speech. As in *Gregorius* and *Der Erwählte*, however, the gradual emergence of networks of motifs relating to the same field of imagery encourages our recognition of a symbolic framework.[715] In the opening section of *Die Verwandlung*, for example, the reader notices the recurrence of terms such as 'Opfer' (V 136), 'Schuld' (V 117, 125), and 'Erlösung' (V 137, 142), which have a concrete function within the narrative, but simultaneously, and especially in combination, suggest a higher register – the vocabulary of guilt and redemption. This awareness of a potential symbolic level is further fostered through suggestive combinations of motifs such as the recurring opposition of the figures of vengeful father and expelled son, which, especially in combination with the manifest symbolism of the apple motif, prompts the reader to recognise the context of the Fall of man as an additional interpretative framework; and similarly, at the text's conclusion, details of Gregor's death act together to strengthen associations with the

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objection' to metaphor, and its criticism by Fingerhut. Stanley Corngold, 'Kafka's *Die Verwandlung*: Metamorphosis of the Metaphor', *Mosaic*, 3 (1970), 91-106, p. 97; Fingerhut, pp. 141-42.

[714] Hiebel, pp. 23-24.

[715] Cf. the references to 'Verweisgeflechte' and 'Bild-Syntax' in Fingerhut, p. 141.

context of the crucifixion already suggested by the motif of nailing (V 193, 171). Thus, as Hiebel recognises, the existence of a figurative level in Kafka's writing is not solely dependent on the use of openly metaphorical language, but is highlighted also by the reader's recognition of 'Paradigmazugehörigkeit'.[716]

As in *Der Erwählte* and *Gregorius*, the emergence of a symbolic biblical framework to which the protagonist's fate relates thus clearly also relies on the reader's awareness of familiar motif patterns and structures, and of the traditional associations of biblical images. By playing on our ability to recognise such patterns, moreover, Kafka, like Mann, not only suggests potential meanings, but also pointedly frustrates the expectations associated with the images used. This effect is clearly evident in the violent incorporation of the apple which takes the place of its ingestion in the biblical account, and indeed in the distinct lack of any echoes of personal resurrection corresponding to the suggestions of the Passion in Gregor's death.[717] Since attempts to correlate Gregor's experience with familiar biblical patterns thus frequently result in a sense of ironic contrast, such connections appear largely to perform the opposite function here to that evident in *Gregorius* and *Der Erwählte*; in *Die Verwandlung* they do not point to a clear framework in which a fall is necessarily followed by a redemptive recovery, but instead underline the association of the protagonist's fate with tragedy and delusion.

2. Concretised images

The exploration of these connections between images both within the narrative context, and between features of the narrative and biblical motifs, also highlights significant links in each case between uses of figurative language and concrete aspects of narrative reality which

[716] Hiebel, p. 15.
[717] Cf. II, 1. a) and III, 2. a), above.

reflect them. This correspondence has the potential to lend particular impact to the symbolic framework discussed through the apparent manifestation of key elements of it in the physical experience of the protagonist. In *Gregorius*, it is possible to recognise this phenomenon at a number of points. Indeed Hallich uses the terms 'inszenierte Metapher' and 'realisierte Metapher' to refer to the phenomenon of images, such as the narrow path, which have first appeared in the figurative language used by the narrator or his characters appearing as part of the narrative landscape.[718] This process may perhaps be seen as an expansion of the kind of allegorical technique employed in the prologue to *Gregorius*. A parable such as that of the Good Samaritan, and indeed the allegorised version of it taken from Church tradition, represent to a certain extent a concrete expression of an abstract idea or moral. In Hartmann's text the idea of the fall of a soul into sin is thus made tangible through its presentation in the form of a narrative describing a physical fall.[719]

This process of concretisation is then taken a stage further in the main narrative, where individual elements of the opening allegory reappear in a less obviously figurative context in the description of Gregorius' career: the metaphorical wounds and nakedness of the allegorical traveller materialise in Gregorius' state on his discovery on the rock (G 3449-56, 3410); the metaphorical fall – or sinking – of the soul in his physical fall to the ground (G 3414), and the sinking of the key to his shackles (G 3094). In this way the reader is not forced to read every detail of *Gregorius* as allegorical, but, having been familiarised with its key ideas and their accompanying symbolism at the outset, may recognise repeating patterns spanning metaphorical and concrete levels, and thus find the text's core theological tenets confirmed in the physical reality of the narrative.

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[718] Hallich, pp. 61, 96, 98.
[719] Compare ibid., p. 50.

The text does not, however, merely render manifest images which have already been presented in the prologue, but rather also appears to present a radically physical interpretation of wider ideas relating to the biblical context. Notably, the main narrative does not simply provide a single incident of physical falling in correspondence with the opening allegory, but rather makes repeated use of imagery of falling and sinking (G 474, 534-35, 1780-81, 2497-98, 3408-17), which creates a highly tangible impression of human helplessness in the face of guilt. Similarly, the concept of exile, not present in the prologue, but equally associated with the impact of sin both in the context of Genesis and on a wider existential level, appears to materialise in Gregorius' presentation as 'ellende' (G 1035, 1372, 1408), an exile in a literal sense. In this way the protagonist's fate functions as a manifest expression of degradation associated with the fallen condition. At the same time, however, his embodiment of this condition also suggests a radical acceptance of human frailty, which both acts as an effective sign of penitential humility and allows an equally manifest demonstration of the restorative effects of grace through his physical revival and reintegration.

This concept of the 'realisierte Metapher' is also of considerable interest in relation to *Der Erwählte*, the writing of which Mann defined as 'ein Amplifizieren, Realisieren und Genaumachen des mythisch Entfernten'.[720] While the process of 'Realisieren' has traditionally been interpreted in a similar way to 'Genaumachen' – as the addition of factual details, or 'Realien', in order to create an illusion of realism through a montage of details[721] – there is also evidence that it may also be viewed in terms of concretised imagery. Here, as in *Gregorius*, the idea of a spiritual fall from grace is complemented by a number of physical examples of falling or lowering in the narrative, including the deepening colour of the twins'

[720] Thomas Mann, 'Bemerkungen zu dem Roman *Der Erwählte*', p. 689.
[721] See Stackmann, p. 64; Wysling, 'Thomas Manns Verhältnis zu den Quellen', pp. 296-98.

eyes as they lose their initial angelic aspect (E 21), or Sibylla's fall from her stool on discovering her second incestuous transgression (E 174); and it is noticeable, moreover, that certain figures of speech used in the narrative – or in the biblical context – appear to be taken literally. Thus the biblical metaphor 'das Kreuz auf sich nehmen', used in the discussion of Wiligis' penance (E 45),[722] finds a more literal incarnation as the penitent Gregorius takes up his ladder – in the view of the fisherman's wife – 'wie der Herr Krist sein Kreuz' (E 188); and the image used to express the inconceivable nature of Gregorius' incestuous identity, that there is, for him, 'kein Platz […] in Gottes weiter Welt' (E 40), is made tangible in the description of him physically removing himself to an outside space on discovering his status as a foundling (E 104), and again on his penitential exile from his mother's court (E 181).[723]

To an extent such literal renderings, especially of familiar images, have a comic effect – indeed if Ireton's suggestion that the shrinking of Mann's Gregorius is based on a literal interpretation of Hartmann's use of the term 'klein' (G 3447), meaning thin,[724] has any basis, it would appear that the use of this technique in part represents a linguistic joke. This comedy is increased by the fact that such images are sometimes imperfectly realised.[725] At the same time, however, the network of imagery underpinning the narrative appears reinforced to some extent by this correspondence between the vocabulary of the narrator and characters and the very fabric of the narrative landscape. Indeed, Mann's text, like Hartmann's clearly presents a manifestation of the problematic nature resulting from the protagonist's heritage and transgressions. Here, the themes of exceptionality and monstrosity associated with the context

[722] Cf. Mark 8: 34.
[723] Consider also the 'Backenstreich' motif (E 183), which is presumably figurative in the original biblical context (Matthew 5: 39).
[724] See Ireton, p. 42.
[725] The correspondence of Gregorius with his ladder with Christ's bearing of his cross is somewhat imperfect and is, moreover, associated with the potentially flawed perspective of the fisherman's wife.

of incest find a concrete expression in Gregorius' radical transformation on the rock (E 193);[726] and, as in *Gregorius*, the manifest representation of the degradation and isolation associated with the protagonist's predicament allows for the equally manifest demonstration of his redemption through what is, here still more so than in Hartmann's text, a dramatic example of physical restoration and renewal.

In *Die Verwandlung* this sense of manifest isolation, degradation and monstrosity is, of course, still more evident. In a sense, moreover, the fate of Kafka's Gregor appears to involve a concretisation of biblical ideas relating to the Fall of man or the resulting condition of guilt. This impression is particularly fostered by the repeated materialisation of the biblical expulsion motif in Gregor's encounters with his father, and indeed through the image of the apple, which appears potentially as a manifest symbol of guilt, physically demonstrating both the idea of burdening associated with the inheritance of guilt and the fatal effects of that guilt on the afflicted individual. The use of the symbolically resonant term 'Schuld' (V 117), moreover, in its most literal form in relation to material debt, may suggest a similar trend,[727] while Gregor's former travelling occupation also appears to provide a concrete expression of an existential state of wandering brought about by biblical banishment (V 116).[728]

This idea of the concretisation of images in the narrative context through the literal interpretation of figures of speech is an idea which also has a particularly strong basis in Kafka scholarship,[729] and is defined by Heinz as a 'Wörtlich-Nehmen […] in der Sprache latente[r] Bilde[r]'.[730] The main example of this process in *Die Verwandlung* is, naturally,

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[726] Cf. Ireton, p. 41.
[727] Cf. III, 1. b), above on the relationship of this association of guilt and debt to the biblical context.
[728] Compare Ryan, pp. 134, 138; Alter, p. 14.
[729] See Anders, p. 40; Fingerhut, p. 163.
[730] Heinz, 'Traktat über die Deutbarkeit von Kafkas Werken', in *Zu Franz Kafka*, ed. by Günter Heinz (Stuttgart: Klett-Cotta, 1979), pp. 5-15 (p. 7).

Gregor's metamorphosis itself, in which Kafka is seen to make literal the metaphor inherent in the pejorative term 'Ungeziefer' by describing a protagonist who actually takes on this form.[731] As Corngold points out, such concretised images are, however, not rendered entirely literal to the point where they lose all metaphorical meaning.[732] Instead they appear to exist, as Hiebel suggests, in a state of flux between competing literal and metaphorical associations.[733]

This presents the reader with a significant interpretative problem. Indeed, it is striking that, by contrast with *Gregorius* and *Der Erwählte*, the images apparently materialised here are not manifestations of images which have already appeared in a figurative sense, and thus come with a built-in interpretative key; instead, any judgement that images such as the parental 'Schuld' or the fateful apple are concretisations of biblical ideas rather than purely literal images relies solely on the reader's importing associations from outside the text – here from the biblical context. Where, in *Der Erwählte* and *Gregorius* symbolic connotations are rendered more striking by association as motifs are converted into a more tangible form, in *Die Verwandlung*, despite the sense of manifest imagery in the presentation of Gregor's fate, such motifs in fact result only in uncertain figurative allusions, rendering any meaningful association of his ordeal with biblical models equally doubtful.

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[731] Compare Anders, pp. 40-41. The term 'Ungeziefer' is used in Kafka's *Brief an den Vater* in the description of his father's view of his friend, the actor Löwy, and in an imagined paternal view of himself as a parasite. Though composed later – in 1919 – Kafka's letter contains a number of metaphors which relate to concrete motifs in *Die Verwandlung*. Consider also the association of the father with the action of 'niederstampfen' in the context of V 140, 170, and the use of the phrase 'ins Gesicht springen' in relation to V 166. *Brief an den Vater*, 154, 215, 147, 192.

[732] Corngold, pp. 94, 98.

[733] Hiebel, pp. 23, 25.

3. Dual meanings and changing roles

While the elusiveness of a single clear meaning to the imagery used may be a distinctive characteristic of Kafka's work, dual or changing associations are also clearly evident in the motif system of all three texts. In Hartmann's *Gregorius*, while the opening allegory may provide a key to certain images occurring later in the description of the hero's fate, it by no means corresponds systematically to the following account of Gregorius' life.[734] As we have seen, rather than appearing simply in the role of fallen man, the protagonist appears simultaneously associated with Adam and Christ during his penance on the rock through a number or images with potential dual significance, including his wounds and his nakedness.[735] This overlapping imagery, which is fostered by the convergence of two networks of associations, plays a key role in contributing to the sense of balance between Fall and redemption imagery pervading the text, due to the traditional correspondence of the figures of Adam and Christ in biblical typology.[736] In this way, just as imagery of falling is ultimately balanced by that of raising, and that of wounding by references to healing, Gregorius' association with Adam is granted a corrective counterpart.

In thus overlaying the image of the degradation of fallen man with that of the saving degradation of Christ, Gregorius' form provides a concentrated representation of the biblical narrative of Fall and salvation, and asserts the necessary logic of the correspondence of these events as part of a harmonious divine plan. In this way, Hartmann not only illustrates the basis

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[734] Indeed, the allegory itself is a complex composite incorporating multiple biblical associations and interpretations, as the image of the Good Samaritan is merged with its allegorical interpretation, as well as with echoes of other biblical tropes relating to the return of the errant sinner, such as the lost sheep (G 135-38; cf. Luke 15: 5-6) and the prodigal son (G 154-56; cf. Luke 15: 11-32).

[735] Compare Hallich, p. 186; Willson, Good Samaritan, pp. 198, 202.

[736] Cf. I Corinthians 15: 22. Murdoch recognises a reflection of this doctrine in *Gregorius* in *Adam's Grace*, p. 54. On this idea of dual kinship, see also III, 1. a), above.

for the protagonist's personal salvation, but also points to a level of meaning which transcends the particulars of Gregorius' life and suggests its wider relevance. As well as connecting Fall and redemption in this way, moreover, the convergence of associations with Adam and Christ in the image of the hero's penitential mortification highlights that moment as a key tipping point in the narrative, after which the redeemed Gregorius progresses from his association with fallen man to a new and collectively redemptive association with Christ. This transition presents a particularly striking departure from the initial allegorical scheme, since, as Picozzi notes, Gregorius' assumption of a saving role removes him from the role of the assailed traveller and associates him instead with the Good Samaritan in the parable, who is traditionally associated with Christ.[737] In this way, the variation of the narrative's initial symbolic scheme demonstrates particularly clearly the transformative potential of penance and grace in changing the course of the hero's life.

The mixing of motifs in *Gregorius* thus aids rather than disturbs our interpretation of the basic theological message of the text. In *Der Erwählte*, by contrast, we encounter a fluidity of meaning which creates rather more ambiguity. This effect is primarily produced by the use of a narrative voice characterised by playful scepticism and a perspective which creates ironic distance to the events of the narrative. While there is no question that biblical motifs are abundantly present in the text, this ironic tone renders many of these motifs ambivalent, leaving the reader to consider to what extent their usage constitutes parody, and how far their original connotations remain relevant. Indeed, the principle of amplification associated with Mann's technique arguably plays a significant part in this irony. Mann not

[737] Picozzi, p. 27. See also Willson, 'Good Samaritan', p. 203.

only emphasises the biblical associations of certain images implicit in Hartmann's text,[738] but also increases the density of biblical echoes at a number of points. While, in one sense, this process compounds our awareness of the biblical framework, it also effects a kind of inflation in the use of such imagery which renders its value uncertain.[739]

This impression is particularly fostered by the relatively intrusive presence of the text's clerical narrator, which creates some sense that biblical allusions are part of his natural idiom and are potentially used with a minimum of discretion.[740] In combination with this effect, Mann's addition of psychological detail also undercuts the biblical tropes used by the narrator, for example in the presentation of the diabolic temptation of Gregorius' parents, where the manifest presentation of the devil conflicts with the clear psychological explanation for their incest,[741] ultimately suggesting that the figure is a stock image from the narrator's religious vocabulary, and a mere allegory for the real processes at work. In this sense, in spite of the clear framework of biblical associations created in *Der Erwählte*, the narrative simultaneously calls into question the relevance of the tropes employed, constantly forcing the reader to query the relevance of the patterns he or she is encouraged to recognise.

As in *Gregorius*, however, there is still a clear sense of progression in terms of the imagery with which the protagonist is associated before and after his redemption. While messianic echoes are also used in the context of guilt and delusion in Mann's text, and so

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[738] Consider the emphasis placed on the analogy with the Fall of man on the first occasion of incest through the insertion of a mystery play dialogue (E 37)

[739] Compare the derivative use of biblical tropes in the dialogue between Probus and the lamb (G 199). Cf. III, 1. b), above.

[740] On the intrusion of Clemens' bias, cf. II, 1. a); II, 2. a); and II, 2. b), above.

[741] Consider the presentation of Satan's voice and physicality in the statement, 'so trieben sie's zu Ende und büßten Satans Lust. Der wischte sich das Maul und sprach: "Nun ist es schon geschehen. Könnt's ebenso gut noch einmal und öfters treiben"' (E 37).

initially appear highly ironic,[742] these grotesque associations are removed following the protagonist's penance, at which point Gregorius appears to be allowed to assume a saving role in a more genuine sense. The imagery of transformation and renewal associated with his recovery, moreover, provides a positive counterpoint to his initial monstrous metamorphosis, symbolically removing his manifest associations with guilt. Though in a rather different way to Hartmann's narrative, therefore, Mann's text still provides a clear figurative representation of the transformative power of redemption.

In *Die Verwandlung*, finally, this sense of progression is much less clear. Instead, the reader is presented with a problematic overlap of imagery, which further complicates the interpretation of Gregor Samsa's fate. As discussed above, the account of Gregor's expulsion and mortification with the apple may recall Genesis, but its association with this biblical model is disturbed by an apparent confusion of roles, as the father appears at once divine and diabolic, and indeed Gregor himself displays certain diabolic traits.[743] As in *Der Erwählte* this sense of competing views appears to stem from the narrative perspective, which, though closely associated with the protagonist's viewpoint, also draws the reader's awareness to the potential biases and limitations of his outlook.[744] It thus appears largely possible that the suggestions of victimhood associated with motifs of divine justice or persecution are a potentially flawed element of this view, just as Gregor's apparently messianic aspirations are transparently delusional.[745] As Rudloff notes, even the image of nailing which provides one of

[742] Compare Gregorius' winning of his mother's favour through an outpouring of blood, and her eroticised veneration of his wounded hand (E 149), as well as the deliberate subversion of Marian imagery in the discussion of Sibylla's virginity (E 42), and the 'Frucht' motif (E 176).
[743] See II, 1. a), above.
[744] Cf. II, 2. a), above.
[745] Cf. III, 1. b), above.

the clearest allusions to the crucifixion is presented in such a way that its impact is potentially limited by its association with Gregor's perception:

> Es heißt nicht, Gregor Samsa *war* festgenagelt, sondern er *fühlte* sich so. Das Fühlen betont den imaginierten Aspekt der Wahrnehmung gegenüber einer faktischen Tatsachenbeschreibung. Auf sein Bewußtsein bezogen könnte das auch bedeuten: Gregor will das Geschehen so auf sich gedeutet sehen. Er *will* der Festgenagelte, sprich: der Gekreuzigte, der Märtyrer, der Leidende, sein.[746]

As in *Der Erwählte*, therefore, while the reader may be encouraged to recognise biblical patterns, the validity of these parallels is simultaneously undermined, forcing us to treat such unequivocal interpretations with a degree of scepticism.[747]

The sense of unease created in this way is equally fostered by the multiplicity of potential meanings suggested on Gregor's death by the central image of the apple (V 193). The fact that associations with the Fall have already been attached to this image through Gregor's expulsion means that its insertion in an episode marked by echoes of Passion imagery allow two networks of biblical associations to collide – and to suggest conflicting views of Gregor's death. As we have seen, these accumulated associations equally allow a reading of the protagonist's demise as the climax of his fatal burdening with familial guilt, and as a potentially redemptive removal of guilt through representative sacrifice.

Thus, as in *Gregorius*, Fall and redemption appear to be suggested by the same motif. However, that which creates a satisfying sense of balance in the medieval framework, has a more unsettling effect here, as these interpretations – which both have a certain logic and

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[746] Rudloff, p. 28.

[747] Indeed it is noticeable that Kafka's use of simile often highlights its own uncertainty through the use of the subjunctive and the conjunctions 'als' or 'wie' – compare the statement 'er [streckte] die rechte Hand weit von sich zur Treppe hin, als warte dort auf ihn eine geradezu überirdische Erlösung' (V 137). See Fingerhut's suggestion that Kafka uses 'Vergleichssetzungen als Mittel, die begrenzte Sichtweise der Perspektivfiguren für den aufmerksamen Leser zu demonstrieren und damit einen Distanzierungsprozeß einzuleiten.' Fingerhut, p. 160.

validity – tend to undermine each other.[748] By contrast with Hartmann and Mann's narratives, Kafka's text thus creates a less clear progression from the imagery of guilt to that of redemption, leaving the reader unable to discern if the protagonist in fact advances from the role of victim to that of saviour – a problem only compounded by the lack of a recovery on Gregor's part, which means that any saving role he attains can only be performed in a tragic capacity, and prevents a clear reversal of the imagery of guilt as presented in *Gregorius* or *Der Erwählte*. Ultimately, *Die Verwandlung* thus appears largely to disappoint the expectations of meaning aroused by its use of images with such clear biblical resonance, and, still more so than *Der Erwählte*, leaves a lingering suspicion that the parallels we are encouraged to recognise may after all be empty ciphers, and Gregor's fate devoid of higher meaning.

It is clear from the analysis of Hartmann's *Gregorius*, Kafka's *Die Verwandlung* and Mann's *Der Erwählte* that there are fundamental similarities in the authors' use of biblical imagery in terms of their creation of networks of allusions to familiar biblical contexts, suggesting a symbolic framework to which the protagonist's fate may be related – either by analogy or by contrast. This framework is reinforced in each case by the repetition of key motifs, or by the creation of clusters of compatible images, which encourages biblical comparisons by a cumulative effect, drawing on the ability of the reader to recognise motifs from outside of the immediate narrative context relating to the ideas of Fall and redemption. In presenting the plight of their central characters, all three texts also make effective use of imagery of manifest degradation, suggesting an idea of guilt as a debilitating affliction, which

[748] This effect would appear to correspond to Hiebel's idea of 'ein Prozeß fortgesetzter Sinnsetzung und zugleich Sinn-Enttäuschung' in Kafka's work, whereby multiple potential meanings '[sich] wechselseitig in Frage stellen oder aufheben.' Hiebel, pp. 14-15, 25. The multivalency of images in *Die Verwandlung* specifically is also discussed in Webber, pp. 186-87; Wolkenfeld, p. 205.

in *Gregorius* and *Der Erwählte* is reversed by an equally manifest experience of redemption. In their relation to such patterns, moreover, each protagonist is related – either successively or simultaneously – with the figures of Adam and Christ, resulting in dual associations which either underpin the symbolic correspondence of the protagonist's decline and recovery, or, in Kafka's case, foster ambivalence through the suggestion of competing meanings.

This sense of correspondence is established most clearly in Hartmann's narrative, which presents a manifest reflection of Fall and redemption in a single figure. Gregorius' embroilment in sin, exemplified by the conditions of his birth and his apparently inevitable repetition of parental guilt, also appears physically demonstrated in his degradation and exile. This tangible expression of human frailty, however, also allows the balancing of associations with the fallen condition through concurrent echoes of the Passion of Christ, and, ultimately prompts an experience of redemption demonstrated by the reversal of these physical signs of guilt. By thus relating his hero to both Adam and Christ, Hartmann symbolically asserts the logical correspondence of Fall and redemption in terms of biblical history, and also provides an exemplary model of the individual's renewal by grace through Gregorius' progression from victim of sin to active Christ-like saviour.

In *Der Erwählte* Mann similarly uses biblical structures and a manifest interpretation of ideas of Fall and redemption to present the fate of a protagonist troubled by a problematic heritage. By using the imagery of original sin to suggest a physical association with guilt, and by subjecting his protagonist to increasingly extreme experiences of degradation and exile, Mann establishes a manifest association with the idea of monstrosity, demonstrating the protagonist's social unacceptability as a product and perpetrator of incest. As in *Gregorius*, however, the physical expression of this condition also allows its equally manifest reversal, which is conveyed here through Christian imagery of transformation and renewal. Though

Mann's use of biblical imagery generally suggests irony, and even flippancy, he still makes effective use of biblical structures to present the advancement of his protagonist to an acceptable form of exceptionality.

Kafka's use of biblical imagery, finally, appears simultaneously more concrete and more ambiguous than that of Hartmann and Mann. The structures of burdening and expulsion in the familial context described, and the use of manifest, but symbolically loaded terms such as 'Schuld', present the reader with a striking impression of a protagonist who is helplessly afflicted with guilt. Since the imagery of victimhood employed is not only suggestive of the fate of Adam, moreover, but also of the Passion of Christ, Gregor's fate does have potential to suggest the same pattern of Fall and redemption suggested in *Gregorius* and *Der Erwählte*. In Kafka's use, however, the relationship between these two spheres of imagery is less clearly complementary. By presenting Gregor as a Christ-like victim who experiences no personal recovery, *Die Verwandlung* frustrates reader expectations, and, while a form of redemption based on the removal of the guilt-laden individual may be suggested, it creates an impression of a fate characterised primarily by tragic irony.

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