

H E I M I T O v o n D O D E R E R

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R e t u r n t o R e a l i s m

by

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SYNOPSIS.

This thesis is concerned primarily with Doderer as a realist. For Doderer, the realistic novel embodies an implicit moral purpose, a re-conquering of the 'external' world of everyday reality. I have, therefore, started from Doderer's moral viewpoint and tried to discuss how this is actually embodied in the novels themselves. I have taken three specific aspects of his work; narrator, plot, and language. In discussing the narrator I have argued that the most successful parts of Doderer's work are those where a genuinely personal narrator is present. This can be seen in "Die Dämonen" where the use of more than one narrator broadens the range of the novel and means that the problems of the would-be novelist are integrated with the central moral concern of 'Menschwerdung'. In comparison, those sections of Doderer's work where the author himself is in charge of the narration are infinitely less successful, as can be seen from the passages in "Die Dämonen" where the author takes over the narration from Geyrenhoff and Schlaggenberg. In discussing plot I have tried to suggest that the structure of Doderer's novels is a perfect mirror for his overall moral attitude to life. There are, however, certain thematic weaknesses in his moral viewpoint, and these manifest themselves in faults in the actual plots. The fourth chapter discusses the nature of Doderer's language, which is not simply that of the "traditional" realist. I have tried to show how various aspects of Doderer's style (particularly his recurrent use of certain images) are important as a reflection of his central moral concern. Furthermore, the very confusion and

restlessness of the language is often a deliberate evocation of the insecurity in the minds of the characters themselves. For Doderer, language is important as a concept; if properly used, it implies a right moral attitude to life, one of communication and contact between people. In the concluding chapter I have attempted to locate Doderer in the world of the twentieth century Austrian novel and to show that, although he is strikingly "unmodern" in both his moral and his artistic standpoints, this does not justify one in simply dismissing his novels as "epigonal".

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CHAPTER I.

General Introduction.

Doderer as a moralist.

The one factor which is most characteristic of almost all of Doderer's work is its unmistakable moral intensity. Doderer is a moralist, and the moral principles in which he so passionately believes are the mainspring behind his literary production. It is because of these moral principles that he writes at all, and, as we shall see from his theory, the reason for the selection of the novel form as his most suitable medium is precisely because the formal and technical basis, indeed the whole attitude to life which the novel implies, coincides completely with his moral preoccupations. Before attempting any analysis of the works themselves, therefore, we should ask ourselves what is the nature of this moral concern which is so central for any understanding of Doderer's literary achievement.

In the opening pages of his principal theoretical work "Grundlagen und Funktion des Romans" Doderer asks the question: when does the novel form attain prominence, when does it begin to dominate the literary scene? Doderer's answer is significant and gives us the key to the moral preoccupations which we have already stressed: "es musste eine geminderte Wirklichkeit einbrechen, mit einer nur mehr fragwürdigen Deckung zwischen Innen- und Aussenwelt, es musste zwischen ihnen eine Kluft sich öffnen, die vielenorts nur der kritische Pfeil noch überfliegt: jetzt erst gesellte sich der kritische Geist dem Epiker bei, ebnete den epischen Vers ein."⁽¹⁾ The novel, then, tends to be the product of an age where a split has occurred between the

'inner' and the 'outer' man, between man as an individual and the everyday social world in which he finds himself. The novel attains its full significance for an age which has lost reality, which has withdrawn its allegiance to the empirical world. Doderer's general remarks apply with particular relevance to the 20th century, where, as he points out, even if there had been no novels written, the much discussed 'crisis' would still exist, because it is essentially reality which is undergoing a crisis. Modern man has lost the ability to link 'innen' and 'aussen', to express his own personality and individuality in an unwavering commitment to the Alltag in which he finds himself. What he fails to realize is that by denying the validity of empirical reality, by accepting that there is a dislocation between events and values, between active involvement in the social world and the meaning of life, he is in fact destroying his own reality, and driving himself still further into isolation. The reaction away from empirical reality leads "zur Apperceptions-Verweigerung (dessen was ist nämlich), also zu jener verheerenden Form der modernen Dummheit, welche heute bereits die Verständigung über die einfachsten Dinge glatt unmöglich macht: vermittels der sogenannten Gesinnungen."⁽²⁾ Man tends to run away from the moral challenge which faces him in the confusing arbitrariness of the Alltag, and to take refuge in a rigid, self-enclosed world, a second reality to which he feels he can lay down the law. The moral task facing the novelist, therefore, is to educate man back to a re-conquering of the social reality around him and thereby to a full attainment of his own reality.

Given that this is Doderer's central moral attitude, it is natural that he should turn to the novel form in order to express his ideas.

The novel, he maintains, speaks to those who are living in an unreal, false world of their own, whereby they are cut off from life: "und bringt uns nichts geringeres als eine Lust zu leben, die uns sonst vergehen musste, ja, knapp daran war, sich ganz zu verflüchtigen."⁽³⁾

The novel, in Doderer's view, is not committed to answering the age-old question of the ultimate goal of life; it is not the art form in which the author should give expression to his philosophical and metaphysical speculations. It is, and must be, empirical in spirit. Its supreme task is to insist that life is here to be lived fully, that the individual must be committed to the reality which is all around him, and must make his everyday existence personally meaningful by accepting it for what it is: "wir schlagen ihn (den Blick) jetzt nieder zum Erfahrbaren (das Empirische haben die Romanschreiber vom Epos geerbt, hier hat sich nichts geändert). Wir erschauen zum ersten Male durch die flachere Wasserschichte auch den Grund: und auf ihm zahllose bis dahin unbekannte Einzelheiten. Und wieder wird's eine Lust zu leben. Wohin bleibt fremd."⁽⁴⁾ It is because the novel form - properly understood - implies its own moral discipline that Doderer's philosophy finds its most natural and convincing expression through this medium. For Doderer there is only one form of the novel, - the realistic novel, or, as he calls it, the naturalistic novel. He describes himself as "noch immer den Mitteln der naturalistischen Technik verhaftet - wenn auch nicht den diversen 'Gesinnungen' des Naturalismus."⁽⁵⁾ His terminology need not, however, confuse us, for it does in fact become clear that the naturalistic novel as he understands it, corresponds exactly to what most critics would call the realistic novel.

The starting point of the novel is the world of everyday reality and, even though a product of the author's imagination, it must not lose the solidity of specification, the apparent closeness to life which lends conviction and relevance to its moral purpose: "der Effekt des naturalistischen Romans der sich jener Ingredienzen bedient, die unser Alltag bietet, muss immer wieder darin bestehen, dass einer in ein erfundenes Gewand schlüpft und bei wirklichen Ärmeln auskommt."⁽⁶⁾ The novel attains its full effect by the "indirekter Weg" which Doderer describes as "die für dieses Leben wichtigste Entdeckung."⁽⁷⁾ The Alltag is the first and only true reality. The novel must therefore try to render this as faithfully as possible, and thereby the reader will deduce the moral purpose indirectly from the novel, just as the novelist himself deduced his moral attitude indirectly from life itself. The insight of the indirect way is "die des lebensgemässen Denkens, sehr zum Unterschiede von den immer erneut rundum praktizierten Versuchen, denkensgemäss zu leben, die allesamt verurteilt waren, im Doktrinarismus, im Reformertum und schliesslich im totalen Staate zu enden."⁽⁸⁾ The realistic novelist by writing realistically expresses a moral judgement of the life that fills his novels. Realism implies not only the style in which a certain work of art is written, but also an affirmation in philosophical terms of the everyday world in which human action takes place. The novelist does not need to preach at his readers; he does not need to falsify life, to tamper with it so that it more readily demonstrates the moral point he wishes to make. Life itself, like the novel, if approached with the correct open receptiveness, clearly embodies its own moral principle. The novel

merely gives a more complete and overall view of life so that the reader can more clearly perceive the moral challenge which confronts him in the Alltag. The task facing the contemporary novel is formulated as follows by Doderer: "die Aufgabe, die sich dem Roman heute stellt, ist sehr im Gegenteil die Wieder-Eroberung der Aussenwelt und in dieser wird bekanntlich gehandelt in jedem Sinne. Denn die Schöpfung ist nun einmal dinglich, dagegen ist nichts zu machen, und das habe man vor Augen. Der utopische oder transreale Roman, wie ihn die Deutschen immer wieder hervorbringen, kann jene angegebene Funktion nicht erfüllen."⁽⁹⁾ The novelist who has a 'restlose Zustimmung zum erfahrbaren Leben'⁽¹⁰⁾ will automatically, in Doderer's view, be a moralist. By his very attitude he implies the 'reverent openness before life,'⁽¹¹⁾ the correct moral awareness which will make itself felt in everything he writes: "die Wieder-Eroberung einer auf weite Strecken hin in einer zweiten Wirklichkeit erblassten Aussenwelt ist also die heutige Funktion des Romans, und sie ist dem Schriftsteller wohl deshalb anvertraut, weil dieser Feldzug bei ihm einem unwiderstehlichen echten Zwange entspringt."⁽¹²⁾

In each of the three individual aspects of Doderer's novels which we wish to examine in more detail, that is in narrator, plot and language, one senses at every turn how Doderer's technique chimes in with his philosophy, how the form perfectly mirrors the content. As Doderer says in summing up his whole theory of the novel: "für den Roman-
cier ist die Form die Entelechie jedes Inhaltes. Bis zu ihr muss er vordringen."⁽¹³⁾ Doderer is, then, a completely committed realist and as such he is an almost unique phenomenon in the world of the modern

novel. Realism, both as a stylistic and moral precept, lies at the very heart of all his work. Just how successful he is at putting his theories into practice will be discussed at greater length later with reference to certain specific aspects of his art. In order to evaluate the overall effectiveness of these or any other aspects of his work, however, one must take into account the realistic intention which informs almost everything he has written. Any stylistic device which can heighten the realistic spirit of the novels is obviously being used to good effect; anything which detracts from this realistic spirit is obviously lessening the impact of the novels as a whole.

CHAPTER II

The Narrator.

1. Function and Tone of the Personal Narrator.

The novel is perhaps the most difficult of all contemporary genres to discuss. Literary labels, while being convenient, are at the best of times inadequate. The novel particularly has undergone such developments, modifications and transformations in the 20th century that one feels tempted to concur with Albert Paris Gütersloh's maxim:

"was ein Roman ist bestimmt derjenige, welcher ihn schreibt."⁽¹⁾

This, however, denies the critic any criteria by which to judge a work of prose narrative which claims to be a novel, and therefore a somewhat

more useful definition is offered by Henry James: "a novel is in its broadest definition a personal, a direct impression of life."⁽²⁾ Wolf-

gang Kayser suggests something similar when he stresses the all-import-

ant function of the narrator in the novel: "der Roman ist die von

einem (fiktiven) persönlichen Erzähler vorgetragene, einen persönlichen

Leser^{einbeziehende} Erzählung von Welt, soweit sie als persönliche Erfahrung fass-

bar wird."⁽³⁾ Kayser sees the narrator as the most important single

constituent of the novel form, and he argues that once the narrator

fades from the scene, the novel ceases to be an art form: "der Tod

des Erzählers ist der Tod des Romans."⁽⁴⁾

Perhaps the safest and most profitable way of discussing a novel is not to begin with an overall definition of what the genre itself implies, but rather to analyse certain individual aspects of the work in question and examine how successfully they are used. Kayser is not by any means the only critic who has stressed the importance of

the narrator for the novel, and indeed in Doderer the narrator is used with a particular significance which makes this aspect of his technique one of the most rewarding starting points from which to approach his literary production.

In the title of his article for the 'Deutsche Viertelsschrift', Kayser speaks of the modern novel as beginning in the 18th century, and he elaborates in his paper the reason why German novels of the 17th century seem so far removed from the novel as we understand it today, whereas their 18th century counterparts unmistakably bear the print of what the novel is going to become. This distinction he attributes almost exclusively to the change in the nature and function of the narrator. The whole tone of the baroque novel is lofty and impersonal, for: "der Erzähler spricht gleichsam als ein Anonymus, der keinen eigenen Standpunkt als Person hat. Er sucht keinen Kontakt mit dem Leser, er tritt nicht mit eigenen Meinungen hervor und er begleitet ebensowenig das Geschehen und die Figuren mit seiner persönlichen Anteilnahme. Die Stimme des Erzählers kommt aus weitem Abstand und hat etwas von dem metallenen Klang des Epos: der Sprechende selber bleibt unfassbar."⁽⁵⁾ The decisive change occurs with Wieland's "Abenteuer des Don Sylvio von Rosalva" where the narrator is not a constant, almost objective personality, but rather an individual who gives his own personal and subjective viewpoint full rein. The narrator offers: "verschiedene und dabei gleichzeitige Betrachtungsweisen auf die eine Gestalt."⁽⁶⁾

In almost all of Doderer's narrative works one senses the presence of an individual personality through which we, the readers, are allowed to perceive the world of the novel. Even in such works as

"Ein Mord, den jeder begeht" where the narrator intrudes his personality hardly at all, there are frequent touches which remind us of his presence. One thinks particularly of the occasional moments of humour, as when the narrator contrasts Conrad Castiletz with those people "die späterhin so Fakultäten und Lebensziele weit rascher wechseln als etwa ein Kirgise seine Hemden."⁽⁷⁾ Humour and irony almost always depend on a personal narrator, who can communicate to his reader his own highly subjective insight into the potential absurdity of a given situation. One can feel the narrator's presence in the following ironical evocation of the atmosphere of the K. und K. tax and finance ministry: "wer hier nach einem Zwecke fragt ist gerichtet, einmal hinsichtlich seiner Schwäche im Denken, weil er ja die Kategorien durcheinander bringt, zum anderen wegen seiner mangelhaften historischen Bildung -- diese erweist sich durch seine Unfähigkeit zu einem einigermaßen deutlichen Conzepte barocker Lebensformen -- und drittens ist er gerichtet wegen des Zu-Tage-Tretens einer ordinären Gesinnung überhaupt, ganz einfach weil man eben in so sublimen Sachen nicht derart dreiste und platte Fragen stellt."⁽⁸⁾ The narrator, furthermore, has no qualms about expressing moral condemnations of his characters. In "Die Strudlhofstiege" we are told quite clearly that René was not worthy to enter the garden which stands for Grete's world; it was not just external circumstances that kept him out, but simply his own human inadequacy: "es gehört, unseres Erachtens, zu den traurigsten Tatsachen in der diesbezüglichen Biographie des Herrn René von Stangler, dass er jenes bekannte Gärtchen nie betreten, nie erreicht, nie gesehen hat, dass ihn scheinbar geringe Zufälle nur davon abhielten,

wie man noch bemerken wird, in Wahrheit aber ein fundamentaler Sachverhalt: er war des Gärtchens nicht würdig."⁽¹⁰⁾ The response to the characters may be flippant, ironical or condemnatory, but above all it is personal: "wenn dieses Fräulein Siebenschlein auch nicht gerade nach unserem Geschmacke ist, so wenig wie der Herr von und zu René, darf man denn bei ihr die liebenswerten Züge übersehen?"⁽¹¹⁾ In "Die Erleuchteten Fenster", the narrator admits in an aside to the reader that he really is rather fond of Zihal: "so könnte man sagen, aber wir meinen das eigentlich nicht, weil wir, bei allem Ärger, den er uns bereitet, Zihaln doch irgendwie gerne haben."⁽¹²⁾ The personal attitude of the narrator presupposes a similarly personal and active response on the part of the reader. The reader must respond to the various facets of the narrator's personality, and must be alive to the changes of tone and emphasis in the language, or, to quote Kayser again: "denn so wie der Erzähler in die verschiedenen Haltungen des Autors, Übersetzers, Kommentators schlüpfen kann, mit denen er dann spielt, so drängt er dem Leser die verschiedensten Rollen auf, mit denen er gleichfalls sein Spiel treibt."⁽¹³⁾ In Doderer there are innumerable examples where the reader finds himself being addressed directly. "Wiener Divertimente", to quote one of his short stories, opens with advice to those who find that life is getting on top of them: "besser lass los, hast du dich verwirrt, lass los und liege und atme -- aber wer vermag denn das? Nein, wir zappeln im Netz."⁽¹⁴⁾ In "Die Strudlhofstiege", the reader is drawn into a consideration of the problematic nature of human action: "nebenbei, lieber Leser, gedachter und geachteter Leser, was hältst du eigentlich vom Handeln -- ich meine, gehört es wirklich uns?"⁽¹⁵⁾

Later on in the novel, the narrator jogs his reader's memory as regards Melzer's general behaviour: "dass er überhaupt anlehnungsbedürftig war, hat der Leser längst gemerkt -- ich bringe diese allgemeine Gemütslage Melzers nur beiläufig in Erinnerung."⁽¹⁶⁾ Elsewhere one finds another delightful touch, where, with a slight suggestion of irony, the reader is shaken out of his receptive complacency: "der Leser hat bereits bemerkt, wo's hinaus will, und die von uns anvisierten Perspektiven haben sich längst geöffnet."⁽¹⁷⁾

The more clearly a personal narrator emerges in a novel, the more subjective and varied the language will necessarily become. The language of detached statement tends to give place to the fuller, more colourful one of subjective utterance with its various overtones and inuendoes to which the reader must respond. This complex use of language is, as Kayser sees it, one of the essential features of the modern novel: "die Sprache ist hier nicht schlechthinnige Mitteilung, wird nicht in naiver Gläubigkeit an ihre Bezeichnungskraft verwendet, sondern ganz bewusst und gerade unter Ausnutzung ihrer Mehrdeutigkeit."⁽¹⁸⁾ Once again, one could find innumerable examples of this linguistic technique throughout Doderer's work as a whole, but the following example will serve to illustrate what we mean. "Die Erleuchteten Fenster" is written in the pompous, involved language of civil service officialese, whereby Doderer parodies Zihl's whole attitude to life which is the product of many years spent as an Amtsrat in the Central k. und k. tax authority: "wie aber gelingt es und wem 'sein Leben in eine andere Dimension zu verschieben,' aus der plattgedrückten Planimetrie unterster Stufe, aus dem blossen Kanzleidienste - 'ins

Conzept zu bringen", in die Stereometrie, in den Conzeptsdienst, Conzeptbeamter zu werden, eine höhere Weihe zu empfangen, zu conzipieren, Frucht zu bringen sodann aus edleren Samen?"⁽¹⁹⁾ This self-conscious use of language is something one finds repeatedly in Doderer.

Doderer's novels would, therefore, appear to fulfill most of Kayser's requirements for a personal narrator. We the readers are certainly conscious of a subjective personality which perceives and organizes the world of the novels. We must, however, ask ourselves how personal our narrator in fact is, how far he is, to quote Kayser "eine fiktive Gestalt, die in das Ganze der Dichtung hineingehört."⁽²⁰⁾ In the foregoing we have deliberately not quoted from "Die Dämonen", because the whole problem of the narrator is infinitely more complex in this novel than in any of Doderer's other works. In "Die Dämonen", in fact, we have not one but several narrators. The novel itself is, we are told, based on Geyrenhoff's chronicle of post-war Vienna, and if we now quote some sentences from his pen one is immediately struck by the difference in tone between the way he writes and the way the narrators of Doderer's other prose works express themselves. Geyrenhoff opens the novel by locating himself firmly in the world he is describing, and we are told about his room and about the district of Vienna in which he lives: "seit Jahr und Tag wohne ich nun in Schlaggenbergs einstmaligem Zimmer. Es ist eine Mansarde, jedoch darf man dabei an kein ärmliches Quartier denken. Er pflegte in der letzten Zeit, die er noch in Wien und in unserer Gartenvorstadt hier verlebte, seltsamerweise stets in Malerateliers zu hausen."⁽²¹⁾ At once Geyrenhoff introduces himself to his readers as a real person, someone who

is in fact part of the chronicle which he is writing. Geyrenhoff always writes in the first person singular as opposed to the 'wir' form which so many of the narrators of the other works adopt. He admits when trying to describe the Justizpalast fire that his account of it is not an impersonal documentary but merely his own subjective impressions of what he saw and heard on that fateful day for Austria: "ich kann (wie eben in allem und jedem hier) nur meine subjektiven Eindrücke wiedergeben."⁽²²⁾ Throughout "Die Dämonen" we are reminded of Geyrenhoff's presence, and of the fact that the events he is describing happened some twenty years previously. We see him as an old man eagerly yet sorrowfully recalling an era and a world whose significance and beauty he failed to appreciate at the time. Early in the novel we read: "dass ich ein alter Mann bin, hat der Leser (sofern ich mir einen denken darf) vielleicht aus meinen Zeit-Angaben entnommen."⁽²³⁾ As the novel progresses, these resonances of regret for the past become stronger. When Quapp tells Geyrenhoff of her engagement to Geza, he realizes that she will soon be leaving Vienna, like so many of 'die Unsrigen', and that with them a whole world will be lost irretrievably: "ich sah in das liebe Gesicht mir gegenüber bereits wie in eine aus fernem Jahren heraufbeschworene Erinnerung voll süsßer Melancolie, gar nicht anders als ich heute in das gleiche heraufkommende Bild blicke, achtungszwanzig Jahre danach."⁽²⁴⁾ It is significant that the final scene in the novel is a farewell, and as the train taking Quapp and Geza on their honeymoon draws out of the station, Geyrenhoff suddenly feels that this is the end of an era, and after its passing only memories and regrets will remain: "Ja, ich war ein Glücklicher. Doch verstand ich es vielleicht noch nicht so gut wie später, im Glücke

zu atmen, dieses tief in mich einzuziehen. Auch das will gekonnt sein."⁽²⁵⁾ It is not only in these extremely personal touches that one senses Geyrenhoff's presence. He has no hesitation in giving us his opinion of Kajetan von Schlaggenberg's cult of fat females, particularly when he is forced to include excerpts from the "chronique scandaleuse": "als wesentlich an dem ganzen Modell -- denn ein solches war es, wie ich heute weiss! erscheint mir der Ordnungsfanatismus einer nach aussen verlegten Sexualität."⁽²⁶⁾ Geyrenhoff is a personality in a way that none of the narrators of the other works are. He is intimately involved with the world he is describing: he too has his faults; he too lives in a self-enclosed second reality of his own; he is, therefore, in no way exempt from the problems which beset the characters of his 'Chronik'. He has no qualms about admitting his own limitations both as a human being and as an author, and he comes alive to the readers as an individual personality in a way that none of the narrators of Doderer's other works do.

We must, therefore, distinguish clearly between the sort of narrator we have in "Die Strudlhofstiege", "Ein Mord, den jeder begeht" and "Die Erleuchteten Fenster" and the sort of narrator Geyrenhoff is. Both may at first sight appear to be 'personal narrators' in accordance with Kayser's requirements, but how far is this in fact true? How far is the narrator of "Die Strudlhofstiege" a personal narrator? Kayser insists in his article: "der Erzähler ist immer eine gedichtete, eine fiktive Gestalt, die in das Ganze der Dichtung hineingehört."⁽²⁷⁾ Quite clearly Geyrenhoff is a fictitious character, not only a narrator but part, in fact, of the world of the novel. We are not merely aware

that we are perceiving a certain section of the world through his eyes, but there are passages where he is described by the other narrators, enabling us to see him from the outside, as it were. He is, in fact, both narrator and character. He writes in the first person singular and the reader senses when he is actually narrating; this is suggested in several small touches. If, for example, his name is mentioned by someone in one of the passages where he is narrating he usually designates himself by the abbreviation "G-ff". The narrator of "Die Erleuchteten Fenster" or "Die Strudlhofstiege" on the other hand is totally different. We are conscious that he is always in charge of the narration; he tends to write in the first person plural, in the 'wir' form, which suggests a certain detachment from the characters and events he is describing; we do not see him in direct contact with any of the characters, and hence he does not seem to belong to the world which he is evoking. He never reports a conversation in which he actually took part. His comments about his characters have a detachment which is totally lacking in any of Geyrenhoff's criticisms of Schlaggenberg, for example. He also makes remarks about the novel itself which would seem to come rather from a detached creator than from an involved narrator; in fact, the narrator of "Die Strudlhofstiege" - and this applies also to the narrators of "Die Bresche", "Ein Mord, den jeder begeht" and "Die Erleuchteten Fenster" - speaks with the voice of the author himself. Doderer projects himself into the position normally occupied by the narrator in the novel. Hence, in spite of the seemingly personal tone, there is still a basic detachment from the world of the novel, the detachment of an author giving artistic shape to

his material, as opposed to the genuinely immediate response of a narrator who is part of the world he is describing. When Melzer attains to full humanity, for example, it is quite clearly the voice of the author which patronizingly pronounces its approval: "so wird Melzer gewissermassen erst zur Person, ja, zum Menschen. Was soll nun noch gross kommen, was auf's Spiel gesetzt, wer gerettet werden? Für uns hört der Mann auf, Figur zu sein. Demnach könnte er höchstens selbst auch ein Autor werden, Autor etwa einer Lebensbeschreibung. Aber die haben wir ihm schon besorgt."⁽²⁸⁾ Here we clearly feel the detachment of the author, the patronizing attitude towards his characters, which is one of the more unfortunate aspects of Doderer's narrative technique. Precisely this tone and the attitude it implies is missing when we have a genuinely personal narrator at work. as is the case with Geyrenhoff, and the contrast between the personal narrator and the more detached, impersonal author can clearly be felt in those passages in "Die Dämonen" where the author takes over from one of his narrators. These intrusions of the author's personality into a novel which begins and ends in Geyrenhoff's personal tone are unmistakable and hardly justifiable. This is something, however, which we wish to discuss in more detail when we come to contrast "Die Strudlhofstiege" and "Die Dämonen."

It is interesting that this use of a seemingly personal narrator, who in fact turns out to be the author himself, is something which recurs throughout Doderer's work. In fact, apart from "Die Dämonen", there is only "Die Posaunen von Jericho" where we find a genuinely personal narrator at work. This short story is written in the first

person and recounts a stage in the narrator's own *Menschwerdung* many years before. The events he is describing lie well in the past and have been completed so that he can review them with that degree of detachment which enables him to judge his past actions and to shape the various stages of his crucial development towards *Menschwerdung* into an artistic whole. It is a far cry, however, from this sort of detachment to that of the narrator/author of "Die Strudlhofstiege". The narrator of "Die Posaunen von Jericho" is obviously far more involved in the world he is evoking than is his counter part in "Die Strudlhofstiege"; there is no puncturing irony brought to bear on the characters; the narrator's dislike for Rambausek reflects as much on himself as on Rambausek. Furthermore, there is no Romantic irony whereby the narrator discusses the problems involved in actually writing the work of art upon which he is engaged. We the readers are conscious of a narrator telling a story rather than of a detached creator assembling into an artistic pattern the events and people which are the raw material of his novel. One should stress at this point that there is nothing intrinsically invalid about Romantic irony. As we hope to show later, it is used very effectively with reference to Geyrenhoff's and Schlaggenberg's development, where it is integrated with the central moral concern of the novel. The Romantic irony in "Die Erleuchteten Fenster", "Ein Mord, den jeder begeht" and "Die Strudlhofstiege", however, is something empty and merely clever as the omniscient author tells us what he almost wrote or how difficult it is for him to avoid resorting to the novelist's stock cliches. There is none of this in "Die Posaunen von Jericho". The narrator is concerned

with telling his own story; he is "eine fiktive Gestalt, die in das Ganze der Dichtung hineingehört."⁽²⁷⁾

It could be argued that in Doderer's latest novel "Die Merowinger oder die totale Familie" we have a personal narrator, because the epilogue identifies the person responsible for these three hundred or so pages of "Mordsblödsinn"⁽²⁹⁾ as Dr. Döblinger. This is not, however, to be taken too seriously. Throughout the novel - with the exception of the epilogue, that is - we do not in fact sense the presence of a genuinely personal narrator. The novel is written in the superior, impersonal "wir" form which smacks more of the author than of a personal narrator; and even Döblinger himself is several times described in this tone. The sudden revelation of the narrator as Dr. Döblinger at the end of the book is, as with the author's Romantic irony in "Die Strudlhofstiege", a 'Leerlauf', something which adds no new perspective to the novel as a whole. The heavily ironical tone of the book above all recalls that of the detached narrator/author of "Die Erleuchteten Fenster" or "Die Strudlhofstiege". We do not of course wish to imply that a personal narrator cannot write in a heavily ironic manner. What we are trying to suggest, however, is that the lofty, amused tone and the patronizing attitude it expresses is something one associates much more with the author in Doderer's work than with his personal narrators.

Apart from "Die Posaunen von Jericho", therefore, there is only "Die Dämonen" which has a personal narrator as Kayser defines it. Before, however, proceeding to a more detailed examination of the difference between the two forms of narration which we have outlined above, there is one point about "Die Dämonen" which must first be clarified.

Geyrenhoff opens the novel by introducing himself and then goes on, in talking about his Chronik, to mention his collaborators: "nicht lange danach gewann ich ihn (Schlaggenberg) schon zur Mitarbeit. Ganz ebenso auch den René von Stangeler, welchen wir den "Fährich" nannten (er war's im Krieg bei den Dragonern gewesen). Diese zwei beflissen sich ja damals des Schreibens berufsmässig. Ich übertrug ihnen ganze Abschnitte und bezahlte sie anfänglich auch dafür (Schlaggenberg tat's später aus Liebe zur Sache umsonst). Damit nicht genug, breitete ich meine Pläne und Arbeiten vor einer Frau Selma Steuermann aus, der die Sache Spass bereitete und die mich nun gleichfalls unterstützte, mit der genauen Schilderung von Vorgängen derwZeuge ich nie hätte sein können."⁽³⁰⁾ This would all seem clear. We have three personal narrators, - Geyrenhoff, Schlaggenberg and Stangeler, of whom the first two become particularly involved in the compiling of the Chronik, whereas Stangeler's interest remains rather more professional. Frau Steuermann plays only a minor role in the whole affair, and indeed it would appear that she does not in fact do any of the actual writing. The three main narrators are very much part of the world they are describing, and they write certain sections which Geyrenhoff then edits and puts into a suitable order.

Clearly there is no point in having three narrators at work unless the reader is actually made to feel that he is perceiving the world of the novel through the eyes of three separate individuals. In reading "Die Dämonen" one does sense when Geyrenhoff and Schlaggenberg are narrating. Both of them write in the first person singular, and usually hints are dropped whereby it does become clear who is in fact

narrating. At one point, Schlaggenberg in the course of his narration allows himself a sly dig at Geyrenhoff: "Sie blieb ab ovo in ovo (der Sektionsrat Geyrenhoff hat so einige Redensarten, aber Variationen darauf fallen ihm nie ein)",⁽³¹⁾ to which Geyrenhoff retaliates with a disdainful foot note: "ich lasse auch diese Stelle unverändert stehen, weil sie bezeichnend für the Art erscheint, wie Kajetan sich erfrechte; ganz abgesehen von jener 'Chronique Scandaleuse', die sich ja als fast unreproduzierbar erwiesen hat."⁽³¹⁾ Geyrenhoff elsewhere refers to the fact that Schlaggenberg wrote the third chapter 'Topfenkuchen': "hier sei auf das von Schlaggenberg unzart aber wahrheitsgetreu verfasste Kapitel 'Topfenkuchen' verwiesen,"⁽³²⁾ and the subject matter of the chapter - Frau Markbreiter clambering into her corset and spending the afternoon in a coffeehouse amidst her somewhat corpulent friends - is the sort of scene Schlaggenberg would relish describing. In his description of the café full of chattering women we sense Kajetan's personality and the erotic second reality which colours so much of what he writes: "eine wurde von mir beobachtet - ein sehr gutes, harmloses Geschöpf, Mittelschergewicht .."⁽³³⁾ Only Kajetan would make a point of giving the weight classification to which a character belongs, and of going into such details about the corpulence hierarchy in the coffee house: "die Gewaltigsten, Dicksten, Schwersten sassen auf den breiten Polsterbänken der sogenannten Logen ... Gegen die Mitte der Lokalitäten zu aber, wo einfache schmale ungepolsterte Sessel um die Marmortische standen, nahm der Gewichtschnitt der Bevölkerung ab, um schliesslich in einigen jungen Mädchen modernen Geschmacks, die da von Tisch zu Tisch und von Tante Ilse zu Tante Ria auf einen kleinen Kaffeehaus-

besuch gingen, sozusagen in nichts zu zerflattern."⁽³⁴⁾ In such passages as these we quite clearly feel the presence of a personal narrator and we also sense that there is a certain direct contact between the narrator and the people and scenes he is describing: "eine wurde von mir beobachtet ..."⁽³³⁾ It is, however, difficult to find passages which we can with any degree of certainty attribute to René Stangeler. He does not emerge as a personal narrator in the way that Geyrenhoff and Schlaggenberg do. Where the difficulty arises is in the fact that apart from those passages which Geyrenhoff or Schlaggenberg have written, there are lengthy sections in "Die Dämonen" which are written in the detached 'wir' form, in the same voice as that of the author in "Die Strudlhofstiege". For the most part these passages are clearly identifiable as the author's. It is obvious, for example, that we cannot be listening to one of Geyrenhoff's editorial board when we read: "aber bei Geyrenhoff ist doch allzeit die gute Meinung der stärkere Teil gewesen gegenüber der Fähigkeit zur Begriffsbildung. Eben deshalb hat man zuletzt nur verhältnismässig kleine Teile seiner 'Chronik', oder was es schon hätte werden sollen, hier aufgenommen. Er selbst vermeinte übrigens immer die "Letzte Redaktion" aller Berichte vollziehen, wovon natürlich gar keine Rede sein kann. Nicht er redigierte, sondern er wurde redigiert, genau so wie alle anderen (auch Kajetan), genau so wie Frau Selma Steuermann zum Beispiel. Doch seine dahin gehenden Bemerkungen liess man gerne stehen."⁽³⁵⁾ This passage explicitly states that it is the author who has the final say as to what is to be included and what not. He is, furthermore, not

merely the editor who arranges and selects the material, but has also written large sections of the book. The sections which deal with Leonhard Kakabsa unmistakably come from his pen. Not only the form of address - Leonard is "unser Vortrefflicher, Lieber"⁽³⁶⁾ - but the patronizing tone, the whole attitude towards him distinctly recalls the author in "Die Strudlhofstiege" rather than any of the personal narrators in "Die Dämonen". At one stage, the identity of the writer of the Kakabsa sections becomes explicitly clear, for it is the author who gets up from his desk as a mark of respect for Leonhard: "der Autor erhebt sich hier, als Ehrenbezeigung vor seiner Figur für einen Augenblick vom Schreibtisch."⁽³⁷⁾ In other cases, however, it is much more difficult to determine who is actually writing. It could be the author, or it could, presumably, be Stangeler, because there are no obvious traces in the book of passages which he has written. In the third chapter of the second part, for example, we find a reference to Geyrenhoff's style: "der Herr von Geyrenhoff hätte einfach gesagt, dass Schlaggenberg heute abend 'ebbte'."⁽³⁸⁾ This could presumably have been written either by the author or by René. When, however, we read a little later how our narrator acquired his information: "und einige Zeit wurde es ihm - als wieder einmal ein paar alte Scharteken zu binden waren - dem Herrn Doktor von Schlaggenberg sozusagen beruhigend rapportiert. Daher wissen wir's denn,"⁽³⁹⁾ we sense that the writer has actually been in contact with one of the characters he is describing. This might perhaps be taken to indicate that the narrator is René, and not the detached, impersonal creator of the novel, but we cannot be certain, because the narration is conducted in the somewhat impersonal

'wir' form. A few pages previously we are concerned with Leonhard Kakabsa, and presumably this passage must have come from the author's pen. This need not necessarily mean that the next section which describes Kajetan's talk with Anny Gräven is also written by the author, but the tone in which their conversation is described smacks much more of the author than of any personal narrator: "es soll durchaus nicht in Abrede gestellt werden, dass die Sachen sich bei Anny Gräven so und nicht anders verhielten."⁽⁴⁰⁾ With such passages as these, it is difficult to determine with complete certainty who the narrator is supposed to be. Most of the evidence would point to its being the author himself, and in fact for two reasons this would seem the most likely hypothesis: firstly, because the tone in these passages is the same as that of the sections which we know the author to have written; secondly, because with our two personal narrators we are made clearly aware that they are in fact narrating. They write in the first person singular and they are often seen in direct contact (most usually conversation) with the other characters and hence their identity is revealed. It would seem odd that the other personal narrator, René, should in complete distinction to his fellows write in a style which is always associated with the author. Presumably, however, judging from the opening to "Die Rämönen" (from which we have already quoted) where Geyrenhoff introduces his collaborators, René Stangeler must have written certain sections of the novel. If this is the case, it does seem to us a blemish on the novel that one of the personal narrators should write in a style so similar to that of the author that the reader does not in fact know whether he is reading a passage by the author

or a passage by the narrator. Surely, if a novel is to have a narrator, then, in order to fulfil his function, he must have a personality which is distinct from that of the omniscient author, whose presence one inevitably senses behind any literary work. With regard to the narration in Doderer's novels, it seems to us, for reasons which we wish to amplify shortly, a basic fault that the personal narrator is so little used, and that the author should apparently find it necessary to intrude his personality so often into the world of his novels.

The foregoing may all appear confusing and unnecessarily complicated, but the basic point we wish to stress is that there are in Doderer's work two forms of narration - the more impersonal, detached one of the author (this we find in "Die Erleuchteten Fenster", "Ein Mord, den jeder begeht," "Die Strudlhofstiege" and parts of "Die Dämonen") and the subjective one of the fictitious personal narrator (as found in "Die Posaunen von Jericho" and in parts of "Die Dämonen"). By comparing these two techniques (and above all, by comparing "Die Strudlhofstiege" and "Die Dämonen") we hope to indicate some of the general implications of these two forms of narration, and to examine how successful each is when viewed in the context of Doderer's moral and aesthetic aims to which we have already referred. There are two basic aspects which we wish to consider: the narrator's attitude towards the task of literary creation in which he is involved, and the narrator's attitude towards his characters.

2. Romantic Irony (I).

By Romantic irony we mean a narrator's self-conscious irony about the process of actually writing the novel upon which he is engaged. It should here at the outset be stressed that if we criticize Doderer for an over-exuberant use of this technique, we are not saying or implying that there is necessarily anything invalid or dishonest about the technique itself. Sterne and Jean Paul are two examples of a well developed use of Romantic irony, and it coincides well with their rambling, digressive sense of humour. One should, however, note that any self-conscious technique in composition will tend to lessen the fundamental seriousness of what is being expressed. As Kayser says of "Tristram Shandy": "in keinem anderen Roman der Weltliteratur hat der Erzähler einen solchen Vorrang vor dem Erzählten gewonnen."⁽⁴¹⁾ This is in no way a criticism of "Tristram Shandy", nor would it constitute a criticism of Jean Paul's "Blumen- Frucht- und Dornenstücke", for example. One must not, however, overlook the fact that for all the engagingly flippant qualities of these two novels, the occasional moments of sentiment (the famous incident of Uncle Toby and the fly, and the emotionalism about love and death at the end of Jean Paul's novel) tend to lose all impact, and this is precisely because of the whole attitude towards the subject matter implicit in this ironical, self-conscious mode of writing. Doderer, it must be remembered, is doing something very different from both Sterne and Jean Paul; he is trying to write a realistic novel which embodies a clear moral principle, and the danger, as we hope to show with reference especially to

"Die Erleuchteten Fenster" and "Die Strudlhofstiege", is that by his stylistic exuberance he lessens the fundamental seriousness of the moral implications of the novel, or, as E. M. Forster warns, "The novelist who betrays too much interest in his own method can never be more than interesting."⁽⁴²⁾ This is precisely the reproach which Doderer himself levels at Joyce, the writer who lifted the veil from the act of artistic creation "und ist mit ihm die Verzauberung zu Ende."⁽⁴³⁾ A novelist who reduces the novel to a self-conscious stylistic exercise makes the whole work of art dependent on his own capricious 'Willkür': "wir kommen so zu einer der Grenzen des Romans überhaupt, sofern wir ihn immer noch als eine Form betrachten wollen."⁽⁴⁴⁾ The novel then is merely a reflection of the varying moods of its creator, "Der seine eigene Krise zur Krise des Romans macht."⁽⁴⁵⁾

"Ein Mord, den jeder begeht" is one of Doderer's works where the author intrudes his personality only very rarely, but even so there are moments when the author admits to his own technical incompetence. At one point a comparison is accompanied by the following comment: "(Hinkt dieser Vergleich? Ja? Ein wenig Geduld, er kommt bald auf gerade Beine)."⁽⁴⁶⁾ This intrusion is in fact completely gratuitous, and the image to which it refers - that of somebody's life hanging by a thread - would scarcely seem to require this apology within brackets. In "Tristram Shandy" the narrator's ironic comments and humorous asides about his linguistic difficulties are a further reflection of the crazy, muddled world he is evoking; form and content blend harmoniously; the technique fully mirrors the world it is evoking. No such integ-

ration would, however, be claimed for the occasional digressive, self-ironic passages in Doderer (with the exception of Geyrenhoff's and Schlaggenberg's comments on their own literary inadequacy in "Die Dämonen" and possibly the ironic use of Amtssprache in "Die Erleuchteten Fenster"). The description of the explosion which kills Conrad Castil-etz also seems a little amateurish in tone, for the author has to prevent himself from letting his pen run on and offering his reader the usual clichés: "dann warf er das Stück in den Kasten, drückte auf den Klingelknopf und - beinahe wäre hier vom Autor geschrieben worden: 'und wandte sich wieder zur Treppe'. Aber diesmal hätte ihm der Verleger wahrlich ohne Nachsicht heimgeleuchtet! Denn es brachte ja dieser Druck auf den Taster eine grundstürzende Veränderung der Lage überhaupt hervor, für den Postboten selbst, für Frau Schubert, ja für all Beteiligten. Der Postbote wandte sich nämlich in gar keiner Weise. Vielmehr flog er, wie er stand, samt Diensttasche mit dem Rücken voran über den ganzen Treppenabsatz bis an die Wand."⁽⁴⁷⁾ Such touches of self-irony are certainly amusing, but one cannot help wondering why they are there. It is difficult to find any satisfactory reason for their inclusion; they seem to add absolutely nothing to the novel. Similar touches are also to be found in "Die Erleuchteten Fenster" although there is more reason for them here because, as we have suggested before, the language is intended as a parody of 'zihaloid' officialese. One thinks, for example of the occasion when the author gets involved in a hopelessly complex sentence and apologises to his reader: "ja, ich weiss, dieser Satz wird endlos wie die langen Korridore

auf dem Zentral Tax-und Gebührenbemessungsamt,"⁽⁴⁸⁾ and finally concludes the sentence: "auf diese Weise geht es nicht, man verliert auf diesen endlosen Gängen den Atem."⁽⁴⁸⁾ This short novel is essentially an amusing and grotesque satire in which parody plays a very important part. This does, however, mean that it is difficult to take seriously the moral implications of the education of the elderly Peeping Tom who is the central figure. The author's whole attitude towards Zihal is essentially one of ironically detached amusement, and the reader inevitably tends to view the story in the same light. The tone of the work recalls Fritz von Herzmanovsky-Orlando's uproarious satires on the k. und k. period and, hence, it is doubtful if one can accept Zihal and his world any more seriously than one would the Kaiserlicher Hofzweig Zephises Zumpi or Hofsekretär Jaromir Edler von Eynhuf with his collection of milk teeth for the Emperor's jubilee.

There is, perhaps, a certain element of Austrian diffidence in Doderer. He is so often at pains to admit that characters such as Zihal, Thea and Melzer are not great or significant people in themselves, but even so they have their problems just like anyone else and are, therefore, worthy of our consideration. One has no objection to this attitude, but at times one feels that Doderer goes too far. He so frequently reminds us of his characters' limitations that we feel slightly alienated from them, and hence tend to take their Menschwerdung less seriously. This criticism applies particularly to "Die Erleuchteten Fenster"; there is no reason why Doderer should not explore a Menschwerdung in terms of comedy, which is what he does here; there is no reason why the narrator/author himself should not ironically

adopt the lofty, detached tone of civil service jargon in order to add a further dimension to his satire. But surely there must be a certain element of tolerance and genuine sympathy in the irony if the more important implications of the Menschwerdung are to make themselves felt. We are objecting neither to the humour nor to the irony in "Die Erleuchteten Fenster"; what we are criticizing is the attitude towards Zihal which is implied. In a sense, "Die Merowinger" is an extension of "Die Erleuchteten Fenster" for in this, the later novel, the feeling for grotesque irony which is strong in the earlier work takes over completely and swamps any pretence of moral significance behind the work. "Die Erleuchteten Fenster" is much the more satisfying work for in it the irony and parody are relatable throughout to the central moral concern. Even the detached attitude of the author is a parody of the 'zihaloid' attitude to life. Unfortunately, however, Doderer has a marked liking for the grotesque and here the element of parody slowly fades and gives place to a sheer delight in Zihal's absurd antics. It is for this reason that Zihal's final attainment of full humanity seems something trivial and artificial, a conventional happy ending. Johannes Höfle⁽⁴⁹⁾ in an article on Doderer insists that Zihal is different from other 'zihaloid' phenomena (such as Scheichsbeutel) in that he has a heart; he is not merely a formal, etiquette-bound machine, but he is capable of genuine feelings. This quite obviously ought to be true of Zihal, but how far is the reader made to feel it? Despite the author's occasional assurances that "wir, bei allem Ärger, den er uns bereitet, Zihaln doch irgendetwas gerne haben,"⁽⁵⁰⁾ one feels that the author's feeling for grotesque

invention and his delight in irony so dominate that Zihal does not in fact emerge as a credible human being at all.

In "Die Strudlhofstiege" one finds countless gratuitous intrusions of the author's personality and the cumulative effect tends to be irritating because they are empty and add nothing to the novel as a whole. All too often we are conscious of the novel itself, of the technical difficulties involved, and the events and characters tend to be pushed into the background; it is almost as if the author were more interested in his own marginal notes and comments than in the world which he is evoking. One does not expect such intrusions from the omniscient author. Why should he tell us what we might expect from a better novel? (once again one hears this characteristic note of Austrian diffidence) : "in einem besseren Roman wären jetzt die Gedanken des einsam Reisenden während seiner Fahrt nach Wien zu erzählen und notfalls aus der betreffenden Figur hervorzuhaspeln. Bei Melzer ist das wirklich unmöglich."⁽⁵¹⁾ "Die Strudlhofstiege" is also full of small irrelevant digressions on the part of the author which are irritating in their pointlessness, as when he broadens his reader's vocabulary: "die Auslösung - le déclic sagen die Franzosen, ein feines Wort! - brachte ihm anderes."⁽⁵²⁾ The effect of such brief intrusions is not merely annoying but it suggests a fundamental unseriousness of approach on the author's part. Furthermore, he makes no attempt to link these remarks with the context in which they are made; he in fact admits their irrelevance. There are similar touches in "Die Dämonen" where one narrator quotes what one of his fellow chroniclers would have said, but, as we shall try to show later, the whole use of

Romantic irony is much more genuinely integrated here than in the earlier novels. This is because the narrators in "Die Dämonen" are not exempt from the problems that beset their characters; they too have to undergo a Menschwerdung before they can understand themselves of other people well enough to write about them. Clearly, however, when the narrator of "Die Strudlhofstiege" bids Melzer farewell, it is implied that he, the author, is a Mensch, and is therefore the ideal person to record Melzer's gradual attainment of full humanity: "so wird Melzer gewissermassen erst zur Person, ja, zum Menschen ... Demnach könnte er höchstens selbst noch ein Autor werden, Autor etwa einer Lebensbeschreibung. Aber die haben wir ihm schon besorgt. Fahr hin in Bälde! Für mich bleibst du 'der Melzer'. Servus Melzer, grüss dich."⁽⁵³⁾ The author of "Die Strudlhofstiege", unlike Geyrenhoff, Schlaggenberg and René von Stangeler, does not develop; he is a full human being and therefore, in Doderer's view, qualified to be a writer. He views the events he is describing from an overall vantage point and thus he has the correct perspective for the artistic shaping and organizing of his material. We do not therefore expect gratuitous digressions from him, nor do we expect a tone of novelettish amateurism as he lets his pen run away with him: "aber das gehört wirklich nicht hierher!"⁽⁵⁴⁾ There can be no satisfactory explanation for his forgetfulness: "wir vergassen schon des längeren, einmal irgenwo zu erwähnen oder anzumerken, dass Etelka in Konstantinopel einen Buben geboren hatte."⁽⁵⁵⁾ or again: "(mit hellen Leder-Handschuhen und mit Monokel, letzteres hätt' ich jetzt bännahe vergessen und es ist doch irgentwie konstituierend für Eulenfeld gewesen)."⁽⁵⁶⁾ Furthermore, there seems

to be no reason why we should be referred to works by other authors for examples of what he is trying to express: "in einer von seinen merkwürdigen Erzählungen zeigt Franz Nabl jemanden ..."(57) nor is it necessary for us to know what might have been written at a given juncture: "sie liess nicht (wie man hier wohl oder eigentlich übel schreiben könnte) 'ihre Arbeit sinken und sah nachdenklich vor sich hin'. Gar nicht. Sie stopfte eifrig drauflos ..."(58) Taken individually, these points may seem comparatively small blemishes, but their effect is cumulative and influences the basic tone of the novel, until it becomes irritating, irritating not simply because it is ironic and self-conscious, but because the whole technique is gratuitously used; it is utterly irrelevant and empty.

If one now turns to consider "Die Dämonen", one is faced with a novel in which Romantic irony is to be found to an even greater extent than in "Die Strudlhofstiege" and yet it is not detrimental to the effect of the novel as a whole. "Die Dämonen" is full of ironical comments by individual narrators on each other's style, but here the whole problem of what writing a novel entails is organically related to the central moral issue of the work itself. We have already suggested that Doderer's realism is to be understood not only in its stylistic and technical implications but also in philosophical terms. Doderer's heroes from Jan Herzka ("Die Bresche") to Kajetan von Schlaggenberg are all educated in the course of the novels in which they appear. Each is confronted by the moral challenge of everyday reality and is brought to the realization that for all its seeming confusion, the Alltag is the one and only valid reality, to which the individual must be committed before he can find fulfilment as a human being.

Doderer's characters are educated towards that viewpoint which the novelist himself must have, towards "a vital capacity for experience, a kind of reverent openness before life."⁽⁵⁹⁾ The realistic novel can only be written by someone who responds fully to everyday reality, by someone who has himself undergone a 'Menschwerdung'. The novelist can only be someone who has the correct scale of values, someone who understands what living involves. Reality, in Doderer's view, will remain something meaningless and fortuitous until it is re-conquered by the individual. He must re-conquer it not by trying to change it, but by accepting it as it is and by committing himself to it. In this way man can make something arbitrary personally meaningful.

(It should be noted here that, considering he is a realist, Doderer's work is strikingly lacking in any form of serious social criticism; in his view it is the individual who needs education, not the society. Doderer's whole attitude here is typical of the Austrian conservatism of a Grillparzer, for example). In all Doderer's works, with the exception of "Die Dämonen" it is clear that the author or narrator has already attained to the right openness towards life before he begins to write. In "Die Dämonen", however, Geyrenhoff is brought to realize his own human inadequacy and, hence, the inadequacy of his Chronik. When, therefore, he tells the reader of the difficulties involved in writing a chronicle of the events and people he knows so well, this is not a gratuitous digression, as so often in "Die Strudlhofstiege", but is to be seen in the context of his own progression along the thorny Umweg which leads to Menschwerdung. Hermann Meyer in a very stimulating article discusses the problem of how far a digression is per-

missible in a novel. He concludes that a digression will be acceptable as long as it has a certain 'epische Verklammerung mit dem Kontext'.⁽⁶⁰⁾ This would certainly apply to "Die Dämonen", where the various narrators' comments about writing a novel are closely linked with their development as people, and hence with the central theme of the novel, but no similar thematic integration could be claimed for the many digressions in "Die Strudlhofstiege" or "Ein Mord, den jeder begeht."

Doderer himself insists on the importance of the novelist having the right receptive attitude towards life. In "Ein Mord, den jeder begeht" we are told of the various professions which, if correctly practised, will require that openness towards life which sees the world as it is, without utopian idealism: "der Arzt, der Polizist sowie-um diesen ganzen geistigen Typus noch stärker herauszustellen -der reine Prosaschriftsteller, der Erzähler innerhalb der Dichtkunst: sie alle haben, sofern sie ihre Typen rein repräsentieren, das grösstmögliche Opfer gebracht, das im Geiste gebracht werden kann: die Welt so zu sehen, wie sie ist, nie wie sie sein soll."⁽⁶¹⁾ These people, if they obey the dictates of their profession, must affirm the validity of the Alltag and reject any temptation to seek refuge in an artificial 'second reality': "für diese genannten Geister gibt es nur eine einzige Wirklichkeit und keine zweite, in die man flüchten könnte."⁽⁶²⁾ An author's work will depend for its validity on his awareness of life; obviously, argues Doderer, his own experience will be important and hence, the tendency in literary criticism to discuss a work in the context of its author's life springs from: "einem Instinkte, dessen Urteil schon

vorlängst die scholastische Philosophie im klaren Lichte des Denkens formuliert hat: operari sequitur esse; das Tun (und somit auch das Werk) kommt aus dem Sein."⁽⁶³⁾ The author, Doderer insists, must be a full Mensch before he can write anything of value. This perhaps accounts in large measure for the patronizing quality of the author's tone in so many of Doderer's novels. The author is a full human being; the characters about whom he writes usually are not. They tend to be engaged upon the process of development which will lead them to full humanity, and the author is always there to give them an indulgent pat on the back when they take a step in the right direction and to graduate them beyond the scope of the book when they finally become complete 'Menschen'. The narrator, however, is very different; he can be involved in the crises and problems of the world which he is describing. In his "Grundlagen und Funktion des Romans" Doderer quotes Kayser's definition of the novel as the "von einem fiktiven, persönlichen Erzähler vorgetragene, einen persönlichen Leser einbeziehende Erzählung von Welt, soweit sie als persönliche Erfahrung fassbar wird",⁽⁶⁴⁾ and, while agreeing in part at least with the definition, points out that the narrator can be a problematical figure; it does not follow automatically that he is a full Mensch: "sie (the definition) impliziert, dass der Erzähler Persönlichkeit hat, oder besser, der Erfahrung fähig, nicht zerfahren ist. Das ist keineswegs selbstverständlich."⁽⁶⁵⁾ The author, in Doderer's view, embodies the static viewpoint of attained humanity; the narrator can, like the characters he is describing, develop in the course of the novel towards Menschwerdung. The author should not develop; he must reach the correct

standpoint from which to view life before he begins to write: "Damit erst fällt das Egozentrische, kann der Eros zum Objektiven frei werden, die Möglichkeit eines aliozentrischen Sehens - und damit des eigentlichen Betretens jeder Figur."⁽⁶⁶⁾ Melzer, having completed his Menschwerdung, could become an author; he is, as it were, morally qualified for this honour. Geyrenhoff too is brought to realize that his own human inadequacy disqualifies him from writing a 'Chronik'. Only after Menschwerdung and the passage of years can he begin to write properly. Someone who has not attained full humanity (like Schlaggenberg in 'Topfenkuchen') can be a narrator, for the narrator can develop; the author, however, must always be slightly detached from the world he is describing; he must be re-creating something which happened well in the past, something over which he therefore has an overall view, and he must be a full human being in order to be able to judge his characters and to dispassionately portray each stage of their gradual development towards becoming full 'Menschen'. The narrator can, as it were, be on top of the events he is describing; the author must always have that certain detachment which means that he is completely in control of the world he is evoking. Many of Doderer's characters in their gradual attainment of Menschwerdung develop precisely from being a possible narrator to the position where they could become worthy authors. Hence we repeatedly find in Doderer's work the presence of a detached author graduating his characters and (as in "Die Dämonen") his narrators as well to his own level of full humanity. Indeed, it is a source of much amusement to the author of "Die Dämonen" that

Geyrenhoff, the narrator who wishes to be objective and dispassionate and judge events as they happen, finds that this attitude is completely untenable and becomes increasingly entangled in the complex of life which he is describing and finally, like so many of the characters he had presumed to judge, marries happily at the end of the novel.

The dimension of time is extremely important in Doderer. The novelist must have a full and open response to life itself. Writing must never be a substitute for life; it must be complementary to it. But how is this to be reconciled with the artist's aim of giving an organized and aesthetically satisfying form to his experience of life? The writer must preserve a certain detachment from the events he is describing if he is to give them artistic shape. The answer is to be found in the importance of time and the past. This is something to which we shall return later and discuss in greater detail, but one must mention it at this point because it is of central importance to the function of the narrator. Geyrenhoff begins writing his chronicle almost simultaneously with the events as they happen, and he sees in it a substitute for actual involvement in life itself. In the course of the novel he learns that he must live first and then write, and that the passage of time will gradually give him the overall view of the events he knows so intimately, thus enabling him to give artistic form and expression to the confused world of which he has been so very much a part. Precisely this feeling is expressed by the narrator of "Die Posaunen von Jericho" when he says: "und hier wurde deutlich, dass alles Leben nur deshalb weiter verläuft, weil wir zu seiner umfassenden Definition nicht fähig sind, auf welche es doch unerlöst

wartet; wir aber, stammelnden Mundes, unfähiger Hand, zwingen es, sich weiter zu walzen, von einem dicken Chronikband in den anderen."⁽⁶⁷⁾

The past always contains the key to the present, for, in order to be able to live fully in the present one must have come to terms with the past, for: "die Gegenwart des Schriftstellers ist seine wieder-gekehrte Vergangenheit."⁽⁶⁸⁾ In "Die Posaunen von Jericho" we find a narrator who is able to describe his own thoughts and actions in great detail and yet who also offers clear moral judgements on his behaviour. He is in a position to do this because the events he is describing took place well in the past and hence, he has the necessary overall view of this particular phase in his life in order to be able to write about it and judge it. The narrator is, in fact, describing the various crises which led to his own Menschwerdung from an ideal vantage point; firstly, he has become a full human being and therefore has the open response to life which characterizes every valid writer, and secondly, the events described are located well in the past and can thus be viewed as a whole, and a moral and artistic statement (the two go hand in hand together) can be made.

Geyrenhoff is emphatically not in this position at the beginning of "Die Dämonen". His gradual realization of the inadequacy of his Chronik is accompanied by his realization of his own inadequacy as a person. When he learns what writing entails, he also learns what living entails. Hence the repeated references throughout the novel to the difficulties involved in literary creation are not in any sense digressions, but represent various stages in Geyrenhoff's Menschwerdung, and indicate his development just as clearly as does his love for

Friederike Ruthmayr.

At the beginning of "Die Dämonen" we see Geyrenhoff as a chronicler of events as they happen: "hier also, in diesen unter meinem Aug' gebreiteten neuen und daneben hundertjährigen Gassen hat sich ein wesentlicher Teil jener Begebenheiten vollzogen, deren Zeuge ich vielfach war, deren Chronist ich geworden bin, und das letztere oft fast gleichzeitig mit den Ereignissen."⁽⁶⁹⁾ For all Geyrenhoff's intimacy with the world about which he is writing, however, he feels himself very detached from life. He thinks of himself as being too old for any significant change to be able to disturb his routine existence, and even though he has given up his job and moved to another suburb, he rejects the idea that these changes might in any sense constitute a new phase in his life: "ich erwartete keine neue Periode. Ich war schliesslich schon bei reifen Jahren."⁽⁷⁰⁾ It is in this spirit that he begins to write his chronicle which he at first regards as a form of substitute for life. The latin motto which he coins - 'primum scribere, deinde vivere'⁽⁷¹⁾ - and which he retracts later in the novel, is a perfect expression of the second reality in which he is living, and implies furthermore a complete misunderstanding of what writing involves. Language is seen as something which tames reality: "die Zauberkraft der Sprache macht eben das Leben im Handumdrehen zu einem leichten Joch, das uns sanftgeschwungen aufliegt. Das kann man bei jedem Bonmot empfinden, ja, schon bei irgendeinem treffenden Vergleich."⁽⁷²⁾ Later, however, when someone refers to the Döbling circle as a 'Kolonie' Geyrenhoff feels annoyed at the way language with its glib labels distorts reality: "ich wunderte mich, wie rasch und vorwegnehmend

im Munde der Leute Dinge fertig werden, welche eben erst im Entstehen begriffen sind, und für einen Augenblick öffnete sich mir eine vage Einsicht in die bedeutsame und sicherlich unterschätzte suggestive Rückwirkung solcher auf abgekürztem Wege in Umlauf gekommenen Bezeichnungen und Worte, vereinfachender und fälschender Worte, allenthalben im Leben."⁽⁷³⁾ This slight change in Geyrenhoff's attitude towards language suggests his gradual progression along the road that leads to final Menschwerdung. In a similar way his attitude towards Döbling changes. He finds that he has moved into a new world, a world, furthermore with which he is slowly becoming involved. Döbling is "eine neue engere Heimat, deren schicksalhaften Bewegungen man verbunden bleibt."⁽⁷⁴⁾ When Geyrenhoff meets Friederike Ruthmayr, he is confronted by someone who is committing the same folly as he is. She sees herself as being too old to have anything further to expect from life, and Geyrenhoff feels instinctively how false her attitude is: "ich hätte sie am liebsten gleich auf der Stelle darüber aufgeklärt, dass sie ein herrliches Weib sei, weil ich zu fühlen glaubte, dass in jener vorgefassten Art, sich selbst zu sehen, bei ihr sozusagen der Haken lag, an dem sie hängen zu bleiben im Begriffe war."⁽⁷⁵⁾ What Geyrenhoff says of Friederike could apply just as well to himself. Slowly at first, and then with increasing intensity, he begins to realize how cut off from life he is; he is unable to find any coherence in the world around him: "ich schritt rasch dahin, in die weisse Watte ringsum eingepackt, und ich glaubte so lange in dieser Abgeschlossenheit jetzt gehen zu müssen, bis ich in die Welt und in jeden Sachverhalt

einsehen würde, wie in eine hohle Hand."⁽⁷⁶⁾ Finally the pressure exerted by life proves too strong and the second reality crumbles as Geyrenhoff falls from his hobby horse: "ich war kein Chronist mehr. Meine Rolle als solche war mit dem heutigen Sonntag ausgespielt. Ich war vom meinem Steckenpferd gefallen."⁽⁷⁷⁾ From this moment on, he makes only notes for his chronicle, to which he returns after many years have passed: "von nun ab jedoch warf ich nur mehr Notizen in ein Handbuch, bald in grosser Zahl und ausführlich. Sie haben sich viele Jahre später, als ich die Sachen wieder aufnahm, als brauchbar für mich und für Kajetan erwiesen, wie der vor Zeiten und durchaus vorzeitig verfasste zusammenhängende Text."⁽⁷⁸⁾ The Chronik, as it has been written up to this moment, is something which Geyrenhoff repudiates completely: "ich sah meine Chronik an, mein Steckenpferd, von dem ich jetzt wusste, dass ich in sein komisches Sättelchen nicht mehr steigen würde."⁽⁷⁹⁾ Having once abandoned his second reality, Geyrenhoff becomes a very different person. He is prepared to affirm his involvement in life by actually doing something. He is no longer content to be a detached observer of life and decides the time has come for firm steps to be taken in order to clear up the matter of Quapp's inheritance, and he realizes exultantly that he is just the person to start things moving: "den Schlüssel zur Lage, alias zum plötzlichen Allianz-Segen, welchen Kajetan und ich vergeblich gesucht hatten während unseres langen Gespräches im Café - unter mancherlei Scherzen - ich hielt ihn in der Hand. Mehr als das: ich hatte ihn selbst gemacht.

Evident: aus war's mit der Chronik.

Ich war jetzt Akteur."⁽⁸⁰⁾

As soon as Geyrenhoff begins to put his plans into practice, to his immense joy he feels new life flooding into him. His previous existence seems pale and empty by comparison: "und da hatte ich ein Chronist sein wollen! 'jeder sein eigener Sektionsrat'. Ja, Schnecken! Mir war's, als lebte ich seit vielen Jahren zum ersten Male wieder."⁽⁸¹⁾

In retrospect, he realizes his complete unworthiness to be a chronicler. He was not even aware of the most obvious things such as Quapp's love for Geza; he was completely insensitive to the world and the people around him, and yet he had imagined that he was in some mysterious way qualified to be their chronicler: "nichts hast du bemerkt, rein gar nichts! rief ich mir selbst zu. Dass ich ein Chronist hatte sein wollen - daran wagte ich jetzt nicht einmal mehr zu denken."⁽⁸²⁾ He had imagined that he could control life, instead of which, life has taken charge of him: "hier war ein Gespinst, das ich hatte beherrschen wollen. Nun durchwuchs es mich."⁽⁸³⁾ At the end of the novel Geyrenhoff realizes that he too has been living in a second reality; furthermore he has had to come to terms with a youthful traumatic experience - his brief encounter with Claire Charagiel - which has been in so many senses a barrier between himself and Friederike Ruthmayr. He is not in any way a superior chronicler, detached from the problems which beset his characters; he is simply one of 'die Unsrigen', and, like them, he has to tread the long road which leads to Menschwerdung: "jetzt aber musste ich wohl sehen mit wie feinem Faden ich an das Ganze der Sachen hier angenäht gewesen war von Anbeginn: nun war er herausgezogen worden, und tief und schmerzhaft spürte ich den schneidenden Zug in der Naht: sie lief zurück bis in die Zeit meiner frühen

Jugend, die einzig wahrhaft entscheidende Zeit, die der Mensch durchlebt, da mag er mit seinen späteren Entschlüssen rasseln, wie immer er will Ich war auch einer von den 'Unsrigen', nichts weiter."⁽⁸⁴⁾

Geyrenhoff, like so many of Doderer's principal characters, is drawn out of the second reality in which he has been living and educated to an unreserved acceptance of the Alltag which is the first and only reality. Geyrenhoff's second reality is a literary one; he has attempted to substitute art for life (cf. Hofmannsthal's aesthetes living in artistic Präexistenz). His development, his moral education is seen largely in terms of the problems of novel writing, and hence, the whole device of Romantic irony is fully integrated into the novel. Meret Riedtmann suggests something similar when he praises the fact that the organic use of the narrator: "ermöglicht ihm (Doderer) das, was im Kopf jedes Romanschriftstellers vor sich gehen muss, an den Leser heranzutragen und mit der Erzählung zu verquickern."⁽⁹⁵⁾ The range of the moral implications in "Die Dämonen" is much broadened by the presence of a narrator who is not exempt from the problems that beset his characters. Geyrenhoff's comments about his Chronik increase the scope of the novel, and what Richard Brinkmann says about Otto Ludwig in "Wirklichkeit und Illusion" could apply in large measure to Geyrenhoff's function in "Die Dämonen"; "der Dichter, der mit Reflexion und Interpretation und mit den verschiedensten Mitteln über die perspektivische Beschränkung der Einzelaspekte hinauszukommen und das Ganze, wie es tatsächlich ist, zu erfassen und vorzustellen versucht, muss - so hat es Ludwig selbst gesehen - im Grunde das gleiche erfahren wie seine Geschöpfe in der Erzählung."⁽⁸⁶⁾

3. Romantic Irony (II).

One must, therefore, distinguish between the function and tone of the author/narrator in "Die Strudlhofstiege" and that of the personal narrator in "Die Dämonen." For Geyrenhoff in "Die Dämonen" the problem of what is entailed in writing a novel is central to his moral development; for the author himself such questions can be of no interest or significance. It is for this reason that when we are made aware of Geyrenhoff's literary difficulties we are being given a further comment on his struggle towards Menschwerdung; when the author of "Die Strudlhofstiege" indulges in Romantic irony, however, it is merely irrelevant and irritating and tends to undermine the seriousness of what he is writing.

The narrators in "Die Dämonen" are essentially individuals who are involved in the problems which confront all the characters of the novel. Schlaggenberg and Geyrenhoff are illuminated not solely by their own thoughts and utterances, but also by the other's comments on them; they are fuller, richer characters than the narrator/author in "Die Strudlhofstiege" and their criticisms of each other's style and general narrative gifts are not just clever, but are integrated with the central process of Menschwerdung which concerns them all. Reality is perceived through many pairs of eyes in "Die Dämonen", whereas the world of "Die Strudlhofstiege" is only perceived by one mind, a mind, moreover, which is on the whole detached from the conflicts and troubles which confront the characters themselves. Hence we, the readers, seem far less involved in the world of the novel, than in "Die Dämonen". The ideal reader is supposed to have the same open-

ness to life as the ideal writer. In "Die Dämonen" the reader does feel very strongly the common core of reality behind the subjective responses of the various narrators, and the moral judgements are made with admirable strength and emphasis because our two main personal narrators undergo an education which leads them to the same ideal of full humanity, and hence, to the same moral viewpoint. All too often in "Die Strudlhofstiege" one feels that the world of the novel is being offered to us prejudged and categorized. One tends to be more conscious of the author and the task facing him as he actually writes his novel than of the life which he is re-creating and evoking. The general implications of what Henry James says about Trollope could, perhaps, in part apply to Doderer in this case: "certain accomplished novelists have a habit of giving themselves away which must often bring tears to the eyes of people who take their fiction seriously. I was lately struck, in reading over many pages of Anthony Trollope, with his want of discretion in this particular. In a digression, a parenthesis or an aside, he concedes to the reader that he and his trusting friend are only 'making believe'. He admits that the events he narrates have not really happened, and that he can give his narrative any turn he may like best. Such a betrayal of a sacred office seems to me, I confess, a terrible crime ... It implies that the novelist is less occupied in looking for the truth (the truth, of course I mean, that he assumes, the premises that we grant him, whatever they may be) than the historian."⁽⁸⁹⁾ Wolfgang Kayser too stresses that the novelist must be committed to the world he is creating: "soll der Roman als Kunstform lebendig bleiben, so bedarf es einer letzten Gläubigkeit und

und des Ernstes zum Spiel der Kunst."⁽⁸⁸⁾ If one examines some passages from "Die Dämonen", it does become clear that the Romantic irony in no way impairs the seriousness or realistic intensity of the work.

Geyrenhoff at one stage reports a conversation he had with Schlaggenberg, during which the latter agreed to supply some material for the Chronik, provided that parts of his own 'chronique scandaleuse' were to be included: "diese werden zusammen einen eigenen Abschnitt des Gesamtmanuskriptes zu bilden haben, etwa unter dem Titel 'Chronique scandaleuse' - weil mir's eben früher so einfiel.'

'Was?' rief ich entsetzt, 'das soll alles hinein?'

'Es muss,' sagte er kalt. 'Sie werden schon dahinterkommen, dass es ganz wesentlich ist, und ebenso die Herren Leser.'"⁽⁸⁹⁾ What Schlaggenberg says is, in fact, quite true; his catalogue of fat females is indeed important, for it constitutes a clear expression of a sexual 'second reality'. The manuscript appears as extracts chosen by Geyrenhoff complete with footnotes, so that the readers are left in no doubt as to the basic implications of Schlaggenberg's folly. Hence, when Geyrenhoff makes occasional disparaging references to those sections that have come from Schlaggenberg's pen, this is not merely an amusing trick, but constitutes a subtle reminder of Kajetan's false sexual ideology: "Frau Clarisse bewegte sich sehr rasch und geschickt, was in Ansehung ihrer ausserordentlichen Geschnürtheit (hier sei auf das von Schlaggenberg unzart aber wahrheitsgetreu verfasste Kapitel 'Topfenkuchen' verwiesen) - was also in Ansehung dieses Umstandes besonders hoch gewertet werden musste."⁽⁹⁰⁾ Only Kajetan would

have gone into such detail about Frau Markbreiter (or Starkbreiter as he persists in calling her) and her sorcery and hence, by recalling this, Geyrenhoff aims one further shaft at his fellow-narrator's 'zweite Wirklichkeit'. The process is not, however, purely one-sided. Geyrenhoff is no more infallible than Schlaggenberg, and therefore he too comes in for justifiable criticism from his fellow narrator. One thinks of the passage where he and Schlaggenberg are discussing the collapse of the latter's second reality. Geyrenhoff says he cannot imagine "wie diese Wursthaut einer zweiten Wirklichkeit plötzlich platzte, um mit Stangeler zu reden; denn Sie wissen ja wohl, dass Sie vorhin Stangeler's Ausdrucksweise für einen solchen Sachverhalt gebrauchte."⁷⁾ Schlaggenberg replies that he is perfectly aware that he has used some of Stangeler's expressions; indeed he has good reason to quote rather from René than from Geyrenhoff: "Rene besitzt mitunter jene epigrammatische Kürze, deren Sie ermangeln. Ihr Stil ist allermeist ganz aufgekraust, wie eine mündliche Erzählung. Warum soll ich nicht eine von Stangeler erfundene Formel verwenden?"⁽⁹¹⁾ We the readers must clearly feel that Schlaggenberg has a point when he attacks Geyrenhoff's style. Neither of our narrators is infallible. We accept what Kajetan says as a valid judgement of Geyrenhoff's limitations both as a person and as a narrator. Schlaggenberg is just as much an individual with his own personal response to life as is Geyrenhoff. The reader is required to respond not to one sensibility as in "Die Strudlhofstiege", but to several. He finds himself uniquely involved in the problems of reality like his narrators; there is no one infallible narrator who stands serenely detached from the struggles of his char-

acters and who draws the reader into his own ironical viewpoint. All are trying with varying degrees of success to meet the moral challenge of the Alltag, and this challenge goes out beyond the world of the novel itself and confronts the reader as well. Geyrenhoff is no more the embodiment of the right view of life than are the other narrators. In the opening chapter of "Die Dämonen" he confesses to his own limitations: "so würde es mir schwindelhaft erscheinen, wollte ich etwa davor zurückschrecken, mich dort etwa als weniger dumm und unwissend darzustellen, als ich's eben war, wie wir's ja alle dem Leben gegenüber sind, das sich gerade vor uns abspielt und dessen Verlängerung und Fluchtlinie wir unmöglich noch erkennen können."⁽⁹²⁾ Geyrenhoff is merely one individual who, like so many others, is trying to come to terms with the seeming confusion and disorder of life. He is not above taking advice from Schlaggenberg, as when the latter urges him to abandon his chronicle and just make short notes about events as they happen; "Sie sollten aufhören. Oder, besser: sammeln Sie nur Notizen." (Ich tat's übrigens jetzt wieder, und mit Eifer, wie denn anders könnte ich heute, nach achtundzwanzig Jahren, den Text hier erstellen!) 'Dieses Herumschriftstellern gehört abgeschafft.'⁽⁹³⁾ The narrators in "Die Dämonen" are learning not only how to live, but also how to write; it is, therefore, quite natural that they should criticize each other's styles, because this is part of their literary and moral education (which are self-complementary). It is also wholly natural that one narrator should periodically quote from another, in order that the description of any given scene may be complete: "Stangler sah sie mit einem Bläck an, in welchem sehr viel Geduld lag (die

er offenbar aus der klaren und ganz unerbittlichen Einsicht bezog, dass Grete Siebenschein nicht einmal verstand, wovon hier die Rede war' - so Schlaggenberg anlässlich seiner Schilderung dieser ganzen Szene)."⁽⁹⁴⁾ Geyrenhoff clearly quotes Schlaggenberg here in order to add a further perspective to what he is describing. Kajeten has obviously observed something which has eluded Geyrenhoff. This accounts for the impressive range of "Die Dämonen". Apart from our personal narrators and the sheer number of characters who appear in the novel, we also have three interpolated passages:- Kajetan's 'chronique scandaleuse', the Achaz von Neudegg manuscript 'Dort Unten' and the Nachtbush der Kaps. In a sense, this means that we have two further narrators at work. All these interpolated passages are directly relatable to Doderer's central theme of the 'zweite Wirklichkeit' and its dangers, and, indeed, the theme is made absolutely explicit by the fact that two of these interpolated passages are accompanied by comments (Geyrenhoff's footnotes to the 'chronique scandaleuse' and René's analysis of the witch trial manuscript) which indicate the false attitude to life which they embody. Doderer himself insists on the essentially musical construction of his works, and one could, therefore, see "Die Dämonen" as an enormous set of variations on a theme, that theme being the second reality which so often threatens to lead man astray.

4. Attitude towards the Characters.

There is one further aspect of the narrator which we wish to discuss, and that is the attitude towards the characters which is

implicit in what he writes. Both author and narrator often write ironically, but this irony is different in impact depending upon whether it is expressed in the personal tone of a Geyrenhoff or in the lofty, detached tone of the author. The author particularly has a tendency to mingle elements of the grotesque with the irony, and these tend to reduce the characters from human beings to caricatures. "Die Erleuchteten Fenster" is a good example of what we mean; this may be purely a question of personal opinion, but we find it extremely difficult to take seriously the implications of Zihal's Menschwerdung, because the author himself does not really take his central figure seriously. The whole problem as to how far Doderer's irony is acceptable obviously resolves itself into a question of degree, and in several of his works one feels that the irony so dominates as to become mechanical and purely destructive. The images in "Die Erleuchteten Fenster" so often concentrate exclusively on Zihal's grotesqueness: "bei alledem glich seine Verfassung, während er hier am Schreibtische sass, der eines locker gewordenen Hosenknopfes."⁽⁹⁵⁾ Throughout the story we sense the author's detachment from Zihal, and even the moments when he admits to a certain liking for Zihal are patronizing in tone, as when the author suddenly finds that he has referred to the Amtsrat by his christian name: "im Lauf der Erzählung wird man halt auch mit so etwas allmählich intim und nennt es beim Vornamen - jeder Beruf hat seine innewohnenden Gefahren, auch der des Schriftstellers."⁽⁹⁶⁾ The question of the grotesque in Doderer is a complex one, and it is something we wish

to consider in greater detail when we come to discuss language and style. At this point, however, we wish to stress that Doderer has such a liking for the grotesque that it all too often tends to overbalance his works. The detached, lofty tone is deliberate in "Die Erleuchteten Fenster"; it is a parody of the 'zihaloid' attitude to life. As the story progresses, however, irony for its own sake becomes increasingly the mainspring of the work, until Zihal becomes some sort of grotesque walrus-like animal crawling around on the floor in order to avoid being observed by the people living opposite him: "wenn er kroch, brach sein Gesicht mit dem kleinen Schnurrbart durch das dichte Mondlicht wie durch Gebüsch."⁽⁹⁷⁾ The strong moonlight, the undergrowth, everything suggests something akin to a primaeval forest in which our Amtsrat prowls stealthily about like a wild animal. Doderer has a superb sense of the grotesque (something which he amply demonstrates in "Die Merowinger") but the danger is that the grotesque so takes charge of him that it begins to lose its intended moral relevance to the everyday world. Hence, Zihal's final Menschwerdung seems somehow forced and meaningless. One does not object if the author amuses himself by distorting a minor figure such as Wänzrich until he becomes an octopus-like phenomenon, because Wänzrich is not important; we are not concerned with his moral development as we are with Zihal's. The climax of the Amtsrat's degradation is reached when in his excitement he falls from the table on which he has been standing in order to get a better view of the windows opposite, and with him falls his second reality: "das ist



kein Amtsrat mehr, was dort zwischen Trümmern und Finsternis rumpelt, das kann als solcher nicht mehr gut bezeichnet werden. Es ist: das Chaos. Der absolute Nullpunkt."⁽⁹⁸⁾ This quotation indicates the moral significance of the grotesquerie in the work. Zihal is living in a second reality, and, therefore, he cannot be a full human being: hence the irony which the author brings to bear on him. But does the irony need to be so harsh? Is it necessary that the author should deny Zihal any sympathy and tolerant understanding? Because of his second reality must Zihal therefore forfeit all his human characteristics? It surely does not follow that someone who is not fully a Mensch cannot be a credible human being, and one wonders if our author is justified in denying human credibility to those characters of whom he does not approve. One only has to consider Schlaggenberg and Geyrenhoff for a moment in order to realize that here are two characters who are both living in a second reality, and yet this does not make them less credible as human beings. For all their limitations and faults they nevertheless remain real people. The realistic novelist, Doderer tells us, is distinguished by his "restlose Zustimmung zum erfahrbaren Leben."⁽⁹⁹⁾ He is "ein wesentlich passiver Typus"⁽¹⁰⁰⁾ whose basic characteristic is his openness to life. He does not preach at the reader by distorting reality to make it conform with his moral principles: "denn er ist kein Mitteilender, welcher hervorsprudelt und gegen den Hörer zu das Gleichgewicht verliert, weil er in diesen unbedingt den oder jenen Eindruck hineinpresse will."⁽¹⁰¹⁾ All these principles are contradicted by the tone of "Die Erleuchteten Fenster", for in this

work the author allows his irony - which is intended to make a moral point, and is, therefore, potentially justifiable - to get completely out of hand so that by the end of the book we have not only lost sight of the process of moral development which it is supposed to be embodying, but we also feel somewhat alienated from Zihal with the result that his Menschwerdung affects us hardly at all.

This criticism applies, albeit to a lesser extent, to "Die Strudlhofstiege". The irony at Melzer's expense, the repeated references to his inability to think, become mechanical and irritating by the end of the novel: "in einem besseren Roman wären jetzt die Gedanken des einsam Reisenden während seiner Fahrt nach Wien zu erzählen und notfalls aus der betreffenden Figur herauszubeuteln und hervorzuhaspeln. Bei Melzer ist das wirklich unmöglich: von Gedanken keine Spur: weder jetzt, noch später, nicht einmal als Major."⁽¹⁰²⁾ For all his limitations, Melzer is not a superficial person, as is all too often implied by the author: "dann erst fiel ihm ein, dass es ja bei Zauner in Ischl zum Beispiel allerlei Erstaunliches gegeben hatte (ausser Kaffee und Eiscrème)."⁽¹⁰³⁾ One has no objection if such irony is directed at a minor character, as, for instance, in the following description of one Herr Schmeller: "der alte Schmeller war ein Techniker und ein Wiener aus der Vorstadt. Das schliesst eigentlich schon alles ein, was über diese nicht sehr interessante Persönlichkeit im einzelnen noch gesagt werden könnte."⁽¹⁰⁴⁾ Melzer, by the very fact of being the central figure of "Die Strudlhofstiege" and of embodying the process of Menschwerdung, must be a credible human personality; the reader must be sympathetic towards his pain-

ful struggle away from his second reality of non-involvement in life, into full humanity. One tires of the eternal refrain which is so often applied to Melzer: "soweit bei ihm von Denken die Rede sein kann."⁽¹⁰⁵⁾ Even the kindly, amusing references to Thea as a 'Lämmlein' seem to suffer from excessive repetition, as in the scene where Melzer finally asks Thea to marry him: "in Minute 3 nach dem ersten Kuss fragte er, ob sie seine Frau werden wolle. Oh! Oh! Bäh! Bäh!"⁽¹⁰⁶⁾ Thea too bears the brunt of the author's irony, which again seems unnecessarily harsh: "Thea war abwesend, aber wovon hätte man schwerlich sagen können: denn von einem perfekten Vakuum abwesend zu sein ist noch paradoxer als nicht zu kommen, weil man nicht gekommen ist."⁽¹⁰⁷⁾ Thea may not be particularly intelligent, but as with Melzer, irony of this harshness seems scarcely deserved and it makes both of them appear insensitive and uninteresting as people and, if anything, tends to alienate them from the reader so that he takes their Menschwerdung less seriously. This is essentially where the danger lies. There is no reason why the main characters in a novel should be intelligent or in any way gifted, and, as we have suggested before, there is a strain of very Austrian diffidence in Doderer whereby he tends to understate the importance of his characters. We are not criticizing the characterization of Melzer and Thea because they are made to appear simple-minded. The danger, however, is that the ironical detachment with which they are viewed by the author becomes the reader's viewpoint also, and therefore he feels only slightly involved in their final attainment of

full humanity, and tends to remain unaffected by it. The seriousness and moral intensity of the work have thereby been diminished, and this is surely a damaging criticism of any novel that would claim to be realistic.

The author's farewell to his characters (and to Melzer particularly) at the end of the novel is especially significant. Melzer's education is complete; he has now become a full human being, and the author bids him adieu as follows: "so wird Melzer gewissermassen erst zur Person, ja, zum Menschen. Das ist viel und der Weg ist weit, von einem Bosniakenleutnant zum Menschen ... Für uns hört der Mann auf, Figur zu sein ... "(108) and later on, the peace which descends over the world of the novel is "Die Stille in der Schiessbude, wenn nach dem Treffer das Geklingel und das Gezappel von Figuren und das Ratschen der ausgelösten Musik-Automaten aufgehört hat." (109) These two quotations imply something very dangerous - that the characters in this novel are not people at all, but rather 'Schiessbudenfiguren', who have to be educated before they can qualify as people. The author has every right to pass moral judgements on his characters, but surely, however inadequate they may be as human beings, the author must not deny them their human qualities, and reduce them to the level of caricature. The author is a full human being, and this does, in a sense, put him in a superior position to his characters. He can see their faults and is able to judge them, but this does not give him the right to puncture their human reality. The author's frequent attempts to reduce his characters to the level of 'Schiessbudenfiguren' seems strangely inconsistent with Doderer's own defin-

ition of the novelist as someone who has a "restlose Zustimmung zum erfahrbaren Leben."⁽⁹⁹⁾

It is interesting to contrast Doderer's farewell to Melzer at the end of "Die Strudlhofstiege" with Thomas Mann's farewell to Hans Castorp at the end of "Der Zauberberg". In both cases there is a similar note of irony in the leave taking (and, indeed, throughout the novels), and yet Thomas Mann does not fall into the error of Doderer. Mann is certainly under no illusions as to the limitations of his central figure, but in the course of the novel Castorp develops profoundly in his perception of the problems and values implicit in life. It is Castorp's development rather than his personality which, Mann tells us, has decided him to recount his story, and hence, it is comparatively unimportant whether Castorp survives the "Weltfest des Todes"⁽¹¹⁰⁾ or not: "Abenteurer im Fleisch und Geist, die deine Einfachheit steigerten, liessen dich im Geist überleben, was du im Fleische wohl kaum überleben sollst."⁽¹¹¹⁾ And yet, as Mann admits, not everybody would have been capable of such adventures, and therefore, credit is due to Hans Castorp that he was able to gain so much from his experiences in the sanatorium. In the last few sentences of "Der Zauberberg" one almost has the feeling that Mann is being gently ironic about his own schoolmasterish attitude towards Hans Castorp:

"Lebewohl, Hans Castorp, des Lebens treuherziges Sorgenkind! Deine Geschichte ist aus. Zu Ende haben wir sie erzählt um ihrer willen, nicht deinethalben, denn du warst simpel. Aber zuletzt war es deine Geschichte; da sie dir zustieß, musstest du's irgend wohl hinter den Ohren haben, und wir verleugnen nicht die pädagogische Neigung, die wir in ihrem Verlaufe für dich gefasst, und die uns

bestimmen könnte, zart mit der Fingerspitze den Augenwinkel zu tupfen bei dem Gedanken, dass wir dich weder sehen noch hören werden in Zukunft".(112)

We do not wish to over-simplify the complexity of Mann's novel, but it does seem to us that he gains over Doderer in two ways: firstly, in the occasional touches of self irony where he seems not to take his own 'pedagogic' position seriously; secondly, in the fact that by concentrating the focus of his novel on Hans Castorp and his development, he makes his hero the central 'Kampfplatz' for the conflicting ideas and ideologies of Western Europe at the time, and hence, the lessons which Hans Castorp learns are important not only in terms of his own individual existence but also on a much wider basis. Furthermore, the leave-taking between author and character is a much more real and concrete one than in "Die Strudlhofstiege"; not only is Castorp's development finished, but he has to return to the 'Flachland' where a war is raging, and who can tell whether he will come out of it alive? Mann's irony is in many respects much more mature than Doderer's; hence, there is less chance of it becoming one-sided and patronizing in tone. Hermann J. Weigand suggests just this when he defines Mann's irony as "a spirit of elation, composed of intellectual detachment blended with warmth,"(113) and elsewhere he perceptively argues "it is this quality of warmth, of sympathy which Thomas Mann has in mind in characterizing his irony as 'erotisch-verschlagen'".(114) Thomas Mann, for all his irony, seems much more involved in the process of educating Hans Castorp than does Doderer in educating Melzer.

One must at this point stress that the criticisms we have made of "Die Strudlhofstiege" apply only partially to "Die Dämonen." In

the latter we have narrators who are completely committed to the world of the novel and its reality. The distinction can be seen if one compares Geyrenhoff's farewell to his characters at the end of "Die Dämonen" with the author's farewell to Melzer to which we have already referred. In "Die Strudlhofstiege" the author patronizingly graduates his pupil from the university of life, whereas with Geyrenhoff we feel the genuine sorrow of a man taking leave of his friends and acquaintances, indeed of a whole world of which he has been part and which he is sorry to lose: "mit alledem zerriss eine gemeinsame Aura, versank eine Zeit, deren Schönheit viel später erst mir aufgehen würde - ich fühlte es damals, vor des toten Rittmeisters Testament sitzend ... Und so ist es heute."⁽¹¹⁵⁾ Many of the characters in this world have been living in a second reality, and yet this does not mean that they have been any less real as individual people for Geyrenhoff. Kajetan is an excellent example of this. For all his obsession with fat females, he remains a completely human and indeed likeable figure. Geyrenhoff does not preside over his world and judge it as does the author in "Die Strudlhofstiege", and we, the readers, feel regret with Geyrenhoff as he bids farewell to a world in which we have become involved, a world of real human beings who, for all their faults, are real and alive and not mere 'Schiessbudenfiguren': "mir war in diesen Augenblicken, als sollte ich weder sie, noch irgend jemand von der Gruppe, die mit erhobenen Armen und winkenden Tüchlein auf dem sonst fast leeren Bahnsteige stand, jemals im Leben wiedersehen."⁽¹¹⁶⁾ The farewell at the end

of "Die Dämonen" is a concrete, physical one. Geyrenhoff has gone to the station to say goodbye to Quapp and Géza who are leaving on their honeymoon, and as the train pulls out, he has the feeling that a whole era of which he has been part is coming to an end, and that Vienna will soon be empty of all 'die Unsrigen'. The farewell to Melzer is totally different; there is no question of a direct personal leave-taking between the author and his 'Figur'. Melzer has graduated to full humanity and has, therefore, passed beyond the scope of the book. It is in this almost patronizing spirit that the two part company. Indeed, there is something disturbingly schematic about "Die Strudlhofstiege". Once the characters have undergone their Menschwerdung, the author has no further interest in them; it is almost as if all their problems have faded completely, never to return. While "Die Dämonen" embodies precisely the same process of moral development as "Die Strudlhofstiege", Geyrenhoff is nevertheless able to see that even characters who have satisfactorily completed their Menschwerdung still have faults and problems with which they must come to terms. Right at the end of the novel he criticizes Quapp for her short memory - she does not even ask about Imre von Gyurkicz; she has evidently completely forgotten him:

" .. aber mir eignete nicht das Gedächtnis eines Huhnes und dazu - nein! daher - ein Herz von Stein."⁽¹¹⁷⁾ It is for this reason that Geyrenhoff's world seems much more real than that of "Die Strudlhofstiege". Geyrenhoff is more concerned with the individuals themselves than with exemplifying the process of Menschwerdung through

the lives of a group of 'Figuren'. While Geyrenhoff concedes the rightness and importance of Menschwerdung, he does not assume that this automatically makes people faultless human beings. At the end of "Die Strudlhofstiege" the author finds that his characters, by attaining full humanity, have passed beyond the scope of his book. He as it were lets them loose on the world and, although he admits that marriage (as is the case with Melzer and Thea) means "die Aufstellung eines Problems, unter dessen neues Zeichen das betreffende Paar jetzt tritt,"⁽¹¹⁸⁾ we are not made to feel that he takes these problems very seriously. His characters are full Menschen and that is enough for him. He seems almost glad to get them off his hands so that he can leave his reader with "die kostbare Erbschaft der Leere."⁽¹¹⁹⁾ In comparison with Geyrenhoff's farewell in "Die Dämonen", the ending of "Die Strudlhofstiege" seems somewhat artificial and contrived.

One must not overlook the fact that "Die Dämonen" has its ironical passages. The presence of our two personal narrators, however, means that the irony has a very different tone from that in "Die Strudlhofstiege". The exceptions to this are those passages where the author takes over the narration from Geyrenhoff and Schlaggenberg.

Then, as we hope to show later, the detached, rather harsh irony of "Die Strudlhofstiege" begins to appear in "Die Dämonen." The narrators' irony, however, is never so biting as the author's and the grotesque touches tend to be reserved more for institutions than for individuals. One thinks, for example, of Geyrenhoff's description of the Allianz press building (based on Schlaggenberg's account of his experiences there). The whole concern emerges as something

beneath criticism, as a grotesque underworld filled with the rumbling of presses from the basement, with hordes of near hysterical beings rushing in and out of innumerable offices: "hier wurde zeitweise schon nicht mehr gearbeitet, vielmehr geradezu geschuftet, bei ras-selden Telefonen, unter wilden Gestikulationen, bei heftig ausbrechenden Meinungsverschiedenheiten und blitzschnellen Hinauswürfen et-welcher Kollegen, die nichts zu tun hatten, herumstanden, dreinredeten und störten." (120) The scene has the frenzied, almost mechanical intensity of a Chaplin film. Schlaggenberg, in his chapter 'Täpfenkuchen', gives a superb description of a cafe full of chattering women, where the individuals are seen merely as incessantly moving mouths and hands so that the final impression is one of a de-humanized, noisy mass of strangely agitated beings: "denn das Stimmengewirre war so überaus gewaltig, dass der zwingende Eindruck entstand, hier rede jeder und höre keine zu. Noch überraschender aber wirkte es, später festzustellen, dass dem beinahe wirklich so war; was sich zur Evidenz daraus erwies, dass man alle Munde und Hände, die das Auge in der näheren und weiteren Umgebung erfassen konnte, in unaufhörlicher redender Bewegung sah." (121)

The main characters in "Die Dämonen" are judged just as clearly as those in "Die Strudlhofstiege"; one must not forget that it is in the former that Doderer specifically formulates his concept of the 'zweite Wirklichkeit' which is at the heart of all the moral judgements he makes. René, Kajetan, Quapp, Geyrenhoff, Inre, Meisgeier, Friederike Ruthmayr, all the main characters are analysed and condemned for their human inadequacy, but when this is done by one of

the personal narrators, there is none of the puncturing irony which so often reduces the characters in "Die Strudlhofstiege" to the level of Schiessbudenfiguren. Geyrenhoff and Schlaggenberg are often very sarcastic about each other's limitations and faults, and about those of the other characters, but they do not thereby lessen the human credibility of those they criticize. Neither of them speaks with the voice of the one infallible narrator whose judgement we the readers must accept as final and valid, because it is only through his eyes that we are allowed to perceive the world of the novel (as is the case in "Die Strudlhofstiege"). Both the narrators in "Die Dämonen" develop towards an identical moral viewpoint, and therefore, there is certainty and weight behind the 'moralische Lehre' which is ultimately being propounded. One feels that this moral code has been acquired by experience of life; it has been found in the right way, for it has been deduced, to use Doderer's own terms 'indirectly' from life and not imposed as an arbitrary principle to which reality must be made to conform. The world of "Die Dämonen" and all it stands for, is convincing in its verisimilitude, and at the end of the novel, the reader too, like his narrator, regrets the loss of a world in which he has become very much involved.

5. The Author's intrusions in "Die Dämonen". (122)

There are, as we have suggested before, many passages in "Die Dämonen" where the author himself takes charge of the narration. Wolfgang Kayser concedes that "es störend wirken kann, wenn der

Autor dem Erzähler über die Schulter blickt"⁽¹²³⁾ and it is extremely difficult to justify such passages in Doderer, because the intrusion of the author's personality is completely gratuitous and unnecessary. We do not need a voice from outside the world of the novel to point out the faults of Geyrenhoff and Schlaggenberg as people and narrators; thanks to their comments on each others' failings we, the readers, know exactly where we stand. The following passage where the author condemns Geyrenhoff is, therefore, completely unnecessary, and, furthermore, its tone is irritating; one senses that the voice one is hearing comes from someone who does not really belong to Geyrenhoff and Schlaggenberg's world: "es ist allerdings daran zu zweifeln, ob unser Sektionsrat den Prinzen wirklich verstanden hat. Geyrenhoff war stets etwas langsam. Zudem, er hatte wenig selbst erlebte Gegensätze in sich und kannte wahrscheinlich in seinem Innern keineswegs jene Grenze, die gesund von krank trennt, oder, wenn man will, Leben von Holz ... Was Ihm eignete war ein bis zur Salonfähigkeit moderierter gesunder Menschenverstand .."⁽¹²⁴⁾ The author is not so fully committed to the world of the novels as are the personal narrators. This can be seen in the opening to "Die Bresche" where the author writes: "in dieser Erzählung treten womöglich drei Figuren auf, um den Leser zu unterhalten, so gut es ihnen gelingt."⁽¹²⁵⁾ Here one senses the presence of an author who is not committed to the reality of the characters he is describing, but who hopes that the characters he presents to his readers will prove entertaining and interesting. Henry James' criticism of Trollope could surely apply to Doderer in this context: "in a digression, a parenthesis

or an aside, he concedes to the reader that he and his trusting friend are only 'making believe'. He admits that the events he narrates have not really happened and that he can give his narrative any turn he may like best. Such a betrayal of a sacred office seems to me, I confess, a terrible crime."⁽¹²⁶⁾ The degree of verisimilitude which a novel possesses depends not on whether the factual details to which it refers are in fact correct, but on how far the author, and with him the reader, is committed to the reality of the world which he is creating, or, as Richard Brinkmann puts it: "die Dichtung bedarf nicht der Legitimation durch die empirische Wirklichkeit, sondern ihre Glaubwürdigkeit legitimiert die Wirklichkeit, die sie gibt, und die sie selbst ist."⁽¹²⁷⁾ One of the disadvantages of the author narrating - as opposed to the actual personal narrator - lies precisely in the fact that in Doderer, the author is less committed to the world he is evoking than to the artistic act of re-creating it. One senses at times that he is more interested in his own marginal notes and ironical references than in the characters as people. This is suggested above all by the tone, in the aloof detachment he preserves from his characters. One thinks of his description of the first stages of Leonhard's Menschwerdung: "damals begann seine Fragerei. Wie der Neubeginn eines Kindesalters. Eine geistige Entwicklung kann zunächst sehr wohl mit einer Zunahme der Unwissenheit verbunden sein."⁽¹²⁸⁾ Despite the author's fondness for Leonhard and his manifest approval of the latter's determination to educate himself, the patronizing tone always remains, and towards the end of the novel it degenerates into condescending sentimentality.

Throughout "Die Dämonen" the author preserves his detached, impersonal tone: "wir haben in diesen Berichten schon einmal darauf hingewiesen - anlässlich der Begegnung des Sektionsrates Geyrenhoff in der Konditorei Gerstner zu Wien, als er dort bei Frau Ruthmayr sass, mit der Gattin des Rechtsanwaltes Trapp, was alles der Herr von Geyrenhoff in seiner eben so zartfühlenden wie allzu breiten Art erzählt ..."(129) The author's style is often formal, even slightly pompous: "es erhebt sich die Frage, wie Mary eigentlich auf Schlaggenberg wirkte,"(130) or, "es muss zur Ehre des sonst recht zweifelhaften René Stangler gesagt werden, dass ."(131) or, to quote one of his favourite expressions: "es ist hier der Ort, zwei Paare mit einander zu vergleichen ."(132) The pompous, 'zihaloid' language of "Die Erleuchteten Fenster" which, as we have suggested before, is there used parodistically, here becomes the standard tone adopted by the author. At times there is even a self-satisfied note which creeps in as, for example, when the author rejoices in the fact that his prediction about the inevitable collapse of Schlaggenberg's second reality has been proved correct: "Die 'Dicken Damen' waren kurzlebig, wir sagten es schon."(133) The author seems almost afraid to allow his narrators too much sway. As we have suggested before, Geyrenhoff and Schlaggenberg develop in the course of "Die Dämonen" to the point where they qualify for the rank of author, but even so Doderer is often at pains to suggest their inadequacy as writers: "aber bei Geyrenhoff ist doch allezeit die gute Meinung der stärkere Teil gewesen gegenüber der Fähigkeit zur Begriffsbildung. Eben

deshalb hat man zuletzt nur verhältnismässig kleine Teile seiner 'Chronik' oder was es schon hätte werden sollen, hier aufgenommen. Er selbst vermeinte übrigens immer, die 'letzte Redaktion' aller Berichte allein zu vollziehen, wovon natürlich gar keine Rede sein kann. Nicht er redigierte, sondern er wurde redigiert, genau so wie alle anderen (auch Kajetan), genau so wie Frau Selma Steuermann zum Beispiel." (134) The author repeatedly makes disparaging references to Geyrenhoff's ability as a writer, and these criticisms scarcely seem necessary, because Schlaggenberg often points out his fellow narrator's shortcomings, and, furthermore, because Geyrenhoff himself develops in the course of "Die Dämonen" to the point where he can look back over his past actions and judge them (like the narrator in "Die Posaunen von Jericho"). So often the author's intrusions introduce a note of artificiality into the novel. In the crucial chapter "Das Feuer", which is the climax of the book and shows us what many of the characters were doing on the fateful day of the justizpalast fire, one is occasionally made conscious of the author eagerly passing from one set of characters to the next, impatient of staying too long with any one group: "doch fort mit ihnen allen. Wir kriegen jetzt mit Bedeutenderem zu tun!" (135) These interpolations on the part of the author, these brief moments when he makes fun of one character, or bows to another: "der Autor erhebt sich hier, als Ehrenbezeigung vor seiner Figur, für einen Augenblick vom Schreibtisch," (136) - these add absolutely nothing to the novel as a whole. They are merely empty, irritating digressions which undermine the seriousness of the work in question.

In both "Die Strudlhofstiege" and "Die Dämonen" one notices Doderer's fluctuation between personal and impersonal narration. In "Die Dämonen" we find the narration shared between the detached, somewhat superior author and the two personal narrators. As we have tried to suggest in the foregoing, those passages which have been written by the personal narrators are infinitely more successful than those that have come direct from the author's pen. It is interesting that in "Die Strudlhofstiege" where we have only the author as narrator, there are nevertheless also passages where the tone changes from one of superior detachment to one of personal involvement. For the most part, the author writes in the same tone as he adopts in "Die Dämonen"; there is a loftiness, a certain withdrawal from his characters: "hier ist der Ort, an Herrn von Geyrenhoff (der damals, nach seiner eigenen Angabe, auf René's Frage kaum geantwortet hat) eine gewisse Kritik zu üben."⁽¹³⁷⁾ All too often the author adopts a patronising attitude towards his characters, and at times one senses an artificiality in the novel as Doderer marshals his characters like a producer his actors: "aber bevor wir den Leutnant Melzer hier ganz kurz erscheinen lassen, noch kürzer, aber eben doch getan, ein weiterer Seitenblick auf Geyrenhoff! Das ist zu nett wenn er schreibt .."⁽¹³⁸⁾ There are on the other hand passages where one senses a much closer relationship between the author and his characters, where the tone becomes more personal, and an almost Geyrenhoff-like regret emerges for a world which has now faded completely: "wenn ich im April 1945, fünfunddreissig Jahre nach dieser Bärenjagd, in meinem Kalten Hotelzimmer zu Oslo über Melzer nachdachte - und ich

pflegte das nicht selten zu tun!..⁽¹³⁹⁾ The author, it will be noted, has changed from his habitual 'wir' to the use of the first person singular. Elsewhere one senses the author forgetting his usual detachment with regard to his characters as he enthusiastically discovers that they reveal their personality in almost everything they do: "(da hat man ihn, den Melzer! So was wäre wem anderen kaum eingefallen; den veränderten Standort sogleich ordnungsgemäss zu melden!)".⁽¹⁴⁰⁾ Here we feel that Melzer's reality is beyond dispute; the author records an event which actually took place and then realizes that it is typical of Melzer. Suddenly the author/narrator becomes an individual, a person, and not merely the creator of the work of art in question; he is not, we are made to feel, simply inventing characters and events to entertain us, his readers; he is in fact describing something which really happened.

In moment such as these in "Die Strudlhofstæige" it becomes clear how much more effective it is if there is a personal and individual voice in charge of the narration. In a sense, therefore, one could see "Die Dämonen" as representing an extension of the narrative technique in "Die Strudlhofstiege", for the personal note is made even more dominant in the later novel by the presance of two narrators who are entirely separate from the author and who are themselves part of the world of the novel.

There is, however, still one question to be answered. Why in "Die Dämonen" does Doderer not entrust the narration completely to Geyrenhoff and Schlaggenberg and himself withdraw into the background? Why are there these continued intrusions of the author's personality?

One possible explanation may lie in the distinction between narrator and author as Doderer understands it. As we have already suggested, Doderer feels that the narrator can be involved in the world he is describing and can develop in the course of the work in which he appears. How is this to be reconciled with the omniscience, the overall view of the subject matter which is necessary before a work of art can be created? This problem may in part at least explain Doderer's constant intrusion of his own personality into his novels. If this is the case, however, it is largely based on a misunderstanding of the nature and function of the narrator. In "Die Dämonen" we have two personal narrators, each of whom relates those incidents which come within the domain of his experience; the author collects and correlates these various reports - and fills in the gaps which they have not been able to cover. There would, however, seem to be no reason why Geyrenhoff should not be this omniscient organiser. Like the narrator of "Die Rosaunen von Jericho" he develops to full humanity, to the point where he is worthy to write a 'Lebensbeschreibung'; the events he is describing lie well in the past, and hence he has that overall view of the world of the novel which would enable him to give artistic expression to his material. Doderer himself says of the narrator: "erst das Überschaubare kann erzählt werden auch in der ganzen Zahl seiner Einzelheiten, mit aller Ausführlichkeit, die dem Erzähler keine Ungeduld macht, denn er ist kein Mitteilender, welcher hervorsprudelt und gegen den Hörer zu das Gleichgewicht verliert, weil er in diesen unbedingt den oder jenen Eindruck hineinpresse will."⁽¹⁴¹⁾ Kayser too insists on the importance of the per-

sonal narrator being omniscient; he must have the "Mermögen, die ganze Welt, von der er erzählt, zu erfassen und zu deuten."⁽¹⁴²⁾

Kayser argues that we must feel the presence of this personal narrator in the novel, and we must have faith in his ability to present his material to us in an acceptable form. The author, then, becomes an invisible presence, he becomes, to use Flaubert's simile, like God - present everywhere in his universe, but visible nowhere.

Doderer is, however, not content with being allocated such a passive role; in his novels it is so often his personality which is in the forefront of the proceedings, and frequently it is the author and the task facing him of actually writing the novel in question which dominates the material. In his "Grundlagen und Funktion des Romans"

Doderer stresses "die Priorität der Form vor den Inhalten,"⁽¹⁴³⁾ and says that his "Posaunen von Jericho" existed first as a formal skeleton which was clearly plotted on a drawing board and then the actual material began gradually to emerge. The author must deter-

mine his form first; this is the empty vessel which he holds below the surface of the waters of life, so that the various ingredients of the 'Alltag' flow in at random, as it were. Doderer formulates his rule as follows: "Praktisch wird damit das Bestehen eines dyn-

amischen Gesamtbildes für ein gesamtes Werk verlangt - das heisst also ein klarer Überblick über das ganze Gefälle der Erzählung mit all' ihren Beschleunigungen, Stauungen und Entladungen - lange noch bevor deren jeweilige Inhalte feststehen, entstanden nur aus rudimentären Keimen, oder sogar noch vor diesen."⁽¹⁴⁴⁾ With Doderer form

comes before content; this explains in large measure why he is not committed in the same way as so many realistic novelists to the world

he is evoking. The character descriptions of a Balzac or a Dickens show a sheer delight in physical details of their world which is noticeably lacking in Doderer. Balzac and Dickens are fascinated by the world they are creating; Doderer is more interested in his own evocation of the world through the medium of the novel.

Doderer never tires of making the point in conversation that many of his works approximate to a musical construction, and that his ideal would be to embody in his works the dynamic richness and variety of a Beethoven. On his drawing board he plots the dynamic distinctions and contrasts which give the novel its basic rhythm; heavy, dramatic scenes are followed by lighter, more comic ones, a crucial meeting between various important characters may be succeeded by a seemingly trivial scene involving only minor figures, a static philosophical discussion may give place to a scene full of violent action, and so on. Quite clearly the author in order to create a work of such formal complexity must carefully plan his novels and organize his material, but does he need to tell his readers about his formal and technical problems? Must we be made aware of his voice controlling the exits and entrances of his characters? Surely the novel gains in immediacy and impact if the reader is not made conscious of the technical problems involved, but is merely allowed to listen to the voice of a personal narrator describing a world of people and events with which he is intimately acquainted. There seems therefore, to be no reason why Geyrenhoff - helped by Schlaggenberg - should not be allowed to sustain the narration throughout "Die Dämonen". He is well able to deduce the philosophical implications

of ordinary, everyday happenings; The whole tragedy of the fire at the Palace of Justice is suggested in his description of the seemingly unimportant incident of the old woman who is shot while hurrying home with her daily quota of milk bottles under her arm. She falls, and blood and milk flow into the gutter where they mingle: "die Metapher blühenden Lebens und gesunder Jugend war durch einen einzigen Schuss in ihre grob-stoffliche Grundbedeutung zurückgestürzt worden .. Aber jede von Leben zerschlagene und bis auf den platten Sockel ihrer direkten Grundbedeutung abgeräumte Metapher bedeutet jedesmal in der Tiefe einen Verlust an menschlicher Freiheit .." (145) In the same way it is Geyrenhoff who, with his full understanding of Imre von Gyurkicz' character, is able to grasp the significance and peculiar rightness of his death.

The question remains with us, therefore: why the persistent intrusions of the author's personality? Perhaps the answer lies in the philosophical basis to Doderer's work. The author wishes us never to forget that those characters who have not attained to full humanity are not full Menschen, and we must not become too sympathetic towards them. Geyrenhoff is committed to his world, to 'die Unsrigen'. He sees its beauty and meaning independent of any moral or philosophical system; he can feel genuine liking and sympathy even for those who are groping about in a private, unreal world of their own. With the author we always feel a certain distancing of himself from his characters; it is almost as if he is on his guard against sympathizing with those characters who are living in a second reality. In spite of himself there are moments when he cannot help feeling a

certain affection for them, although he frequently checks himself and apologizes to his readers for allowing himself to become involved. Unlike Geyrenhoff, he at all times attempts to preserve his critical detachment from the world of the novel. In his view, people who have succumbed to the temptation to withdraw from the Alltag into a second reality are mere 'Schiessbudenfiguren', jerky, unreal marionettes who are only to be treated as real human beings after Menschwerdung when they manage to liberate themselves from their false approach to life and its problems. The author is above all concerned with moral development, with educating his characters up to his level. It is perhaps for this reason that he remains aloof and detached; he wishes to be able to pass unequivocally clear moral judgements on his characters, and in order to do this, he feels he must not become too involved with them. He wants to make sure that his readers never forget the importance of Menschwerdung for the individual. The reader must not become too involved with the characters, lest this blur his awareness of their moral inadequacy. The author is, in fact, concerned not so much with the characters as people than with their moral development. Paradoxically, once they have undergone their Menschwerdung, once they have developed as Doderer wishes, they no longer interest him, and they pass beyond the scope of his novel. Doderer has managed to coax them out of their second reality and to graduate them from the university of life. What happens to them after Menschwerdung is apparently of no great importance. This may, in part at least, account for the author's frequent intrusions and schoolmasterish tone. Unfortunately, this explanation

is aesthetically far from satisfactory, because, as we have already tried to show, the novels would achieve just the effect Doderer intends and with a good deal more power and immediacy if the narration were left completely in the hands of such an admirable personal narrator as Geyrenhoff.

We wish to stress one final point. Several critics have made the mistake of assuming that realism in art will require the greatest possible objectivity in the narration, but this whole myth is firmly destroyed by Richard Brinkmann in "Wirklichkeit und Illusion." Firstly, it begs the whole question of how far objectivity is at all possible in art, and secondly there are obvious examples to be cited where the use of a personal narrator can suggest that the world which is being evoked in a given work of art has its own autonomous reality, and could therefore continue to exist independent of its artistic embodiment. This accounts precisely for the melancholy note at the end of "Die Dämonen". Geyrenhoff finds himself very much alone in a Vienna from which all traces of 'die Unsrigen' have faded, in a world which has not ceased to exist simply because Geyrenhoff's friends and acquaintances no longer live there. This very Austrian and baroque note of transience comes precisely from the realization that the external, physical world is constantly changing and developing, and things which the individual fondly imagines to be lasting and permanent are not exempt from the onward march of time. Geyrenhoff at one point writes: "ich legte eben die Feder hin, und fuhr wieder auf die Weiden, achtundzwanzig Jahre danach, und ging durch

die gleiche Gasse, wo einst das Palais Ruthmayr war. Der Krieg hat es zerstört. Jetzt steht dort ein Volkswohnhaus der Gemeinde Wien." (146) Here, as so often throughout the novel, one feels that the narrator is confronted by a world whose physical reality is beyond dispute, and by a world, furthermore, to which he cannot lay down the law. However improbable the events may seem, the reader is assured that what he has in front of him is a factual report and not merely a work of imaginative fiction: "zudem bitte ich, daran erinnern zu dürfen, dass ich hier einen Bericht gebe. 'Jedoch romanhaft' wird eine gewisse Person einwenden. Immerhin, aber das Folgende ist nicht nur wahr ..sondern Wort für Wort auch im einzelnen richtig. So und nicht anders hat's sich begeben." (147) A personal narrator can bring this note of personal experience to all he writes; we are made to feel that he has actually witnessed the scenes he is describing, that it is all part of his experience of life. At one point, Geyrenhoff describes a party at which he was not present, and he is careful to explain how he acquired his information: 'bis hierher war mir der Verlauf dieser ganzen Geselligkeit genau geschildert worden und, wie sich bereits denken lässt, von den verschiedensten Seiten. Es bleibt dabei nur die naheliegende Frage zu beantworten, warum ich selbst nicht zugegen gewesen sei." (148)

All these suggestions of personal contact reinforce the impression of the undeniable empirical reality of the world which is being described; the world is offered to the reader as the narrator experiences it -and not morally prejudged, as is so often the case with the author. The reader feels that the moral challenge of the Alltag

is ever present and ever renewing itself as society changes, and hence, new sets of circumstances are continually emerging with which the individual must come to terms. The process of Menschwerdung therefore appears as something of basic human relevance, and the challenge to the individual which it implies is something which goes beyond the sphere of the novel and affects even the reader himself. Reader, narrator, characters, no one in Doderer's view is exempt from the moral necessity of re-conquering his own reality.

CHAPTER III

Plot.

1. 'Menschwerdung' and the Problem of Human Action.

One of the central themes which runs through the whole of Doderer's narrative production is that process of moral development which he calls 'Menschwerdung.' The vast majority of Doderer's characters develop in the course of the novels in which they appear, for they are educated by the experiences they undergo. They are taught to recognize the validity of the social Alltag which constitutes the supreme and only reality, and to commit themselves to it. They are coaxed out of the rigid, self-enclosed world of their own private reality into involvement with the world of everyday human action. They are made to realize the need for a full human relationship, one in which there is complete commitment on both sides, and one which, if between two people of the opposite sexes, will often be established on a permanent footing in marriage. The education of the individual from a position of Hamlet-like inability to act into integration with the world around him, and the consideration of the problematical nature of human action, both these are dominant themes in Austrian literature from Grillparzer onwards, and Doderer is clearly very much in this tradition.

The fact that his characters are drawn out of their passive isolation into active involvement with the Alltag clearly means that action, or, to talk in terms of the novel, plot is of the very first importance for Doderer. Plot is not merely incident; it is much

more even than a concrete embodiment and expression of the characters' moral development; it in fact is their development, because *Menschwerdung* is in itself precisely a question of human action. If there were no *Menschwerdung*, then the plot would dwindle into complete insignificance, as with Musil's "Der Mann ohne Eigenschaften", where we have an "im Essayismus erstickende, fadendünne Handlung",⁽¹⁾ but because of the moral development of so many of Doderer's characters, plot is of central importance, for human action is the essence of *Menschwerdung*. E. M. Forster says "the basis of a novel is a story, and a story is a narrative of events arranged in a time sequence."⁽²⁾ For Doderer, therefore, the novel, and by this, of course, he means the realistic novel, is the perfect vehicle to express those moral principles in which he so passionately believes. For him the novel is something more than an aesthetic category; it implies an attitude to life, a conviction that human action, that events can be meaningful. In other words, the novel as an art form chimes in perfectly with Doderer's own philosophical viewpoint: "wo keine Romanhandlungen mehr möglich sind, dort beginnt das Schatten- und Aschenreich der Untertatsächlichkeiten, der nicht mehr umgreifbaren, ungar gebliebenen Pseudo-Konkretionen."⁽³⁾ It is above all because of this attitude that Doderer's novels seem so strangely "unmodern". For Musil, Broch, Proust, Sartre, Robbe-Grillet, Beckett and many other twentieth century novelists, plot has little or no meaning, because reality is seen to lie not with the external world of human action, but rather with the inner, subjective world

of the individual consciousness. For them there is a profound dislocation between events and values, whereas for Doderer it is precisely the external manifestation of the individual's personality, his relationships with other people, his deeds and actions, which are the hallmark of his reality as a person. At one point in "Der Mann ohne Eigenschaften" Ulrich reflects "dass das Gesetz des Lebens, nach dem man sich, überlastet und von Einfachheit träumend, sehnt, kein anderes sei, als das der erzählerischen Ordnung, die darin besteht, dass man sagen kann: 'Als das geschehen war, hat sich jenes ereignet!' ... Wohl dem, der sagen dann 'als', 'ehe', und 'nachdem' ... Sobald er imstande ist, die Ereignisse in der Reihenfolge ihres zeitlichen Ablaufes wiederzugeben, wird ihm so wohl, als schiene ihm die Sonne auf den Magen. Das ist es, was sich der Roman künstlich zunütze gemacht hat."⁽⁴⁾ In this sentence Musil summarizes the essence of the much discussed crisis of the modern novel, and Theo Adorno makes the same point when he writes: "es lässt sich nicht mehr erzählen, während die Form des Romans Erzählung verlangt."⁽⁵⁾ This does not, however, apply to Doderer; he is able to tell a story, indeed he has to, because the 'moralische Lehre' in which he believes is essentially a belief in the necessity and meaningfulness of human action. In his hands the novel in its traditional form breathes again, because plot is of the very first importance and not merely a necessary evil of an outmoded genre. Doderer is no philosopher straining for a plausible plot in order to sweeten the pill of his philosophical ideas, as seems all too often the case with other modern novelists; he is rather a writer for whom the moral

and philosophical problems he discusses find a perfectly natural embodiment in the art form he has chosen.

Doderer in an article on A. P. Gütersloh quotes one of the latter's celebrated maxims and adds a significant comment of his own: "die Tiefe ist aussen. Der Romancier bedarf der Wirklichkeit, der Deckung zwischen Innen und Aussen, eines Mindestmasses solcher Deckung wenigstens."⁽⁶⁾ For Doderer the philosopher, the inner and outer man must come together before the individual's reality can be fully re-conquered; for Doderer the novelist, content and form must blend into a harmonious whole before the novel can achieve its full moral impact. His aim he formulates as follows: "das Materielle tiefer hinein nachzuweisen bis in Gebiete welche noch immer für solche des Geistes gelten."⁽⁷⁾ In the opening pages of his "Grundlagen und Funktion des Romans," Doderer discusses those ages when the novel begins to assume particular importance as an art form. He argues that the novel is the product of a period when empirical reality has become questionable, where human action is in danger of losing all meaning: "es musste eine geminderte Wirklichkeit einbrechen, mit einer nur mehr fragwürdigen Deckung zwischen Innen- und Aussenwelt, es musste zwischen ihnen eine Kluft sich öffnen."⁽⁸⁾ It is interesting to note that Georg Lukács makes precisely the same point with regard to the development of capitalist society. It tends, he argues, to lead inevitably to the breakdown of external values, to a gulf being formed between the individual personality and the society in which it finds itself. Gradually the external

social world loses all coherence and becomes completely devalued in terms of the 'freedom' of the individual. Here we have in essence the same critical situation which Doderer discusses (although without Lukács' marxist bias). Doderer goes on to argue that in such situations the novel comes supremely into its own: "dann kommt der Roman und bringt uns nichts geringeres als eine Lust zu leben."⁽⁹⁾ The novel by its very nature will have a moral function, for it insists on the validity of the everyday social world in which everyone has to live and move. The novel, therefore, offers its reader a "Wieder-Eroberung der Aussenwelt, und in dieser wird bekanntlich gehandelt, in jedem Sinne, Denn die Schöpfung ist nun einmal dinglich, dagegen ist nichts zu machen, und das habe man vor Augen. Der utopische oder transreale Roman, wie ihn die Deutschen immer wieder hervorbringen, kann jene angegebene Funktion nicht erfüllen."⁽¹⁰⁾ This reaction against the excessive idealism of the German novel, against its inability to come to grips with concrete social reality, is in many ways typically Austrian, as Ivar Ivask demonstrates in his article in "Das Grosse Erbe".⁽¹¹⁾ Ivask also draws attention to the significant fact that, in complete contrast to Germany, Austria has produced only very few philosophers, the most important of whom, Ludwig Wittgenstein was poles apart from the German tradition of idealism, as can be seen from the following maxim of his, which could almost stand as a motto for Doderer's work: "der Menschliche Körper ist das best Bild der menschlichen Seele."⁽¹²⁾

Doderer's central moral concern is, however, much more than a

mere recognition in philosophical terms of the validity of the social world in which the individual finds himself. Doderer makes no attempt to portray the Alltag as more straightforward or coherent than it is in real life. Life he sees as being full of chance events and happenings, of coincidences and fortuitous meetings, and the realistic novelist must embody this because it is part of the normal experience of everyday life. The novel is, however, not merely a mirror held to life, a random reflection of the bewildering confusion of the Alltag. The novel is a work of art, and this clearly implies the author's right to select specific aspects from his raw material and to mould and shape them into a certain pattern, whereby the random confusion of life acquires order and significance. Hence the novel must embody life in all its fortuitousness, while at the same time showing that for the individual there can be a certain measure of coherence and pattern in the seeming arbitrariness of the reality which surrounds him. Doderer's novels not only express the moral outlook of realism i.e., a recognition of the philosophical validity of the social world where human action takes place, but they also embody a moral purpose of the 'old' type, an insistence on the individual's seeing himself as part of a social unit towards which he has certain responsibilities. Man cannot live in a vacuum; he cannot live in a state of solipsistic self-satisfaction with no regard for the existence of the people around him. Paradoxically the individual finds inner freedom only when he comes to terms with the claims which the social unit to which he belongs makes on him. Freedom is to be found not by living in isolation, but by the estab-

lishment of a full human relationship, by the individual's unwavering commitment to the Alltag, by the spontaneous fulfilment of his function in society. The individual must fuse 'Innen' and 'Aussen'; he must link his own personality with the petty fortuitousness of life, whereby he finds that life ceases to be an oppressive burden and becomes personally meaningful. Doderer does not believe in changing society; this is to be left to the gentle law of time (here one senses his very Austrian conservatism). The individual, however, by his whole attitude and approach to the Alltag makes something personally meaningful and coherent out of what is potentially fortuitous chaos.

Menschwerdung is that process of moral education whereby the individual is brought to realize the significance of human action. One must not, however, misunderstand this as a straightforward glorification of the active human being. What Doderer advocates is the fusion of the 'inner' and 'outer' man, and not action for the sake of action. Clearly we are not expected to agree with Negria (who in many respects recalls Neuhoff the Prussian in Hofmannsthal's "Der Schwierige") when he says: "die richtig aufgebaute und bis zum Exzess gesteigerte Tat hat Wert, nichts sonst."⁽¹³⁾ For many Austrian writers from Grillparzer onwards (one thinks of such figures as Jason, Ottokar, Mathias) this type of 'activist' is a highly suspect figure, and Doderer is no different in this respect. False action, in his view, can only produce "Pseudo-Konkretionen".⁽³⁾ In his novels, Doderer seeks to coax his characters along the Umweg which brings them

to a right understanding of the nature and importance of human action, and the actual fact of their having to go the roundabout way is in itself morally important. The Umweg is not merely a tedious detour which is to be completed as soon as possible; it is the process whereby the individual re-affirms his moral commitment to life. Any human action requires the correct moral attitude in the individual as its basis before it can be valid. Those who are born 'Aktivisten', who have never undertaken an Umweg whereby they consciously clarify their moral position, are liable to be dangerous. Only the Kari Böhls and the Melzers of this world who have reconquered the ability to act spontaneously, only these people are full Menschen. They live realistically in the way that Teddy Honnegger outlines; they are committed to life "weil der Mensch nur leben kann, wenn er in irgendeiner Weise sich mit dem Leben fusioniert, amalgamiert. Er muss sich darauf einlassen. Leben besteht darin, dass man sich einlässt; sich selbst hineinlässt. Niemand kann das äussere Leben ausschliesslich einer Maske in Auftrag geben und dahinter integral bei sich selbst bleiben. Über solche Kluft würde die Brücke der Wirklichkeit, die Innen und Aussen verbindet, einstürzen."⁽¹⁴⁾ The correct attitude towards human action lies somewhere half way between the 'activism' of a Negria and the undermining intellectual scepticism of a Rudolf von Habsburg in Grillparzer's "Bruderzwist". It is this golden mean which constitutes normality. Indeed, the most difficult task of all facing the individual is to be normal; "ein ganz gewöhnlicher Mensch, das schwerste, was es zu sein gibt."⁽¹⁵⁾ Here one senses a certain lack of clarity of definition

on Doderer's part. The "gewöhnlich" is in fact something exceptional, representing that ideal and balanced fusion of 'Innen' and 'Aussen' which is so rare in the Vienna of the 'Tiefe der Jahre'. The normal integrated man is not plagued by neurotic introspection, nor, on the other hand, is he a blind 'Aktivist' who glories in action for its own sake. When the inner and the outer man come together, then, to talk in Doderer's terms, reality is born. In the same way, Doderer sees the novelist as being above all else an empiricist, but this does not imply a mere worshipping of concrete external 'facts'. As Stangeler argues, if life must have a meaning: "so wird doch dieser Sinn keinesfalls in den Tatsachen liegen, um die ihr so besorgt seid, draussen also, sondern gewiss doch innen (er schlug sich leicht gegen die Brust) in der Erfüllung des eigenen Schicksals, das gemeint war von Anfang an, welches man eigentlich einholt ... in der vollkommenen Ausfüllung jener Gestalt, die einem gewissermassen aufgetragen war." (16)

The opposite of this healthy quality of ordinariness is very clearly defined in the passage in "Die Dämonen" where the Hofrat Gürtzner-Gontard analyses the revolutionary and the potential threat to society which he constitutes. The revolutionary is seen as the person who cannot accept life as it is, who is appalled by the confusion and fortuitousness of the world around him, and who, instead of making it personally meaningful by his own commitment to it, seeks refuge in a false, a second reality, where life can be made to conform to the rigid pattern he would wish to impose upon it. "Der Revolutionär flieht vor dem, was am schwersten zu ertragen ist, von der

ziellosen Vielfältigkeit des Lebens nämlich, in die Richtung der Vollkommenheit, was in der Welt seiner Untertatsächlichkeiten jedoch bestenfalls Vollständigkeit bedeuten könnte."⁽¹⁷⁾ The revolutionary, in Gürtzner-Gontard's view, is guilty of the crime which so many people commit; he rejects the Alltag and refuses to come to terms with it, thus destroying his own reality as a person. He is like the child in the mother's body which covers its eyes with its hands, refusing to enter life as it is: "der junge Mensch wehrt sich einfach dagegen, unter den dargebotenen Bedingungen ins Leben einzutreten, er will sich die Augen zuhalten und die Hände vor's Gesicht, was man merkwürdigerweise als Kind im Mutterleibe wirklich tut."⁽¹⁸⁾ This whole attitude is a demon which has disastrous consequences both for the individual and for society by making the establishment of a realistic approach to life completely impossible. There can be only one reality, as we are told in "Die Dämonen": "es gibt nur einen Alltag, es gibt ausser ihm durchaus gar nichts: und hier und jetzt muss man sich bewähren. Das mit dem 'Höheren' wäre durchaus bequemer. Aber alles 'Höhere' ist nun einmal verdächtig."⁽¹⁹⁾ The demon to which the title of Doderer's novel refers is precisely that force which comes between the individual and the world around him, with the result that he shuts the doors of his perception on empirical reality, and tends to seek refuge in a rigid ideological system which he feels he can control, and to which he tries to make the world conform. The revolutionary is just one manifestation of this dangerous process: "revolutionär wird wer von Anfang an durch sein eigenes unscharfes Sehen die Wirklichkeiten nur so blass in sich auf-

nimmt - sie führen daher in ihm das herabgekommene, unanschauliche Dasein von Untertatsächlichkeiten ... dass keine für ihn definitiv ist und keine ein Ausdruck bleibender Gesetze, denen das Leben stets spontan folgt."⁽²⁰⁾ The revolutionary, as Gürtzner-Gontard understands him, is not even the great social reformer. To actively change society would imply an affirmation of the validity of the social world, and this is impossible for those who live in a second reality. They live in a world of ideas, a world of vague philosophical abstractions, and for all their theorizings and speculations, they never actually achieve anything: "es ist kennzeichnend für alles Dämonische, dass es zwar ungeheures Aufhebens macht und viel Bewegungen schafft, niemals aber noch irgendwem irgendwas danach in der Hand gelassen hat."⁽²¹⁾

2. The Structure of "Die Strudlhofstiege". The moral relevance of Plot in Doderer.

We have tried in the foregoing to indicate briefly some of the important moral themes which must be considered if one is to understand fully the importance plot has for Doderer. Before proceeding to a more detailed study of the way his moral standpoint affects the structure of his novels, however, we wish to outline the action and development of plot in "Die Strudlhofstiege" and discuss some of the specific characteristics which it exhibits. In Doderer's novels it is not so much the individual incidents which are important as the overall progression of the plots, and this can best be discussed through a general outline of one novel rather than by examining

certain obviously significant moments selected from the whole of his narrative production.

"Die Strudlhofstiege" opens by introducing Dr. Negria a young Rumanian doctor who is studying in Vienna. He is attracted to Mary K. but is appalled to find that she appears to be completely faithful to Oskar, her husband. Mary decides against accompanying Negria on a boating trip - she happens to be alone in the flat that afternoon - and, instead, goes down to see Grete Siebenschein who occupies the flat below. The conversation turns on boy friends, and Mary expresses her disapproval of René Stangeler who is Grete's current admirer. Grete's experiences in Norway during the war are briefly sketched in. E.P. is also mentioned, and his wartime meeting with René Stangeler - the man who subsequently replaces him in Grete's affections - is described. The narrative then changes to a meeting between E.P. and his wife and one Major Melzer where the latter is told about Stangeler. Finally, we return to the point where the book opened - Mary and the problem of whether she should go boating with Negria. She strolls downstairs and, somewhat appalled by the volume of traffic which greets her eyes, decides to walk to the park where her husband is playing tennis with Samski. She makes up a four at doubles, but is annoyed when she senses that Oskar is deliberately not playing as hard as he can. She begins to quarrel with him and his attempts to pacify her enrage her still further. He kisses her passionately, and she recalls that the last time that he did such a thing in the open air was in 1910 by the Strudlhofstiege.

Dr. Negria is in the café where he is supposed to be meeting Mary; his attention is caught by an attractive woman in the café, and he promptly invites her to go boating with him. She accepts, much to his delight. We then have a flashback to 1910 when Melzer saw Mary for the last time before her marriage. Mary had meant a great deal to him, but somehow he could never manage to make anything out of his feelings for her. He returns to Vienna in a depressed frame of mind and meets some fellow officers. With one of them, a Major Laska, he arranges to go on a bear hunt. Four weeks later the hunt takes place. Melzer is able to forget all his problems and he suddenly seems to be fully in tune with life. To crown his happiness, he manages to shoot a bear and he has the skin made into a rug as a souvenir.

Once again we return to post first world war Vienna and we are told that Melzer belongs to Rittmeister Eulenfeld's 'troupeau' - a collection of assorted people, mostly ex-officers - whose nostalgia for the good old days of K. und K. Austria takes the form of a sort of 'vie de bohème' - with the Rittmeister as the ring leader. One day Melzer meets Frau Schlinger-Pastré on the Graben, and recalls his first meeting with her in 1911 when he was on holiday staying at the Villa Stangeler. There is a further flashback to 1911 - to Stangeler's meeting with Pista Grauermann. We are then acquainted with Etelka Stangeler's life history - her virulent reactions against parental discipline, and her frequent quarrels with her father.

On his way home that evening René goes via the Strudlhofstiege. A little further on he notices a block of stone in the wall of a

corner house which has been carved into the likeness of a unicorn. René looks up at it and laughs and realizes that someone is standing beside him, a girl of about eighteen. She asks him about the unicorn, and he invites her to join him for a coffee, which she does. Thereafter René takes the girl out several times, and the memory of her, of Paula Schachl, is for him always bound up with the Strudlhofstiege.

We return to Etelka, and we learn of her unhappy marriage with Pista Grauermann, a marriage into which she has simply drifted. Her unhappiness is intensified by the fact that she discovers too late that that she is really in love with Robby Fraunholzer.

Part II opens by returning to 1911 - the year when Stangeler made the acquaintance of Paula Schachl. During the summer holidays he often thought about her, and about the Strudlhofstiege which he always associates with her. The scene changes to a delightful Gasthaus on the outskirts of Vienna which was once a mill house. There Geyrenhoff and several acquaintances discuss politics, particularly the relations between England and Austria. Meanwhile Melzer, Asta, Editha Pastré and René are walking in the woods. Melzer is attracted to Asta but once again - as with Mary - he cannot seem to find a real relationship with her. The physical relationship between René and Editha is contrasted with his platonic affection for Paula, and there is a shift forward in time and we are told that when René returns from the war he finds that Paula is married. We are then acquainted with details of the Schmeller household. Editha Pastré found Ingrid Schmeller kissing Stephen Semski in the bathroom. Out

of jealous spite she made sure that the whole household heard of it. The next day Ingrid frantically tries to get in touch with Samski to tell him about the furore he has unleashed. The scene changes to Grauermann and Honnegger who are discussing Etelka over their coffee. We see René and Paula enjoying their morning coffee together; Grauermann joins them, after which they stroll towards the Strudlhofstiege. Asta and Melzer too are walking in the same direction to meet Ingrid. They all arrive at the Strudlhofstiege to witness the most extraordinary scene. Ingrid and Samski have met there to say good-bye, and Ingrid's father has caught them. He is furious to find them together and he drags Ingrid off with him.

Melzer when at home often thinks about the Strudlhofstiege, about the people who are always associated with it in his mind. We also see how important the bear skin rug is to him, a reminder of that blissful moment when he seemed to be fully in tune with life. The memory of the bear hunt becomes almost a fixation, a moment of past happiness which, he feels, can never be recaptured

Julius Zihal has a flat in Theresia Schachl's house. Paula after her marriage goes to live with Theresia who is her aunt. Zihal's wife Rosa has a niece, an attractive girl who is a great friend of Paula's - one Thea Rokitzer. Thea is very much involved with the Rittmeister Eulenfeld and Editha Schlinger. She has to carry letters and notes from one to the other and also finds herself having to make enquiries on Eulenfeld's behalf about bulk orders for cigarettes. Thea goes away for a holiday - as does Grete. Grete goes to Deauville with a school friend and there they happen to meet

Scheichsbeutel, a fellow countryman. René too is on holiday and suddenly his own helplessness and inadequacy in the face of life dawn on him. Robby Fraunholzer is still involved with Etelka; he wants her to have it out with Grauermann, but Etelka seems utterly incapable of doing anything to help herself out of her terrible plight. Fraunholzer thinks of his wife, a charming and beautiful woman known as "Mädi"; but she is no longer a "Mädi" - for she has felt the bitter pangs of jealousy.

Meanwhile René is in Vienna waiting for Grete to return from her holiday - although this does not prevent the occasional passionate scene with Editha. The next day Melzer meets Editha; they go bathing together. Melzer wants to tell Editha about Laska - his companion on the bear hunt, who fell during the war - but somehow he cannot manage to do it. The following day Melzer and Stangeler meet at the Strudlhofstiege and discuss Editha and her complete rejection of the past. Their discussion is interrupted by a voice from the top of the steps; it is Editha, who invites them back for tea and all three pass a very pleasant evening.

Rene goes to meet Grete at the station, and, while waiting for the train to arrive, happens to meet Paula. Suddenly he sees Editha getting out of a train - and to his surprise, another woman who looks exactly like Editha joins her, and the two go off together. This odd vision of two identical Edithas is soon forgotten, however, when Grete arrives. A few days later Rene receives a telephone call from Eulenfeld, and they arrange to go out together on Wednesday.

Eulenfeld gives the phone to Editha who invites Stangeler round for tea on the Wednesday afternoon. Melzer meets Asta in a café where she is with a whole crowd of other people. Fraunholzer and Etelka are there, but Robby suddenly feels superfluous, almost as though he were nothing to Etelka. He decides to go back to his wife.

Mary K's husband has died, and Negria is once more interested in her. Thea is getting more and more involved in the mysterious doings of Eulenfeld. Paula Pichler (née Schachl) is, however, on her side and keeps trying to make Thea see sense about the Rittmeister; he is not even worthy of her love.

We are given an insight into the mystery surrounding the two Edithas Rene saw at the station. They are, in fact, identical twins - Editha and Mimi. Mimi has been living in South America, but Editha has persuaded her to come over to Austria - Mimi is necessary to the tobacco smuggling plot which she and the Rittmeister are concocting. Mimi bewails her existence as Editha's double. Editha has always been the dominating twin; she has always dictated when they shall change identity, and right from their early schooldays Editha has been using her twin to deceive people. At first it was only school-girl pranks, a way of avoiding homework, but now it entails deception on a grand scale to smuggle in vast quantities of cigarettes and tobacco.

Gradually, however, their secret is being discovered. René has slept with both of them and he notices that one of them has a scar left by an appendix operation. That evening he has dinner with Melzer and talks at some length about the uselessness of psychiatry;

it has made the individual too intimate with himself and hence means that he can no longer be certain about any of his feelings. Melzer is introduced to Thea, and thanks to Paula's good offices, he manages to see her several times. Furthermore, Paula suspects from what Thea has told her that Eulenfeld is involved in illegal tobacco importation, and she goes to see her previous employer - a lawyer - as to what should be done. Melzer is also told of her suspicions. Editha in the course of the next few days shows a remarkable interest in Melzer; as we see later, she is trying to embroil Melzer - who works for the Tabakregie - in her underhand transactions.

Lea ("Mädi") Fraunholzer telephones Mary - she will be going to Budapest shortly and wonders if she should call and see Etelka. The ever-prudent Mary advises against it; she has heard that René has been summoned to Budapest to see his sister.

Melzer meets René, and the latter tells him that Etelka is dead; she has committed suicide. This conversation with René means that Melzer misses meeting Thea; he has also promised to go and see Editha and he hurries to her flat to explain his lateness. Thea, meanwhile, has given up waiting for Melzer. She goes to see Eulenfeld. Editha and Mimi are there. When they both appear, identically dressed, poor Thea is so frightened that she screams and runs away. Melzer, rushing to get to Editha's flat as soon as possible, is horrified to see Mary K. crossing the road in front of the Franz Josefs-Bahnhof without looking where she is going, and being run over by a tram. Melzer rushes to the scene of the accident and finds that

Mary's leg has been almost totally severed above the knee. Quickly he applies a tourniquet to the wound, and to his immense relief, the bleeding stops. He turns to thank the person who has helped him in his first aid operations and it is in fact none other than Thea. They both return to Melzer's flat to clean up and have a cup of tea. Suddenly they fall into each other's arms. For the first time the barriers of shyness and diffidence that have always prevented Melzer from making contact with the opposite sex are down. He wastes no time in proposing - nor does Thea in accepting. Editha's image which has somehow dominated Melzer for so long, finally fades from his mind. Thea tells him that when she went to see Eulenfeld - and subsequently discovered that there were two Edithas - she noticed some sheets of paper on a table which bore Melzer's name on the heading. Unthinkingly she stuffed them into her handbag. Melzer realizes that these have been stolen from him, and that the intention was to implicate him in the tobacco smuggling plot. He decides he had better call on the twins.

Melzer attends Etelka's funeral - and then he and Thea call to visit Mary in hospital. Melzer goes to see the twins. Eulenfeld explains everything, and admits that the police have recently searched the flat; clearly the whole plot has been found out. Melzer shows them the papers which Thea found in their flat, pointing out that if the police had found them in the course of their search, he would have been gravely implicated. At the sight of Editha's tears, however, Melzer forgives them and proudly announces his engagement to Thea.

On the way home he is suddenly struck by a terrible thought. Some time ago he had written a letter to Editha answering a query of hers about bulk cigarette orders - and he had given it to Thea to deliver. Presumably the police must have found the letter in their search. Melzer decides that the only thing to do is to go and tell Thea about it. (Here one senses that one is dealing with a new Melzer; previously he would have tended to bottle up his troubles within him.) To his complete amazement Thea produces the letter from her handbag admitting that when he gave her the letter she felt so jealous that she could not bring herself to deliver it to Editha. Melzer's happiness is, therefore, complete; he has finally become a full 'Mensch' and the author bids him farewell.

Editha and Mimi go to see their parents, and all ends happily for them. Mimi is joined by her husband Enrique Scarlez and Editha marries Gustav Wedderkopp. We are told that both couples henceforward find that genuine happiness which has previously eluded them. Melzer and Thea marry - and make a point of visiting Mary K. in hospital before going on to the reception. With the assurance that Melzer has finally found happiness, the novel closes.

What, then, are the characteristics of the structure of "Die Strudlhofstiege"? The subtitle of the novel "Melzer und die Tiefe der Jahre" would appear to indicate that one could approach the novel as a 'Bildungsroman', its essential concern being the emergence of Lieutenant Melzer from a self enclosed, private world of his own into full humanity. While "Die Strudlhofstiege" certainly is, in part at least, a 'Bildungsroman', one must not overlook the fact that

Wilhelm Meister, Heinrich Lee and Hans Castorp occupy a much more central position in the novels in which they appear than does Melzer in "Die Strudlhofstiege". In comparison with other German 'Bildungsromane' "Die Strudlhofstiege" seems structurally much less unified. This is not simply to be explained by the sheer number of characters in Doderer's novel, nor by the wealth of incident he describes. What does make the work confusing, however, is the way in which the characters and incidents exist very much in their own right, without simply being used as a reflection of Melzer's moral development. "Die Strudlhofstiege" is not merely concerned with Melzer. René Stangeler and his relationships with Grete Siebenschein, Paula Schachl and Editha Schlinger also play an important part in the novel. Mary K. is another character who exists in her own right. Of course both she and Stangeler are connected with Melzer, but the link between them is somewhat tenuous and they are clearly not so directly important for his development as is Thea Rokitzer. And yet Stangeler and Mary are obviously much more important characters than Thea, the "Lämmlein auf der Weide." There is a significant sub-plot which is concerned with Etelka Stangeler's relations with Robby Fraunholzer, and neither of these characters is at all relevant for Melzer's 'Menschwerdung'. There is a certain digressiveness in Doderer as he recounts chance meetings and small, insignificant incidents and eagerly describes any number of seemingly peripheral relationships. What also adds to the confusion in the novel is the way the author dodges about in time, depicting scenes which took place in 1911, in the years immediately after the

war, and in 1925. The novel opens when Mary K's husband is still alive; we then have flashbacks to Grete in Norway during the war, to Melzer's bear hunt with Laska, and the novel concludes when Mary K., a widow, is run over by a tram, which takes place in September 1925 - as the first sentence of the novel tells us.

For all its confusion, however, one does sense the order and pattern within the plot. Gradually, as one progresses through the novel, the bewildering array of characters and incidents fall into place and past and present are seen as belonging together. One senses also how Vienna is an all-pervasive presence throughout the novel, for it is the background against which so many of the incidents described take place, and hence it becomes part of the lives of the characters. It does, therefore, also become linked with the theme of memory and the past, because so often a street, a café, a flight of steps can recall past events and experiences.

When one looks at the actual substance of the plot, however, one notices several features which, if anything, smack of the novellette. We have identical twins who manage to exchange identities so thoroughly that endless confusions and complications follow. We have elements of the detective story as an ingenious tobacco smuggling plot is finally foiled - more by luck than judgement - by our hero and his girl friend. Furthermore, the novel closes with a typical happy ending whereby two marriages take place and a third (that between Enrique and Mimi Scarlez) is strengthened. All, we are specifically told, live happily ever after, and peace descends on the world of the novel.

These, then, are some of the more important features of plot in

Doderer. Clearly there are many elements which constitute a considerable technical achievement, and yet there are undeniably others which seem curiously inadequate in a novel of the size and moral seriousness of "Die Strudlhofstiege". We now wish to consider the way in which Doderer's plots reflect those moral themes which recur throughout almost all his work, for, as we have suggested before, it is only in the light of his realistic moral purpose that his work can be fully understood and analyzed. We wish firstly to discuss the question of human action and its relation to the individual's moral development. 'Menschwerdung' is very much bound up with the problem and nature of human action, which, like language, must be properly understood. There must be a moral basis behind it; it must represent the fusion of 'Innen' and 'Aussen'. True action is to be equated neither with the passive fulfilment of routine nor with the existentialists' 'acte gratuit'. It must stem from the individual's awareness of himself as part of a social unit, and hence the responsibilities which this entails are to be fulfilled spontaneously from a deeply ingrained sense of moral duty. Then, and only then, does human action acquire its full dignity and meaning. It is to this understanding, to this insight into the implications of human action that Doderer seeks to educate his characters.

In "Ein Mord, den Jeder begeht", the central figure, Conrad Castiletz is an irresponsible, selfish young man who one day together with various students with whom he is sharing a compartment in a train, plays a foolish prank on a woman who is travelling alone in the compartment next door. When the train enters a tunnel the students

~~students~~ tie a skull on to a stick (one of them is a medical student and hence has a skull in his luggage) and Conrad holds the stick out of the window in such a way that the skull is opposite the window of the next door compartment. Although Conrad does not realize it at the time, the prank has tragic consequences, for Louison Veik, the woman in the next compartment, happens to be standing by the half open window at the time. Seeing the skull, she is so petrified with fright that she half falls out of the open window, striking her head on part of the tunnel wall. Later she is found dead, presumed murdered, and the crime remains unsolved for years. Conrad marries Louison's sister Marion, and is curiously fascinated when he hears the story of Louison's murder. He decides to try and solve the mystery himself. Doderer's novel is, however, much more than a detective story, because Conrad is in fact literally and metaphorically looking for himself. Although in all appearances ^{Conrad} ~~he~~ is a respectable and highly successful business man, Doderer carefully reveals ~~Conrad's~~ ^{his} basic human inadequacy. We see his cruelty to a snake when he is only a schoolboy, and we follow him through various love affairs in which he himself remains completely withdrawn and uninvolved. He is committed neither to his family nor to the various women with whom he sleeps, and this same indifference and lack of commitment marks his marriage. Conrad is not acting in the truest sense of the word; he merely follows the well worn path of his daily routine; there is no personal commitment behind what he does and, hence, there is no fusion of 'Innen' and 'Aussen', no reality in which he does.

His whole attitude changes, however, when he decides to solve the mystery of Louison's murder. Gradually, although he does not realize it, he is breaking out of his second reality and starting on the Umweg that leads to Menschwerdung. For once he is committed to something - to the search for himself, for his own reality. He becomes utterly absorbed in his detective work: "Conrad fühlte sich augenblicklich durchaus als Herr der Lage. Ja es war seine Absicht, mit dieser Sache 'sich zu beschäftigen.' Er hatte auch reichlich Zeit dazu unter den gegenwärtigen Umständen. Das alles war klar und einfach. Er würde diesen Fall eben in die Hand nehmen und ordnen."⁽²²⁾

Gradually he seems to grow in stature as a human being; life seems much fuller because he is actually committed to a certain course of action: "der Ernst des Lebens: das war nun, dass irgend etwas wirklich geschah, und dass man sich dem gegenüber wie aus einer gebückten Stellung aufrichtet, und gerade verwundert jetzt über die eigene Grösse."⁽²³⁾

Finally he reaches his goal: he discovers that the murderer is none other than himself. When he says: "ich fand den Täter, will sagen, mich selbst,"⁽²⁴⁾ the double meaning is clearly intentional. Conrad realizes who he is, and the full extent and nature of his previous human inadequacy. The price, however, has to be paid for living all those years in a second reality and Conrad is killed - seemingly by accident. Frau Schubert, his landlady is in one of her moods of violent depression and she tries to gas herself. The gas seeps into Conrad's room so that next morning when the postman rings the bell a spark from a faulty contact blows the whole room to pieces. The tragedy would at first sight appear to be completely fortuitous, an

unfortunate mishap which occurs purely by chance - just as with the unwitting murder of Louison Veik. Seen in the context of Conrad's life, however, all these incidents are directly relatable to his own human inadequacy, and become thereby significant and necessary. In a sense, they are almost a judgement upon him. The Umweg has been completed; Conrad has found himself, and this breaking out of the 'zweite Wirklichkeit' is achieved by his own actions, by his being committed to the search for Louison's murderer. For once in his life he has genuinely acted, and thereby he has come into possession of his own reality. The murder of which Conrad is guilty is, in a sense, as the title implies, a murder that everyone is prone to committing, for Conrad's refusal to recognize and affirm the Alltag, his commitment to an unreal world of his own creating, does amount to the murder of his own personality, of his own reality.

Melzer, the central figure of "Die Strudlhofstiege", is faced with similar problems to those which confront Conrad. He too lives for many years in a second reality before finally managing to free himself from it. As he appears at the beginning of the novel, he is utterly cut off from the life around him. He is unable to find any full human relationships; he lives on past memories of a bear hunt with an army friend Major Laska, symbolized by his cherished bear skin rug. Melzer is not a criminal in the same way as Conrad Castil-etz; he is not irresponsible and callous, and therefore he does not have to pay the same price as Conrad for those years wasted by living in a second reality. Even so, however, Melzer is dangerously cut off from life. The bear hunt in Bosnia was for him a supreme moment

when he seemed in tune with his fellow men and the world around him, and yet in the confusion of the 'Tiefe der Jahre' he cannot adjust himself to life as he finds it in post war Vienna. He withdraws from the present and fixates the memory of the bear hunt as a moment of reality which he feels he will never be able to recapture. Melzer is, in fact, drifting along with life; he is not in any sense committed to it, he does not play an active part in the world in which he finds himself. He belongs to Rittmeister Eulenfeld's 'troupeau', a group of mostly ex-officers who nostalgically recall the good old days of the Donaumonarchie: "hinzu kam das unverbindliche Pathos einer Gemeinsamkeit als ehemalige Offiziere der verbündeten deutschen und österreichisch-ungarischen Heere im ersten Weltkrieg."⁽²⁵⁾ The voices of Lindner and the Rittmeister seem to be enticing him away from the present-day world "in irgendeine Gefangenschaft hinein, worin er, Melzer, sich befunden hatte und sich also noch immer befand, in eine Unselbständigkeit, in ein Weitergegebenwerden von Umstand zu Umstand, vom Militär zur Tabakregie."⁽²⁶⁾ After the end of the first World War and the collapse of the Donaumonarchie, the feeling of nostalgia for the k. und k. period was very strong in Austria, and found expression in the work of such writers as Felix Braun, Alexander Lernet-Holenia and, above all, Joseph Roth. Quite clearly Doderer too feels this nostalgia and sorrow for the loss of the old Empire, but he is completely convinced that it is man's duty to come to terms with the present, however incoherent and purposeless it may seem, and not just surrender to nostalgia for the past, simply because through the individual's full commitment to it, the present will cease

to be so chaotic, and will become personally meaningful. Joseph Roth does not educate his characters; they remain homeless wanderers in a world in which they do not belong. In Doderer's novels characters such as Melzer are coaxed out of their world of nostalgic memories into an affirmation of the Alltag.

It is significant that Melzer, particularly during the first half of "Die Strudlhofstiege" cannot take any decisions; he is incapable of any determined course of action. It is, for example, typical that when he joins Eulenfeld and his 'troupeau' for a motor car outing, he never decides to go of his own accord; he is always taken. Melzer himself feels the "Unselbständigkeit seines Lebens überhaupt, worin er niemals irgendwohin gegangen, sondern immer nur irgendwohin gekommen war."⁽²⁷⁾ He attempts to cover his own inadequacy (which he himself senses, unlike Conrad Castiletz) by recalling the memory of the bear hunt with Laska, the one time when he was really living: "er drückte das Gesicht in das Bärenfell -- das war's, der Geruch kam von da (seine Hausfrau hätte es im Sommer lieber weggetan und eingekampfert, aber Melzer fürchtete den leeren Fleck)."⁽²⁸⁾ This quotation shows us Doderer's technique at its best. Via something concrete, i.e. Melzer being afraid of the blank space that would be left in his room if his landlady were to take away the rug, Doderer suggests Melzer's whole attitude to life, for to take away the memory of that bear hunt would be to reduce his existence to a complete void in which he would have no point of support. This is a perfect example of the way in which 'Innen' and 'Aussen' fuse in Doderer's work. Melzer's fear of losing his bear skin rug is something explicable and

natural on the concrete plane, for it would leave an unpleasant blank space on the floor of the room. This is not just an 'externalisation' of Melzer's inner confusion. It is, one feels, something that genuinely happened; the landlady wanted to remove the rug and Melzer did not like the idea of losing something that had become so much part of his flat. At the same time, however, this incident clearly suggests and embodies Melzer's insecurity and helplessness. Both implications exist side by side, each reinforcing the impact of the other. The 'inner' world of psychological conflict gains plasticity, the 'outer' world of events and actions is deepened by being presented in relation to the individual's attitude to life. Hence Doderer's insistence on seemingly trivial external details, as, for example, the fact that Geyrenhoff has taken to using a new brand of lavender water, which he recommends to René: "man sage ja nicht, dies sei äusserlich und nebensächlich, man würde damit den Autor dieser Erzählung weit über das übliche Mass ärgern ... Den Geruch einer Person modifizieren: das geht schon ans Leben."⁽²⁹⁾

Melzer's inability to act is reflected in his inadequacy as regards human relationships. He is unable to communicate with people, much as he wants to: "es hatte sich etwas in ihm geschlossen, Asta gegenüber, wie man eine Kapsel schliesst."⁽³⁰⁾ In this context, Doderer's imagery is significant. It is particularly striking that the image of walls and windows often recurs with reference to people who are living in a second reality. Zihal in "Die Erleuchteten Fenster" seeks to replace actual human contact with the vicarious pleasure of staring at the windows of the flats opposite him in the hope of

catching a glimpse of a girl undressing. He is cut off from life: "er spürte die Wandung wieder, die ihn zwang, neben dem Leben zu gehen und zu stehen, zu denken und Pläne zu machen, durch eine völlig durchsichtige aber feste Membrane vom Leben getrennt."⁽³¹⁾ Exactly the same applies to Melzer as he stands gazing wistfully out of the window at the life below in the street, where he does not seem to belong: "noch immer steht er am Fenster, durch das er gar nicht mehr hinaus sehen kann, denn seine rechte Hand hat das Kettchen gelöst, welches die Spalten der Jalousien offenhielt und diese sind wieder zugeklappt."⁽³²⁾ The venetian blinds have closed and the separation from the world is complete. Melzer is thrown back on his room with its bear skin rug as a reminder of the one occasion when he seemed to be really living.

In the course of the novel, however, Melzer is gradually drawn out of this world of a second reality into a full acceptance of the Alltag. One of the deciding factors in his education is his relationship with Thea Rokitzer. Paula Pichler (née Schachl), a friend of Thea's, realizes that Melzer and Thea are in love, but Melzer is incapable of taking any steps that might bring them together, and Thea is the last person to give him any help: "sie vermochte zu sich selbst gleichsam keine Beziehung von aussen mehr herzustellen."⁽³³⁾ Paula therefore decides to take a hand: "Paula schien in diesen ganzen Sachen zu jener Entschlossenheit gelangt, welche keine vermittelnden Zwischenstufen und sanftsteigenden Rampen von Aufschüben mehr nötig hat, sondern die kurze Enterbrücke ins Handeln, die Fallbrücke zwischen Innen und Aussen sogleich schlägt."⁽³⁴⁾ It is significant that

the moment which brings Melzer and Thea together is one in which they both act spontaneously. Both are present when Mary K. is run over by a tram. In this moment of crisis, neither of them stop to think about what they should do; there is no self-conscious analysis of which course of action should be taken. Both of them instinctively spring to Mary's aid. Only after Melzer has made a tourniquet to stop the flow of blood and the ambulance has arrived does he realize that it is Thea who has been helping him. The two are suddenly brought together; the spell of their nervousness, of their second reality has been broken, and Melzer does not waste any time in proposing to her: "und eine halbe Stunde später hatte der Major seinen Vorsatz bereits durchgeführt (der reinste Aktivist, fast ein Negriander)." ⁽³⁵⁾ So it comes about that Melzer finds a full human relationship with Thea and emerges from the second reality in which he has been living. Together he and Thea manage to foil a tobacco smuggling plot in which Mimi and Editha the two identical twins, and the Rittmeister Eulenfeld were implicated. The ability to act, the commitment to a lasting human relationship, these constitute the goal to which Melzer's Menschwerdung leads him. It is therefore possible to regard "Die Strudlhofstiege" in part at least as a 'Bildungsroman'.

Melzer is not, however, by any means the only character beset by such problems of non-involvement in life. Mimi Scarlez bewails her unreal existence. She has always been dominated by Editha her identical twin and they have often changed places in order to deceive other people. This process which Editha first used to advantage at school

has gone on for many years and is also to be used in the tobacco smuggling plot. Mimi even while at school wanted to be left in peace to lead an ordinary existence: "hab' mich so sehr nach meiner ehrlichen Bank im eigenen Klassenzimmer geseht and danach, unbekümmert dem Unterrichte folgen zu können und daheim dann mein Pensum zu wiederholen."⁽³⁶⁾ It was not, however, possible. Editha has always made use of her twin, and in the process Mimi has lost all reality as an individual. She hardly dares move in case she does something wrong, for she never knows whether she is supposed to be herself or her sister. She is afraid to commit herself to any one course of action lest it turn out to be the wrong one, and as a result life loses all meaning: "das Leben hört einfach auf: Weil man sich nicht mehr rühren kann und es um keinen Preis mehr tun will und darf auch die Fliege, die auf der Nase herumspaziert, nicht wegscheuchen, denn diese Bewegung wäre zu viel."⁽³⁷⁾ Etelka von Stangeler is in a similar dilemma. She, like Melzer, does not live life; she merely drifts along with the current. She has never been fully committed to anything and even marriage seems to have just happened to her without any real involvement on her part: "und da alles so gänzlich über ihrem Haupte zustande gekommen war und das Schicksal gleichsam über ihren Kopf hinweg verfügt hatte -- unangesehen ob dieser jetzt gerade Wahres oder Falsches enthalten mochte -- so erschienen Etelka die verschiedenen Bedingnisse und Bestimmungsstücke ihrer Lage als durchaus nicht ihr eigenes Werk."⁽³⁸⁾ When she finally does find a relationship to which she can be fully committed, it is too late because both she and Robby Fraunholzer are married, and she is left with only one

way out of her second reality, that of suicide. Grete Siebenschein and René von Stangeler are a couple whose problems are not fully resolved until "Die Dämonen". The same indecision and inability to act besets them as Melzer and Thea: "warum war er so schwach? Warum war sie selbst so schwach? So schwach, dass sie -- mitgenommen wurde. Aber einer von ihnen beiden musste doch stark sein, sonst würden ja beide miteinander zugrunde gehen, und es konnte gar nicht anders kommen!"⁽³⁹⁾

Many of the characters in "Die Dämonen" develop along the same lines as Melzer. They are educated into a full and active commitment to the Alltag and hand in hand with this grows their realization of the rightness and necessity of their finding full and lasting human relationships. René is a typical example of this gradual process of development. He is the eternal student, the man who abhors any form of involvement, whether it be marriage or the question of finding himself a job. Early in the novel he expresses his feelings in a brief dictum which recalls Geyrenhoff's "primum scribere, deinde vivere": "Professor sein und verheiratet, das ist für mich eine geradezu grausliche Vorstellung."⁽⁴⁰⁾ Gradually, however, he begins to see the falseness of this attitude until finally, by a stroke of good fortune, he is made Jan Herzka's librarian. In the castle which the latter inherits, he finds a medieval document recounting a mock witch trial which the then owner of the castle, Achaz von Neudegg had undertaken in order to fill the void of his sexual frustration. René realizes very clearly that this document constitutes a perfect expression of the kind of sexual second reality in which Schlaggenberg

and Herzka have been indulging, and which is in no sense a substitute for a genuine human relationship. René obtains the sole right to publish articles on the manuscript and he is put in touch with one Professor Bullogg, an American, who is interested in this field of studies. Suddenly Stangeler finds himself on the threshold of a very successful career, and with his post as librarian behind him, he can forget all financial worries. The change in his outward affairs is accompanied by an inward change; he feels far more secure and happy in every respect and his relationship with Grete acquires a more stable footing. Paradoxically, René does not feel any loss of freedom now that he has found himself a job; for the first time he feels free: "nun hatte er seine Praxis. Es herrschte Ordnung bei ihm. Er konnte mit diesen Leuten ruhig reden. Allmählich doch durchsickerte ihn der für seine Verhältnisse sehr grosse, dort unten in Kärnten erreichte Erfolg, bis in jene Tiefe, wo er die jetzige Sachlage sich erst assimilieren und aneignen konnte, so dass sie ein Neues für ihn recht eigentlich wurde. Er verwunderte sich tief über die eigene Ungezwungenheit. Sie war ihm bisher in solchem Masse unbekannt gewesen. Nein er hatte keine fundamentalen Sorgen mehr. Er hatte gewissermassen ausgelitten: aber er begriff es noch immer nicht ganz."⁽⁴¹⁾

In time, however, René becomes accustomed to his new position in life, and his confidence and assurance grow: "allmählich gewöhnte sich René doch an den fester gewordenen Boden und trat munterer auf."⁽⁴²⁾ It is significant that when he finally meets Professor Bullogg, who is typical of the ^S sort of successful academician whom he had previously despised, René is envious of his air of assurance and security, and

for a moment he is depressed when confronted with Bullogg and his family: "weil jene dort im Hotel alle miteinander vernünftiger waren als er selbst, besser und leichter lebten, überhaupt richtiger, schien ihm."⁽⁴³⁾ René, the 'ewige Gymnasiast',⁽⁴⁴⁾ as he is once called, has been educated in the course of "Die Dämonen" out of his self-enclosed, semi-neurotic world into a full and active involvement in the everyday world around him. He finds his problems begin to fade once he has started work in a steady job, and the same applies to Neuberg, another young historian, who overcomes his disappointment after his broken engagement with Angelika Trapp by settling down to some serious work. For Doderer the answer to the neuroses which beset so many of his characters is never psychoanalysis, but quite simply active commitment to the everyday world, so that the individual is actually doing a job of work and not indulging in a minute self-analysis.

Stangeler is not by any means the only character who develops in this way. As we have already suggested in the section on the narrator, Geyrenhoff also undergoes a *Menschwerdung*. He begins writing his chronicle in the belief that this will in some way compensate for the fact that, as an old man, he feels himself cut off from the life around him. Gradually, however, he realizes that he must take an active part in life and not simply let it pass him by. He sees that when he gave up his job and retired, he was in fact laying an immense burden of responsibility on his own shoulders, the danger being that he would withdraw from life and cease to be actively committed to the world around him: "der Pensionismus als Lebensform prüft den Menschen unerbittlich durch Gewährung eines kreisrunden,

ganz unbeschnittenen Horizonts von Freiheit. Ich hatte als aktiver Beamter meines Wissens nie wirklich versagt. Jetzt erst versagte ich als Pensionist."⁽⁴⁵⁾ He realizes that chronicle writing is no substitute for actually living, and sees it as his duty to clear up the matter of Quapp's inheritance. The chronicle recedes into the background as Geyrenhoff goes into battle against the Kammerrat Levielle: "mir war's als lebte ich seit vielen Jahren zum ersten Male wieder."⁽⁴⁶⁾ Geyrenhoff finds himself able to make decisions, and, what is more, to put them into practice. Gone are all his hesitations and doubts: "die Aktion, welche ich am Nachmittag durchführen sollte - noch vor dem Tee bei Frau Ruthmayr - stand seit dem Morgen klar und einfach in mir, ohne der Gegenstand irgendwelcher Überlegungen oder des geringstens Zweifels zu sein."⁽⁴⁷⁾ Ability to act is once more accompanied (as with Melzer and René) by the growth of a personal relationship, - in this case between Geyrenhoff and Friederike Ruthmayr. Both have committed the same folly of seeing themselves as too old to have anything further to expect from life, and both are shown how false this is. It is significant that Geyrenhoff's positive measures to see that Quapp receives her inheritance in fact bring Friederike and him closer together, because Quapp is none other than the illegitimate child of Georg Ruthmayr, Friederike's late husband.

Quapp too has to break out of the second reality in which she is living. She believes she has the makings of a great violinist, and yet whenever she has to play before an audience, however small, she is so nervous that she plays dreadfully. She is not even committed

to her ambition; a second reality never bears any fruit, and Quapp seems to think that she can somehow become a great musician without practising: "solche Begriffe wie 'Wochenende' drängten sich auch schon allzutief in Quapps bereits etwas zerrüttetes geigerisches Berufs- und Innenleben, so dass sie längst was besonderes darin sah, wenn sie sonntags einmal studierte,"⁽⁴⁸⁾ or as we read later: "dieses Üben war eine Selbsttäuschung."⁽⁴⁹⁾ She is offered a final chance in the Viennese musical world when she has the opportunity of an audition for a place in one of the popular concert orchestras. Once again she fails miserably, and her dreams topple once and for all. This, however, brings Quapp a new freedom. After the audition she feels that she has finally left behind her the unreal world of her false ambitions, and Géza von Orkay consoles her with the following words: "es gibt im Leben keine blossen Amputationen, solange es eben noch Leben ist, also Hervorbringung, wenn ich so sagen darf."⁽⁵⁰⁾ It is significant that Géza should offer her this advice, because Quapp's final emergence from her second reality is indeed the start of a new life as Géza had foretold - a new life which culminates in her marriage to none other than Géza himself. Géza's words could also admirably apply to Mary K. who loses a leg in a tram accident, and yet refuses to lead the life of an invalid. The tragedy which befalls her is no mere amputation; it is a rebirth, for it gives her back all her will to live, and when she returns to Vienna she finds a new life with Leonhard Kakabsa. Kakabsa is a worker who educates himself by learning Latin from a school grammar book until finally he is appointed librarian to Prince Alfred Croix. For Doderer he is a perfect em-

bodiment of the process of Menschwerdung, the man who emerges from the limitations of dialect to flexible High German, who improves his mind without withdrawing into intellectual self-isolation. Doderer suggests the unity in his personality between 'Innen' and 'Aussen': "die Morgenübung lag ihm noch in den Gliedern, buchstäblich, sein ganzer muskulöser Leib arbeitete oft mit den befreienden Rucken des Denkens."⁽⁵¹⁾

For Kajetan von Schlaggenberg the collapse of a sexual **second** reality, built upon a glorification of corpulence in the opposite sex, coincides with the arrival of a letter from his mother urging him to keep a watchful eye on Quapp: "ich hatte überhaupt den Eindruck, dass die Mama von mir erwartete, ich würde nunmehr etwas für Quapp tun."⁽⁵²⁾

Kajetan realizes how he has been cutting himself off from reality: "jede wirkliche Apperzeption ist nicht nur eine Berührung und oberflächliche Vermischung zwischen Innen und Aussen: sie ist vielmehr eine Durchdringung beider, ja, mehr als das, ein chemischer Vorgang, eine Verbindung, eine 'chymische Hochzeit' zwischen uns und der Welt, bei welcher wir eigentlich die weibliche Rolle spielen müssen ... Ich aber vermisste in eben diesen Augenblicken die Fähigkeit, noch durchdrungen zu werden."⁽⁵³⁾

It is not only the major characters of "Die Dämonen" who develop in this way. The minor characters also attain to the same wisdom. Jan Herzka in his **sexual** second reality recalls Schlaggenberg. He prefers to live in a world of erotic day dreams rather than find a meaningful human relationship. Sex is one of the most important doors through which the individual is drawn into contact with the world around him. If this channel is closed, then he is bound to be living

in a second reality, as is Herzka. Jan feels attracted to Agnes Gebaur his secretary and yet he cannot seem to communicate with her: "warum er ihr gegenüber alles andere mied? Gar keine Fühler vorstreckte?"⁽⁵⁴⁾ The answer lies in the 'zweite Wirklichkeit' in which he is enmeshed: "er wollte sich ja keineswegs verbinden, er wollte sich in den Kavernen von Neudegg und mit diesen Kavernen isolieren."⁽⁵⁵⁾ Here, however, he is helped by Anges, who accidentally (or was it on purpose -- perhaps it was too conveniently timed to be a mere stroke of good fortune? On this point we are left to make up our own minds) sprains her ankle. Jan takes her home in his car, and at last contact is established between them, and this develops into marriage. As soon as Jan realizes that with Agnes he has found the makings of a genuine human relationship, he feels his previous unreal existence fading: "Unmittelbar nach diesen ihren Worten hatte Jan die Empfindung, als verliessen ihn alle seine seltsamen Vorlieben."⁽⁵⁶⁾ Frau Kapsreiter is another minor character who is living in a second reality. Doderer tells us that she was a "ganztägige Kaffeetrinkerin,"⁽⁵⁷⁾ and stresses that the root cause of all her neurotic nightmares lies in the fact that she has nothing to do all day: "man fragt sich nun, was Frau Kapsreiter, ausser dem Kaffeetrinken, den ganzen Tag über zu tun hatte? Nichts hatte sie zu tun."⁽⁵⁸⁾ The various extracts from her *Nachtbuch* which we are given show how insecure her existence is. Both in her dreams and in her conscious, waking life she is obsessed by visions of slimy reptiles, of snakes and octopuses, of the 'Tiefe, die tierisch ist',⁽⁵⁹⁾ to quote from the passage in *Pico della Mirandola* which so fascinates Kakabsa. Professor Kyrill Scolander whom we meet only at the end of "Die Dämonen" is in many ways an ideal figure. He has precisely that openness to life, the

fusion of the inner and outer man which is for Doderer the height of wisdom. His eyes are described as follows: "es waren grosse, weit geöffnete, leere und gut durchlüftete Doppel-Stollen der Apperzeption, durch welche, was gesehen wurde, sich glatt und gänzlich unverändert, wie es eben war, ins Mahlwerk des Denkens ergoss."⁽⁶⁰⁾

The wisdom to which so many of Doderer's characters are educated in the course of their Menschwerdung lies in a full understanding of the nature and importance of human action. Very often the characters progress from isolation to the establishment of human relationships, from an inability to act towards genuine commitment towards a certain course of action. In whatever terms one defines Menschwerdung, however, it implies above all else that the individual will solve his own problems not by turning in on himself, not by any form of psychoanalysis, but rather by active participation in the life around him.

3. The Interaction of Characters and Events.

The relationship between characters and events is a very close one in Doderer, and it is for this reason that plot is such an important factor in his novels. K. A. Horst in a most stimulating article suggests that much of Doderer's uniqueness lies in the form of psychology which he brings to bear on his characters. His achievement is: "dass er von der Denkpsychologie auf die Ereignispsychologie umgeschwenkt ist."⁽⁶¹⁾ It is essentially the "Verhältnis zwischen Mensch und Ereignis, das den Angelpunkt der Psychologie Doderers bildet."⁽⁶²⁾ Every individual, then, is faced with the fortuitous 'facts' of his own existence. He finds himself in the context

of a certain social Umwelt, and as he goes through life he meets certain people and various events befall him. These basic raw materials of his existence are, therefore, given to him without his being able to alter them. There is nothing especially meaningful or significant about them unless he chooses to make them so by his own commitment to them. This is, in fact, the only way in which he can become free from a seemingly capricious fate. If he accepts and affirms the world in which he finds himself and the function that has been given him to perform in that world, in other words, if he acquiesces in his own fate, then he preserves his dignity and freedom. If he does not do this, he is always the unwilling slave of forces over which he has no control. In "Das Letzte Abenteuer" we find a very clear expression of this philosophy: "in welche Sache immer uns das Leben nun einmal hingestellt hat, man muss sie führen. Man muss sehen, was sich dabei tun lässt. So gibt man dem nach Gottes Willen schon fliegenden Pfeil erst seine Spitze, in welchem Kunststück sich aber, wie mir scheint, Würde und Wert des Menschen eigentlich erweisen."⁽⁶³⁾ Herbert Eisenreich in an article on Doderer stresses very strongly this aspect of his philosophy and argues that it is the individual's duty to accept what is given him by chance and make it a part of his own existence by his commitment to it: "die Charge akzeptieren und ihr gemäss handeln, nicht aus äusserem Zwang, sondern aus innerster Pflicht: aus dem tiefsten Einverständnis mit der Welt, wie sie nun einmal ist, und mit der Funktion, die darin auszuüben einem bestimmt ist, und nicht aussteigen wollen aus dem Schick-

sal (wohin denn auch?)."⁽⁶⁴⁾

This aspect of Doderer's philosophy gives us the key to one significant aspect of the plot of his novels. Often an event befalls the characters, and their moral development is revealed by their attempts to come to terms with this sudden chance happening. The event can either remain a hard, undigested fact, or it can be made a meaningful part of the individual's existence by the fact that that it is both accepted and affirmed, or, as K. A. Horst expresses it: "die Spannung in Doderers Romanen besteht kurz darin, welche Haltung das Ereignis als 'factum brutum' dem Betroffenen abnötigt. Die Spannung gilt der moralischen Frage, wie hoch sich der Ausweis beläuft, den der Ereignisbetroffene von seinem Eigenwert liefert."⁽⁶⁵⁾ Mary K. is the best example of this general process. She is a young and attractive woman when her husband Oskar dies. She never, however, considers re-marrying; indeed she shuns the prospect of becoming involved with another man. This is not because of her devotion to her dead husband's memory, but simply because it requires too much effort to build another human relationship. She is very much cut off from the Alltag and, in a sense, her accident is a judgement upon her. In "Die Dämonen" Doderer shows us how this accident does in fact prove to be her salvation because it jerks her out of her lethargy and she rises magnificently to the challenge of her disability. In "Die Strudlhofstiege", however, we see only the negative side of her character, symbolized by the never-ending chain of parked taxis which she can see from her window. She has occasional intuitive moments when she realizes the emptiness of her life: "ihr wurde zu

Mute, wie einem Landwirt zu Mute wäre, der plötzlich zwischen seinen Feldern grosse, nie gesehene, nie mit dem Pfluge umgebrochene, nie besäte, nie gemähte Flächen entdeckte."⁽⁶⁶⁾ Then comes the bolt from the blue; she is run over by a tram near the Franz-Josefs-Bahnhof and loses a leg. She is startled out of her previous complacency, and the long and painful process of Menschwerdung, of rebirth, begins. It is the measure of Mary's moral resilience that she refuses to let this accident keep her from leading a full life. She makes up her mind in the first dreadful days after the accident that she will not remain an invalid for the rest of her life, but will play an active part in life. She cannot forget her disability; she cannot undo what has been done, and therefore there is only one sensible course open to her, which is to come to terms with her fate, to accept it, and to continue with the business of living which is the supreme task facing every human being. Gradually she realizes the full horror of what has happened to her and yet she does not shrink from the moral challenge which confronts her: "der Treffer sass. Lag still. Das Ereignis wurde zu einer Art Einrichtung, mit der man sich einrichten musste ... Die zahllosen Tentakel des Lebens, alsbald ihre Arbeit aufnehmend, beweglich flimmernd, beginnen die neue Nahrung zu assimilieren, die jener Schlund wieder einmal bekommen hat, eben bereits den durch Augenblicke in seiner Urform starrenden Wulst des Ereignisses ein."⁽⁶⁷⁾ Melzer who with Thea visits Mary in hospital after the accident realizes that he is witnessing not death but rather a rebirth, rather the emergence of new life in an existence that has previously been empty and inadequate: "dies hier war

nicht der Tod; Melzer kannte ihn. Was um dieses zarte Haupt stand war vielmehr eines kommenden Lebens ganze Schwere."⁽⁶⁸⁾ It is on this note that we leave Mary K. in "Die Strudlhofstiege", and Melzer, as he looks at her, knows with absolute certainty that she will conquer this handicap, because she has the courage to start life afresh; "während er sie betrachtete, wusste er doch mit einer Sicherheit ohne jeden Zweifel, dass sie darüber würde siegen. Es war nicht irgendeine. Es war Mary."⁽⁶⁹⁾ "Die Dämonen" shows us Mary's development in full, and her re-emergence into life having completely overcome her disability coincides with the birth of a new and meaningful human relationship which finally ripens into marriage. When "Die Dämonen" opens, we are told that Mary is at a clinic in Munich which caters for those people: "die es fertig brachten, sich vom dem Umstande, dass sie irgendwann und irgendwie zwischen die Mechanik des Lebens geraten waren, nicht niederdrücken zu lassen!"⁽⁷⁰⁾ Mary's final success is not attained without struggle. She is often beset by doubts, by a sense of the hopelessness of her efforts: "ihr war jetzt so, als hätt' ihr das Unglück nicht nur ein Bein über dem Knie, sondern alle beide weggerissen, und die Arme dazu, einen sinnlosen, unbeweglichen Klumpen übrig lassend."⁽⁷¹⁾ Mary's moral resilience emerges not so much in her untiring attempts to learn to walk with her artificial leg, but rather in her attitude towards the catastrophe that has befallen her. Her greatest battle is fought and won when she finally admits to herself the full enormity of her loss, not seeking refuge in nostalgia for the past, but realizing that she will have to live with the fact of having only one leg. Mary shows herself capable of this supreme

effort: "diese Katastrophe nämlich in die Dauer aufzulösen, aus einem Ereignis von Sekunden nunmehr die Einrichtung von Jahren zu machen; nicht zurückzutasten in die Zeit vor dem Unglück, in die letzten ahnungslosen Stunden etwa Knapp vorher."⁽⁷²⁾ Mary teaches herself to walk with the artificial leg; despite her disability, she manages to lead a full and active life, and the artificial leg does in fact genuinely become part of her. In a sense it is just as 'real' as the other one, because she has made it so by her complete assimilation of it into her personality. Hence the disaster, the bold from the blue, the tragedy which capriciously descends on her, is made meaningful by the fact that she fully accepts it and comes to terms with it. On the day of the Justizpalast fire Leonhard Kakabsa rushes round to Mary's flat, and when she opens the door: "warf sich vor Mary nieder und küsste ihre beiden Füße. Auch den unechten."⁽⁷³⁾ To Leonhard it is completely natural that he should kiss both her feet, because both are part of the Mary he loves. Mary K. has preserved her dignity and freedom as an individual not by fighting against the difficulties with which life confronts her, but by affirming them and living with them. We, the readers, follow Mary along every painful inch of the road that leads to her coming to terms with her loss of a leg. Her accident is first presented to us as a simple fact in the very first sentence of "Die Strudlhofstiege": "Als Mary K's Gatte noch lebte, Oskar hiess er, und sie selbst noch auf zwei sehr schönen Beinen ging (das rechte hat ihr, unweit ihrer Wohnung, am 21 September 1925 die Strassenbahn über dem Knie abgefahren)" ⁽⁷⁴⁾ and then gradually we become acquainted with Mary as a

person, until finally we can see her accident and her triumph over it in the context of her personality as a whole, in just the same way as Mary herself is faced with the 'factum brutum' - in isolation, as it were, and gradually comes to terms with it by subsuming it into herself and into the existence she leads.

This whole process, is, in fact, central to the development of all Doderer's characters. Mary K. is the most spectacular example of this 'Ereignispsychologie' and it is for this reason that we have concentrated on her. Very many of the other characters also have to meet a similar challenge. They cannot avoid the fact that certain things in life are given to them without their being allowed any say in the matter. They happen to find themselves in a certain environment, in contact with certain people, and therefore faced by certain problems. All these elements of chance seem somehow capriciously imposed on them. Doderer believes that reality in its "natural state", as it were, is something completely fortuitous; it only becomes necessary and significant by the attitude which the individual adopts towards it. By his attitude the individual makes something personally meaningful from the seemingly purposeless welter of 'Tatsachen' which make up the Alltag. Great men of every age, argues Doderer in "Der Fall Gütersloh", are those who are able to assimilate what chance throws their way into their own personality: "betrachtet man solche Einzel-Leben näher, so stösst man bekanntlich sehr bald auf ein Netzwerk von im Grunde höchst seltsamen 'Zufällen', die alle, wie sich zeigt, nur dazu gedient haben, eine innere Sinnfolge äusserlich darzustellen."(75)

4. The 'Umweg' and the Theme of Past and Memory.

One of the most important aspects of Doderer's novels is the theme of past and memory. The full human being, in Doderer's view, is the person who has come to terms with the past and can therefore live fully in the present. Doderer's plots abound with chance meetings as characters' paths happen to cross, and yet the individual who has attained to full humanity will be able to look back on these brief encounters and see them in the context of the Umweg that has led to his own Menschwerdung. The various points of contact will not remain isolated and baffling but will link up and form a chain, a thread leading through the seemingly boundless labyrinth. What Doderer says about the Author's 'Personswerdung' could apply generally to all his characters: "und in solchen Augenblicken der Personswerdung des Schriftstellers erst schlägt sich sein Auge auf für die wirklichen und empirischen Sachverhalte seines bisher abgelaufenen Lebens."⁽⁷⁶⁾ In the moment of Menschwerdung, the individual's past, his whole previous existence, is seen in the context of his own development in life, and the various isolated memories are seen as the specific growth-points, the signals on the railway track of life (to quote one of Doderer's own images). Conrad Castiletz is searching for the murderer of Louison Veik and is, hence, both literally and metaphorically searching for himself. He goes to Berlin where he contacts his old school friend Günther Ligharts whom he has not seen for many years. Conrad reflects: "ein entlaufenes Stück meines Lebens ist damit eingeholt."⁽⁷⁷⁾ This is precisely what happens to Conrad; as he draws

nearer to his goal, his past gradually overtakes him. When he finally re-conquers his own identity, he looks back over the long road he has travelled, the Umweg that has led him back to his own reality, and he realizes that all the seemingly chance events that have befallen him are not isolated, meaningless incidents, but rather part of an inevitable process. The murder of Louison Veik, the result of a childish prank on a train was not merely bad luck, an unfortunate incident that might have happened to anyone, but was part of his life; it was the fitting external consequence of his own callously irresponsible attitude towards other people: "nein, nicht diese schwächlich abbiegende Weichenstellung damals in der Seele des Knaben, diese 'Dummheit' hatte 'sein Leben zerstört' (worin schon hatte dieses ansonst bestanden?!), sondern sie selbst war eben sein Leben, sein wirkliches, damals wie heute, nein, wie bis vor zwei Stunden." (78)

Herr von Hohenlocher congratulates him on the fact that he has finally reached the goal which all must strive to attain: "dann sind Sie mit ungewöhnlichem Erfolge den längsten Weg gegangen, der alle Übel heilt. Dass diese Weg bei Ihnen selbst enden musste, ist ewiges Gesetz," (79)

One of the recurring images that is applied to the characters' moral development is that of 'Tropóí'. Doderer defines this concept in "Die Strudlhofstiege": "hoi tropóí, wie's die alten Griechen nannten, die Wende-Stellen, und das eben war für sie gleichbedeutend mit unserem Worte 'Charakter'." (80) The tropóí are like the points on a railway track which dictate in which direction the train goes. Characters in Doderer unthinkingly rumble over the points, and it is only

in retrospect that the individual can view his development as a whole and see the various places where a choice had to be made, where a new possibility lay open before him and he either accepted or rejected it. It is only when a character has reached the end of the particular track on which he is travelling that he can look back and survey the way he has come to reach his goal: "man sieht das gradaus weiterlaufende Gleis als eine Möglichkeit, die damals bestanden hat, oder ebenso die Weiche, die für uns nicht auf 'offen' gestellt war, und so führen wir geräuschvoll vorbei und weiter. Man sieht's. Aber jetzt erst."⁽⁸¹⁾

Each time that Zihal plunges farther and farther into his erotic second reality, we hear him passing over a point that leads him increasingly away from reality. The Umweg is thus made longer, but even so Zihal eventually comes full circle and returns to his own reality. The first evening that he stares at the woman undressing in the window opposite we read: "bei dieser erstmaligen Visitation rumpelte der Amtsrat unvermutet über den dritten Knotenpunkt dieses Abends und befuhr eine Weiche, welche nun schon in ein ganz neues, aber sich als bald festlegendes und in sich geschlossenes Gleis-System hinüberführte"⁽⁸²⁾

When he buys a powerful telescope later on in the story we read: "in Zihal schnappte etwas ein, wie es die Weichen machen unter dem eilenden und gleitenden Zug, wenn man sich dem Bahnhofs nähert."⁽⁸³⁾

The dimension of the past, therefore, can give unity and meaning to the complex fortuitousness of life. Paul Brandter at the beginning of "Ein Umweg" faces execution and, looking back over his past life, realizes that this is the right and inevitable ending to his

existence: "was er jetzt zurückblickend klar erschaute, das war eben die ganze Richtung seines Lebens: ein Umweg zum Galgen und weiter nichts."⁽⁸⁴⁾ When, however, he has to face his fate, he forgets his previous recognition of its rightness, and seeks to escape from the inevitable: "da hatte er gänzlich vergessen, was er noch gestern gewusst, nämlich, dass sein Lebensweg hier zu guter Letzt ins eigentlich richtige Geleise fiel."⁽⁸⁵⁾ He is saved from execution by the intervention of Hanna and Manuel, and he sets out to start life afresh. Ultimately, however, there can be no escape for Brandter, simply because his own evil instincts are too strong for him. The five years of life which Paul Brandter gains are merely another Umweg, another series of tropói which will finally bring him back to the same goal as before. The wheel comes full circle and once again he faces execution. Once again Brandter looks back over his past life, over the five years he has 'gained' and realizes that they were not a new and different life, but merely an Umweg that has led him inescapably back to himself and to the fate which awaits him: "nun waren sie schon nicht mehr als ein blasser, rasch vergehender Traum zwischen zwei Sterbestunden."⁽⁸⁶⁾ In the course of these years Brandter has moved in a circle, and what development there is lies in his own awareness of himself and of his own faults. The second time Brandter goes to the gallows without a murmur of protest. A further example of this process is to be found in Conrad Castiletz, who dies in an explosion, apparently by accident, and yet we are told that in death Conrad looks as though he were only seventeen years old. Ever since

Louison Veik's death, Conrad's life has, in a sense, stood still. The years between the murder and Conrad's final discovery of the criminal's identity are an Umweg, in the course of which Conrad gradually develops to self-knowledge. For many of Doderer's characters (Melzer, Stangeler, Geyrenhoff) self-knowledge then manifests itself in a new and full way of life, but in the case of Brandter and Conrad, death intervenes. This must not, however, be taken as a purely negative ending. Both of them develop in the course of the novels, - if not to Menschwerdung, then at least to self-knowledge, to a recognition of themselves for what they are, which leads to an acquiescence in their fate. Having reached this state of self-knowledge, they can look back on their lives in the context of their own development and can trace the meandering thread of their Umweg and recognize the inevitability and rightness of events which at the time seemed capricious and purely accidental.

For those characters who are living in a second reality, the past remains something confusing and meaningless; indeed it is often a reproach to them, because it represents many years of un-lived life, of unreal, worthless existence. Mimi Scarlez and her twin sister Editha Pastré are perfect examples of this. Ever since their school-days Editha has used the fact that it is impossible to tell her from her twin in order to deceive people. Neither sister has lived fully since their earliest years; even their own individual personalities have become undermined by the fact that each is constantly pretending to be the other. Hence, when they look back on their lives they find merely a confused jumble of incidents and chance happenings which

do not link up to form a single thread or chain. Mimi says: "man soll die Rückkehr meiden zu dem Gewesenen. Es kehrt uns dann den Rücken, es zeigt uns einen leeren, von Geröll und Buschhalden bedeckten Hang, einen flachen Hügelrücken, wo wir eine bedeutende Erhebung erwarten."⁽⁸⁷⁾ Melzer too has problems in coming to terms with the past; unlike Mimi and Editha he is very much committed to the past, but for him too, it still remains a baffling dimension, for he has not found the secure vantage point of fully attained humanity from which he can see his previous life in the context of his own development. Gradually, however, as he develops towards Menschwerdung, various isolated incidents of the past link up, and the path of life becomes clear: "als sähe er die Fuszstapfen, als könnte er ihren frischen, scharfen Rand mit dem Finger berühren, so eindringlich lag hier der Schritt vor ihm, den das Leben in diesen vierzehn Jahren getan hatte."⁽⁸⁸⁾ Past and present cease to be two separate entities, but blend into one; Melzer finds that it is not a case of abandoning his treasured memories in order to live fully in the present, but rather a case of seeing the past in its true context; "damaliger Melzer, Leutnant. Heutiger Melzer. Jetzt heilt beides zusammen."⁽⁸⁹⁾ Melzer having attained his Menschwerdung realizes that everything about his past life, even the most trivial of incidents, was meaningful because each constitutes a stop along the road to his goal: "die wenigen darin flimmernden Punkte seiner wesentlichen Lebensgeschichte waren doch in ihm, so erkannt' er endlich, stets in irgendeiner Weise aufeinander bezogen gewesen. Jetzt aber standen sie über seinem inneren wie äusseren Horizonte sanft leuchtend aufgegangen, ein deut-

bares Sternbild, das Figur annahm, von Stern zu Stern durch feine silberne Spinnenfäden verbunden."⁽⁹⁰⁾ Understanding of life and self-knowledge are only to be attained by living; any truth about life must be deduced 'indirectly' from life itself, and not imposed on life: "man muss eben alles er-leben, durch's Leben erreichen, so lange leben, bis man es erreicht."⁽⁹¹⁾ A meaningful life will of necessity have a past, as Leonhard Kakabsa finds after his Menschwerdung: "er hatte jetzt eine Vergangenheit, alles war kein Jahr her, die Vergangenheit war funkelnagelneu, doch stand sie schon als eine dicker gewordene Schicht dort in der Waldestiefe. Auch die Gegenwart war dicker geworden, dicker wie das grüne Dickicht hier."⁽⁹²⁾ It is significant that one of the dangers of the revolutionary, as outlined by the Hofrat Gürtzner-Gontard is that the past becomes empty and meaningless: "die stehengelassene sehr anschauliche Aufgabe des eigenen Lebens, mit welcher einer auf persönliche Weise nicht fertig zu werden vermochte, muss natürlich in Vergangenheit sinken und mit ihm die Fähigkeit zum Erinnern überhaupt, das Gedächtnis als Grundlage der Person."⁽⁹³⁾

The position of the individual who has undergone a Menschwerdung is one where the past is recognized as a valid basis for the present, where the individual can look back over his past life and see it as a whole. He is almost like a man walking across the roofs of life and looking down at the Umwege he took in the maze of alleys and streets of "life below". Of Grete we read at the end of "Die Dämonen": "sie flog über die Höhen ihres Lebens,"⁽⁹⁴⁾ and Melzer has an intuition of the moment when he will be able to see his life as though it

were lying in the palm of his hand: "für Augenblicke war's Melzern so zu Mute, als schritte er wie auf einer Galerie über seinem sonstigen Leben, oder gleichsam auf dessen Dachfirst."⁽⁹⁵⁾ Weber perceptively suggests that there is a fundamental contrast in Doderer's work between the world 'dort unten' of sewers, caverns and caves where reptiles and insects live, and the healthy normality of the city itself when seen as a totality from one of the nearby hills or vantage points: "von hier aus konnte man die Stadt dort unten liegen sehen wie auf der flachen Hand,"⁽⁹⁶⁾ or again: "man hat, von hier hinunterblickend, einen grossen Teil der Stadt wie auf der flachen Hand."⁽⁹⁷⁾ It is from such a vantage point that Vienna appears as a bluish haze: "mit dem bläulichen See der Stadt unten."⁽⁹⁸⁾ Weber suggests that this haze is very much symbolical of the personal aura of a city, something which is individual and unique and will not, therefore, accept a rigid, ideological second reality. Looking down on the city one is aware of the mass of individual existences which go to make up the whole, each one with its own atmosphere, each one something private and personal. For Doderer this is the Alltag, this is reality, and, furthermore, it is something which must never be moulded into a completely conformist pattern; the smell of fire must always be confronted by the camphor-impermeated coolness of the individual flat or room.⁽⁹⁹⁾ The danger implicit in the burning of the Justizpalast lies precisely in the fact that a large number of people have sacrificed their individuality to a false reality. Frau Mayrinker can cope with the fire in her kitchen, but if the fire breaks out on a larger scale, as with the Justizpalast, then there is the danger that the healthy Alltag

of the individual will go up in flames and be consumed by the totalitarian fanaticism of those who cannot accept life as what it is. The indirectness, the Umwege of the Alltag are always in conflict with systematized rigidity of a second reality. The individual who has completed his Menschwerdung looks back over the way he has travelled and can see not only the shape and extent of his Umweg, but also its moral necessity and rightness.

It is for this reason that the notion of the Umweg is both morally and structurally so important in Doderer's work. Many of the characters move in a circular progression whereby they come back to their own reality, having gradually gained self-knowledge in the course of their Umweg. This is often suggested by the language itself, as can be seen from the following comparison between two passages from "Die Strudlhofstiege", one of which comes from the beginning, the other from the end. In both cases Mary K. has left her flat and is trying to cross the road in front of the Franz-Josefs-Bahnhof:-

(I) "Mary stand am Ufer dieses Sees von Verkehr, darin die rotweisse Strassenbahn noch das Bescheidenste, die Fülle der Lastautos aber das Anspruchvollste war, während alles zusammen durchfädelt wurde von einer nicht abreissenden Kette der Taxis .."(100) "Mary trat auf den Gehsteig zurück, von welchem sie eben gestartet war. Man könnte sagen: sie bockte innerlich. Sie sah auf das verwirrende Gefahre der Wagen und das Gelaufe der Menschen, welches den weiten Platz allenthalben erfüllte, wie auf eine doch etwas starke Zumutung; niemand konnte sie zwingen, sich da einzulassen."(101)

(II) "Mary stand am Ufer dieses Sees von Verkehr, darin die rot-weiße Strassenbahn noch das Bescheidenste war, die Fülle der Kraftfahrzeuge aber am meisten Aufmerksamkeit erforderte. Sie fühlte freilich die Nötigung, hier gesammelt und planvoll vorzugehen, vor allem aber unter dem Schutze der allgemeinen Regulung. Jedoch, sie erfasste das gewissermassen nicht klar genug, sie umfasste es nicht. Es drängte sie nur ein wenig noch auf den Gehsteig zurück, während

gleich danach, als eine unvermutete Eigenmächtigkeit ihrer Glieder, als Welle von unten her durch den Körper laufend, schon der Start erfolgte; die Füße eilten weiter, wie eben vorhin auf der Treppe, ein Schritt gab den anderen. Nun war sie mitten darin, sozusagen bereits im Gefechte."⁽¹⁰²⁾

Here, then, we have two potentially identical moments which are in fact separated by several years. During this time, Mary's husband has died, and yet she has remained faithful to him. One senses that she is, in fact, fundamentally withdrawn from life. The taxis she can see from her window seem to symbolize the routine of her life, a routine which remains undisturbed by the death of her husband. Gradually, however, she begins to sense the inadequacy of her life, and this development is hinted at in the two passages which we have quoted above. The scene, it will be noted, is identical in both, but it is significant that in the second one there is no reference to the unbroken chain of taxis whose symbolical importance we have just mentioned. Furthermore, it is important to notice that Mary's reaction to the traffic in the second passage is slightly different from what it was in the first. In the first passage she is almost repelled by the mass of cars and lorries, whereas in the second one, for some unknown reason she finds herself stepping off the pavement into the road. Her precariously well-ordered existence finally crumbles as the pressure of life becomes too strong, and finally a breach is opened in the "glazart und gespannt wartende Dämonie der ruhenden Umgebung."⁽¹⁰³⁾ Weber quite rightly stresses the importance of the repeated refrain: "jede meiner Umgebungen enthielt Gefahren, und was diesen Punkt betrifft, ist auch heute im zwanzigsten Jahrhundert überall Wald."⁽¹⁰⁴⁾ The gradual collapse of Mary's private little world is

implicit in the contrast between the two passages we have quoted. Between these two points in time, Mary's life has been an almost imperceptible Umweg, which has brought her back to the same situation, and yet has produced a slight, and albeit unwitting, change in her attitude. This simple difference between the first time when she is appalled by the traffic and the second time when she is almost fascinated by it and suddenly finds herself stepping into it, suggests the start of Mary's moral development, a development, moreover, which enables her to triumph over the accident which befalls her a few seconds after she has left the pavement. She has to pay for the years she has spent in a second reality. She enters life's unfamiliar bustle, and, being unused to it, she does not look where she is going, and is run over by a tram. However, the Umweg whose beginnings we have witnessed brings about her complete salvation. She is able to overcome the terrible setback of losing a leg, and finally re-conquers her own reality.⁽¹⁰⁵⁾

5. The Setting.

Doderer's overall moral standpoint gives us the key to the basic impression produced by the plots of his two major novels. He suggests the fulness and confusion of the Alltag, the profusion of chance events which fill every day, and yet at the same time the possibility of finding order and pattern in the tangled and confused complex of life. In "Die Strudlhofstiege" and "Die Dämonen" Doderer creates an immense web of lives and human relationships which intermingle and link up to form the colourful world of his novels, and yet at the same time one has an impression of order and unity in his work. One

should therefore examine the various ways in which the fulness of the plot is yet shaped and moulded into a satisfying artistic whole.

Once again Doderer's literary technique chimes in with the philosophical basis to his work, because, just as the individual by committing himself to the confusion of the Alltag eventually finds order and meaning in it, so the reader by patiently following the seemingly endless ramifications of Doderer's plots gradually senses the artistic unity which informs the whole.

While it is not, strictly speaking, a structural question, one must at this stage briefly refer to the overall thematic unity of Doderer's two major novels. Meret Riedtmann writes in an article: "fast alle Personen dieses Romans sind durch ihre Einstellung gekennzeichnet, die sie der Wirklichkeit gegenüber einnehmen,"⁽¹⁰⁶⁾ and this is manifestly true. The opposition of Alltag and second reality, the dangers that lie in wait for those who succumb to the temptation to stop facing life on its own terms, and to turn away into an unreal ideological world; these are something more than themes in Doderer's work; they constitute in a sense the *raison d'être* of the novels, because almost everyone of the multitude of characters who appear in Doderer's work is an expression of this central conflict. From René Stangeler to Meisgeier, from Geyrenhoff to Frau Kapsreiter and Jan Herzka, Doderer's characters are uniquely involved in the problem of the individual's re-conquering of his own reality. Hegel in his writings on aesthetic theory calls for precisely this thematic unity which Doderer's work possesses to such a great extent, namely: "Totalität einer Welt- und Lebensanschauung deren vielseitiger Stoff

und Gehalt innerhalb der individuellen Begebenheiten zum Vorschein kommt, welche den Mittelpunkt für das Ganze abgibt."⁽¹⁰⁷⁾ It is significant that when René Stangeler goes to the castle in Kärnten which Jan Herzka has inherited, and finds the medieval manuscript about a false witch trial, he realizes that the dangers of living in a second reality are something basic to the human condition and that the account of Achaz von Neudegg's sexual aberration is not merely of historical interest, but is an embodiment of the crime which Viennese society of the 20's is committing. René reflects: "das war eine verrückte Burg hier! Ein Stück könnte hier spielen, dachte René, mit dem Titel: "le donjon des fous". "Der Wehrturm der Wahnsinnigen! Hier gehörten sie alle her: Schlaggenberg, Eulenfeld, Körger, Orkay."⁽¹⁰⁸⁾ To repeat the musical image which we have used before (and of which Doderer himself is so fond) the plots in his novels could be seen as an enormous set of variations on the central theme of the conflict between Alltag and second reality.

One of the most striking ways in which Doderer gives structural unity and artistic shape to his actual plots is by his use of the setting. Vienna, the city, with its Donaukanal and Ringstrasse, with its coffeehouses and theatres, is omnipresent in both "Die Strudlhofstiege" and "Die Dämonen". Indeed, Vienna is the limiting factor for the plot, for one senses that without these strict confines the whole complex of relationships would go on multiplying almost indefinitely. Vienna is always the background against which the problems and crises of the characters are acted out. In a sense, Vienna is something more than the specific social world in which the various

events which make up the plot take place; it is a 'kleines Welttheater', a microcosmic world stage on which the eternal problems of the individual and his relations to those around him find expression.

The realistic novel is not merely the evocation of one specific social age, it does also contain the 'Poesie' which Hegel required of the novel, the resonance of the common chord of human experience which will sound for every generation of readers. Michael Hamburger in an article in "Encounter" suggests that Doderer is almost unique in Austrian literature in that he makes Vienna "the setting of a 'world theatre', a stage on which universal passions and obsessions are acted out."⁽¹⁰⁹⁾ While what he says about Doderer is true, is it not rather the case that Austria and Vienna, more than any German city or state, have had a personality, a wealth of associations which have made them a universe, a truly representative world stage? One thinks, for example, of the Vienna of Grillparzer, Hofmansthal and Schnitzler. For them the capital was something more than just a city; it won their affection and allegiance precisely because it was somehow universal in its associations, because it was significant on something more than a national scale. Herbert Eisenreich criticizes those who have labelled Doderer a literary "Ur-Wiener", "es sei denn, man begreife unter dem Wesen des Wienerischen die Einschmelzung vieler Welten in eine neue, ganz und gar eigenartige, politisch und geographisch kaum lokalisierbare Form."⁽¹¹⁰⁾ It is in this sense that Doderer is Viennese; it was in this sense that Grillparzer and Hofmannsthal were also Viennese.

Vienna is the world in which all Doderer's characters move and

meet each other, which enables him to link together the various strands of his plot through the unity of setting. It makes possible an easy and natural transition from one group of characters to another. The opening of "Die Strudlhofstiege" constitutes an admirable example of this technique. We first meet Mary K. in the time when she still has two legs of her own, and through her Dr. Negria, a Rumanian who is very much attracted to her, and then Grete Siebenschein, who lives in the flat below Mary and who gives her piano tuition. Grete's current boyfriend is René Stangeler, a history student at the university, although she has been previously engaged to E. P. - and so it goes on. This method of introducing characters and their relationships with each other is absolutely typical and recurs frequently throughout the novels. Rosi Altschul and Irma Siebenschein, we are told in "Die Strudlhofstiege", frequent a cafe: "in welches viel später Kajetan von Schlaggenberg den Sektionsrat Geyrenhoff ein oder das andere Mal verschleppte, um dort gewisse wohlbeläübte Ehepaare in zensurbedürftiger Weise zu besingen."⁽¹¹¹⁾ When Grete and René go out to the Wienerwald for a stroll, the transition is made to E.P. and his wife who also have decided to get away from the bustle of the city: "auch ein anderes Pärchen war den Mauern der Stadt entronnen."⁽¹¹²⁾ Very often the transition is made with telling effect by the contrast it suggests. Towards the end of "Die Dämonen" René and Grete meet at the Prater and happily walk round the colourful fun-fair, while the music from the roundabouts and sideshows dimly reaches the ears of Anny Gräven lying on her bed in a drunken stupor. Vienna is essentially the world of which Doderer and his characters are

completely a part, and no character can leave Vienna without leaving the stage on which he or she belongs. When Thea Rokitzer leaves Vienna we are told, significantly, that she "verschwand solchermaßen für eine Zeit vom Schauplatz der Ereignisse."⁽¹¹³⁾ Geyrenhoff, the main narrator of "Die Dämonen", opens his chronicle by locating himself firmly in the world he is about to describe. He is completely committed to the Vienna of which he is so much a part; "hier also, in diesen unter meinem Aug' gebreiteten neuen und daneben wieder hundertjährigen Gassen hat sich ein wesentlicher Teil jener Begebenheiten vollzogen, deren Zeuge ich vielfach war."⁽¹¹⁴⁾ He stresses the unity of this world, because to follow any one thread is to become involved in the whole complex of relationships, which are an integral part of Vienna itself: "und dennoch, in der Tat gälte es nur, den Faden an einer beliebigen Stelle aus dem Geweb' des Lebens zu ziehen, und er lief durch's Ganze, und in der nun breiteren offenen Bahn würden auch die anderen, sich ablösend, einzelweis sichtbar."⁽¹¹⁵⁾ This quotation also suggests an important way in which Vienna, the setting, gives unity to the novels, for it quite clearly links the city itself with the human relationships which are the essence of its life. Vienna is not merely the concrete setting for Doderer's world, it is part of the lives of nearly all the characters. The streets, monuments and coffeehouses are not significant in themselves, but rather for what they represent within the terms of a certain human relationship. A particular café, a certain building, almost anything can spark off memories of past meetings and encounters. Melzer is sitting absentmindedly in a cafe and gradually the realization

dawns on him that he has been there before, and for a brief moment, the past overlays the present: "Melzer sah zu einem unbesetzten Tische hinüber, der leer, aufgeräumt und umgähnt von den gepolsterten Samtbänken stand. Nach einer Weile erst wusste er genau, dass es eben dieser Tisch war, an welchem er im Hochsommer des Jahres 1910 gesessen hatte, vor der Bärenjagd."⁽¹¹⁶⁾ Geyrenhoff one day is walking along the Graben when suddenly the sight of the cathedral spire jogs his memory back twenty-eight years: "als um die bekannte Ecke gegenüber dem sogenannten 'Stock im Eisen' der Turm von St. Stephan gleichsam mit einem einzigen Riesenschritte hervortrat, machte meine Erinnerung einen Sprung um achtundzwanzig Jahre zurück und eben in jene Zeit, da ich diese Aufzeichnungen recht eigentlich begonnen hatte."⁽¹¹⁷⁾

The objective, permanent features of the Viennese landscape are seen in relation to the individual's response to them. On these living in a second reality the concrete, physical world around them makes very little impact; for those, however, who have the right attitude of open receptiveness towards life, the city becomes the significant background to their relationships. The Strudlhofstiege is not merely a flight of steps which several characters happen to use in the course of their daily lives. It is, in a sense, part of themselves, part of these relationships which have grown up under its shadow. An interesting parallel can be found in Lawrence Durrell's "Alexandria Quartet" where one finds similarly that Alexandria the city is very much an integral part of the relationships which have developed within its confines. The changing face of Vienna is of primordial importance for Doderer's world; to note the change of seasons in the city

is not merely something external: "Jahrzeitenwechsel sind kein kollektives Erlebnis - wie es dem gemeinen Verstande für's erste scheinen möchte -- sie bilden vielmehr einen für jeden und jedesmal ganz anders gestalteten Baustein in jeder Biographie."⁽¹¹⁸⁾ The various different districts mean something for the individual; in this respect Doderer sees Vienna as being almost unique, for to change flats in Vienna is to move from one world into a new and altogether different one, as Geyrenhoff discovers when he retires from his post in the civil service and moves out to Döbling. Vienna is a city where past and present mingle, where a street, or a house, or a garden can bring back to the individual memories of a past incident in his life.

Hence Vienna represents not only spatial but also temporal unity:

"aus jenem Vergangenen aber schwankt wie aus Nebeln zusammen, was aus Wahrheit zusammengehört, wir wussten's oft kaum, aber jetzt reicht das verwandte Gebild dem verwandten die Hand und sie schlagen eine Brücke durch die Zeit, mögen sie auch sonst im Leben ganz weit auseinander gestanden haben, an verschiedenen Orten, zwischen denen eine recht eigentlich gangbare Verbindung der Umstände fehlt."⁽¹¹⁹⁾ Memories hover in even the most unexpected corners and, to the individual, very ordinary parts of the city can become informed with immense significance: "hier wie überall in den Strassen und Gassen der Grossstädte, schwebten noch die zerstäubten Reste tausendfacher Vergangenheiten über Örtern ebensovieler Erinnerungen, zu denen niemand mehr gesammelt war."⁽¹²⁰⁾ Vienna, the city itself, is, in fact, overwhelmingly dominated by the past. It is full of palaces, churches, monuments, many of which stem from the baroque age, and as a result, past

and present exist very much side by side. Furthermore, Vienna seems reluctant to relinquish her past. After the Second World War, the Burgtheater had to be completely rebuilt. Not only was this done in the old style, but over the new building which had been paid for out of the taxes of republican Austria were emblazoned the words "k. und k. Hofburgtheater". One would, therefore, perhaps expect that the past should play such an important role in Doderer's work: what is surprising, however, is that he should refer only rarely to the actual historical past of Vienna and Austria. This becomes all the more noticeable if one compares his work with that of Felix Braun, Alexander Lernet-Holenia and Joseph Roth. What concerns Doderer is the past of the individual, the complex web of memories, of recollected moments which are part of every human life. Doderer's use of Vienna as the unifying setting for his novels is in many ways one of his most subtle and impressive achievements. He does not wallow in sentimental nostalgia for the days of k. und k. Austria, but concerns himself rather with the personal associations and memories which the city has for its inhabitants. To live fully in the present, in Doderer's view, implies that one is at peace with the past. Memories are not to be forgotten but are rather to be taken as the basis for one's present life. The long Umweg which leads man back to himself must take the past into account. Vienna by its very physical shape suggests this whole notion of the Umweg: "man kann in Wien sich nacheinander in den verschiedensten Kreisen bewegen: am Ende kommt man wieder beim ersten heraus, den man betreten; man läuft wie durch den Quintenzirkel in der Musik; es war nur eine enharmonische, keine

unharmonische Verwechslung in einer Stadt, deren Hauptstrasse ja gleichfalls in sich selbst zurückläuft."(121)

Doderer's feeling for the importance of his setting is exemplified at its clearest if one examines the significance of the Strudlhofstiege in the novel of that name. The flight of steps has much more than a mere physical presence in the novel; it permeates so fully many of the relationships for which it is the background that it in fact becomes identified with the relationships themselves. The little rococo sprite, the Dryas of the Strudlhofstiege keeps watch over those who first meet and fall in love under its benevolent eye. The actual construction of the Strudlhofstiege suggests very clearly what it comes to mean in the lives of so many of Doderer's characters. Just as the Ringstrasse itself is a concrete embodiment of the Umweg which everyone has to travel before they truly find themselves, so the Strudlhofstiege is not simply a flight of steps linking one level with another. It consists in fact of two flights of steps which come together and split up at regular intervals, and each time they join up a platform is formed. Hence the whole construction is a series of platforms at different levels linked by two sets of steps, by two different Umwege, which only come together at these various platforms. The Strudlhofstiege is almost like a set for grand opera, offering possibilities of innumerable dramatic meetings on the various platforms as the two paths meet. René seizes upon this aspect of the Strudlhofstiege's significance: "hier schien ihm eine der Bühnen des Lebens aufgeschlagen, auf welchen er eine Rolle nach seinem Geschmacke zu spielen sich sehnte, und während er die

Treppen und Rampen hinabsah, erlebte er schnell und zuinnerst schon einen Auftritt, der sich hier vollziehen könnte, einen entscheidenden natürlich, ein Herab- und Heraufsteigen und Begegnen in der Mitte, durchaus opernhaft."⁽¹²²⁾ The actual construction of the steps suggests something central to Doderer's philosophy, namely the Umweg of human life with its various chance meetings which, if they are made meaningful by the individual's commitment to them, will be remembered, so that the individual can look back upon his past existence and see in it something akin to the shape of the Strudlhofstiege itself:

"hier wurde mehr als wortbar, nämlich schaubar deutlich, dass jeder Weg und jeder Pfad (und auch im unsrigen Garten) mehr ist als eine Verbindung zweier Punkte, deren einen man verlässt, um den anderen zu erreichen, sondern eigenen Wesens."⁽¹²³⁾ The Umweg is important in itself, and not merely in terms of the goal to which it finally leads, and this is the lesson which the Strudlhofstiege offers to those who have the correct open response to it: "sie ermüden nie uns zu sagen, dass jeder Weg seine eigene Würde hat und auf jeden Fall immer mehr ist als das Ziel. Der Meister der Stiegen hat ein Stückchen unserer millionenfachen Wege in der Grossstadt herausgegriffen und uns gezeigt, was in jedem Meter davon steckt an Dignität und Dekor."⁽¹²⁴⁾

Weber makes the interesting point that many of the characters discover the Strudlhofstiege by accident when they stray from the 'direct' paths of their lives. Stangeler happens to find it one day by chance when he is strolling about the ninth district of Vienna with no particular purpose in mind: "die Richtung, in welcher René Stangeler ging,

hatte mit seinem Heimwege keinen Zusammenhang."⁽¹²⁵⁾ Grauermann wends his way to the "Flucht nach Ägypten" café "auf dem kleinen Umwege über die so einsam wie ein unberührtes Stück Natur, zwischen Mittagsglut und Blätterschatten liegende Strudlhofstiege."⁽¹²⁶⁾ It is because it is the embodiment of the Umweg that the Strudlhofstiege has both morally and structurally such profound importance for Doderer.

The Strudlhofstiege is very intimately linked with human relationships; it is the background against which so many of them are born and develop, and hence it tends to become identified with the relationship itself. René takes Paula Schachl for a walk, and they pass the Strudlhofstiege which seems to glow in the background: "indessen dies alles, wie es da in den schon dunklen Abend versank und zwischen den Schnüren von Lichtern zur unbeweglichen oder von Bewegung durchkreuzten Masse wurde, enthielt tief rückwärts eine erleuchtete Pforte wie einen Goldgrund: die Stiege! die Strudlhofstiege, die Lebensbühne dramatischen Auftrittes, mit Pauken und Trompeten."⁽¹²⁷⁾ René never forgets this simple moment, and, for ever afterwards, the Strudlhofstiege is indissolubly linked with Paula's memory: "die Paula Schachl war für Stangeler eine Art lokaler Gottheit der Strudlhofstiege, eine Dryas der Alservorstadt,"⁽¹²⁸⁾ and the two blend into a single entity: "dieses Antlitz hatte den Stadt-Teil zum Hintergrund, den man sah, wenn man daran vorbeischaute: und dann bestätigte sich nur das Gesicht. Beide waren ein und dasselbe."⁽¹²⁹⁾ For Melzer too, the steps have a unique and intensely personal significance. They have become part of his life, and for him they represent the importance of memory: "er dachte jetzt an die Stiegen jetzt in der Art,

wie man an einen Menschen denkt. Sie behielten recht. Sie enttäuschten nie." (130)

Another important function of the Strudlhofstiege is its link with memory and the past. Once again the actual construction and position of the steps suggests their symbolical significance. René says at one point: "das ist eine ganz geheimnisvolle Stelle. Wie sich diese Stiegen hinabsenken, wie aus einer neuen Stadt mit ihren Reizen in eine alte und ihren Reiz! Eine Brücke zwischen zwei Reichen. Es ist, als stiege man durch einen verborgenen Eingang in die schattige Unterwelt des Vergangenen." (131) The steps link the old part of the town and the new and thereby suggest the fusion of past and present which is the essence of life. The past, fully understood and come to terms with, is a valid foundation for life in the present, and the Strudlhofstiege suggests just this. We have already indicated that the steps are associated above all with human relationships, and it is in this context also that memory operates most significantly. For those who have not lived fully, who have remained anchored in a second reality, the past is a constant reproach, for it represents many years of empty, unlived life. For such people as these (Editha Schlinger, for example) the Strudlhofstiege has no meaning, because it has not been associated with a human relationship. Editha's comment when she sees the steps is typical: "das ist also die Strudlhofstiege. Sehr schön eigentlich," sagte sie, und weiter nichts." (132) For some of the other characters, however, it brings back significant memories of people and incidents. When her husband kisses her passionately as they are walking home, Mary K. recalls that the last time

he did this was in 1910 by the Strudlhofstiege: "wo ihr vor kurzem angetrauter Gatte sie einmal ganz unvermittelt geküsst hatte, an einem warmen Herbstabend, da es nach den Blättern roch, die auf den steinernen Stufen lagen."⁽¹³³⁾ For characters such as René, Mary and Melzer, the Strudlhofstiege is often linked with a memory of a few previous moments when they suddenly seemed to be fully alive, and hence this memory often haunts them in the midst of their second reality as a reminder of a time when they were in tune with life. For the Editha Schlingers of Doderer's world, even these isolated intense moments are almost completely lacking; for the Melzers, however, there are a few points of support in the confusion and incoherence of their present existences, such as the memory of a bear hunt, or the Strudlhofstiege, which brings back moments when life seemed ready to open its doors and welcome the individual: "jetzt allerdings versuchte er innerlich nicht, sich auf dem Major Laska zu stützen. Sondern gewissermassen auf die Strudlhofstiege(?!)."⁽¹³⁴⁾ Hence, when Doderer dodges about in time, recounting incidents that happened several years apart, there is still unity in the seeming confusion, because so often the Strudlhofstiege represents the thread of memory which can suddenly bring past and present together and links the various isolated happenings of a human life to form the chain of one human existence. Both morally and structurally the memories of intense moments when the individual felt himself to be living fully are extremely important for Doderer, and we shall discuss them in more detail later.

One recognizes very clearly the touch of the realist in the emphasis laid on the concrete, physical background against which people

move, and Doderer insists: "es hat jede Affär ihren Hintergrund, ihr Milieu: die Kulissen stimmen unsagbar gut zu dem, was gespielt wird,"⁽¹³⁵⁾ and yet, as we have tried to suggest above, the Strudlhofstiege is much more than merely a setting. Its significance, like that of Vienna itself, lies above all in the individual's response to it; it will only fully reveal its secrets to those who have the correct open and receptive attitude towards it, otherwise it merely remains an unexceptional part of the decor of the ninth district of Vienna: "die Stiegen lagen da für jedermann, für's selbstgenüge Pack und Gesindel, aber ihr Bau war bestimmt, sich dem Schritt des Schicksals vorzubereiten."⁽¹³⁶⁾ When Doderer contrives at some time or another to bring nearly all his characters to the Strudlhofstiege, this is in a sense the acid test of their moral development. For those who are cut off from life and people around them, the flight of steps will have no special significance; for those who have any response to the world in which they find themselves, the Strudlhofstiege will inevitably take on a deep personal significance; until, like Vienna itself, it becomes part of them, as 'Innen' and 'Aussen' fuse and reality is once more re-conquered.

6. Confusion and Order. Form and its moral Meaning.

In discussing Doderer's use of the narrator, we have already suggested how the reader is drawn into the world of the novel. Particularly in "Die Dämonen" he, like his narrators Geyrenhoff and Schlaggenberg, is very much involved in the problems facing the characters he meets. In the same way, Doderer's plots are carefully organized

so that the reader is presented with life as it confronts the characters; he is not exempt from the problems with which they are grappling; he is not given a superior vantage point from which to view their struggles, for he too has to meet the moral challenge of the Alltag, he too has to find order and pattern in the seeming confusion and purposelessness of life. The structure and plot of Döderer's novels, indeed his whole technique, corresponds precisely with his general view of life. As Robert Blauhut expresses it: "nein, nirgends ist Sicherheit, alles ist brüchig und liegt in Brocken neben einander. Dem entspricht auch die Technik des Romans. Daher die verschiedenen Situationen in ihrer verwirrenden Fülle, daher die Herstellung entfernter Bezüge, 'Kurven und Serpentinaen' nennt es Döderer, die man erst durchschaut, wenn man bis ans Ende des Romans vorgedrungen ist."⁽¹³⁷⁾ Döderer's novels, then, are what they say; the reader suddenly finds himself plunged into a bewildering, chaotic world where nothing seems to hang together, but if he is prepared to commit himself to that world, if he patiently follows the various threads as they intermingle, gradually order will emerge from the confusion, and the world begins to make sense. Döderer in "Grundlagen und Funktion des Romans" suggests that the correct way to begin a novel is by an "Exposition durch vorgelegte und heterogene Handlung",⁽¹³⁸⁾ the reason being: "sie entspricht in der Tat mehr jener indirekten Art, in welcher das Leben sich zu bewegen pflegt, wie wir es kennen."⁽¹³⁹⁾ Döderer deliberately dodges about both temporally and spatially with the intention of re-creating the confusion of life, and yet, by the careful organisation of his material, he suggests the possible order

and pattern in life. This is, in fact, a major tour de force, because the delicate balance between 'life' and 'art' is being maintained. There is always a danger in literature that either the world created will generate such an independent life of its own that it defies all attempts at artistic organisation, or, on the other hand, that aesthetic and formal considerations so dominate in the author's mind that the actual substance of the novel, the characters and events, lack life and freshness. The conflict between the autonomous existence of the fictitious world and its artistic shaping is something which, as Doderer quite rightly suggests, must not be resolved, but rather, held in harmonious balance: "dieses Schweben des Schriftstellers zwischen der klaren Konstruktion und deren ständiger Auflösung ist eine der grössten Paradoxien innerhalb der Kunst des Romans. Es kommt aber nicht darauf an, eine endgültige Lösung für diese Paradoxie zu finden, sondern darauf, dass man sie aushält."⁽¹⁴⁰⁾ Georg Lukács draws attention to precisely this in "Wider den missverstandenen Realismus": "ohne künstlerische Verliebtheit in Reichtum und Vielfalt des sinnlich erscheinenden Lebens ist eine echte literarische Begabung kaum vorstellbar. Es ist eine biographische Frage, wie weit die Eroberung einer solchen Lebensfülle mit ihrem ästhetischen Ordnen und Zähmen parallel läuft, sicher aber ist, dass diese beiden einander dialektisch entgegengesetzten, einander dialektisch ergänzenden Bewegungen zumindest eines der fundamentalen Momente der Ausbildung des jeweiligen individuellen Stils ausmachen."⁽¹⁴¹⁾ Doderer's plots are an impressive example of this paradox being held in balance; without sacrificing anything of the fulness and colour of the Alltag,

Doderer yet manages to give his novels an overall artistic unity and shape. In this way, "Die Strudlhofstiege" and "Die Dämonen" are what they say. They are, like the Alltag itself, an immensely complex labyrinth in which order and meaning are possible if the reader patiently follows the threads of the individual lives to their conclusion, that is, to *Menschwerdung*.

This close correspondence between the structure of Doderer's novels and his overall moral viewpoint is admirably demonstrated by Dietrich Weber in his formal analyses of "Die Strudlhofstiege" and "Die Dämonen". When Doderer states his central moral problem formally, he is in fact suggesting its solution; form is seen as an integral part of reality and vice versa: "die Wirklichkeit wird als Wirklichkeit erst fassbar, indem sie sich als Form artikuliert, und die Form realisiert sich erst, indem sie sich als Wirklichkeit konkretisiert."⁽¹⁴²⁾ Doderer does not attempt to show life as less confusing than it really is; what he suggests is that the individual can make something significant and necessary out of the bewildering fortuitousness of the Alltag. Character development is always the thread running through the labyrinth. Mary K. appears at the beginning and end of "Die Strudlhofstiege" and, as we tried to show earlier, her well-ordered existence finally crumbles as the catastrophe of the tram car accident overtakes her. Melzer is first introduced as a memory in Mary's mind, and the novel ends with a meeting between them - a meeting moreover, which is not marred by any tension because Melzer has finally come to terms with their broken engagement which had taken place many years before. The link between past and present

is always the individual and his moral attitude. Weber quotes from Doderer's diary, where Melzer is described as the "Spagat, der meine Erzählung locker bindet."⁽¹⁴³⁾ Weber stresses that there is a similar structural unity in "Die Dämonen." It opens, for example, by introducing Dwight Williams and Emmy Drobila, two foreigners who have recently arrived in Vienna, and it closes with two of 'die Unsrigen' - Quapp and Géza - leaving Vienna. One senses the integration of Doderer's novel in even such a small incident as that of the "Bogenlampe", to which Weber quite rightly draws attention. When Geyrenhoff first goes to visit Gürtzner-Gontard he notices the street lamp outside the house: "vom Rande des Gehsteiges unten ragte eine Bogenlampe mit ihrem grauen Schwanenhalse bis etwa zur Höhe des zweiten Stockwerks herauf."⁽¹⁴⁴⁾ There is nothing particularly significant about the street lamp or its description in this context, but later, at the time of the Justizpalast fire, it is mentioned again, and its uprooting suggests the undermining of the Alltag which is implicit in the shabby riots of July 15th 1927: "etwa um halb zwei Uhr ... machten sich ^{zwei} etwa sechzehn oder siebzehnjährige Burschen an eine hohe Bogenlampe heran, die vor dem Hause stand und mit ihrem abwärts gekrümmten Schwanenhalse bis zum zweiten oder dritten Stockwerk heraufreichte. ... Ich beobachtete noch, wie sie begannen, den Boden um den Fuss des Lichtmastes herum frei zu legen. Man sah schon Sand und Erde."⁽¹⁴⁵⁾ This reference to the street lamp on two separate occasions with a similar stylistic formulation ("Schwanenhalse"), whereby the difference is stressed between the healthy Alltag and the dangerous violence of

a political ideology, this is an example of the way formal integration and repetition can be used to make a telling moral point. Weber describes this and other similar touches as "Leitmotive." Here we cannot fully agree. As we hope to show in our discussion of language and style, a Leitmotiv in our view presupposes a much more elaborate use of the specific detail selected than is to be found in Doderer. This is not, however, to deny the formal integration of Doderer's work or the moral importance of the actual structure. As Weber quite rightly says, there is a great deal of difference between "ideeller Sinngebung und formaler Sinn-Konstitution; jener 'Sinn' lässt sich auf eine Formel reduzieren, dieser ist prinzipiell unbenennbar, es lässt sich nicht anders artikulieren als durch das dichterische Bild." (146)

7. 'Aussage' and 'Ausdruck'.

Doderer's moral standpoint does, therefore, have a profound influence on the actual structure of his novels. We have tried to show how important the dimension of the past is for the development of his characters. Many of them have memories of intense experiences in the past, of moments when they suddenly felt completely in tune with life. Melzer remembers his bear hunt with Major Laska, Quapp recalls the afternoon when the violin really became alive and expressive under his fingers and the sun glinted on the frog of her bow with each stroke. Stangeler too had a similar moment, a seemingly insignificant incident in the war when he was galloping across a field at the head of his troop of cavalry towards a small covered-in well. The fresh-

ness of the air, the exultation of being on horseback, everything about the experience made him feel that he was fully alive. These are the more obviously important moments within an individual existence - and they tend to dominate as intense memories. But even the more trivial memories are important in their way. Melzer's few days in Ischl with Mary Allern, Stangeler's idyllic relationship with Paula Schachl whom he for ever afterwards associates with the Strudlhofstiege, these too are important in the development of the characters. Such memories are growth points, each representing a stage in the individual's Menschwerdung. Morally, therefore, past memories are of enormous importance for Doderer, for these specific stages along the Umweg of life, viewed in retrospect, will link up to form the chain of an individual's development. Structurally, this means that Doderer's work is full of flashbacks which seem disjointed and meaningless at first, but which by the end of the novel join up to form a coherent picture of the road the individual has travelled to bring him to his goal.

In a similar way, Doderer's attitude towards human action has a profound effect on plot. We have so far stressed the moral nature of action, that it implies a fusion of 'Innen' and 'Aussen', an ability to react spontaneously out of a profound moral acceptance of the Alltag as it is to the varying stimuli of life. Doderer always insists on the moral basis to human action, but this must not be misunderstood as an advocacy of careful preparation and planning before any action is taken. Once the right moral openness to life has been attained, the individual must then act spontaneously, trusting to his feelings as to what is right and wrong. Indeed, it is one of the

hallmarks of a second reality that the individual attempts to plan his life in advance, trying to impose order on the confusing flow of daily existence, instead of merely accepting what life brings him. In structural terms, this moral outlook of Doderer's corresponds to the complex fortuitousness of his plots. Those who adhere to a rigid system in life find that they gradually lose contact with reality. Those who accept life as it is, and who trust their own reactions to it as being right, these are the people in Doderer's view, who are living properly. As we have already shown, Doderer reacts violently against psychoanalysis because it has made the individual too self-conscious, too intimate with himself. Hence, he begins to doubt his own feelings; he tries to analyse his emotions instead of just trusting them as something natural and right. Doderer's novels, by insisting on the fusion of 'Innen' and 'Aussen', by educating man to an openness towards life, to a spontaneous trust of himself and his own feelings, imply a complete denial of all psychoanalysis stands for. The whole basis of Doderer's novels clearly requires that we the readers agree with Stangeler when he says: "alles Pathologische beruht letzten Endes darauf, dass der Mensch mit sich selbst zu intim geworden ist; also unzüchtig. Es ist die Fundamentalkrankheit unserer Zeit. Wir leben in einem durch und durch unzüchtigen Zeitalter."⁽¹⁴⁷⁾ To this form of "Unzucht" is opposed the moral call of everyday reality, and every step away from morbid self-analysis towards active participation in life is a step along the road to realistic living: "hier kommt es auf das Graduelle an. Auf jeden kleinsten Schritt aus dem Wahnsinn der Zeit - denn das ist die Unzucht - zurück in der

Richtung auf den festen Boden des wirklichen Seins, der Wirklichkeit zu."⁽¹⁴⁸⁾ Psychoanalysis merely brings the individual to the point where he doubts all that is natural and instinctive in himself: "so spielen wir unsere Neigungen gegeneinander aus und vergleichen ihre Stärke. Jedoch sie wechseln ständig, und alle sind gleich schwach."⁽¹⁴⁹⁾ The self-analytical approach to life means that life is being made to conform to a predetermined pattern, and experiences and relationships are forced from it, instead of being simply accepted. The 'indirect way', which is so central to Doderer's philosophy, implies a receptiveness towards life, and not a dictatorial insistence on one's demands being complied with. Nothing gained in this way can have lasting value, for: "es muss alles schliesslich fallen und in Scherben gehen. So ist das Los aller auf unzüchtige Weise erreichten Güter, die genommen statt hinzu empfangen wurden, und die Sicherheit, nach der man strebte, führt in die nackte, bibbernde Angst."⁽¹⁵⁰⁾

Clearly we are also meant to agree with Geyrenhoff when he denounces in bitterly sarcastic terms those who turn to psychoanalysis as being the answer to their problems, and then find that they have acquired a new and infinitely more pernicious disease: "man kann sagen, sie war, statt aller früheren Übel, nunmehr endgültig und für immer an der Psychoanalyse selbst erkrankt: für eine Heilwissenschaft jedenfalls ein beachtenswertes Resultat."⁽¹⁵¹⁾ We agree with Geyrenhoff, not because he is the chief narrator in "Die Dämonen", but because he is merely expressing in theoretical terms what is actually embodied in the plots of "Die Strudlhofstiege" and "Die Dämonen". In the same way, Stangeler is in fact summing up the lessons he has learned in

the course of the novels (and we the readers have witnessed the various stages by which he comes to his conclusions) when he argues:

"dass kein Einblick in sich selbst und keine tiefste Erforschung, von Gefühlen ganz zu schweigen, und seien die gleich die grössten, jene unbezweifelbare und handhafte Gewissheit schenken können, wie die aus dem äusseren und dinglichen Leben herantretenden Tatsachen."⁽¹⁵²⁾

When the author praises the "Fehlen jener Fragestellung bei Mary und Leonhard, mit welcher so viele Leute ihre ohnehin matten Neigungen noch verkümmern, die Frage nämlich: was soll daraus werden, wohin soll das führen?"⁽¹⁵³⁾ we must endorse his praise, because their receptiveness towards life is the essence of the wisdom to which the individual attains via the process of Menschwerdung.

Whatever criticisms one may level at Doderer's moral viewpoint (and there are several which, in our view, must be made) one must stress that the 'moralische Lehre' of his novels is not merely something which is stated in a sententious moment by the author or by one of his characters, but is, rather, firmly embedded in the structure of the novels themselves. In so far as we the readers accept the truth of Doderer's world, we must implicitly recognize his moral message as valid. As we hope to show shortly, it seems to us that there are certain faults in the actual moral themes themselves, and this means that certain aspects of Doderer's world do not ring true. This does not, however, alter the fact that in his work Doderer makes an honest attempt to deduce a moral philosophy "indirectly" from life, rather than starting from a moral principle to which life somehow has to be made to conform. In his review of Hans Lebert's "Die

Wolfshaut" in "Merkur",⁽¹⁵⁴⁾ Doderer draws the distinction between "Aussage" and "Ausdruck". The novelist will fail if he merely states his view of life; he must actually embody it in the form and content of what he writes.

8. Faults in Theme and Plot.

When one comes to consider the actual substance of Doderer's overall moral viewpoint - particularly with reference to those aspects which we have just been discussing - one is struck by its unmistakably old-fashioned flavour. In many ways Doderer is advocating the good old Romantic principle of trusting one's feelings as right and valid, and despising considerations of propriety and worldly success. There is something very sentimental about all this, an almost rousseau-esque belief in the innate goodness of man. It is perhaps for this reason that real intensity of feeling, and, above all, an awareness of evil and tragedy is almost totally lacking in Doderer's work. This inevitably has repercussions on the structure of the novels, and many of the unsatisfactory features of plot which we mentioned briefly in our outline of the structure of "Die Strudlhofstiege" are indirectly relatable to weaknesses and faults in Doderer's moral philosophy.

There is one further criticism which we wish to discuss in more detail at this point. Doderer is above all else a realist, and it is perhaps for this reason that one is all the more aware of the absence of any serious social criticism in his work. It is interesting to note that many great realistic novels have aroused the most violent criticism from contemporary society (one thinks, of course, especially

of "Madame Bovary") - and yet this is hardly likely with Doderer's works, one feels. Why is this? The answer lies, as so often, with Doderer's general moral attitude and with the fundamental conservatism which it implies. This conservatism has a particularly Austrian flavour; one is reminded particularly of Grillparzer in his historical plays.

The reason for Doderer's lack of social criticism can perhaps be best understood if one discusses his concept of the literary chronicle, a genre which he understands in a very special way. "Die Dämonen" bears the subtitle 'Nach der Chronik des Sektionsrates Geyrenhoff', and one must, therefore, ask oneself what are the precise implications of the 'Chronik'. Franz Sulke offers an admirable definition when he writes that Doderer gives his readers "gültige Geschichte auf dem direkten Umweg (ein österreichischer geometrischer Begriff) über das Persönlich-Private." (155) Doderer, then, sees it as the novelist's task to deal with the character of everyday life in a given age, because the character of ordinary life and people necessarily determines how the great men will live and what their actions will be. It is for this reason that Doderer's work is so strikingly lacking in serious social criticism; he is so interested in the personal and psychological origins of social mishaps that he in fact concerns himself hardly at all with social problems as such. It also accounts for the fact that there is no greatness, no intensity of passion and situation, because it is only the small and the everyday which concerns Doderer. As Ernst Alker expresses it: "um den Durchschnitt handelt es sich, nicht um die Ausnahmen. Denn nur das Durchschnittliche, das die Grenzen von Gut und Böse, Gross und Gering nicht überschreit-

ende gewährleisten die repräsentative Wahrheit des Bildes des So-und-nicht-anders-Seins einer Stadt."⁽¹⁵⁶⁾ The analysis of a specific historical period through the individual relationships which make up the society is clearly central to Doderer's realism as a whole. Furthermore, Doderer has a profound distrust of the sensational and extraordinary, a quality which he shares with many Austrians, notably Stifter. In Doderer's view, a society which is based on a firm commitment to the Alltag will not produce sensational happenings such as riots or revolutions, for: "das Sensationelle ist nichts anderes als das Pochen der künstlich abgeschnürten Lebensader."⁽¹⁵⁷⁾ The fire at the Palace of Justice is not important in itself for Doderer; it is the inevitable external manifestation of the ideological second reality in which so many members of the society have been living. Only when the hard core of reality, of involvement in the Alltag has crumbled do such events become possible.

The danger which threatens Viennese society of the 20's as Doderer sees it is that the individuals are not involved in the age in which they live and, hence, the society is an unstable one in which riots, street fighting and violence begin to make themselves increasingly felt. There is no fusion of the inner and outer man; society takes an unreal, dangerous course because the individual is not committed to it, until finally the whole process culminates in the greatest second reality of all, in the totalitarian hysteria of Fascism. In his preface to Toni Schneiders' picture book on Austria Doderer looks back to medieval times and argues: "jene alten Stadtbürger also nahmen am geschichtlichen Leben lebhaft teil, sie machten

alle miteinander Geschichte."⁽¹⁵⁸⁾ In his Ph.D. thesis he had elaborated the same theory at greater length, insisting that the fifteenth century Bürger had precisely the integration of 'Innen' and 'Aussen' which meant that they were living realistically, and hence their diaries of those ordinary occurrences which made up the daily pattern of their lives were valid 'Zeitgeschichte', precisely because the society was in tune with the healthy rhythm of humble, everyday life: "indessen zeigt sich hier eine Entwicklung, sodass etwa jemand, der ursprünglich nur ein Familienbuch oder ein privates Tagebuch zu führen unternahm, am Ende wirklich Zeitgeschichte aufzeichnet."⁽¹⁵⁹⁾ Geyrenhoff at the beginning of "Die Dämonen" stresses that the Chronik which is about to offer his readers is not merely a form of ship's log, a list of significant events, but is rather the history of a certain group of individuals and the problems that beset them: "jedoch nicht nur das Tagebuch einer Gemeinschaft - also ein Ding etwa wie ein Schiffstagebuch oder wie die Aufzeichnungen einer Expedition unter wilde Völker - sondern ich tat's gewissermassen für jeden von diesen einzelnen und behielt ihn unter den Augen."⁽¹⁶⁰⁾ At the same time there is still clearly the awareness that by compiling this picture of a web of individual lives, one is also throwing light on the image of the society as a whole, for "die Grenze, wo die nähere persönliche Umgebung eines Menschen aufhört und sozusagen sein Zeitalter schlechthin beginnt, lässt sich nicht genau und generell angeben. Aber es braucht einer nur aus Widerwillen gegen das allzu Gewohnte sein Wirtschaftshaus meiden und weiter weggehen in ein anderes: so hat er zweifellos schon jene Grenze überschritten."⁽¹⁶¹⁾

The chronicle then, as Doderer understands it, is a portrait of a certain society which is built up from an analysis of the individual lives which constitute it. Hence, when one comes to examine Doderer's plots one finds a profusion of seemingly trivial incidents, a prodigious complex of lives which interweave and combine to form one immense unity. The definition which Edwin Muir gives of a chronicle (which term he uses with reference to "War and Peace") applies almost perfectly to Doderer's two major novels: "its action is almost accidental, but we shall find later that all the events happen within a perfectly rigid framework, a strict framework and an arbitrary and careless progression, both of these, we shall find, are necessary to the chronicle as an aesthetic form."(162)

Doderer is, therefore, in his novels concerned with personal relationships which he sees as being the basis of any given society. Theoretically, this is a perfectly justifiable viewpoint, but Doderer concentrates on the personal to such an extent that he suggests the broader issues hardly at all. All social mishaps are traced back to their psychological origins within the individual. Doderer's remedy for the unreal, insecure society of post First World War Vienna has nothing to do with any features of the specific social scene; there is, in his view, no point in changing the government, in altering the administrative system; what is necessary is for the individual to re-affirm his commitment to the society of which he is part, and the gradual passage of time will adjust the actual social structure when necessary. The individual by his commitment to the Alltag makes it personally meaningful; there is no question of changing the society

so that the individual can fit in more easily. The commitment is the meaning - one does not have to look for a social meaning in the Alltag; one merely accepts the general chaos, thereby making sense of it in terms of one's own life. Hence, there is a fundamentally conservative strain in Doderer, which seems to preclude a full awareness of actual social circumstances, let alone criticism of them. We have several times compared Doderer's novels to a set of variations on the theme of the second reality which threatens to lead men astray. Clearly in "Die Dämonen" the climax of these variations is supposed to be the chapter "Das Feuer" where the various problems and inadequacies of the characters manifest themselves in a specific political event, namely the burning of the Justizpalast in 1927. One cannot, however, help wondering what is the actual connection between the two, between the personal and the political. In his actual description of the fire, Doderer dodges from one group of characters to another, without really showing that there is a link between the moral danger of the second reality and the actual violence of the fire. The two exist side by side, and the reader senses that they must be somehow related, but is he made to feel that they belong together? The same applies to the Rittmeister Eulenfeld. His second reality emerges in his commitment to Fascism, and quite clearly Fascism is a political second reality, an attempt to impose a rigid, militarized pattern on a human society which should be flexible and changing. In philosophical terms, there is clearly a link between the Rittmeister and Fascism, but is there a social link? Why should Eulenfeld - and many other like him - turn to Fascism? The actual

social connexion between the two is disappointingly tenuous. Furthermore, there is something unpleasantly reactionary about some of the attitudes implicit in Doderer's moral viewpoint. We have already quoted from Gürtzner-Gontard's views on revolutionaries, with which we, the readers, are clearly expected to agree. While a great deal of what he says about revolutionaries may be true, his overall generalizations about the type as being a perfect example of the man living in a second reality seem somewhat dubious. While, as we have already shown,⁽¹⁶³⁾ it does not necessarily follow from the general tenour of Doderer's philosophy, one senses from the tone of the passage that for the Hofrat Gürtzner-Gontard the patient social reformer would fall into the same category as the revolutionary. This reactionary approach to society finds its most unfortunate manifestation in the figure of Leonhard Kakabsa. Kakabsa is a worker, and thereby, one senses, he falls outside the realm of Doderer's experience. Doderer's whole attitude towards him is patronizing and sentimental, and his actual Menschwerdung, in the course of which he learns Latin and crosses the social Rubicon into the middle class way of life, is absurdly inadequate as an analysis of the way the working man is to attain to full humanity. Indeed, there is in Doderer little awareness of those members of society who have employment which entails regular hours each day. Zihal and Geyrenhoff are both retired, Stangeler is a historian, Schlaggenberg a novelist, and Kakabsa becomes a librarian. One senses that for Doderer the second reality and its concomitant problems for the individual only really occur in those who have a good deal of leisure time. Surely, nowever, the

basic problem of the individual's re-conquering his own reality is something which would affect everyone - including ordinary factory and office workers. Once again, is it not perhaps the case that Doderer does not really understand those who have to work regular hours every day? Furthermore, it is surely no solution to Stangeler's problems for him to find himself a job as Jan Herzka's librarian. He is, one feels, just as likely to be neurotic in this employment as he was as a student. What he in fact needs is a job with regular hours whereby he has little or no time to think about himself. Doderer would seem to be implying in Stangeler's development that once the individual is earning money, he automatically becomes more stable, which, in moral terms, is a very superficial attitude. According to Doderer's own moral principles, Kakabsa would do much better to stay in the factory where he is happy and contented rather than embarking upon the much less regular existence of a private librarian. He does not have to leave the working class in order to find self-fulfilment, as he himself says: "es ist zu beweisen, dass dem Arbeiter jetzt schon alles offen steht, jetzt, sofort, auf der Stelle, ohne Klassenkampf, oder wie das alles heisst." (164)

We have already referred to Doderer's rather optimistic views on human nature. The individual simply has to trust the rightness of his own feelings in order to find happiness. This brings us on to another of Doderer's limitations, to his inability to look into deep emotion, into passion and intense feeling - and particularly his almost complete avoidance of evil and tragedy. Destiny always favours man in Doderer's work. His natural instincts are always

right, and if only he will trust them, happiness will result. This accounts for many disturbingly novelettish elements in Doderer's plots, whereby one senses that the obstacles facing the individual are really very insignificant, and that once he achieves the right attitude to life, they can soon be overcome. We have confusions and quiproquos, hidden identities, lost inheritances, identical twins and criminal intrigues, all of which belong to the stock-in-trade of the novelette. None of the difficulties which beset the individual seem basic or serious, and they can all be resolved with almost magical ease at the end of the novels as many of the characters marry and live happily ever after. In Doderer we are never made to feel the resistance of the society to the individual (as in the case with Stendhal), nor are we ever made to feel the anguish of a relationship where two people are fundamentally unsuited to each other (as in "Madame Bovary"). The nearest Doderer comes to this latter is in the figure of Etelka von Stangeler, but she is, in fact, a somewhat minor character and there is no real concentration on her tormented relations with Robby Fraumholzer. In terms of extent, Doderer is an impressive artist, for in "Die Strudlhofstiege" and "Die Dämonen" he gives us a vast panorama of Viennese society after the collapse of the Donaumonarchie. As regards his ability to look into deep emotions, however, he is an exceedingly limited artist.

If one examines the plot of "Wiener Divertimento",⁽¹⁶⁵⁾ one of Doderer's short stories, one does notice clearly this superficiality to which we have referred, and the reason for it does, in part at least, become clear. Georg, the central figure, wakes up one morning

feeling that life is very much on top of him. He has damaged one of his toes and he finds walking very painful. He manages to limp to the window, however, where from the yard beneath the smell of vinegar reaches him, a smell which he loathes. He remembers that Frau Gerda Tangl, one of his neighbours, has given him her pearls to take to the jeweller's to be altered. Unfortunately he was not able to take them straight away, and now he cannot recall where he has put them. Furthermore, Frau Tangl's daughter always comes to Georg for advice on marital problems; two years ago he had helped her get her divorce from Herr Elsholz, and now he has to try and persuade her parents to consent to her marriage with a certain Herr Klemm. Furthermore, Georg is also trying to exchange flats with one Dr. Polt, and there is always the question of furniture. Georg's flat is old-fashioned, as is the furniture. Dr. Polt's flat is, however, much more modern, and hence, Georg's existing furniture - which he regards as hideous - will be of no use to him. Clearly the most sensible thing would be to exchange furniture as well as flats, but Georg feels it is hardly likely that Dr. Polt will agree to this. Suddenly there is a ring at the door, and two gentlemen from the Stadtbauamt appear; they have orders to examine all second floor flats because of suspected faulty construction. In a distinctly bad humour Georg leaves for the office, where he has a very harassing morning. There are three hundred shillings unaccounted for, and, try as he may, Georg cannot locate the mistake. After finishing at the office he looks at a few advertisements for flats, and then to his horror sees Frau Elsholz. He waits for her to pass in order to avoid being drawn into conversa-

tion, and then rushes across the street, where he is knocked down by a bus. In hospital Georg is able to enjoy a few days peace and quiet and forget all his problems.

Meanwhile at his flat the gentlemen from the Stadtbauamt have discovered they have misread the address, and they do not, therefore, need to inspect Georg's flat. The landlady in dusting his overcoat finds the pearls in one of the pockets, and, furthermore, Frau Tangl has decided not to have them altered. Dr. Polt calls round and is delighted with Georg's flat, and Frau Elsholz has changed her mind about marrying Klemm and hopes Georg has not said anything to her parents. In the office shortly after Georg left, the chief clerk has discovered the mistake, and the three hundred shillings are now accounted for. When Georg comes out of hospital he finds that all his previous difficulties have melted away. Dr. Polt has written to suggest that they exchange furniture as well as flats; he will pay Georg full compensation, for he, of course, realizes how valuable his beautiful old furniture is. When Georg gets up to dress he notices that his toe does not hurt any more; the cut has healed. The exchange of flats is finally arranged that day and Georg realizes that all his problems have vanished: "nun also wurde er plötzlich dessen inne, dass er eigentlich gar nichts dazu getan hatte zu alledem; von selbst hatten die Dinge sich geordnet! Ja wirklich. Er wollte es kaum glauben."(166)

This short story is obviously one of Doderer's slighter pieces, but it does to a certain extent demonstrate this slightly superficial aspect of plot to which we have referred. For Doderer the most important problem in life is the individual's attitude to the world

around him. The process of *Menschwerdung*, to which we have so often referred as being the central theme of all his work, is precisely the education of the individual to the right response to the world in which he finds himself. In Doderer's view, once this process has been completed and the individual has become a full *Mensch*, life will cooperate with his tentative efforts to break out of his second reality. Gradually Melzer, René von Stangeler, Geyrenhoff, Jan Herzka liberate themselves from their second reality and develop towards full humanity, and they realize they must find a meaningful human relationship and commit themselves to this. Here, however, life helps them. Each of them has already found a girl who loves them and hence they are finally brought into life by the understanding and affection of Thea, Grete, Friederike Ruthmayr and Agnes Gebaur. In other words, reality, the everyday, social world does not resist the individual's good will, but rather chimes in with it and helps the individual to find involvement. With only one exception, which we shall discuss later, Doderer does not face the possibility of the *Alltag's* resisting the individual's attempts to be integrated with it. Hence the lack of real tragedy in Doderer. Once Georg in "*Wiener Divertimente*" can get away from the oppressiveness of life and clarify his own position, then the world automatically withdraws all the difficulties it has previously thrown in its way. Even in Doderer's major novels we feel that the obstacles which confront the characters are not very serious at all, for once the individual has found the right attitude to life, all his difficulties will fade. Life does not resist the individual's good will, hence the coincidences, the easily resolved confusions and

happy endings of so many of Doderer's novels.

The coincidences and improbabilities are particularly noticeable in "Die Strudlhofstiege". We have identical twins - Editha Pastré and Mimi Scarlez - who use their identical appearance to confuse people. Hints are occasionally dropped in the best detective story manner suggesting which of the twins is which. One (Mimi Scarlez, who has lived several years in Brazil) speaks a slightly stilted and 'bookish' German, and Thea notices this: "als rede jene in einer Sprache, welche sie mehr aus Büchern, denn vom Gebrauch her kenne und könne." (167) Mimi has had an appendix operation which has left her with a scar which René Stangeler notices when he sleeps with her. Once again we are in the best novelettish traditions of birthmarks and physical peculiarities by which long lost relatives can be identified. By the end of the novel, however, Mimi and Editha recover their lost reality. Mimi returns to Brazil and her husband: "in der Tat ist Mimi Scarlez in den folgenden Jahren dort drüben erst das ganz geworden, was man eine glückliche Frau nennt." (168) Editha marries Wedderkopp after the collapse of the tobacco smuggling plot, and we learn: "seine Ehe mit Editha ist eine vortreffliche, glückliche und kinderreiche geworden." (169) She promises Melzer to behave herself in future, and the novel ends on a traditional note with all the complexities ironed out and everyone happy. Melzer says to Editha: "ihr waret eins nun seid ihr zwei. Bei mir verhält es sich wesentlich umgekehrt. Auch das heilt also zusammen." (170) By fortunate coincidences Thea saves Melzer from being implicated in the tobacco smuggling intrigue. She is so jealous when he asks her to

deliver a letter to Editha that she cannot bring herself to do it, and later, when she visits Editha and Mimi in their flat, she notices several pieces of paper with Melzer's name on the heading and she instinctively picks them up and thrusts them into her bag. Both incidents prove exceedingly fortunate for Melzer for he would otherwise be very much involved in the tobacco smuggling ring. Doderer himself admits that he is unashamedly giving his readers a happy ending: "hier wird also ein legitimerer Grund sichtbar, warum die Romane am Punkt des 'happy-end' schliessen: um dem lieben Leser die kostbare Erbschaft der Leere, mag sie gleich nur einen idealen Augenblick lang dauern, gleichsam in jungfräulichem Zustande zu hinterlassen."⁽¹⁷¹⁾ It may be pleasantly peaceful when the 'Schliessbudenfiguren' have stopped rattling, to use Doderer's phrase, but this is no justification for his compelling reality to conform to his moral ideals. Once again one may ask the question: is the 'moralische Lehre' here being deduced 'indirectly' from life, according to Doderer's own precepts, or is it not rather a case of reality being distorted to demonstrate the moral principles in which Doderer so ardently believes?

In "Die Dämonen" we find a similar wealth of coincidences and far-fetched events. It is amazing how often in Doderer books fall open at significant places. There are several examples to be found in "Die Strudlhofstiege" and "Die Dämonen", perhaps most significantly where Leonhard stumbles upon a passage from Pico della Mirandola, an Italian humanist, which expresses the philosophy on which his life is to be built: "wir haben dich nicht himmlisch, nicht irdisch, nicht sterblich, nicht unsterblich gemacht, damit du gleichsam dein eigener Urteiler und Einschätzer, dich als dein Bildner und Gestalter in der

von dir bevorzugten Weise vorstellen möchtest. Du kannst herabkommen in die Tiefe, die tierisch ist, du kannst neu geschaffen werden empor ins Göttliche, nach deines Geistes eigenem Entscheidungs-Spruche."⁽¹⁷²⁾

Obviously such things can happen; books do fall open at significant places, but even so, the introduction of this philosophical passage here seems tenuous and rather amateurish. One of the most important threads in the plot of "Die Dämonen" is Quapp, and various hints as to her true identity are dropped in the best eighteenth century manner. Right at the beginning of the novel when Geyrenhoff is talking to Levielle on the Graben, Quapp passes, and Geyrenhoff is struck by her resemblance to Georg Ruthmayr. Levielle's reaction seems excessively violent, and much later on we learn the reason for this. Further hints are offered - Alois Gach, who served under Ruthmayr in the army, also notices the resemblance, and recalls how Ruthmayr had an illegitimate child for whom he wished to provide in his will. Later, Prince Alfred Croix supplies a further piece of information, namely the fact that at one time Ruthmayr wanted to marry the Gräfin Charagiel. Finally, just as Quapp herself learns to abandon the second reality in which she has been living (her dreams of becoming a great violinist) and reconquers her own reality, so this is paralleled by her discovery of her own full identity, and of the inheritance which belongs to her. The final scene between her and Friederike Ruthmayr and Geyrenhoff could almost come out of a novellette: "jetzt hab' ich eigentlich, ausser meiner guten Mama, noch ein Elternpaar bekommen," sagte Quapp belustigt. "Du, das soll aber wirklich so sein!" rief Friederike. Sie zog Quapp an sich. "Ich werde also dein Stief-

vater," sagte ich, "und gleichzeitig der Schwiegervater meines Cousins. Komplizierte Verwandtschafts-Verhältnisse. Das kann gut werden."⁽¹⁷³⁾

"Die Dämonen" does, in fact, end in a welter of engagements and marriages, and even to admit that these constitute a "Platzregen von Banalitäten"⁽¹⁷⁴⁾ as Doderer does, does not really justify their presence in the novel. Once again we feel that the concrete, external world is no more than a manifestation of the individual's inner development, and that once the individual has reconquered his own reality, he has automatically conquered the external, everyday world, which co-operates with his good intentions by removing all the obstacles with which it has previously confronted him. Once Leonhard Kakabsa has undergone his Menschwerdung and crossed the dialect frontier, he also crosses the social frontier - symbolized by the Donaukanal - from a working class district (the 20th) into a middle class one (the 9th), and hence his marriage to Mary K. can follow without any difficulties of social readjustment. It is features such as this in Doderer which strike one as very superficial.

There is, furthermore, a fundamental lack of tension in Doderer's plots. This is obvious from their sheer digressiveness. He dodges from one group of characters to another. We the readers are only rarely allowed to stay with one group long enough to catch the actual feel and mood of a relationship. The tension between René and Grete, for example, their curiously unstable, fluctuating relationship, is something which Doderer does not explain fully. There is no tautness or concentration about the plot (the complete opposite would perhaps be "Madame Bovary" where Flaubert suggests the claustro-

phobic tension within Emma's marriage by increasingly narrowing the focus of his lense). Even the function and tone of the narrator/author in Doderer removes the sting and tension from the experiences he is describing. He controls ~~the~~ dimension of time, and very frequently tragedy or suffering is carefully incorporated in the past whereby it loses its immediacy. At one point Doderer refers briefly to Cornel Lasch's wretched death, but quickly turns away to the more cheerful present: "Friede seiner Asche. Auch seine letzte grauenvolle Nacht in einem Hotelzimmer zu Pera liegt heute weit zurück; er ging ein bei gesundem Leibe infolge Mangels an Morphinum, das ihm eine polnische Schauspielerin angewöhnt hatte ... nun aber, wir haben ihn jetzt noch in Blüte vor uns."⁽¹⁷⁵⁾ The same applies to Melzer. His awkwardness and diffidence with Mary Allern, his inability to make contact with the opposite sex, all this anguish is rarely reported in the present; it is too often safely encapsulated in the past so that one can look back on it as an unpleasant stage which has been fortunately left behind him. Doderer's world in many ways recalls Adalbert Stifter's where tragedy is so often located in the past so that it does not disturb the ~~harmony~~ of the present. When Meisgeier fetches Didi on their journey through the sewers, Doderer interrupts his enigmatic narrative to tell his readers about the River Als: "sie war einst im Mittelalter ein helles Flüsschen gewesen, das von Neuwaldegg herabkommend ..."⁽¹⁷⁶⁾ The whole attitude of the author - his confidences to the reader about later developments in the story, the dimension of time whereby we are made to feel that we are looking back on something already settled - all this robs the narrative of

any real immediacy or tension.

We have already stressed how Doderer repeatedly attacks psychoanalysis as a dangerous aberration, because it leads the individual into doubting the rightness of his own feelings. It is striking that Doderer has very little to say about religion or morals. This may be surprising until one realizes that the whole problem of sin and guilt and evil is virtually completely absent from Doderer. On the few occasions when he does attempt to face this side of life, he is unfortunately, far from successful. It is almost as if tragedy and evil were areas of experience foreign to him, because in dealing with such themes he tends to become merely melodramatic and sentimental. Meisgeier is an example of this; he is an unmistakably melodramatic figure, almost a caricature of criminality. One senses this in the way he is described to the reader: "nichts was für die Funktion der Kriminalität etwa nicht unbedingt erforderlich gewesen wäre, schummerte über den scharfen Rand dieses Gesichts ..." (177) Here there is no real understanding of the world of evil and crime, but merely a recourse to dubious sensationalism. Indeed, there are passages which distinctly recall the world of the detective story; one thinks of Meisgeier's ingenious establishment of an alibi to cover his whereabouts during the murder of Herta Plankl, and of Herta's dying letter identifying her murderer, which has all the traditional gaps and general incoherence of such crucial last-minute utterances. "Ein Mord, den jeder begeht" shows Doderer's sensationalism on an even grander scale. It is full of improbable events and incredible coincidences with a seemingly inexplicable murder to add to the general air of

mystery. Indeed, Doderer makes no attempt to lessen the coincidences on which the plot depends. Conrad Castiletz has started on the road which will lead him to his own reality, and hence the everyday world conspires to help him. He looks in a sooty railway tunnel for some jewels which were thrown out of a train window many years before, and Doderer admits how unlikely it is that he will find anything:

"zwischen diesen]vielen russigen Steinen und ihren zahllosen Zwischenräumen irgendwelche kleine Gegenstände zu finden, die heute, nach über acht Jahren, mindestens so sehr vom Rauch überzogen sein mussten wie eben alles hier ... dies war unmöglich, zumindest in Gehetztheit und Eile,"⁽¹⁷⁸⁾ and yet Conrad manages to find an earring. Such a coincidence would be a blemish on a detective story, let alone on a serious novel. In philosophical terms, Doderer is presumably saying that the real world will exert pressure on every second reality and that once the individual starts to liberate himself from his "Zweite Wirklichkeit", the Alltag will as it were help him in his efforts. Hence it is so arranged that Conrad marries the sister of the woman he has accidentally killed and gradually becomes involved in clearing up the mystery of Louison's murder. When Conrad goes to Berlin, he and Botulitzky recognize each other after many years, because they both have been living in a second reality, which has meant that life has made no impact on them, and therefore, has not aged them. Botulitzky says: "ich habe auf Sie gewartet, Herr Castiletz, um ... endlich mit dem Altern beginnen zu können."⁽¹⁷⁹⁾ Life, actual physical reality, conforms to the individual's inner development; because Conrad has not developed morally since the age of seventeen, he has not changed

physically at all, and it is significant that when he dies we read: "Kokosch sah aus, als ob er siebzehn Jahre zählen würde."⁽¹⁸⁰⁾ The use of the baby name - 'Kokosch' - in this context reinforces the impression that Conrad has not really lived since his schooldays. It is not, however, enough to analyse "Ein Mord, den jeder begeht" from the philosophical viewpoint which it is expressing. If one approaches this novel critically, which - pace Dietrich Weber - one is surely entitled to do, one cannot but conclude that Doderer has here created a forced, sentimental plot in order to embody his moral philosophy, and because the novel itself is melodramatic and, therefore, invalid, the 'moralische Lehre' which it attempts to convey carries no weight and conviction.

It is perhaps in "Ein Umweg" that Doderer makes his firmest attempt to face tragedy and suffering. In Paul Brandter he considers the question of someone who has a natural proclivity towards vice and evil.⁽¹⁸¹⁾ In Manuel Cuendias he explores something which is especially interesting in view of the general process of moral development which his other novels embody, namely the individual who attempts to break out of the second reality in which he has been living, only to find that the Alltag which confronts him resists his attempts to enter it. For Manuel there is no Thea Rokitzer, Agnes Gebaur or Frederike Rutnmayr to help him along the road to Menschwerdung. Manuel's development is in many respects closely parallel to that of Melzer, Leonhard Kakabsa or Geyrenhoff, except that he encounters immovable obstacles which thwart his admirable intentions. At the beginning of the novel, Manuel is very much a dreamer, a 'Schwierige' figure, cut off from

the world in which he finds himself, and his natural disposition is intensified by the fact that he is a Spanish officer in a German speaking country: "mit diesen Träumen stand in einem, man kann wohl sagen, leicht begreiflichen Zusammenhange sein durch Jahre gehegter Wunsch, das Deutsche zu erlernen und, noch mehr als das, der hiesigen Mundart einigermaßen mächtig zu werden, was wenigstens das Verstehen derselben anging."⁽¹⁸²⁾ He takes German lessons from a young student, and in many ways, therefore, can be compared to Leonhard Kakabsa. Both move from the limitations of the language they speak into the freer, more flexible realm of German. For both of them, this newly acquired language opens up a world of communication and contact with other people: "es war wie ein Ruf aus einer ihm unbekanntem und doch wirksamen Region seiner eigenen Seele - dass der helle Tag jetzt erst an ihm wieder herandrängen konnte."⁽¹⁸³⁾ He meets Margret to whom he feels very attracted and, as he dances with her, he feels the bridge of understanding gradually growing between them; slowly he is breaking out of his isolation into the building of a human relationship: "schlägt sich ein dem Menschen innewohnender Gedanke nach aussen und erhält Fleischgestalt, so hat er, - damit wird sich der Punkt genau zu fassen geben, wann und wo - ein anderes Reich betreten und sieht schon beinahe fremd von dort aussen herüber auf das, was er einst nur inwärts war."⁽¹⁸⁴⁾ Quendias is progressing along the road to Menschwerdung in much the same way as Stangeler or Geyrenhoff, until he meets resistance. For once the everyday world does not cooperate, and there are no happy coincidences to help him in his development. Indeed, by an unfortunate mischance, a tactless comment written under a picture of a dragon, pointing out the similarity between the creature and the Gräfin Partsch,

comes to the notice of the Gräfin herself, and it is made clear to Margret that if she wishes to be successful at court she should not associate with Manuel. She therefore refuses to see him. This is a hard blow for Manuel. He leaves the court and is posted with his troops to a little country village. Here he again meets Hanna Brandt-er with whom he had fallen in love before he even met Margret. One evening he happens to see Hanna passionately kissing a soldier, and his last hope is extinguished. The bottom drops out of his world: "denn nach diesem Augenblicke war jedes weitere Leben eine Lächerlichkeit und nur ein Hohn. Nach diesem Augenblicke kam nichts mehr, das Nichts."⁽¹⁸⁵⁾ Blindly Manuel stumbles away from what he has seen - to be murdered by Hanna's husband in a fit of drunken rage. Cuendias is the only important character in Doderer's work who is even potentially tragic.

One must, therefore, stress that "Ein Umweg" does in thematic terms, at least, fill in some of the gaps which make Doderer so limited an artist. One can, however, hardly claim with any degree of truth that "Ein Umweg" is written with genuine conviction and power; it still seems to lack a certain intensity of passion and situation, and in fact gives the impression of being rather too schematic and intellectually conceived to generate real tragic feeling - despite the welter of murders at the end. Are we made to feel the agony that follows upon the break up of the relationship between Manuel and Margret, a break up, moreover, which is the result of an extremely trivial incident rather than of anything fundamental within the relationship itself? Manuel after his disappointment over Margret tells his

ensign about his feelings of insecurity and helplessness in the face of life, but somehow even this lacks strength and conviction. Manuel seems rather to be analyzing his own plight in philosophical terms than expressing intense personal anguish. He seems all too ready to make generalizations: "du wirst selbst noch sehen, Kamerad, dass der Mann gewisse Wände ein für allemal um sich aufrichten muss ... , um nämlich überhaupt leben zu können und nicht zu vergehen oder zu-nichte werden wie ... Wasser, meine ich, das man hinschüttet ..." (186)

When Manuel leaves Vienna and goes with his troop of soldiers to the little village where Paul and Hanna Brandter are living, do we feel a powerful resurgence of love when he sees Hanna again? All his reactions seem rather dream-like and detached; hence his various emotional disappointments could hardly be expected to destroy his whole world in the way that they do. There is, in fact, nothing tragic about his death because the suffering which proceeds it does not appear to have been real and deeply felt. While Doderer describes Manuel's last moments with impressive power -- as when he sees Hanna kissing the trumpeter: "einem Augenblick lang hob es ihn, als sollte er das eigene Eingeweide erbrechen. Dann schwankte alles" (187) -- this is not in itself sufficient to make his death tragic, -- simply because the various emotional crises which lead up to his death are not described with any real intensity. The side of life which comprises evil and tragedy is something which, one feels, Doderer does not fully understand. It is for this reason that his work has such considerable limitations.

CHAPTER IV.

Language and Style.

1. The dual Nature of Doderer's Language; the realist's 'Anschaulichkeit' and the baroque fantasy.

The realistic moral principle which informs so much of Doderer's work centres, as we have tried to suggest in the preceding section, upon a harmonious linking of 'Innen' and 'Aussen'. For any work of art to attain its full impact, the artist's technique must chime in with his philosophy, and this is manifestly true of Doderer's language where 'Innen' and 'Aussen' are fused together. In Doderer's view the novelist is essentially an empiricist, a believer in concrete, external facts, and yet this does not imply a worshipping of such facts for their own sake. The raw material of the novelist's art must be reality, and reality is much more than a mere collection of 'Tatsachen': "die Tiefe ist aussen. Der Romancier bedarf der Wirklichkeit, der Deckung zwischen Innen und Aussen, eines Mindestmasses solcher Deckung wenigstens."⁽¹⁾ Doderer believes in the fusion of 'Innen' and 'Aussen', and on a stylistic level this implies the ability to express the inward, psychological world in concrete terms, and to deepen the world of external 'facts' and events by relating them to the moral attitude of the individual. 'Innen' and 'Aussen' can therefore overlap as each reinforces the other. Doderer expresses this notion as follows: "die transzendente Kategorie, in welcher er (the novelist) sich praktisch bei seiner Arbeit bewegt ist die empirische und er ist auf jeden Fall so geboren, dass bei ihm ein Zweifel über die Bedeutsamkeit äusserer Fakten gar nicht aufkommen

kann, das heisst über ihre Transponierbarkeit in innere Fakten und so auch umgekehrt; von dieser Entsprechung zwischen Innen und Aussen geht sein Gestalten und schliesslich auch sein abstraktes Denken überhaupt aus."⁽²⁾ 'Gestalten' und 'Denken' are seen as going hand in hand. Form is the entelechy of the content.

The one quality which is most apparent in Doderer's language is one on which he himself lays considerable emphasis, namely 'Anschaulichkeit'. Even in his theoretical and critical works one senses his fondness for concrete, physical images. At one point in his "Grundlagen und Funktion des Romans" he likens the novel to a tree with the author sitting in the middle making sure that no one branch grows faster than the others; none of the individual component parts must be allowed to develop faster than the complex of which it is part. It is only with regret that Doderer formulates this idea in more theoretical terms: "dies alles lässt sich nüchterner (wenn auch doch weniger anschaulich) sagen und zusammenfassen ..."⁽³⁾ It is a familiar tenet of the realist that a novel, although a work of imaginative fiction, must have that solidity of specification, that apparent nearness to life which convinces the reader of its relevance to the world as he knows it. This notion finds a typically concrete, and indeed, curiously whimsical expression in Doderer's theory: "dass einer in ein erfundenes Gewand schlüpft und bei wirklichen Ärmeln auskommt."⁽⁴⁾ Elsewhere we are told that it is the novelist's task to build the "Reichstrassen einer neuen Universalität auf Tuff und Moor."⁽⁵⁾

This delight in concrete language is, in fact, frequently accompanied by an unmistakable strain of whimsicality. This is something

which is very much a hallmark of Doderer's style; it consists very often in the expression of something abstract and philosophical in very simple, everyday terms. The quotation about the realistic novelist slipping into an imagined coat only to find his arms emerging from real sleeves is typical of what we mean. An aesthetic principle is here being embodied not simply in concrete terms but in a thoroughly homely image. This whimsicality is one of the many features in Doderer's work which recall Jean Paul, and it is particularly noticeable in the imagery. In discussing plot we have already referred to the *trépoi* image. This is yet another instance of Doderer's whimsicality. The course of a human life is likened to a train proceeding along a railway track, encountering various points and signals. Only in retrospect does the actual shape of the individual's destiny become apparent, for he can look back and see his various diversions and 'Umwege' in the context of the completed journey. This image for human life produces some typically whimsical images; one thinks, for example, of the opening to the second part of "Die Dämonen" where Geyrenhoff likens himself to a passenger who suddenly finds that the coach in which he has been sitting has been shunted into a siding: "ich erwachte am nächsten Morgen wie innerlich auseinander gekoppelt; wie ein Passagier, den man durch irgend einen kaum denkbaren Zufall im Abteil eines Schlafwagens vergessen hat, wo er sich nun vorfindet, statt am Endbahnhof, schon weit draussen und einsam zwischen den Rangiergeleisen."⁽⁶⁾ The whimsicality accounts, furthermore, for much of the humour in Doderer's novels. One thinks, for example, of the description of Dr. Krautwurst: "der Doktor Krautwurst war eine glatt-

rasierte, bebrillte, kluge, ausführliche Katastrophe bei grössestem Behagen seinerseits."⁽⁷⁾ Here, it is the curious yoking together of the concrete and the abstract which produces the whimsical tone. The 'real' and the fantastic exist side by side. Indeed, one of Doderer's unmistakable facets as a writer is his gift for fantasy; this is to be felt not only in his language and imagery, but in the actual subject matter of the novels. And yet this fantasy exists side by side with a sober evocation of the social Alltag. Cupids and rococo sprites hover about in a Vienna full of trams and buses; Thea, an attractive girl who lives in the hope of some day acquiring a film contract, is a 'Lämmlein auf der Weide' - complete with bleating noises! and Schlaggenberg, a sophisticated novelist, compiles a catalogue of fat women which gives details of shape classification (either convex or concave) and vital statistics. Throughout the novels there is this whimsical strain, and in large measure it comes from an almost paradoxical juxtaposition of exuberant fantasy and a careful documentation of concrete, everyday reality. It is from this fundamental duality that the unmistakable flavour of Doderer's language springs.

Throughout the narrative works one is particularly struck by the concrete way in which Doderer expresses something internal or abstract. One thinks, for example, of the opening to "Ein Mord, den jeder begeht" where Doderer introduces one of the central themes of the novel, namely the belief that the individual cannot escape from those childhood days when his personality was formed, and yet this psychological precept is embodied in a strongly concrete image which

has precisely the whimsical flavour to which we have just referred:

"jeder bekommt seine Kindheit über den Kopf gestülpt wie einen Eimer.

Später erst zeigt sich was darin war. Aber ein ganzes Leben lang

rinnt das an uns herunter, da mag einer Kleider oder auch Kostüme

wechselln wie er will."⁽⁸⁾ Emotions are often described in physical,

almost prosaic images. Of Zihal we read: "während seine Vernünft-

igkeit und Besorglichkeit neben ihm lehnte, wie ein weggestellter

Regenschirm, "⁽⁹⁾ and later Zihal's erotic second reality goes down

like a torpedoed ship: "aber Zihals Admiralschiff totaler Ordnung

wurde zuerst leck und ging unter."⁽¹⁰⁾ Doderer has this ability to

suggest the psychological and the philosophical in concrete terms.

One of the central notions of his philosophy is that modern man has

lost reality and is living in a false or second reality which cuts him

off from life. This is suggested in the opening to "Wiener Diverti-

mento": we breathe on the mirror of life and draw on it with our

fingernail: "und so verkrusten wir manches gleich im Vordergrund, dass

es nur ganz und gar undurchsichtig wird, und wir schwimmen obenauf

mit all unseren vielen Angelegenheiten, wie eine Decke von gefallenem

und zusammengetriebenen Herbstblättern über der Tiefe des Weihers

schwimmt."⁽¹¹⁾ In "Das Geheimnis des Reichs" Doderer conveys the

strangeness of battle by the seemingly insignificant detail of the

Russians' different smell: "jedermann empfand beim Nahkampf den

durchaus andersartigen Geruch der fremden Soldaten."⁽¹²⁾ In "Die

Strudlhofstiege" Mary K. finds herself quarrelling heatedly with

Oskar after their tennis match; she seems unable to stop the flow of

her anger, and Oskar's calm and patient attempts at soothing her only

aggravate her still further: "es lief aus wie Wasser aus dem Brunnenrohr, oder es zappelte die Streiterei aus ihr hervor wie Tauben, Kaninchen und Meerschweindeln aus dem Zylinderhute des Zauberkünstlers!"⁽¹³⁾

Melzer is gradually growing accustomed to the pain of being separated from Mary: "so wie jemand etwa, der endlich die richtige Lage für den Transport eines schweren Gepäckstückes gefunden hat."⁽¹⁴⁾ Some-

times in a striking word or phrase Doderer manages to suggest the whole quality of an individual's past life. Etelka von Stangeler's flat in Constantinople is "der letzte Raum in der zu durchblickenden Zimmerflucht ihres Lebens."⁽¹⁵⁾ The image of a whole series of rooms

through which Etelka has passed suggests the desperate restlessness of her whole life. When she receives a letter from Robby Fraunholzer,

Doderer indicates her complete helplessness to do anything by the way she reduces the letter to a mere physical sensation, its meaning being

lost on her: "ihr Oberkörper sank langsam vor, jetzt lag sie mit dem Gesicht auf der Tischplatte. Ihre Wange berührte das Briefblatt

und aus dem trockenen, kühlen Spüren an der Haut kam eine von stofflicher Beruhigung, als wär' es eben nur Papier, als stünde nichts da-

rauf, als redete nichts von diesem Blatte in ihr Leben herein, wie ein Wasser, das sich sammeln will, aber in ein Sieb fließt."⁽¹⁶⁾ Stangel-

er, having completed a journey, feels that he has suddenly arrived at his destination without having previously been moving at all: "vom

Ausgangspunkte dieser so kurzen zweistündigen Reise erst wirklich getrennt und abgerissen, weggeschnellt wie ein gespanntes, lang ausge-

zogenes Gummiband, das man plötzlich durchschneidet."⁽¹⁷⁾ Doderer's

language is perhaps at its most impressive when it suggests something

psychological by means of a physical image. An excellent example of this is the passage where Thea Rokitzer is waiting in vain for Melzer to come. Although she senses that there is no point in waiting any more, she feels so disappointed and utterly weary that she cannot move from the spot: "das Gewicht ihres eigenen Körpers schien sich immer mehr nach unten zu sammeln, es ummauerte den Fuss."⁽¹⁸⁾

In a similar way, memory, which is so important in Doderer, is often evoked in physical terms; "so fasste der schweifende Anker des Gedächtnisses plötzlich und unvermutet Grund."⁽¹⁹⁾ The physical image is wholly appropriate, because very often memories are sparked off by tiny physical details which link up with a previous moment when these same details were also in evidence. Kakabsa recalls his schooldays, days when he should have learnt languages, when he should have developed as a person, but instead found himself only depressed by the stifling atmosphere of the school buildings. This memory is associated inextricably with the smell of the classroom: "in den Klassenzimmern war der Boden stets geölt gewesen, was zwar die Staubentwicklung verhinderte, dafür aber die ganze Schulzeit mit Gedrücktheit erfüllte, ja mit der Einbildung, man sei hier jedesmal gleich nach dem Eintritte von allem und jedem getrennt, was man an Fähigkeiten und Begabungen, an Tapferkeit oder Lust besass."⁽²⁰⁾ One could multiply this sort of example almost indefinitely. The evoking of something internal or abstract in concrete terms is not just a stylistic trick of Doderer's; it is absolutely central to his artistic method as a whole, and this linking of 'Innen' and 'Aussen' is for him, as his theory explicitly states, the hallmark of reality. For him 'Anschaulichkeit' is in a sense a positive moral criterion, and expression of

the right attitude to life.

When one talks of the strongly concrete quality of Doderer's language, this implies something more than simply the ability to express the 'Innen' via the 'Aussen'. Just as very often human beings, their emotions and problems are linked with the inanimate world of things, so things, inanimate objects, are often seen in human terms. This explains that quality of Doderer's language which one can perhaps best describe as an intensified physicality, where things come alive and take on almost animate, personified existence. Indeed, often Doderer combines these two different methods; human beings are evoked in terms of objects, and objects in terms of people. One thinks, for example, of the description of drunks pouring out of seedy restaurants and bars only to rush into the Café Kaunitz: "wie die angeschnittene Leberwurst dem umhüllenden Darne, so entquoll diese unterschiedliche Fauna den um ein Uhr schliessenden, ebenfalls sehr unterschiedlichen Gaststätten."⁽²¹⁾ Here people are seen in terms of something inanimate, and then some time later, when they actually leave the Café Kaunitz, the café itself becomes like the people emerging from it: "und wie um ein Uhr durch den Einstrom, so ward jetzt die Drehtüre durch den Ausstoss bald ständig in Bewegung gehalten, die schliesslich rasch, quirlend, ja konvulsivisch wurde; das Lokal erbrach sich. Das Erbrochene fleckte noch für ein Kurzes da und dort dunkel die dunkle Strasse."⁽²²⁾ Doderer is also very fond of personifying the season to reinforce the notion of its all-pervading, almost physical presence: "draussen, auf dem sehr breiten Trottoir, lehnte der Herbst, man sah ihn, ohne dass man ein gebräuntes Blatt erblickte."⁽²³⁾

There is a similar physical intensity behind the narrator's description of Rambausek's eyes as they greedily focus upon him: "plötzlich bemerkte ich, dass seine Augen noch einen Sprung auf mich zu machten, sie frassen gleichsam die letzte geringe Entfernung zwischen uns vollends auf."⁽²⁴⁾ Doderer has, furthermore, the ability to convey physical sensations with great intensity. With impressive power he evokes the heavy, leaden oppressiveness of silence: "nichts regte sich. An den Ohren saugte die Stille,"⁽²⁵⁾ or again: "die Stille wuchs erheblich, stieg wie Wasser bis zum Hals, bis zum Ohr, darin sie jetzt mit einem inneren Summen stand."⁽²⁶⁾ It is not merely the 'Anschaulichkeit' of Doderer's language which is so striking, but also his gift of bringing physical sensations alive by his use of startling concrete images. One thinks, for example, of the passage in "Die Strudlhofstiege" where Eitelka bursts into tears: "plötzlich erglühten ihre Augen von hinten, von tief innen her, dann platzte der heisse Ring in die Tränen, und jetzt schon weinte sie ganz ohne Hemmung."⁽²⁷⁾ In this sentence, the image of the hot ring behind the eyes powerfully evokes the intense physical sensations which precede tears.

In many senses, therefore, Doderer's language is very much in keeping with his fundamental realistic purpose. There are, however, other elements in his style which can perhaps best be described as 'baroque'. Ivar Ivask in "Das Grosse Erbe" suggests that the hallmark of the Austrian novel is that it mixes both realistic and baroque elements: "so wird in der österreichischen Epik die Erdschwere des russischen Realismus immer wieder vom spanischen Barock her aufgelockert durch unerwartete Aus- und Durchblicke, eben durch ein plötzlich aufscheinendes 'Jenseits im Diesseits' (Doderer)."⁽²⁸⁾ One must

at this point attempt some definition of what is to be understood by baroque elements in Doderer. Firstly, Doderer is a profoundly Austrian author, and this means that he draws on a cultural heritage which owes much to the baroque. From the seventeenth century on Austrian art has been strongly impregnated with the spirit of the catholic, baroque tradition. In distinction to Germany, this tradition continues through the eighteenth and nineteenth centuries even up to the present day, because the 'Aufklärung' movement, while affecting Austria (the age normally referred to as 'Josefinismus') is not strong enough to replace the deeply ingrained baroque culture. Vienna itself is dominated by the baroque style of architecture, and the glories of a Fischer von Erlach or a Jakob Prandtauer exist side by side with modern shops and flats. Hence Doderer, in describing Vienna, tries to capture the curious combination of the contemporary, post war world with its office blocks and Gemeindewohnungen and the past glory of the baroque with its palaces, churches and monuments. Not only are the concrete, physical manifestations of the world of the baroque ever present in Doderer, but, as we hope to show later, the overall quality of his language and imagery very often recalls much of baroque literature. Furthermore, Doderer's work is also full of thematic echoes of the baroque. The theme of 'Vergänglichkeit' and the passage of time is obviously something which unmistakably imbues almost all his work. The theme of death is also important. Its most striking appearance occurs with reference to Jan Herzka. Herzka is living in an erotic second reality; he is living merely for the sensations which sex can give him, and hence he prefers his sadistic day dreams to an actual

human relationship. He is, in fact a type who recurs frequently in Austrian literature, namely the adventurer. From Mozart's Don Giovanni to Schnitzler's and Hofmannsthal's Casanova this figure is seen as living under the shadow of death. Herzka would seem to belong very much to this tradition, for his unhealthy obsession with medieval witch trials is accompanied by the ominous, almost litanesque refrain: "rasch tritt der Tod den Menschen an."⁽²⁹⁾ A similar note is struck in "Die Strudlhofstiege" when Buschmann, perhaps speaking for all of Doderer's characters who are living in a second reality, says: "vielleicht sind wir alle gebildete Nekrophilen."⁽³⁰⁾ In moments such as these, the spirit of the baroque suddenly invades the basically realistic world of Doderer's novels.

There are further instances of this dualism of realism and the baroque in Doderer. Ivar Ivask in the article to which we have already referred quotes Doderer's expression "ein Jenseits im Diesseits" and suggests that this is something which is basic to Austrian literature, for the loving evocation of the ordinary details of everyday existence, the cherishing of the small the humble and the unpretentious is suddenly transfigured and given a new quality by the opening up of a new perspective, by the indication of values which transcend the human and the everyday. Clearly this process is so basic to Doderer's central concept of Menschwerdung that it requires little amplification and discussion here. By accepting what is given to him, by affirming the seemingly capriciously imposed 'donnée', of his everyday existence, the individual overcomes his position of being a slave to the power of fate. By making the Alltag and his own position in it personally meaningful, the individual fulfill's God's will

and attains not only dignity and freedom but also a certain superiority over the arbitrariness of the Alltag. In the same way, the novelist, by writing realistically, by committing himself to a careful and loving evocation of the Alltag, suggests the deeper dimension, the transcendent freedom which comes from a complete acceptance of the Alltag and of all its dictates. One thinks of Doderer's formulation of the aim of the novel in the autobiographisches Nachwort to "Das Letzte Abenteuer": "die immer gleichen Wände, welche uns da umschliessen, in Fenster umzuschaffen, durch die wir hinausschauen, während die Transzendenz - erweislich, wegen des ganz trivialen Rahmens - hereinscheint." (p.125). Hence, the "Jenseits im Diesseits" does represent a new dimension, an overcoming of the trivial, everyday routine of life which is to be attained, paradoxically, not by running away and refusing to face it, but by accepting and affirming it. In this way, life, humdrum social reality can be widened and deepened, just as the beauty of Cornelia Wett's singing seems to lift the very roof off a little Tyrolean church and admit the pure freedom of the heavens: "alle auf dem Kirchplatze, Pfeifenraucher, eben noch wegeilende Bäurinnen, ganz spät Gekommene drängten zur Türe: durch diese wogte das ehrwürdige Lied aus dem tonüberfüllten Kirchlein in die gedämpfte Sonne heraus, während drinnen metallener Tenor, ungeheurer Bass Pfeiler und Mauer schwingen machten und Cornelias Sopran hoch im Gehör schwebte, die Gewölbekappen fast in himmlische Freiheit eröffnend."⁽³¹⁾ As we hope to show later, however, Doderer's attitude to the baroque is often one of ironical amusement ; he has a horror of seriousness, of weighty pretentiousness and a few sentences after

the above quoted passage, there is a typically humorous touch which brings the reader down to earth, as it were: "während des langsamen Herandrängens der Gemeinde auf den Kirchplatz, bildete unsere Brünnhilde - und das war sie nicht nur auf der Bühne sondern auch sehr sichtbarlich im Leben - den Schwerpunkt der Abwanderung aus dem Gotteshaus."⁽³²⁾ The notion of the "Jenseits im Diesseits" recurs frequently throughout Doderer's work. Often it is used with reference to a human relationship. Geyrenhoff's growing love for Friederike Ruthmayr brings about the gradual abandonment of the second reality in which he has been living for so long, and hence, it opens a new perspective of freedom, the freedom which comes from a full acceptance of the Alltag: "sie presste mich kräftig um die Schultern und hielt mir mit geschlossenen Augen den Mund hin. Der Sog in ein Jenseits im Diesseits war so gewaltig, dass es mich wie Flocken hinwehte."⁽³³⁾ Any transition from the limited world in which the individual lives to another world always means an attainment of greater freedom, the re-conquering of a potential 'Jenseits im Diesseits'. This is the case with Leonhard Kakabsa who crosses over the Donaukanal from the 20th to the 9th district, and this physical transition coincides with the development of the relationship between himself and Mary K. : "hier und gerade vor diesem Bilde, gelang ihm, was der Anny Gräven gegenüber ihm so ganz verschlossen geblieben war: nicht nur sich zu sehnen um der Entzückungen willen, sondern nach ihrem, Mary's Jenseits im Diesseits, ja, nach einem Sitze hinter dieser zarten Stirn, einem Blick aus diesen zum ersten Mal wie von innen gesehenen Augen."⁽³⁴⁾

One of the disadvantages, however, of the term 'ein Jenseits im

Diesseits' is that Doderer makes use of it in two different ways, where by it would appear to have two separate and almost totally opposed meanings. The 'Jenseits im Diesseits' as we have discussed it so far is fairly clear in its meaning. Occasionally, however, it is used in a pejorative sense to imply that a character is living in a second reality. This applies, for example, to the directors of the pornographic publishers Pornberger and Graff who call to see René about publishing his witch trial manuscript: "sie waren weit davon entfernt, aufzufassen, dass ihr Gerede sich just an der Grenze eines Jenseits im Diesseits breit machte, und noch viel weniger ahnte ihnen etwas davon, wie sich das von dort drüben aus anhören mochte."⁽³⁵⁾ Elsewhere we read: "es bleibt in irgendeiner Weise immer rührend zu sehen, wie auch in einer zweiten Wirklichkeit, in einem rechten Jenseits im Diesseits - und in solcher Sphäre stand ja unsere Anny mit ihrem gesamten Inventar - alle bekannten Handgriffe doch getan werden müssen, ganz ebenso wie in der höchsten Realität."⁽³⁶⁾ Previously, however, we have seen that Geyrenhoff's love for Friederike Ruthmayr and Leonhard's love for Mary K. draws them into a 'Jenseits im Diesseits' which clearly is the opposite of a second reality. One must, therefore, interpret each use of this phrase in its individual context, and then the meaning becomes clear; but it is an unfortunate aspect of Doderer's style that the same expression can be used with two diametrically opposed meanings.

There is one further way in which the baroque makes itself felt in Doderer, and that is in his whole attitude to form. The baroque age was one in which form was of paramount importance; the order of

God's universe was to find a parallel in the form of man's art: the 'little' world of art was to mirror the order and pattern of the world itself. For this reason Bach's intense outpourings of faith in God and delight in every detail of His universe finds expression in a carefully wrought, highly integrated art form. In a similar way, the form of Doderer's novels reflects the order and unity which can be found in life if it is approached in the right way. As Doderer explicitly states in his theory, form is his first concern when he is writing a novel. The actual substance of what he writes is easily found once the form of the given work of art has been determined. In the same way, the shape of Vienna itself, the construction of certain of its buildings suggests the problems and developments of the lives of its inhabitants. The Ringstrasse itself, a street which has no end but always runs back into itself, the construction of the Strudlhofstiege, all these suggest something basic about human life and the pattern it forms; they both embody the central notion of the Umweg. However, much the individual may wander about the bewildering maze of alleys and side streets in Vienna, sooner or later he will find himself back at his original starting point. The city has a basic ground plan which is circular, and, therefore, even the individual's most purposeless wanderings will be moulded by the basic form of the city into an Umweg whereby he is led back to a full reconquering of his own reality. It is significant that Schlaggenberg feels - without being able to give any rational explanation for his feeling - that his 'chronique scandaleuse' could only have been written in Döbling: "merkwürdig und für mich unbegreiflich, was die ganze Aktion mit - Döbling

zu tun hat? Doch ist es so; obwohl hier keinerlei Rendezvous statt finden - zufällig wohnt nicht eine einzige in der Gegend hier! ...

Kann mir eigentlich die Sache DD nur mit Basis und Standort

Döbling vorstellen. Hätte es wohl von woanders aus gar nicht unter-

nommen."⁽³⁷⁾ Döbling, the somewhat distant garden suburb, the Mont-

martre complete with artists' 'Kolonie', is in many ways a physical

manifestation of the second reality in which so many of 'die Unsrigen'

are living. It is very much a detached, self-enclosed world; perhaps

this is why it seems to attract the Schlaggenbergs, Quapps and Geyren-

hoffs, people who are unable to come to terms with life. It is per-

haps significant that Doderer comes from a family of architects.

Buildings in his view are not just something which happen by chance

to have acquired a certain shape; their order and pattern is a state-

ment about life itself. In the same way, language, the process where-

by thoughts are ordered and formulated, has profound implications for

Doderer. If properly understood, language implies communication with

other people; it implies the ability to organize and discipline one's

thoughts in such a way as to make them intelligible to other people.

Hence, whatever is not communicable, is suspect. This whole problem

of language is one of Doderer's central themes, and it is something

to which we wish to return later, but at this point we merely wish to

stress the very baroque nature of this preoccupation with form and of

this insistence that art - whether its medium be words, musical notes

or blocks of stone - must in formal terms embody the order of life

itself. René discusses with Leonhard the notion of verbal archit-

ecture and "interpretierte bei dieser Gelegenheit in seltsamer Weise

den römischen Prosa-Satz, insbesondere den der Historiker, als eine

Art statisches Gebilde, dem man sich betrachtend gegenüberstellen müsse wie einem Bauwerk, um es in allen Teilen zu erfassen."⁽³⁸⁾ Of course, Doderer's insistence on form is not to be equated with bloodless intellectualism which is indifferent to any kind of moral values. The danger here is expressed by Thomas Mann in "Der Tod in Venedig": "und hat die Form nicht zweierlei Gesicht? Ist sie nicht sittlich und unsittlich zugleich, - sittlich als Ergebnis und Ausdruck der Zucht, unsittlich aber und selbst widersittlich, sofern sie von Natur eine moralische Gleichgültigkeit in sich schliesst, ja wesentlich bestrebt ist, das Moralische unter ihr stolzes und unumschränktes Szepter zu beugen?"⁽³⁹⁾ Zihal, Geyrenhoff and many other characters in Doderer misunderstood the true nature of form. Form, Spanish etiquette (as in Zihal's case) is not a bastion against the confusion of life; it must be maintained because of inner conviction and commitment to the outside world; 'Aussen' and 'Innen' must be fused. The individual must affirm the task with which life faces him; he must be an Amtsrat or a Sektionsrat as is required of him, but he must not lapse into mere passive fulfilment of a routine. He must not be all 'Aussen' and no 'Innen', as is the case with Schiechsbeutel, who is "ein Zihaloid jedenfalls ohne Kern, eine entkernte Frucht barocker Kultur; ohne inneres Dekor ... Dies fehlte. Was aber nachklang, ohne dass die Saite mehr schwang, nachklang, weil man gänzlich verdienstlos auf dem ungeheuren Resonanzkasten und Geigenbauch einer zwei Jahrtausende tiefen Kultur stand, das waren die einzelnen zihaloidformen Tugenden (virtutes et facultates): die minutiöse Pünktlichkeit, das Erscheinen zur rechten Zeit, auch ungerufen und unbestellt,

und wenn bestellt, dann auf die Minute hervortretend wie die wandelnden Figuren an alten Rathaus-Uhren, das spurlose Verdunstet-Sein bei unerwünschter Anwesenheit."⁽⁴⁰⁾ Reality, in Doderer's view, must always be re-conquered; there is no virtue in adhering to a strict routine when life no longer requires the fulfilment of this routine (as Zihal and Geyrenhoff find after retiring from their respective posts in the civil service). 'Aussen' must always correspond to 'Innen'; the 'external' man, his position and behaviour in society, must always be in tune with the needs of his personality. Only then does the individual become truly part of society; only then does social form and etiquette become personally meaningful.

We have discussed the baroque elements in Doderer at some length. This is because we feel that it is better to consider this important aspect of his work under one heading, rather than trying to break it down into various individual features and discussing them separately. We wish to stress that realism - the sober evocation of the everyday world - is allowed to exist side by side with exuberant baroque fantasy in Doderer's work. This in many ways accounts for the peculiar quality of his language - and the overall impression which his novels produce. It also indicates the profoundly Austrian nature of his work. In many ways the baroque elements blend happily with the realistic atmosphere of the novels. One cannot, however, but feel that the florid and full-blown language with its wealth of images, the appearance of Cupids and sprites in a Vienna full of trams and buses, while being diverting and engaging in their way, scarcely belong to the predominantly realistic world of the novels. The baroque side

to Doderer's language is in many respects the source of much of the grotesquerie in his work, and we shall discuss this later in a separate section.

Much of the humour in Doderer resides precisely in the incongruity of the baroque world persisting in twentieth century Vienna; the cherubs and angels are often evoked in a delicately ironic tone as befits the sophisticated mind of modern author. Kroissenbrunner's pain is at once noted down in the requisite notebook by a little angel: "es war einer von jenen armen Schmerzen, die im Himmel sofort ein kleines Engerl in ein dickes schneeweisses Buch in der Registratur einträgt und zwecks späterer Tröstung aller Kroissenbrunners (und sämtlicher Genies in Latenz überhaupt) mit unvorstellbar scharfer Genauigkeit in Evidenz hält, wobei es jedoch nicht auf einer Büro-Hose sitzt, sondern auf einem Rosenpopo."⁽⁴¹⁾ The amused juxtaposition of the dignified and the everyday, of the abstract and the concrete is typical of Doderer and his whimsical humour. The Strudlhofstiege has its own little sprite, a dryad which keeps a benevolent eye on the relationships which are born in its presence; the field glasses which Zihal buys are rather upset at being separated from the little rococo Venus which was their bosom companion in the second hand shop where they stood side by side. Furthermore, Cupid is an ever present force in the novels, making sure that several people do not escape being pierced by his arrows: "während des ersten Kusses erschien, grad auf der Mitte des Kaminsims stehend, der Gott; zunächst hätte man ihn für eine grössere Porzellanfigur halten können, die in der Dämmerung ein wenig leuchtete. Jedoch die Augen funkeln, glühen,

jetzt strahlen sie. Er zieht den Pfeil, reckt die rosige, glänzende Hüfte ... Das Geschoss schlug Melzern von links schräg rückwärts durch den Thorax und drang unter der Rokitzer beträchtlicher linker Brust tief ein. Sie blieben dicht aneinander und waren gespiesst wie die Schmetterlinge, dabei aber in ihren Wunden eine Süßigkeit empfindend, mit welcher verglichen der Ton der Syrinx oder der Geschmack des Honigs als reine Bitternis bezeichnet werden müssen."⁽⁴²⁾ Not only the presence of Cupid himself, but the whole quality of the language in this quotation is heavily baroque. The intensely physical description of the arrow piercing Melzer and Thea and the petrarchan convention of the lovers finding intense sweetness in their wounds, these elements unmistakably recall much of the love poetry of the baroque age. One thinks also of the passage where Leonhard ~~Kakabsa~~, overwhelmed at first by Mary K's personality, decides that perhaps he had better go to school in order to learn how to handle the situation that faces him: "natürlich war diese grammatische Schule zu scharfrandig, zu begrenzt, um ein gebratenes Herz darauf zu servieren. Dasjenige Leonhards war gut durch. Der diesbezügliche Rapport des Mistbuben mit den Pfeilen hat zweifellos günstig gelautet."⁽⁴³⁾ The familiar baroque image of man as a ship trying to negotiate the turbulent waters of life is one that recurs in Doderer, as the individual looks: "in die Klamm drangvolle Umstände und in des Lebens ungleichmässig sich durchzwängende Wasser, bald zwischen Blöcken gepresst hervorschiessend, bald wieder einmal in einem tiefen blaugrünen Forellenbecken gesammelt und an dessen Rund in geheimnisvollen Höhlen die überhängende und unterwaschene Wand bespülend,"⁽⁴⁴⁾ or again, even

more explicitly, of Hanna Brandter: "sie trieb jetzt steurlos auf den hochgehenden Wogen des gleichsam wiedergeschenkten Lebens."⁽⁴⁵⁾ A peak of happiness in an individual existence is seen as the crest of a particularly high wave in the ocean of life: René and Paula are eagerly eating cakes in a restaurant like a pair of school children and we read: "es war eine jener barock gekräuselten Wellenspitzen des Lebens, die, beinahe schon in sich selbst zurückkehrend, ihre eigene hohle Seite mit der Spitze berühren."⁽⁴⁶⁾ Hösle points out the presence of the baroque image of the thread of life, where an individual existence is seen as one strand in the ingeniously interwoven cloth of fate: "die eben noch auf eine neue Generation zueilende Lebenslinie beugt sich, schlägt einen kleinen Bogen - noch immer ist sie offen gegen jene andere Zukunft - jetzt aber schliesst sie sich .."⁽⁴⁷⁾ The language itself takes on a note of baroque exuberance when Geyrenhoff is located in the Spanish and Austrian baroque traditions: "ein Sektionsrat und Chronist, der mit gestielten Ad-notam-nehm Äugerln den Zerfall einer Ehe im letzten Stadium observiert (evident hält, more zihalistico-austriaco-hispanico leviterque et raunzens)."⁽⁴⁸⁾ There is often a rich full-bloodedness about the images, and their very quality seems to recall much of baroque literature: "wie der rote Wein schäumend aus eingeschlagenem Spunde bricht, so brach sich nun Bahn in ihm, was hervor wollte."⁽⁴⁹⁾

One could multiply the examples of baroque features in Doderer's style almost indefinitely. This highly-coloured, imagery laden language is to be found in almost everything he writes; it is something which is basic to his whole artistic personality. This is perhaps

what makes Doderer so unique a writer. His works combine realism, grotesque humour, irony and baroque extravagance; moral intensity and whimsical exuberance exist side by side. All these various and disparate elements are mirrored by the language which can sometimes change in tone from one page to the next. How far Doderer's novels are in fact successful as works of art is something we wish to leave for later discussion; but any analysis of Doderer's language must take into account the wealth of stylistic variation of which it is capable. Merely to label Doderer as a realist is a notorious oversimplification.

2. Character Drawing.

When one considers Doderer's presentation of characters, one senses that, in fact, external details are of little significance or interest for him in themselves. He has not the same delight as a Balzac or a Dickens in the physical minutiae which go to make up an individual's environment or mode of dress. Of course Doderer does give his readers certain external, physical details about his characters, but one senses that these details have been carefully selected to suggest the individual's character, the sort of person he is, and, above all, his attitude to the world in which he finds himself. Doderer's portraits recall the miniatures of Saint-Simon about which Erich Auerbach writes: "das äussere Merkmal hat immer charakterologischen Ausdruckswert, das innere Wesen wird nie oder selten ohne seine sinnlichen Erscheinungsformen geschildert, und oft verschmilzt beides in einem einzigen Wort oder Bild."⁽⁵⁰⁾ This is not necessarily a criticism of Doderer, but it is interesting to note that most of the

great realistic novelists have allowed themselves to go into much greater detail about the external appearance of their characters, merely in order to bring them physically alive to the greatest possible extent, in a way that Doderer hardly ever does. They become so completely involved in their own creation that they lovingly describe even the tiniest detail of their imaginative world. Doderer is, one senses, more interested in his own marginal comments on the world of the novel than in the world itself. He contents himself with the Saint-Simon like miniature where only a few external details are given, those which bear directly on the character of the person described. This is especially interesting and striking in view of the size of Doderer's two major works. While the reader feels he knows René, Melzer, Thea, Mary K., Geyrenhoff, and Schlaggenberg well, he has less sense of their personal appearance than he does with figures of corresponding importance in the novels of Dickens or Balzac. Indeed this can be seen quite clearly if one examines how Doderer introduces his characters to the reader.

Dr. Negria is, we are told, good-looking. We in fact know hardly anything else about his appearance, his dress, where he lives, what sort of family he comes from, and yet his actual nature is suggested very strongly to us by the way he walks into a room: "das Mädchen öffnete vor ihm die Türe, aber er trat nicht ein, sondern er drang ins Zimmer, verbeugte sich tief, küsste die Hand, war dabei schon in Vormarsch und Offensive, und das blieb penetrant, auch angesichts seiner zeremoniösen Gemessenheit der Bewegungen, Handküsse, Kratzfüsse."⁽⁵¹⁾ Everything about Negria, even his slightest movement,

suggests his active, crisp manner. The way he rings the doorbell is significant: "sein Klingeln klang kurz und scharf, als schläge man eine Scheibe ein oder als würde man aus dem Elf-Meter-Raum einen Fussball hart ins Tor schießen."⁽⁵²⁾ About Mary K's husband Oskar we are given very few concrete details, but we are told: "er gehörte zu jenen Leuten, deren Sein etwas Konkaves und Hohlspiegelartiges an sich hat."⁽⁵³⁾ As regards Grete, what we are given is in fact a psychological analysis of her temperament and attitude to life: "Grete war sehr objektiv und nur gelegentlich sentimental: das letztere wusste sie dann and hielt zugleich schützend eine kleine Randkluft von Ironie zwischen sich und ihren Gefühlen offen."⁽⁵⁴⁾ Actual details about her physical appearance are very few, and they are offered in brackets, as an almost apologetic aside: "(ebenholzschwarzen Haars und klassisch geordnete Züge)."⁽⁵⁵⁾ E.P. is also evoked as a personality rather than as an individual person. Admittedly his temperament is suggested through physical images, but these relate hardly at all to his actual external appearance, but are rather an expression in concrete terms of his personality: "es eignete ihm eine skurrile Originalität und ein ebensolcher, sehr bedeutender Charme: die Eitelkeit der kleinen Männer hatte bei ihm in bissige Selbstironie umgeschlagen,"⁽⁵⁶⁾ and later we read: "das Abendlich-Rauchige im Wesen des kleinen Mannes, diese Trübung des mandelförmigen Augs, hinter welches ganz dicht sich das Herz gesetzt zu haben schien, um dann den Schleier mit einem Strahl ausserordentlicher Wärme zu durchbrechen."⁽⁵⁷⁾ Friederike Ruthmayr's external appearance is described hardly at all, but her personality, and above all, the false reality in which she is living

by assuming that she is too old to be involved in life, are suggested in a series of subtle hints. Friederike, we are told, does not enjoy going to the opera because the whole building breathes a musty odour of the past which troubles her, for, like her, it seems to belong to an era that has faded completely: "Friederike Ruthmayr fühlte sich durch den toten Parfumeruch im welken Samt beängstigt, und zwar empfand sie solche Beängstigungen beim Besuch ihrer Opernloge schon den ganzen Winter hindurch."⁽⁵⁸⁾ Even minor characters are introduced in this way; Doderer is always interested in the personality of his various characters and only records those external details about them which reflect their personality. The proprietress of the Café Kaunitz is described almost entirely by her eyes which are made to suggest her whole character: "die grauen Augen sahen einen lieb an; drängte man den eigenen Blickstrahl gegen jenes weiche Schauen tiefer in die hübschen Augen hinein, dann ging's einem etwa so wie jemand, der in eine nur an der Oberfläche glatt und grau gefrorene Pfütze tritt: die schwache Decke bricht, das eiskalte Wasser läuft in den Schuh."⁽⁵⁹⁾ In introducing Robert Höpfner, another minor character, Doderer concentrates almost exclusively on details of his physical appearance, but one senses that it is merely the unusualness of the face which interests him. Höpfner emerges as a somewhat Punch-like figure, a caricature, in fact: "sein verborgenes Antlitz erweckte im ganzen den Eindruck einer Mondsichel, oder auch jener Art von Gebäck, die man in Österreich 'Kipfel' nennt. Das Kinn war lang, spitz und aus der Achse des Gesichts ein wenig herausgedreht, welche feine Unregelmässigkeit auf den Beschauer leicht quälend wirkte."⁽⁶⁰⁾

As Mährischl bows, the narrator is able to get a good view of his face: "wobei mir die Abwesenheit eines eigentlichen Auges zu Bewusstsein kam, denn statt dessen gab es sozusagen nur blaue Schatten und die Schleierhülle einer in die Umstände des Lebens sich fügenden Melancolie."⁽⁶¹⁾ Eyes are particularly significant in Doderer's characterization because they represent perhaps the most important single sense by which the outside world makes its impression on the individual. If the individual's eyes are in any way clouded such that their openness to the outside world is reduced, the individual is on the way to losing contact with the 'first' reality of life. In his portrait of Prof. Scolander Doderer embodies all the receptiveness towards life which is his ideal, and he suggests this by concentrating on the wide open, unclouded eyes which allow the real world to pass unhindered and unmodified into Scolander's consciousness: "es waren grosse, weit geöffnete, leere und gut durchlüftete Doppel-Stollen der Apperzeption, durch welche, was gesehen wurde, sich glatt und unverändert, wie es eben war, ins Mahlwerk des Denkens ergoss."⁽⁶²⁾ The portrait of Meisgeier shows Doderer at his most melodramatic. Here the face itself is described hardly at all, and the occasional details convey a very conventional suggestion of evil and perversion: apart from this, we are merely told the face was repulsive and somehow exuded criminality, but we are not made to feel the immediate physical impression which would suggest Meisgeier's whole personality: "nichts was für die Funktion der Kriminalität etwa nicht unbedingt erforderlich gewesen wäre schummerte über den scharfen Rand dieses Gesichts, das im wesentlichen aus einer ungeheuren, schnabelartigen

Nase bestand, der unten das Kinn ähnlich entgegen wuchs ... Das Auge war furchtbar. Es machte aus dem primitiven Geschöpf fast eine Art Teufelszeug."⁽⁶³⁾

As we have suggested before, it constitutes no criticism of Doderer's work to point out that he only describes those external details which reflect the character of the individual. But does Doderer make the few details which he selects work at full pressure? His technique in many ways recalls Thomas Mann's use of the Leitmotiv, - but does Doderer use these physical details with the impact which Mann achieves? If one in fact looks at his character descriptions in this light, one must conclude that he does not. Peacock in his careful study of the Leitmotiv in Mann suggests that the continual references to one aspect of a character's appearance - to Tonio Kröger's father with a flower in his buttonhole, or to Gerda Buddenbrooks' slanting, heavily shadowed eyes and red hair - are not merely repetitive decoration but are, rather, organically related to the personality of the character in question. Furthermore, in the later work the Leitmotiv acquires increasingly symbolical overtones. Peacock makes the interesting point that Mann was both writer and critic, and that the use of the Leitmotiv corresponds precisely to his artistic duality. The Leitmotiv enables him to crystallize the form, the outward appearance of a character, and yet at the same time to examine what this outward appearance implies, to analyse the values implicit in the character's way of life. This in many respects recalls Doderer's distinction between the creative and the critical, between the "gestaltend" and the "zerlegend",⁽⁶⁴⁾ and one would perhaps, therefore, expect a developed use of the Leitmotiv from Doderer. While there are occas-

ional hints of the Leitmotiv - particularly with regard to Gyurkicz and Körger, these external touches are not repeated in such a way as to form a clear pattern, as is the case with Mann where the Leitmotiv is used: "dauernd und überall den ganzen Kräftekomplex zu vergegenwärtigen, der den Ereignissen, den menschlichen Vorgängen des Romans zugrunde liegt."⁽⁶⁵⁾ At times the way in which Doderer in his character descriptions fastens on specific external details of the individuals appearance leads one almost to expect that these details will be built into a developed Leitmotiv. This is not, however, the case, and we are left with a few suggestions which rather imply a Leitmotiv than actually constitute one. When, for example, we read the following description of Gyurkicz's clothes, we are clearly made to feel the traditional, conservative, "emblematic" attitude towards life which is the essence of Imre's second reality: "er bot der Welt unter seinem grossen und wohlrasierten, im gewöhnlichen Sinne hübschen Gesicht den Anblick einer breiten, soliden Kravatte, die haarscharf in der Mitte des Westenausschnittes sass. Auch in der Wahl des Kragens war auf eine mehr würdige als flotte Form Bedacht genommen worden, alles natürlich innerhalb der Grenzen einer gerade herrschenden Mode, also nicht etwa altmodisch, jedoch stets von einer gewissen Zurückhaltung gegenüber den allerneuesten Errungenschaften auf diesem Gebiete Zeugnis ablegte ... und in der langen Tragart der Beinkleider wollte sich auch eine Gesinnung ausdrücken, welche, mit den Geltungen von ehedem verknüpft, in einen wohlhabenden und wohlhabenden Gegensatz zum Heute trat."⁽⁶⁶⁾ Here then, we have the potential material for a Leitmotiv; indeed, Doderer goes out of his way to make

the general implications of Gyurkicz's mode of dress abundantly clear. Although, however, there are occasional references to Imre's appearance elsewhere, these details are only rarely evoked in the same linguistic formulation whereby they could link up and form a full Leitmotiv. When we first meet Imre, for example, we are merely told that he is a celebrated caricaturist for a satirical newspaper. In the first extended section where he first meets Quapp (pp.229 - 235) there is no reference to his clothing. Later, at a meeting of 'die Unsrigen' he is annoyed to find that Quapp, Schlaggenberg and René are 'per du', and again there is no reference to the details of his dress. Then comes the party where he meets Géza von Orkay, a fellow Hungarian, and is snubbed by him. Here we find the extensive description of his external appearance from which we have already quoted. Gradually relations worsen between Quapp and Imre and their first quarrel is reported - but with no reference to those details about him which could link up and form a Leitmotiv. We next see Imre in the Burgenland area of Austria where he has connections with the Hungarian fascist movement. It is only after several pages that he is identified by name, but his mode of dress is mentioned, and, for the first time, we sense the potential development of a Leitmotiv: "er sah gut aus und trug sein gepflegtes, grosses Antlitz sorgfältig rasiert, mit blauen Augen darin, welche rasch einen kindlich-schmachtenden Ausdruck anzunehmen vermochten; dazu ein tadellos geschnittenes buntes Hemd mit genau in der Mitte sitzender, etwas breit geschlungener Krawatte."⁽⁶⁷⁾ There is also a reference to his hat - something which has not been mentioned before, but which is to recur later: "der leichte Sommerhut

sass genau in der Mitte, ohne Neigung zum linken oder zum rechten Ohr."⁽⁶⁸⁾ Later, in the scene where Imre has a fight with Meisgeier in Freud's brandy shop, he is described in terms which clearly recall his previous appearances in the novel: "er trug sein gepflegtes grosses Antlitz, sorgfältig rasiert, mit blauen Augen darin, welche rasch einen kindlich schmachtenden Ausdruck anzunehmen vermochten, dazu einen blenden weissen Kragen mit genau in der Mitte sitzender, breit geschlungener Krawatte, einen hellen Überzieher, makellos, ebensolche helle Handschuhe und scharfgebügelte bis auf die Lack-Kappen der Schuhe vorfallende Beinkleider; diese Schuhe selbst wiesen eine damals ungewohnte breite Dreikantform mit abgesetzten Ecken. Die ganze Tragart des Herrn war sozusagen etwas hinter der Mode, jedoch solid."⁽⁶⁹⁾ When he leaves we are told that he: "lüftete dabei den grauen Hut, setzte ihn ganz gerade und genau in der Mitte wieder auf und ging."⁽⁷⁰⁾ The next time he appears there is a lengthy section (pp. 918 - 949) which deals with his increasing unhappiness and his steadily worsening relations with Quapp, but there is no reference to those external touches which could be made into a Leitmotiv. The last time we see Imre is when he is haranging the crowd which has gathered around the Palace of Justice. This is perhaps his most important appearance in "Die Dämonen" because in the moment when he is shot, the heroic pose which has previously dominated his life suddenly becomes reality. Here surely the Leitmotiv should be allowed to sound for the last time - or should be transformed to suggest this final phase in his life; but the Leitmotiv is, regrettably, only vaguely hinted at: "ich betrachtete ihn (Imre) durch den Feld-

stecher und sah, dass er wohlgekleidet war, wie immer, diesmal mehr sportlich, und den leichten, hellen Sommerhut genau in der Mitte aufgesetzt trug, korrekt und ohne Neigung nach links oder rechts." (71)

The peculiar rightness and dignity of his death is suggested not by any use of the Leitmotiv, but rather through the imagery - particularly that of the emblem. We wish to discuss Doderer's imagery in a separate section, but one must stress at this point that the thematic unity of "Die Dämonen" is achieved largely by the developed use of imagery rather than by any such device as the Leitmotiv. This is perhaps a further substantiation of the criticism which we have already made of Doderer, namely that he is more interested in his own analytical comments and marginal notes about the characters than in the characters themselves as people. In the descriptions of Gyurkicz one feels that the germ of a Leitmotiv is there; but the various touches are not worked out and integrated into a Leitmotiv, and, furthermore, they are not made to accompany the development of his character as one would expect. It is the imagery - that of the glass wall or membrane, that of the reptilian world and of the *trépoi* - which fulfills this function, but as such it is not connected with the external appearance of the characters. The nearest Doderer comes to a developed Leitmotiv in his serious work (as we hope to show later, in the ironical novels, particularly in "Die Merowinger", the Leitmotiv is the dominant feature of the characterization) is in his description of Geyrenhoff's nephew Dr. Kurt Körger. Körger's fatness, his general sausage-like appearance, and his bull neck, these are the features about him which are always stressed. When we first

meet him we read: "sein dicker, rosiger, nackter Schädel wurde, von rückwärts gesehen durch ein rechtes Stiergenick noch wirkungsvoller gestaltet,"⁽⁷²⁾ and a few lines later: "oft sass er lang mit seinem dicken nackten Schädel über dem Reissbrett, die Schultern geballt, sonst aber würstlförmig!"⁽⁷³⁾ At a later stage in the novel, Körger's character is deduced from his appearance: "seine Kehrseite war also eigentlich die Front seines Wesens, mit rammenden, runden Schultern, wurstförmig wegbaumelnden Gliedern, Stiergenick, worin die künftigen Schwarten schon jetzt ihre Vorfältchen gruben ... ja, das war ein Mann, der freilich alles von vornherein wusste."⁽⁷⁴⁾ Towards the end of the novel, however, Körger becomes a highly sinister figure. He and Eulenfeld plunge drunkenly into the expanding vortex of fascism and look forward to the horror which is to come. Of the two, Körger is clearly the more dangerous. The Rittmeister is little more than a drunken buffoon whose nostalgia for the good old days of the k. und k. army in the First World War will find an outlet in the mounting militarist hysteria of the Fascists. Körger, however, is far more disturbing; he is not only intelligent but rich. He sees that it is to his advantage to humour Eulenfeld in his drunken excesses, but with complete coldbloodedness he reflects: "solche Leute, wie der da, sind natürlich erledigt und unbrachbar für uns."⁽⁷⁵⁾ Körger clearly constitutes a power for evil, but it is noticeable that Doderer does not use the Leitmotiv of his personal appearance to suggest this. Instead of darkening the overtones of his bloated, full-necked appearance to suggest the growing threat to society which Körger embodies, the occasional references to the Leitmotiv acquire a slightly amused,

ironical tone. Géza says of Körger: "zuviel würstel-förmige Vitalität und obendrein total unsensibel,"⁽⁷⁶⁾ and in the crucial scene in the restaurant - where Körger's cold-blooded commitment to Fascism and his tolerance of Eulenfeld only in so far as he is useful emerges - the Leitmotiv, instead of being used with maximum intensity, seems to express merely mild amusement: "Eulenfeld lang und schlacksig, neben ihm der Doktor Körger mit wurstförmig wegbaumelnden Armen, ein perfekter Genickler ..."⁽⁷⁷⁾ "dieser da, der höchst bürgerlich aussah - der Genickler ist ja ein rein bürgerlicher Typus, ja, die Quintessenz aus einem solchen - folgte jenem, der schon drauf und dran war, gar nicht mehr aristokratisch auszuschauen."⁽⁷⁸⁾ Such moment as these in Doderer are extremely disappointing. As we have already suggested, considering that he is a realistic novelist, Doderer gives us remarkably few physical details about his characters. Furthermore, those details which he does give are not made to work at maximum pressure as is the case with the Leitmotive in Thomas Mann. The Leitmotiv, in so far as it does appear in Doderer's major novels, remains curiously half-hearted and insignificant. Only in the more ironic whimsical works (one thinks above all of "Die Merowinger") does the Leitmotiv really come into its own, and there it is part of the central intention of grotesque caricature. Childerich III with his bristling beards, Dr. Horn as an enormous lump of a man clad all in white, punctuating every sentence with a series of squeaks and grunts, these external details accompany the characters throughout the book and form a pattern, a Leitmotiv of merciless absurdity. The Leitmotiv is something which is eminently suited to this sort of grotesquerie, and it is interesting to note that Peacock criticizes Mann for an

excessive use of the ironical Leitmotiv: "es ist klar, dass die zu häufige Anwendung dieser Art des Leitmotivs - und solche ist bei Mann unzweifelhaft vorhanden - notwendig stören muss, wie übertriebener, nichtssagender Spott es immer tut."⁽⁷⁹⁾ Doderer seems able to extend the Leitmotiv to its full potential only in an ironical context (one can see this tendency in the Körper Leitmotiv where the repeated references finally become ironical in tone).

Some of the most successful touches in Doderer's work, however, are to be found in his brief references to the characteristic gestures, clothes, and other physical peculiarities which an individual possesses, and which embody his whole personality. This technique is very much that of the Saint-Simon like miniature (as we have already indicated) and seems scarcely adequate when one is concerned with characters who are to appear in a novel of some 1,400 pages, and develop in the course of the work. Even so, these isolated moments where some tiny external detail about a character's appearance or his habits seems to embody his whole nature and attitude to life are to be reckoned among Doderer's happiest achievements. Professor Bullogg's assured, resilient nature finds expression even in the pipe he smokes: "beide Herren rauchten, der Professor eine Pfeife, die so aussah, wie er selbst aussah und hiess, kurz und gedrungen."⁽⁸⁰⁾ Doderer also possesses the ability to show his characters in action, suggesting by the occasional references to the everyday routine of their lives the sort of people they are. Magdalene Güllich's peaceful, ordered temperament is suggested in the description of her behind the counter: "die Güllich sass dort schön und sanften Gesichts hinter dem Ladentisch."⁽⁸¹⁾ Before the breach is opened in the walls of his ordered

life, Jan Herzka too leads a peaceful, routine bound existence. This is suggested in the pleasant sensation he experiences as he washes his hands: "mit dem angenehmen Durchkneten der seifenbeschäumten Hände beschäftigt, auf welche das Wasser in gleichmässigem Strahl aus dem kleinen Hahn herablied."⁽⁸²⁾ Things change considerably, however, as a result of a seemingly simple incident. Jan goes into a book shop in order to buy Magdalena a small present. There his eye is caught by a 'Passional', a baroque book of martyrs, complete with illustrations showing how the victims (all women) were tortured and killed. Herza buys the book for himself and comes out of the shop with a book in each hand - one for himself and one for Magdalena. In this simple fact Doderer suggests the two sides of his nature which are at war with each other: "so stand Herzka wieder auf der Strasse, in jeder Hand ein Buch und das war für einen Augenblick wirklich so, als wäge er zwei Seiten seines eigenen Wesens gegeneinander ab."⁽⁸³⁾

Doderer's technique of introducing his characters with reference to their attitude to life rather than as individual people has certain drawbacks. It can mean, for example, that in some cases the characters in fact become little more than caricatures. Admittedly this applies in the main only to the minor characters and it could be argued that, as with Frau Trapp who is usually referred to as the 'Edam Cheese' or with Leonhard's landlady who is frequently designated by her favourite expression - "I' bet für Ihna", the element of caricature, is not detrimental to the overall effect of the novels. While this may be true, several of the more important characters either remain disturbingly flat and unconvincing (like Kakabsa or Meisgeier)

or they seem physically somewhat shadowy (like Quapp, Schlaggenberg or Friederike Ruthmayr). While one feels one knows most of Doderer's principal characters well, they sometimes seem disembodied personalities, and one has little sense of their physical presence. Despite Doderer's insistence in conversation on the empirical quality of his creation of characters - he never tires of quoting Gerhart Hauptmann who reputedly replied to a critic's question as to how he invented his characters by saying that he was not God, he could not just 'invent' people⁽⁸⁴⁾ - one feels that many of his characters have been selected because of their relevance to his central theme of the second reality and less because they are interesting and significant in themselves as people. The most striking example of this is Leonhard Kakabsa where Doderer's patronizing, sentimental approval of his Menschwerdung makes him an unreal, almost cardboard figure.

3. Imagery.

One element which almost all of Doderer's characters have in common is the fact that they are living in a second reality of one form or another. Very often this is suggested by a concrete image which recurs at those moments when the second reality manifests itself most clearly. By far the most common of these images is that of the window, the glass wall, the thin, transparent membrane which, in the case of those characters who attain full humanity via the process of Menschwerdung, fades once the breach in the wall has been opened, and the individual's emergence from a self-enclosed world into a full acceptance of life has begun. The partition separating

the individual from life is almost always made of glass. It is transparent, and herein lies the danger. The individual in Doderer is not a helpless neurotic hiding from life; if this were the case, the walls would be solid, preventing all contact with the outside world. The danger with the glass wall lies precisely in the fact that the individual seems to be involved in life, and yet in fact is not fully committed to the Alltag in which he finds himself.

The image of the wall is central to "Die Posaunen von Jericho". The main character thinks he is breaking down the walls of Frau Ida's well-ordered existence, but in fact the trumpets which he engages to play the Grand March from "Aïda" bring his own walls crashing about his ears, and he turns to a life of debauchery and self-indulgence before finally re-establishing his life on a sound basis. Zihal in "Die Erleuchteten Fenster" is cut off from life; he is hemmed in by walls and windows, and he seeks to substitute gazing at women undressing in the flats opposite for actual human contact. He feels safe from the turmoil and confusion of life which throngs the street below him: "und Zihal fühlte sich vielleicht gerade aus tiefstem Grunde hier sicher wie hinter Mauer und Bastion."⁽⁸⁵⁾ Even the past seems utterly remote and unattainable behind its walls, for it "lag hinter vielen kleinen bröckligen und runzligen Mäuerchen, die aber zusammen und durch die Art, wie sie hintereinander gestellt waren, alles abdeckend und einander ergänzend, den Erfolg einer bergdicken Trennungswand hervorbrachten."⁽⁸⁶⁾ Zihal christens the girl on whom he most frequently concentrates his attention the "Waldfee", and he regards her very much as he might a planet in the night sky. She belongs

to another world, a world from which he is utterly cut off: "wie eine summende Fliege stiess er, nur eben von aussen, gegen schwach erleuchtete, halb oder ganz verhängte Fenster gänzlich fremder Menschen."⁽⁸⁷⁾ Zihal does not in any sense belong to the life which is going on all around him; he is indeed a hermit, a troglodyte, as the author describes him, a man surrounded by walls of glass: "er spürte die Wandung wieder; die ihn zwang, neben dem Leben zu gehn und zu stehn, zu denken und Pläne zu machen, durch eine völlig durchsichtige aber feste Membrane vom Leben getrennt."⁽⁸⁸⁾ He is a man living in his own self-enclosed planetary system, one which does not admit of any communication with or from the world outside: "das Kreisen in einem geschlossenen Planetensystem, in einer durch unsichtbare Wände ausserhalb jeglicher Communication gesetzten Sphäre."⁽⁸⁹⁾ Gradually, however, the walls begin to crumble, and when Zihal falls from the table on which he has climbed in order to see the 'Waldfee' better, his whole second reality falls with him.

"Die Bresche", as the title suggests, is full of similar imagery. Jan Herzka leads an ordinary, routine existence, protected from life by an encircling wall. One day, however, a breach is opened in that wall; this produces at first a violent reaction against his previous way of life and he ties up the helpless Magdalene Göllich and flogs her brutally. He runs away from what he has done and, during the course of his wanderings, he meets the Russian composer Slobedeff who explains to him that this breaking out of the constricting world of everyday routine was necessary if he was ever to attain self-knowledge and the right involvement in life, involvement which must be based

not upon an unquestioning acceptance of routine but on completely personal commitment: "denn ihnen - Ihnen, Jan wurde die schützende Wand an einer Stelle durchbrochen, zerschlagen ... Dann kam die Bresche. Nie wären Sie ohne diese zu sich selbst und zum Leben gelangt. Nur durch sie, durch die Bresche konnten Sie gerecht werden, weltgerecht, der Welt gerecht."⁽⁹⁰⁾ In "Die Strudlhofstiege" the image of the glass wall recurs frequently. It is applied to Mary K. for example, when in a moment of intuition she realizes that ever since the death of her husband she has not been living fully: "indem sie jetzt die Tasse niedersetzte, bot sich ihr in seltsamer Weise - wie aus grosser Stille von allen Seiten fertig auf sie zutretend - eine innere Haltung an, welche Mary durchaus begriff, die jedoch wie hinter Glas blieb, so dass sie von ihr nicht ergriffen werden konnte ... es blieb hinter Kristall, hinter einer völlig durchsichtigen Wand."⁽⁹¹⁾ Pista Grauermann is another character who feels that, although he seems in touch with life, he is nevertheless detached from it all: "(er) fühlte sich jetzt wie durch eine Glaswand getrennt von Gegenständen mit welchen er seiner Meinung nach eigentlich vertraut war."⁽⁹²⁾ It is, however, in Melzer that we find the most extended example of this aspect of Doderer's imagery, for almost every stage of his development towards Menschwerdung is documented in terms of the wall or allied imagery. His flat with its Venetian blinds is a castle of false security, dominated by the bear skin rug, a symbol of the one moment when he seemed to be in tune with life. In his relations with the opposite sex he is always unable to find any real understanding, and hence a deep relationship is impossible. There is always something

between himself and the people around him: "es hatte sich etwas in ihm geschlossen, Asta gegenüber, wie man eine Kapsel oder eine Kassette schliesst."⁽⁹³⁾ It is only thanks to Paula Pichler's help that he manages to make a real relationship out of his love for Thea Rokitzer. When finally understanding is established, the walls that have surrounded Melzer for so long finally crumble and we read: "das Innere Melzers wäre jetzt mit einem offenen Zimmer zu vergleichen, in welchem man auch alle Türen der Schränke und die Kommoden geöffnet hat und die Fenster dazu. Keine Riegel knackten. Es waren gar keine mehr vorhanden. Keine Wände. Melzer ergab sich, hatte sich bereits gänzlich ergeben. Der grosse Rutsch war da. Alles stand in den geöffneten Breschen seines Wesens."⁽⁹⁴⁾ Similar imagery accompanies the gradual development of the love between Friederike Ruthmayr and Geyrenhoff. Friederike is often compared to a fish - always visible, but separated from the world outside by the glass walls of the aquarium. Geyrenhoff feels the relationship slowly developing, and he writes: "in diesen Tagen lernte ich allmählich doch die Sprache der Fische verstehen und die Bewegungen eines redenden Mundes, der wesentlich stumm blieb hinter dem schmerzlichen Intervall, das uns trennte, der Wand von Kristall."⁽⁹⁵⁾ Similar imagery is used to evoke the curiously detached existence led by Herr and Frau Mayrinker: "dem kinderlosen Paare eignete etwas schlechthin vollkommenes, etwas wie in Glas eingegossene Blumen ... irgendwo gab es auch derartiges in der Wohnung."⁽⁹⁶⁾

In our discussion of the wall image so far we have deliberately avoided making any reference to "Ein Umweg", for in this work the

image is frequently employed - but in almost the opposite sense to that in which Doderer normally uses it. This short 'Roman aus dem österreichischen Barock', as Doderer calls it, is, as we indicated in the section on plot, very different from Doderer's other works because it faces the possibility of tragedy and suffering. In it, Manuel Cuendias, a Spanish officer at the Austrian court, tries to break out of the self-enclosed, isolated world in which he is living and make a deep and permanent relationship out of his love for Margret. Fate is against him, however, and by an unfortunate mischance his prospect of happiness is destroyed. Manuel, having broken through the walls that had shielded him from life, finds himself alone and helpless in the face of a world with which he cannot come to terms. He says to his ensign: "es ist nicht die unbeschränkte Freiheit des Abenteurs nach jeder Richtung hin, welche die Fülle des Lebens bringt. Wer sich beschränkt und fest steht, kann diese Fülle noch um ein Vielfaches mehr zu spüren bekommen ... Du wirst selbst noch sehen, Kamerad, dass der Mann gewisse Wände ein für allemal um sich aufrichten muss ... um nämlich überhaupt leben zu können und nicht zu vergehen oder zunichte zu werden wie ... Wasser, meine ich, das man hinschüttet. Wem es gelungen, der soll daran nicht rütteln ..." (97) With regard to Manuel, then, the wall image works in the opposite way to that in which it is normally used in Doderer's work. Cuendias says: "wer die Wand einmal gebaut hat, darf sie nicht mehr durchbrechen. Draussen wartet nämlich - ich möchte sagen: in irgendeiner Form der Tod." (98) That Doderer should here completely reverse the normal meaning of the wall image is certainly somewhat confusing; in part it may be explained by Manuel's own bitter disillusionment - it must be remembered

that it is Manuel who expresses himself in this way and not the author. The whole question does, however, become even more confusing when the wall image is applied - by the author - to Brandter. Here we are clearly meant to feel that Brandter's suppression of his own vicious nature by imprisoning himself behind walls and bastions is clearly something admirable, whereas the wall image in the bulk of Doderer's work, as we have seen, always implies moral condemnation. Of Brandter we are told: "sein ängstlich anständiges Benehmen, in welches er nun, nach diesem einmaligen Ausbruch, sogleich wieder einlenkte, dürfte eher dem Verhalten eines Gefangenen ähnlich gewesen sein, der die Kerkerzelle, darin er eingeschlossen lebt, nie ganz ausschreitet und durchmisst, mit Absicht nie von dem Ganzen dieses Raumes bis zum Rande Gebrauch macht: da es noch immer weniger peinvoll ist vom eigenen Willen aufgehalten zu werden, als durch eine Tür mit Schloss und Riegel oder eine Wand, die nicht weicht."⁽⁹⁹⁾ Finally the pressure becomes too great, and on the night before Brandter kills Hanna and Manuel, the walls burst: "Brandter machte den Eindruck eines Menschen, der sozusagen durch eine Wand gebrochen ist und sich nun in eine Weise aufführt, die man vordem an ihm noch nicht gekannt hat."⁽¹⁰⁰⁾

In the greater part of his work, Doderer advocates that the individual should break down the walls around him and should commit himself to the world in which he finds himself. Only in this way can he preserve his dignity and freedom and prove himself master of the arbitrary law of fate. In those examples of the wall image which we have quoted from Doderer's other works, there is clearly a

strong moral condemnation made of those who surround themselves with protecting walls. At the beginning of "Ein Umweg" the imagery seems to be used in just this way. Of Manuel we are told that, if he feels love at all, "so wäre diese Liebe bei dem Grafen Cuendias sogleich in einem Eisblock von Indignation eingefroren und aufbewahrt worden gleichwie die Insekten der Vorwelt im harten Baustein."⁽¹⁰¹⁾ Once again we seem to be concerned with the progression of the individual from a second reality towards full involvement in the Alltag. In the course of the novel, however, Manuel's relationship with Margret is shattered, and consequently the imagery changes in the way we have outlined above. The individual, we are told, needs to confine himself before he can hope to come to terms with the bewildering fulness of the Alltag. How is this to be reconciled with the general tenor of Doderer's philosophy which we have already outlined? Firstly, one must stress that the contradiction is not as complete as might at first seem to be the case. Where Doderer advocates the individual's liberating himself from his self-enclosed prison he is not establishing an ideal of boundless freedom where the individual recognizes no social or moral responsibility. Once the breach in their walls has been made, Jan Herzka and the narrator of "Die Possaunen von Jericho" embark on a life of self-indulgence, glorying in their new-found freedom. In the last analysis, however, they realize that this way of life is not the right one and finally they return to a more ordered existence whose walls of routine are not grudgingly tolerated as a necessary evil but are completely accepted and affirmed because only by recognizing the limitations of his own position and by coming to terms with it can the individual free himself from the

constricting "Nötigung der Umstände." In a sense, any human existence must be limited, and will, therefore, in one way or another, be enclosed behind confining walls; morally, however, there is a vital distinction between walls which constrict and stifle the individual personality and those which are joyfully accepted as one of the conditions of living within a given social unit.

Why, however, should Doderer write one work in which he stresses the other aspect of the wall image, namely that man must confine himself in order to be able to live? Here one must take into account the totally different quality of "Ein Umweg". In it for almost the only time, Doderer faces two factors which he tends to avoid in the rest of his novels, namely evil and personal tragedy. In the person of Paul Brandter Doderer examines a man who has a natural proclivity towards vice; in Manuel Cuendias he faces the fact that, for all his good will, for all his intentions to enter life in the right way, the individual can sometimes meet with complete failure. This clearly accounts for the utterly different moral standpoint behind the wall images in "Ein Umweg". Even so, there is something unfortunate about this ambivalent use of an image which recurs so strikingly throughout the whole of Doderer's work. As with his double use of the phrase "ein Jenseits im Diesseits" to which we have already drawn attention, if one interprets the image in its individual context, its meaning becomes clear, but this does not prevent the ambivalent usage from becoming confusing.

Unfortunately, those of Doderer's works where he faces the "other" side of life, (the side which comprises evil and tragedy) are not to

bē accounted among his most successful. "Ein Mord, den jeder be-
geht" and (albeit to a lesser extent) "Ein Umweg" seem somehow forced
and sentimental. Apart from the agony at the end, how far does
Manuel's frustration and despair ring true? We see him learning
German, we are told of his desire to become fully involved with the
Alltag around him, but does his love for Margret or for Hanna really
seem sufficiently strong to bring about his final despair and the
agonized assertion that the individual must surround himself with
walls in order to be able to live? It all seems rather too intell-
ectual, rather too cold and schematic for the moral plight it embod-
ies to have the strength of true conviction.

"Ein Umweg" is, then, exceptional in its use of the wall image,
for in the greater part of Doderer's work it is used in the sense we
discussed first, namely that the individual who wishes to live in
the first reality of life must break down these constricting walls
and free himself from the fatal temptation to live in an unreal, priv-
ate world of his own. An interesting comparison with Doderer's use
of the wall image can be made from the works of Adalbert Stifter.
Stifter's wisdom is that of quiet, passive acquiescence in the natur-
al, God-given order of the world; his is a world in which infinite
care is lavished on objects - whether they be natural or man-made
(i.e., artistic creations). The planning of the Rosenhaus garden,
the culture of flowers or cacti, the restoration of antiques, the
cleaning of pictures, engravings, marble figures, these are the act-
ivities which really matter to Risach, Heinrich and Natalie - and,
of course, to Stifter. Heinrich's European tour is passed over in
a paragraph, whereas pages can be lavished on the gradual changes of the
landscape as

the seasons come and go. The very gradualness of nature, the patient accumulation of knowledge about geology and botany, these influence the whole tone and rhythm of the book and mirror the spiritual constitution and gradual moral development of Heinrich and Natalie. And yet, despite its unmistakable moral intensity, Stifter's world is very far removed from the normal everyday one of common humanity. It is one of idealized calm where no violent change is allowed to interrupt the gradualness of nature; from it intense passion, conflict and tragedy are either banished completely or safely encapsulated in the past such that they merge with the all-pervading harmony of life as it should be lived. Stifter himself was certainly aware of the destructive forces at work in the world; he was aware of the appalling tragedy which can suddenly descend like a bolt from the blue on a bewildered mankind: "es gibt Menschen, auf welche eine solche Reihe Ungemach aus heiterm Himmel fällt, dass sie endlich dastehen und das hagelnde Gewitter über sich ergehen lassen."⁽¹⁰²⁾ Nature in her serenity and indifference can be cruel: "wirklich liegt auch in der gelassenen Unschuld, mit der die Naturgesetze wirken, etwas Schauerndes, wenn mit derselben holden Miene, mit der sie Segen spenden, nun auch das Grässlichste geschieht."⁽¹⁰³⁾ Stifter has, then a gnawing uncertainty about nature which amounts almost to a distrust of life. Only rarely does he face the possibility of tragedy (as in "Abdias"); more often he turns his back on it and creates a world apart, a protected haven where man can be sure that he will have peace to develop gradually as the natural law would require. As a moralist, Stifter is forced to admit that the individual cannot cut himself

off from society, from the world around him. In "Granit" the pitch burner and his wife who try to escape the plague by going to live in the forst, lose their lives, whereas their son, who succours a young girl dying of the plague, lives to return to the village which was his home and to finally marry the girl whom he has nursed back to health. Stifter certainly believed passionately in the unit of the family - and it is upon this that any human society is based. However, despite this conviction that the individual must be part of society, Stifter is clearly afraid of towns and cities, afraid of the world of man. With the gratuitous bloodshed and violence of the world outside is contrasted the natural peace of Clarissa and Johanna's sanctuary in the woods ("Der Hochwald"). The neat, orderly world of the Rosenhaus is surrounded by fences to keep out intruders, to preserve the calm of the world it encloses. It is significant that when Heinrich first goes there, he is unable to discover any way in: "zu beiden Seiten des Hauses, in der Richtung seiner Länge, setzten sich Gärten fort, die durch ein hohes, eisernes, grün angestrichenes Gitter von dem Sandplatze getrennt waren. In diesen Gittern musste also der Eingang sein."⁽¹⁰⁴⁾ When he finally does enter the house, he is struck by the beauty of the entrance hall with its marble floor - and later by the superb polished wood floor of the reception room where pieces of every kind of wood have been used to form an inlaid pattern. Always Stifter is at pains to suggest that the calm, sheltered world of the Rosenhaus is a microcosm of the world outside; to travel round Europe, to visit foreign countries, can add nothing to the lessons learned in the Rosenhaus. Heinrich notices the windows

which consist partly of glass and partly of a thin silk gauze, and which "waren nur zu verschieben, und zwar so, dass einmal Glas in dem Rahmen vorgeschoben werden konnte, ein anderes Mal ein zarter Flor von weissgrauer Seide. Da ich in dem Zimmer sass, war das letztere der Fall. Die Luft konnte frei hereinströmen, Fliegen und Staub waren aber ausgeschlossen."⁽¹⁰⁵⁾ The Rosenhaus is a cherished, ordered world,

one which carefully excludes the unpleasantness and confusion of life; it is a world of polished wood and carved stone, a world which shuns all contact with the Alltag which exists outside its protective fences.

Stifter's ideal is almost a world under glass, where no wind can blow and destroy the patient labours of man and nature, and where none of the passion and violence which fills the outside world can disturb the sacred gradualness of life as it should be lived. The world in which Stifter believes is akin to that of the ice caves where Sanna and Conrad are forced to spend the night in "Bergkristall". Sheltered in the deathly hush of this shimmering world they see the Christmas star illuminating the night sky: "wie die Kinder so sassen erblühte am Himmel vor ihnen ein bleiches Licht mitten unter den Sternen und spannte einen schwachen Bogen durch dieselben. Es hatte einen grünlichen Schimmer, der sich sachte nach unten zog. Aber der Bogen wurde immer heller und heller, bis sich die Sterne vor ihm zurückzogen und erblassten."⁽¹⁰⁶⁾ Nature in her goodness helps the children, for there is not a breath of wind that night. The next day Sanna and Konrad are restored to their anxious parents, and their experience in the ice caves in a sense puts to shame the petty village squabbles of "life below", for from that day forward the children and

their parents are fully accepted as members of the community, whereas previously they had been outsiders. Sanna and Konrad are glad to be back in the little village of Gschaid and united once more with their parents, but what Sanna says about their experiences in the glittering ice world remains true: "Mutter, ich habe heute nachts, als wir auf dem Berge sassen, den heiligen Christ gesehen."⁽¹⁰⁷⁾ Only in a world apart from the turmoil of men, only in the complete peace of the ice caves can God be seen clearly, can the gentle law of His world be truly felt.

It is interesting, therefore, to compare the use of the glass wall/membrane image in two great Austrian authors. Both have an unmistakable moral purpose, and yet the totally different atmosphere of their works is suggested by their contrasting use of imagery. The sheltered calm of the Rosenhaus is poles apart from the colourful, confusing Alltag of Doderer's post First World War Vienna. Stifter's characters are hardly ever educated by experience in the way that Doderer's are.

There are also other images which fulfil a similar function to the 'wall' image in Doderer, although they tend to be more restricted in their application and are often used only with reference to one specific character. Mary K. is frequently associated with the unbroken chain of taxis which she can see from the window of her flat. They are clearly used to suggest the empty and meaningless routine into which her life has fallen since the death of Oskar her husband: "es gehörte dieses gleichmässige Abfädeln der Wagen dort am Ende der Gasse für Mary zu den Selbstverständlichkeiten und Unbegreiflichkeiten

dieser Wohnung hier durch all die Jahre."⁽¹⁰⁸⁾ The image most frequently associated with Editha Schlinger is that of the 'Luftgondel'. It is used to suggest her whole way of life, which consists of living for the present, living only for each pleasurable moment, with no thought for building a lasting human relationship. The 'Gondel' suggests a holiday from life and its responsibilities, a brief period of happiness which fades without trace and is forgotten when the Gondel returns to earth: "das ist Editha. Aber dort ist nicht Gedächtnis; nicht Erinnerung. Dort ist die Gondel, die schwebt, und losgerissen taumelt über der meilentief in den Hochsommer versunkenen Stadt. Dort ist Editha."⁽¹⁰⁹⁾ Later we read: "denn um fünf Uhr sollte er ja mittwochs in die Luftgondel steigen, heisst das: bei Editha Schlinger den Tee nehmen."⁽¹¹⁰⁾ The image reappears with similar significance with reference to Melzer. He invites Thea and Paula to tea and finds that unfortunately the time passes all too quickly: "alle gondelhaften Erscheinungen schweben rasch vorüber, und sie waren hier kaum eingestiegen in die Märchen-Kutsche, als sich erwies, dass die schöne Fahrt schon zwei und eine halbe Stunde gedauert hatte. Paula musste gehen und die Thea freilich auch."⁽¹¹¹⁾ Melzer, however, is very different from Editha Schlinger. He is sorry to realize that the few hours happiness have been only a flight in a 'Gondel' which must come to an end; with Editha there are few, if any regrets. For her the 'Gondel' is the only way of life; with Melzer there is an awareness that isolated moments of happiness are not enough. His relationship with Thea should be brought down to earth and made permanent; it must not remain a mere series of pleasant interludes. The 'Gondel' image is even applied at one stage to Zihal in "Die

Erleuchteten Fenster" suggesting his self-contained existence floating high above the world to which it should belong: "man könnte in diesem Zimmer mit seinen Ausblicken nach zweien Seiten sich gleichsam ausgesetzt fühlen wie in der Luftgondel als Beobachter."⁽¹¹²⁾

Zihal is very much the detached observer of life, the man who looks down upon the life below him without committing himself to it.

Doderer's ideal of the individual's being involved in life, one which is central to his philosophy as a whole, is very often conveyed by the striking image of the archer shooting his arrow straight into the target. The idea is clearly embodied in the distinction between dreaming and waking states as defined in "Die Dämonen": "zum Wundern fehlt in der Traumwelt die Distanz, jener Spalt zwischen uns und dem Leben, der das Wachsein ausmacht, und über den unser kritischer Pfeil fliegt."⁽¹¹³⁾ The individual must not be swamped by life; he must not be like Georg in "Wiener Divertimento" who feels that the world is always on top of him. There must always be the slight gap between the individual and life which means that from inner conviction he can fire the arrow of his commitment into the centre of life. René views his relationship with Grete in these terms: "Der Punkt tief dort ruckwärts im Vergangenen, in jener Zeit, bevor er Grete Siebenschein gekannt, der Punkt, bis auf welchen er neulich sich hatte zurückziehen wollen, um erst recht auf sie zielen zu können und dann auf sie zu treffen, dieser Punkt war jetzt konsolidiert: hier schnappte die Sehne ein, wie auf der Rast gespannter Armbrust,"⁽¹¹⁴⁾ and later: "jetzt aber, noch weiter und tiefer zurück, in die Ferne eigener Jahre, vor denen nunmehr die Gegenwart wie eine Zukunft lag, die man freiwillig erwählen konnte. Dahinein galt es zu treffen. In's Schwarze.

Schon erglühete das Zentrum rot, schon sprang der rote Ring zurück, in's schwarze Gewölk gelöst. Grete galt der Pfeil, in den er sich wie verwandelt fühlte. Sie galt es zu treffen."⁽¹¹⁵⁾ In the same way Leonhard Kakabsa looks back on his little room in the 20th district as the scene of his greatest battle; it was here that he began to reconquer his own reality, it was here that he stopped accepting language as something convenient and ready-made and began to learn Latin, thereby crossing an all-important linguistic frontier and progressing from the limitations of dialect into flexible High German. This opened for him doors to a new freedom, enabling him to shoot the arrow of his commitment into a new way of life: "das Kabinett in der Treustrasse, wie zeigte es jetzt erst, welch' vornehmen Stammes es gewesen war, Schauplatz nimmermüden Ringens um die Freiheit! Ein Abschuss-Punkt, ja, mehr als das, ein edler Bogen, der den Pfeil geschneit hatte, der jetzt im blauen freien Himmel dahinflog."⁽¹¹⁶⁾

It is significant that in the poem "An meinen Bogen" Doderer conceives of his language in similar terms; it is an expression of his arrow of commitment to reality:

"Nimmer versagender Freund, wie schnellst du kräftig die Arme,
Legt man die Sehne dir ein, bist zum Schusse bereit!
Also müsste der Schreibende sein; von höherem Auftrag
Jetzt hinunter gebeugt, springt ihm die Sprache hervor." (117)

Of course, the arrow image is capable of many variations, as can be seen in the passage towards the end of "Die Strudlhofstiege" where René suddenly feels a relaxed, calm joy in the fact that he possesses Grete. His happiness consists in simply being near Grete, and the peace of this calm, idyllic moment is conveyed by a negation of all the archery image stands for: "kein Bogen ward gespannt. Kein Pfeil

schlug wie ein Beil in Ziel."⁽¹¹⁸⁾ The mention of an axe cleaving the centre of the target refers back to an earlier passage where René is on holiday and tries his hand at archery. The scene is powerfully described and suggests all René's insecurity and powerlessness in the face of life: "noch bevor die Hand ans Kinn sich presste and eben als die gespannte Sehne an der linken Brust schon leicht berühren wollte, gerade da, vom finstersten Zorn erfüllt, und einem Hasse aus dem tiefsten Brunnen der Ohnmacht: gerade da wusste er den Schuss als einen der so gut wie schon getroffen hatte. Die Scheibe veränderte ihre Form, sie zog sich etwas in die Länge, wie vertieft inmitten durch den Andrang seines Zielens, fast geknickt oder gefaltet. Da sprang der rote Ring in dichtes Schwarz, das Zentrum aber leuchtete rosig auf, und jetzt, wie von einem Beilhieb erschüttert, bebte dort drüben das Gestell im dumpfen Klatsch des Einschlags. Jedoch der Schütze, als sei er selbst niedergeschossen worden, sank in sich zusammen und bis auf den Boden."⁽¹¹⁹⁾ When René goes to look at the target, he is almost horrified by his unaccustomed accuracy - normally, he is a very poor shot, and the sight of the arrow buried up to its feathers in the centre of the target frightens him: "dies augenfällig ungewohnte Resultat sonst recht schwacher Schiesskünste, deren Geschosse an der Scheibe meistens vorbeiflogen, erschreckte ihn als eine Anzeige von Etwas Endgültigem, das er getan, und ganz entfernt wie ein unversehens begangener Mord."⁽¹²⁰⁾ Later, as René's security grows with the gradual development of his relationship with Grete, the arrow finding its target ceases to be a menacing vision of the potentially terrible consequences of his own anger and frustration, and

becomes an expression of his commitment to her, and finally, in those moments when they manage to find peace and stability together, the image fades almost completely.

Doderer's images, although they often have specific thematic connotations, are not by any means so systematized or schematic as a mere list of them would imply. Within a certain framework of reference, the images are capable of many transformations and variations. One could cite any number of examples of this, but perhaps the most interesting is the way the image of the glass wall is modified with reference to Thea to suggest her translucent purity: "Melzer stand staunend vor dieser Durchsichtigkeit, vor den gläsernen Präsentierbrettern und den Fächern ganz aus Glas."⁽¹²¹⁾ Thea becomes a glass cabinet in which whatever she receives from the world and people around her is shown up with complete clarity for what it is.

When one considers the extent to which Doderer's moral philosophy imbues almost everything he has written, it is hardly surprising that one should find this profusion of concrete images suggesting the individual's attitude towards reality and the degree to which he is involved in life. These images are one of the most striking and unmistakable features of his style and, as with his character descriptions, he succeeds in evoking through the external and concrete the personality and the central moral attitude of the individual which, in his view, will necessarily inform all he does and says.

There is one further form of imagery which is particularly noticeable in Doderer's work, and that is animal, or more particularly,

reptile imagery. Meret Riedtmann in a stimulating article⁽¹²²⁾ suggests that there is a link between this reptilian world and those of Doderer's characters who are living in a second reality. The key to this imagery is given explicitly in the passage from *Pico della Mirandola* which Leonhard finds quite by chance and which, as he gradually realizes, contains an important general truth about man: "du kannst herabkommen in die Tiefe, die tierisch ist; du kannst neu geschaffen werden empor ins Göttliche, nach deines Geistes eigenem Entscheidungs-Spruche."⁽¹²³⁾ Man is created neither animal nor God, but between the two; by his own efforts, by the way he conducts his life he can either move up or down the hierarchy of being in which he finds himself. By accepting and affirming what Fate has given him he can preserve his dignity and freedom and thereby rise to divine heights; by rebelling against what he has been given, by fighting against what he is, by refusing to live 'realistically', he can sink to the depths of the animal world where the reptiles belong. It is striking how often images of dragons, snakes, octopuses and spiders figure in Doderer's work and it is particularly noteworthy that they are almost always used with human connotations.

"Das Letzte Abenteuer" is one of Doderer's slighter pieces, but even so, in its use of the dragon image it is particularly interesting. The central figure is a knight, whose purpose in life is summed up in the words of his oath:

"Den Bedrängten zu helfen ...

Die Witwen und Waisen zu schützen." (124)

Lidoine, an attractive widow, represents the call away from the fulfilment of duty, the call to settle down into a pleasant and routine existence. Ruy, the knight, gradually realizes that she constitutes the temptation towards a second reality and that he must therefore resist her. He rides out to meet what turns out to be his last adventure, for he is killed in rescuing the inhabitants of a small village from bandits. It is significant that Lidoine throughout the story is associated with the dragon. We are told that it was only after the death of her husband that the dragon began to appear: "der Drache tauchte merkwürdigerweise erst auf, als sie schon Witwe geworden war."⁽¹²⁵⁾ Ruy at one stage contemplates marrying her, and a significant comment is made: "das wäre vor allem mit dem Lindwurm abzumachen."⁽¹²⁶⁾ On reflection, Ruy realizes that Lidoine is not seriously interested in finding a genuine human relationship; it is merely a way of satisfying her vanity to be surrounded by suitors who are prepared to go out and do battle with the dragon for her sake. Fronauer at one stage points out that the reason the dragon only appears seldom is probably because men clad in iron and steel are not to its taste: "diese Tiere mögen nicht gerne Männer von Eisen und Leder fressen. Das ist nicht ihr Geschmack." To this Lidoine replies: "Auch nicht der meine ... wenngleich ich kein Lindwurm bin."⁽¹²⁷⁾ This remark is clearly intended as an amusing and witty retort, but the implications go deeper, for, throughout the story, Lidoine is always linked with the dragon, with the 'Tiefe, die tierisch ist!'

In "Ein Mord, den jeder begeht" we are in the main concerned with the personality and development of Conrad Castiletz. One of

the most important incidents of his childhood is his persecution of a small water snake. Several boys are playing with it, hurling it into the water and watching it swim back to the bank. Conrad feels that here is an opportunity to assert himself, and he flings the snake further than anyone else so that it catches in the branch of an overhanging tree and is killed. The repressions and frustrations of his childhood, dominated largely by his overbearing and intolerant father, here find release: "in Kokosch erhob sich jetzt etwas, was man sehr wohl als das Bewusstsein von einem entscheidenden Augenblicke bezeichnen könnte: Denn es zeigte sich die Möglichkeit, nun endlich freizugeben, was in Gesellschaft dieser Knaben sonst immer in ihm zusammengedrückt und wie eine niedergehaltene Sprungfeder hatte liegen müssen."⁽¹²⁸⁾ Conrad may have asserted himself, but it is precisely this desire to impress other people which leads him to commit the unwitting murder of Louison Veik. The incident with the snake opens the door to the 'Tiefe die tierisch ist', and it is significant that when Conrad returns home having killed the snake, he feels curiously cut off from life: "er stand in der Mitte des Zimmers and fühlte sich durch eine weiche, unsichtbare and ungreifbare Schicht getrennt von allen Dingen um ihn herum."⁽¹²⁹⁾ Shortly afterwards Conrad sells his aquarium and fish, but he cannot so easily escape the world which has held such a strange fascination for him. His dreams are haunted by the vision of a salamander suddenly intruding upon his calm, well-ordered existence: "in der Mitte des 'Ankleidezimmers', das nächtlich war, seltsam hoch und blass erleuchtet, sass auf dem Parkettboden, schwarz, feucht, glänzend und in einer Art von furchtbarer Schamlosigkeit - ein

meterlanger, dicker, japanischer Riesenmolch."⁽¹³⁰⁾ The 'Tiefe, die tierisch ist' stays with Conrad all his life, from his schooldays up until his death, just as the game he plays as a child of standing in front of the mirror in such a way that the light makes his face look like a skull, links up with his accidental murder of Louison Veik - which results from his practical joke with a skull.

The animal images are particularly strong in "Die Erleuchteten Fenster", for Zihal gradually becomes something almost sub-human as his erotic second reality increasingly dominates his life. In order to avoid being seen by the people in the flats opposite on whom he is spying, he finds he has to crawl about in his room, and the images suggest his gradual sinking into the depths of the animal world: "ja, fast am Bauche wie ein Wurm musste er sich fortbewegen,"⁽¹³¹⁾ or again; "er kroch gehorsam. Er schoss bald wie eine Ratte im Zimmer umher, gehetzt von seinen Objekten ... ein von den Hasen gejagter Jäger."⁽¹³²⁾ The description of tiny physical details is deliberately used to suggest something animal. In the following case, for example, one is reminded of a walrus or a seal: "wenn er kroch, brach sein Gesicht mit dem kleinen Schnurrbart durch das dichte Mondlicht wie durch Gebüsch."⁽¹³³⁾ The climax of Zihal's degradation is reached when in his excitement he falls from the table on which he is standing, and at this moment he descends from the human plane: "tief hinab in den chaotischen Urzustand."⁽¹³⁴⁾ Similar suggestions of the animal world are to be found in the descriptions of Wänzrich, the young man who lives opposite Zihal, and who wants to use the latter's flat in order to watch his girl friend undressing. Wänzrich is living in

a sexual second reality, one which debases him from man to reptile, and he is always associated with the image of an octopus: "das leb-
hafte Quirlen seiner zahllosen Tentakel liess immer mehr nach, wie
bei einer sterbenden Seequalle."⁽¹³⁵⁾ In "Ein Umweg" there is an im-
portant section where Manuel visits a Jesuit father and they discuss
the probable existence and nature of dragons. The priest is emphat-
ically convinced that such animals do exist, for they are part of
the "Welt im Innern unseres Erdballs."⁽¹³⁶⁾ In a sense it is this
mythical, reptilian world which brings about Manuel's downfall, for a
sarcastic remark scribbled under a picture of a dragon pointing out
its resemblance to the Gräfin Partsch comes to the notice of the
Gräfin herself and thereby puts an end to the relationship between
Manuel and Margret.

While René von Stangeler is very different from Conrad Castiletz,
it is interesting to note that both of them when young are very inter-
ested in snakes. René is both horrified and fascinated by the rep-
tile world. As a boy he enjoys exploring streams, and he senses that
the various watercourses and gorges represent something within him:
"eine Schlucht, zum Beispiel, hinter steil-bergigem Tannenforst nahe
der Grenze des väterlichen Besitzes durch einen sommers meist schwäch-
lichen Bach während vieler Jahre und Frühlinge eingerissen und gehöhlt,
diese Schlucht gab es unabhängig von ihrem äusserem Bestande auch
in René, wovon er damals bereits einige Kenntnis hatte. Sie führte
da - inwärts - in keinen dem Gymnasiasten angenehmen Bereich. Hier
noch's wie nach Kröten, Unwürmern, Schlamm und feuchtem Geringel."⁽¹³⁷⁾
As a boy René was always fascinated by snakes and he felt that when he

was looking at a snake he was somehow looking at himself: "René fühlte jede Bewegung der Natter, als sei er's selbst, der sie ausführte, nur gleichsam umgeschlagen in sein Inneres."⁽¹³⁸⁾ However, the fascination is not unmixed with horror and suddenly he finds himself revolted by snakes: "dass er hier zum ersten Male beim Anblick der Schlange Ekel empfand."⁽¹³⁹⁾ He shakes off the spell of this world and leaves the gorge: "René schüttelte sich plötzlich und verliess mit einigen Sprüngen die Schlucht."⁽¹⁴⁰⁾ René as his later development shows is able to conquer the pull to the 'Tiefe, die tierisch ist,' unlike Conrad, who never manages to free himself from the grasp of the reptilian world.

It is not by any means only René in "Die Dämonen" with whom this particular imagery is associated. Friederike Ruthmayr is often described as a fish cut off from contact with the world by the glass walls of its aquarium. We read of Scheichsbeutel's eyes: "die reptilische Kühle dieses Blickes",⁽¹⁴¹⁾ and the hallucinations of Frau Kapsreiter's 'Nachtbuch' are all of the same type; they demonstrate an obsession with wet, slimy bodies, with tentacles writhing in the darkness, with octopuses and lizards: "und doch bin ich auch in die nassen Kavernen (das Wort hab' ich immer so geträumt) hineingegangen. Einmal direkt am Wasser gestanden. Da hat's gerauscht. Aus ist's, denk' ich mir. Der Ekel war so gross, dass ich gestorben wär', wenn die Fangarme wirklich gekommen wären."⁽¹⁴²⁾ Herr and Frau Mayrinker live in a hermetically sealed world of their own, and after several years of marriage they still have no children (like Paul and Hanna Brandter). Herr Mayrinker has one all-absorbing hobby: "kurz, Herr Mayrinker inter-

essierte sich ausschliesslich für Drachen und Lindwürmer."⁽¹⁴³⁾ This hobby is very much a dominant factor in both their lives and it even becomes the subject for discussion when they are in bed. One night they both discuss the existence of the 'Tatzelwurm': Frau Mayrinker advances three possible theories - either the creature does exist or it does not, but "am meisten hat aber die dritten Annahme für sich: dass du es nämlich selber bist, Pepi."⁽¹⁴⁴⁾ Discussions, however, cannot remove the obsession, and Mayrinker finds his thoughts continually straying towards reptiles' writhing bodies: "und er gedachte dieser sich nach allen Seiten windenden Schlangenleiber, und sah etwas abwesend empor."⁽¹⁴⁵⁾ Similar imagery is used with reference to the distorted, hysterical world of the Allianz newspaper concern. Those in charge of this incredible inferno, we are told, "hatten ein sehr feines Fingerspitzengefühl und tasteten mit unsichtbaren Tentakeln ständig den Boden rundum ab, hier jemand an lächelnd, da mit einer kleinen Schmeicheldi vorschnellend,"⁽¹⁴⁶⁾ whereas the lesser fry rush about like larvae in a stagnant pool: "gerade hier aber wühlten, krochen und zappelten die Larven ... sie liefen überall hin, bevor man sie noch geschickt hatte, sie hieben in drei Stunden fünf Artikel in die Schreibmaschine hinein, von denen dann vier in den unersättlichen Papierkörben verschwanden."⁽¹⁴⁷⁾

Dietrich Weber in his admirable thematic analysis of "Die Dämonen" quite rightly draws attention to the specifically human connotations of the reptile imagery. He indicates, for example, the close link between Meisgeier's death and Williams' story of the octopus appearing in the sewers of a South American port. Williams describes the

octopus incident as follows: "auf einmal schreit ein Indio fürchterlich, der hat einen Eimer ausleeren wollen, und dabei hat's ihn erwischt. Durch das Gitter, es war sehr weit, ist ein langer Fangarm geschossen und hat ihn um den Knöchel gepackt. Es sind andere gelaufen gekommen, mit Messern, und haben ihn befreit: aber von denen ist wieder einer erwischt worden, um den Fuss. Ich sah's mit eigenen Augen, und wusste gleich, was da los war. Ich habe eine Pistole bei mir gehabt, bin hingesprungen und hab' durch das Gitter geschossen, so lange sich noch was gerührt hat."⁽¹⁴⁸⁾ The parallel with Meisgeier's death is clearly a close one: "ich sah den Mannschaften nach, die nun im Gleichschritt rasch vorrückten. Einer der mittleren Männer fiel plötzlich auf's Gesicht, aber er raffte sich samt seiner Waffe wieder auf, er war offenbar nur gestolpert ... Schon kam eine neue Abteilung. Wieder marschierten sie vor, wieder fiel ein Mann, raffte sich auf, reihte sich wieder ein. Gegenüber, am Park, stand ein junger Polizeioffizier ... er sah danach auf die Stelle hin, wo die Leute gestolpert waren. Auch ich blickte dorthin, es war nichts zu sehen als ein Kanalgitter ... Wieder stürzte beim Kanalgitter einer von den mittleren Männern und raffte sich samt seinem Karabiner auf. Unmittelbar danach sprang von drüben der Offizier mit zwei wahren Tigersätzen über die Fahrbahn und stiess den Lauf seiner Pistole in das Gitter des Schachtes. Er feuerte ein halbes Dutzend Mal hinab."⁽¹⁴⁹⁾ Furthermore, the actual description of the octopus is linked with Meisgeier's physical appearance. The octopus "hat nämlich einen Schnabel, einen hörnernen Schnabel, wie der von einem Papagei, oder auch von einem Geier oder sonst von einem Raubvogel,"⁽¹⁵⁰⁾ and later

of its eyes we read: "sie sind unverhältnismässig gross, sehr gut ausgebildet - ja, sie könnten ihrer Bauart nach bei Tieren einer weit höheren Entwicklungsstufe angetroffen werden, ich meine damit sogar Säugetiere. Ein solches Auge hat natürlich schon das, was wir einen eigentlichen Blick nennen. Und gerade dieser Umstand macht aus den grossen Kopffüsslern - die doch Verwandte der Schnecken und nur die zuhöchst entwickelte Klasse der Weichtiere vorstellen - fast eine Art Tier-Dämonen. Ein rechtes Teufelszeug."⁽¹⁵¹⁾ There is a very close stylistic echo of this in the following portrait of Meisgeier: "nichts was für die Funktion der Kriminalität etwa nicht unbedingt erforderlich gewesen wäre, schummerte über den scharfen Rand dieses Gesichtes, das im wesentlichen aus einer ungeheuren, schnabelartigen Nase bestand, der unten das Kinn ähnlich entgegen wuchs. Das Auge jedoch - es waren zwei wohlausgebildete Augen vorhanden - gehörte zweifellos einer höheren Klasse von Lebewesen an als jene war, in welcher dieser Organismus ansonsten stand. Das Auge war verhältnismässig überorganisiert, sehr hell, gross geöffnet und feucht geschlitzt. Das Auge war furchtbar. Es machte dem primitiven Geschöpf fast eine Art Teufelszeug."⁽¹⁵²⁾ While, however, there may be a thematic reason for evoking Meisgeier's physical appearance in this way, this does not in any sense justify the melodrama and sensationalism which is present in almost every scene where Meisgeier appears. Indeed, it^{is} perhaps because of the philosophical basis behind Doderer's work that Meisgeier is so melodramatic figure; he is no mere criminal, but rather the complete incarnation of the powers which lurk in the depths beneath; hence, he is not man but devil, the lowest point in the baroque world hierarchy.

It is noticeable that in his book Weber ~~makes~~ little or no attempt to meet such criticisms as these.

The world of 'Dort Unten' makes its presence strongly felt in Doderer's work. "Dort Unten" - particularly with reference to the chapter for which it is the title - is to be understood both temporally and spatially. The world of the 15th century with its persecutions and witch hunts, the world below ground of caverns and dank sewers, both these are shown to be uncomfortably in evidence in the Vienna of the post First World War period. This Weber admirably demonstrates with reference to Frau Kapsreiter and her *Nachtbuch*. Her visions of a monster known as the 'Kubitschek' or 'Kubi' bear a certain resemblance to her brother Mathias Csmarits. The monster is "fast viereckig, wie ein Kastl, mit der krummen Nasen wie ein Papagei mitten im Gesicht."⁽¹⁵³⁾ The description - besides half reminding one of Meisgeier - clearly recalls her own words about her brother Mathias: "er hat wirklich einen viereckigen Kopf. Wie ein Kastel. Dann hat jemand viel später von ihm gesagt: 'Das ist der Quadratschädel gesteigert zum Kubi.'"⁽¹⁵⁴⁾ Licea corrects Frau Kapsreiter's mistake in the last word - "Kubus" instead of "Kubi", but Frau Kaps' slip of the tongue is significant precisely because it implies that in her own mind Mathias and the monster are in some way linked. In one sense at least, Frau Kapsreiter's dreams are directly prophetic because her fears that the 'Kubi' is trying to take her nephew Pepi Grössing away from her are tragically fulfilled in the street fighting in which Pepi falls an innocent victim of the demon of political ideologies. The image of the spider is also significantly used in Doderer's work. The 'Kubi' is associated with the battery box for the

front door bell in Frau Kaps' flat which, with its trailing wires radiating out from the central battery unit, looks like a large and sinister spider. Meisgeier is often seen as a spider: "eine zuckende Spinne an der Mauer klebend,"⁽¹⁵⁵⁾ or at the moment when he is shot through the sewer grating: "wie eine Spinne klebte das Scheusal oben an der Sprosse."⁽¹⁵⁶⁾ Just as for Conrad Castiletz a salamander can suddenly ^{appear} on the parquet floor of his well ordered existence, so the horrific spider can be seen on the bare ceiling of Frau Kaps' room "wo der Plafond mit der Wand zusammenstösst."⁽¹⁵⁷⁾ Geyrenhoff's memories of Claire Charagiel - "Ein Reptil mit aufrechtem Gang"⁽¹⁵⁸⁾ are associated with a similar image, and he feels "als hätte mich etwas Fremdes betreten, was durchaus nicht von mir her kam, und also gar keine Kindheitserinnerung sein konnte. Ein Fremd-Gang."⁽¹⁵⁹⁾ Frau Kaps is surrounded by a world of spiders, reptiles and snakes - even the delivery pipes leading from a lorry to a wine cellar are "wie eine schwarze Schlange, die aus dem Loch auf die Strasse herauskriecht."⁽¹⁶⁰⁾ For Frau Kaps and many characters like her, reality is undermined by the demonic world of the 'Tiefe, die Tierisch ist'. Weber quite rightly quotes Frau Kaps' words: "ich möchte es gern vergessen, was da unten ist, und dass dort das Zeug herumkriecht, aber wir sind alle unterwandert,"⁽¹⁶¹⁾ because they embody all the insecurity and instability of a world where the Alltag is undermined and threatened by the dark forces of the depths beneath.

Throughout Doderer's work reptile imagery is used with specific relevance. It is associated with those people who, in Doderer's view, are not living properly, who have descended to the 'Tiefe, die tierisch

ist' because of their refusal to meet life on its own terms and to enter it.

4. Grotesque Elements.

In discussing Doderer's use of the narrator we referred briefly to the problem of the grotesque in his work. There is, as we have suggested before, no reason why a novel should not be grotesque. An author may, if he wishes, reduce the people in his novels to caricatures, provided that he does not then require his characters to be accepted on a more serious human level. The grotesque in literature implies its own convention. When we enter Pantagruel's mouth and explore the world there, we are aware that we have left behind the real world as we know it and we accept the novelist's distorting mirror for the amusement it gives us. We are like people standing in the hall of curved mirrors in a fun fair side show. We realize that the image we are shown of ourselves with spindly legs, enormous stomachs and huge noses bears little or no relation to reality. But we have not come here in order to see ourselves as we are; we have come to enjoy the grotesque caricature of reality as it is commonly perceived. The same applies to literature in some measure, although one must make certain reservations. A political caricature in a newspaper, for example, takes a well-known figure and, having selected a particular feature, exaggerates it to such proportions that it dominates the whole appearance. Once again we accept the grotesque convention while at the same time realizing that the caricature bears a certain pungent resemblance to reality. The problem of how far the grotesque is merely to be enjoyed as an exuberant fantasy, and of how far it is

relevant to life as we know it resolves itself in part into a question of degree. Much depends on how absurd the grotesquerie is, on whether one can find a basis of recognizable reality within the distorted world or whether this distorted world is intended merely as an amusing fantasy which makes no claims to being a relevant statement about life as it is normally lived.

Quite clearly the presence of grotesque elements in a work of art does not mean that it bears no relation to reality. The grotesque is a familiar tool of the satirist; he often leads us into a fairy tale world which by its very strangeness cannot be taken for granted, as is our world. He shows us examples of grotesque absurdity in this world, absurdity which strikes us all the more forcibly because it is not part of the familiar world which we have learned to accept, and yet gradually we realize that what he is giving us is a detached picture of the foibles and stupidity of our everyday existence. Here we have the uncomfortable feeling that the grotesque and the real, the distorted and the everyday world are not in fact so far removed from each other as we might have first supposed. Clearly the feeling for the grotesque in a Voltaire or a Swift is anything but gratuitous. Where then is the distinction to be drawn between the grotesque which appeals merely because it entertains and is amusing, and the grotesque which is capable of pungent reference to the world of everyday reality? The question is partly one of degree as we have mentioned above, but it is also a stylistic one and is bound up with the attitude of the author. If the author does not take his grotesque world seriously (something which it is quite possible

to do), if he remains the superior and detached creator who enjoys inventing one absurd situation after another, then we the readers tend to adopt a similar attitude. We are aware of the convention we are being asked to accept and we sit back and enjoy the author's prodigious inventiveness as absurdity is added to absurdity, and we are amused by the occasional superior remarks with which he punctures his ludicrous world. If, however, we are not given any respite from the grotesque world, if this world is evoked in a sober and committed way whereby we do not sense a straightforward delight in piling fantasy upon fantasy, then we too must take this world seriously. It is then that we find that there is an uncomfortable relevance in this fictitious and crazy world, for it is disturbingly applicable to our world. The distinction we are implying here is that between Ionesco and N. F. Simpson, for example.

There is, then, as we have suggested, a question of degree involved here. To determine the relevance of the distorted world depends largely on how far the absurdity is allowed to go. As we indicated in discussing the narrator, Doderer often takes the absurdity to the point where we feel alienated from the world he is evoking. This does not prevent us from enjoying the works in question, but in the case of "Die Erleuchteten Fenster" for example, how far is it possible to take seriously the implications of Zihal's Menschwerdung? The author's tone must inevitably influence the reader's attitude towards the subject matter, and if a novel opens flippantly as is the case here, then the reader's attitude will tend to be flippant as well: "der Untertitel dieser Erzählung scheint für's erste eine Art von Amts-Ehrenbeleidigung zu enthalten und als schlecht verhehlte Conter-

bande mit sich zu führen, was nicht anderes bedeuten würde, als die Torpedierung der Amts-Ehre durch einen Schriftsteller (und die Bosheit solcher Leute ist notorisch). Jedoch kann ich beweisen, dass es die Leser sind oder, noch besser, die Zuhörer, welche da torpedieren, gerade in diesem Augenblicke, wo ich sie erwische, mit der polizeilichen Blendlaterne (denn wir Literaten sind ja die eigentliche Polizei) in ein anarchisches Innre leuchtend, in ein - wahrhaft! - torpediertes k. und k. staatsbürgerliches Innre; wenn man nämlich so was gleich anzunehmen und zu glauben bereit ist!"⁽¹⁶²⁾ As we have already suggested in the section on the narrator, the language of "Die Erleuchteten Fenster" is a deliberate parody of civil service official-ese. With its enormously long sentences and the pompously detached attitude to life which it implies, it constitutes an ironical comment on the 'zihaloid' way of life. As the story progresses, however, one senses that the irony takes charge of Doderer until it loses its moral point and becomes an excuse for him to indulge in the kind of grotesquerie at which he is so gifted. He delights in puncturing Zihal in a series of grotesque images: "bei alledem glich seine Verfassung, während er hier am Schreibtische sass, der eines locker gewordenen Hosenknopfes,"⁽¹⁶³⁾ or again: "wie ein nimmermüdes Insekt mit dem grossäugigen Köpfe ..."⁽¹⁶⁴⁾ The reader tends to lose sight of the moral significance of the author's tone, and finally his attitude towards Zihal tends to coincide with the author's such that he views the Amtsrat in a spirit of detached, ironical amusement. "Im Lauf der Erzählung wird man halt auch mit so etwas allmählich intim und nennt es beim Vornamen - jeder Beruf hat seine innewohnenden Gefahren, auch der des Schriftstellers."⁽¹⁶⁵⁾ Zihal is "so etwas",

some kind of subhuman being whose antics arouse amusement, amusement which is not tempered by sympathy or understanding. Zihal is not the only figure who is grotesque. Wänzrich could almost have come out of "Die Merowinger"; his excitement as he watches his girlfriend undressing in the window opposite is a masterpiece of grotesque fantasy: "mann hätte glauben können jetzt im Halbdunkel die zahllosen Tentakel des widerlichen Wesens in der Erregung nach allen Seiten flimmern zu sehen. Plötzlich - offenbar schien er ja gut im Ziele zu sein - waren kleine Quietschlaute der Freude zu hören, die wie das dünne Wiehern eines winzigen Pferdchens klangen."⁽¹⁶⁶⁾ There are also passages of fantastic invention, as when the field glasses which Zihal buys are personified: "eigentlich war er eine alte Excellenz, und seine Courtoisie hatte auch solche honette Züge, so zum Beispiel, als er gelegentlich zu der kleinen Göttin bemerkte, er wünschte, obwohl er ihr so nahe sei, sehr, sich noch auf stärkeres Licht durch Drehung der Schraube einstellen zu können, wenn er das nur selbst vermöchte! So bezaubernd sei sie."⁽¹⁶⁷⁾ The little goddess to whom he is talking is a rococo china Venus who stands next to him in the antique shop where they are both for sale.

The irony in "Die Erleuchteten Fenster" is intended to have a genuine moral basis; but even so, in spite of the fact that the tone of the work is a parody, and therefore, a criticism of the 'zihaloid' way of life, in spite of the fact that Zihal is described in grotesque terms because, as a result of the second reality in which he is living, he is in fact a grotesque caricature of what a human being should be, the novel does not have that moral intensity which was very clearly part of the author's purpose. This is because Doderer has such a

flair for the ironic and the grotesque that he is liable to get carried away, and pile one grotesque situation on top of another, until the work in question bears no relevance to normal life, and hence loses all moral validity.

One can see the danger if one examines Doderer's latest novel "Die Merowinger". Here the tendency towards an undisciplined use of the grotesque which we have already noted in "Die Erleuchteten Fenster" takes over completely, and the novel, while being diverting in its way, becomes an exuberant fantasy which is devoid of any serious moral relevance. At times one feels that Doderer wishes his crazy world to convey a 'moralische Lehre', for at one point he defines anger as "akut gewordene Apperceptionsverweigerung, panische Flucht aus dem Leben, eine seltsame Art von Selbstmord."⁽¹⁶⁸⁾ Clearly this passage is very much in tune with Doderer's philosophy as a whole; anger is a form of 'zweite Wirklichkeit', something which blinds the individual to the world around him, which cuts him off from the Alltag. It is, however, almost impossible to take this novel on any other level than that of a grotesque, enjoyable romp. The reason for this lies in the author's attitude and in the style. The innumerable footnotes, the passages of pseudo verse drama, the family tree and the absurd crest at the front of the book, all these elements suggest a sheer delight in building up a detailed picture of an absurd world which knows no limits but those of the author's imaginative powers. Dr. Horn, a specialist in cases of advanced rage has devised a partial cure whereby patients beat each other with sticks to the thunderous strains of the Cononation March from Meyerbeer's "The Prophet". Horn himself - and here one senses Doderer's scorn for psychiatry

and all it represents - instead of bringing a touch of sanity into this crazy world is, in fact, one of the most grotesque caricatures of the whole novel. He is frequently seen as an enormous lump clad all in white: "im Ordinationsraume selbst ward der Patient alsbald vom Arzte, sozusagen überwölbt, wie von einem vorhängenden Felsen."⁽¹⁶⁹⁾ He accompanies almost everything he says by a series of grunts and squeaks which often appear in brackets in the text. We are told that he: "gab während des Entzündens der Cigarre eine solche Fülle der Schnauf- und Pieplaute von sich, dass sie gleichsam nach allen Seiten aus ihm hervordrangen, wie die Blumen aus einer Vase."⁽¹⁷⁰⁾ Many of Doderer's characters move in an environment which seems dominated by their personality. Zilek, who lives two floors below Horn's consulting room, is a representative for a firm in London which produces practical jokes and other ingenious devices for arousing anger in people. His ludicrous personality seems to affect everything he touches; even the doorbell cannot escape: "nichtlange danach zilkte einmal morgens schüchtern die Turklingel bei Doktor Döblinger."⁽¹⁷¹⁾ The way he speaks is often conveyed by the coined verb "zilken" just as Zihal's appearance and way of life is described as 'zihaloid'. The language itself, the atmosphere of the novel suggests a grotesque, distorted world from which every trace of the normal, healthy Alltag has been banished; nothing is allowed to exist which is not related to the obsessions of the characters. The language abounds in a baroque flood of repetitions, reiterations and fantastic images. At one point we read of Dr. Horn: "das Brotlaibige in Horns Physiognomie verstärkte sich wieder."⁽¹⁷²⁾

Childerich III, the central figure of the novel, has decided to create a total family, one which centres upon himself and, being endowed with prodigious virility, he embarks upon a ruthless system of intermarriage whereby he contrives to become his own grandfather, father, father-in-law, and son-in-law. He is a truly grotesque figure, adorned by a beard which grows ever more enormous as each new relationship with himself is formed; one thinks of the scene where he paces round his room in which Pépin has planted smells which he knows will be offensive to him. Childerich with his nightgown and bristling beards appears as some sort of half-human wild boar: "im langen, weissen Hemde und mit gesträubten und in Verwirrung geratenen Bärten umschnupperte er den Nachttisch."⁽¹⁷³⁾ One could multiply examples of this sort of technique almost indefinitely in "Die Merowinger". The novel is, as Dr. Döblinger admits, a "Mordsblödsinn":⁽¹⁷⁴⁾ in fantastic language it evokes an absurdly distorted world which has no conceivable relevance to the normal Alltag. The development of "Die Merowinger", the actual plot, is not in any sense illustrative of a moral purpose. The climactic hysteria of "Die Erleuchteten Fenster" when Zihal in his excitement falls from the table on which he has been standing, and his final gesture of giving Frau Oplatek the binoculars which he had used to spy on the inmates of the flats opposite his window, these concluding stages of Zihal's development are all potentially relatable to the central moral concern of the book. (As we have suggested above, Zihal's final attainment of Menschwerdung cannot in our view be taken seriously because of the prevailing mood of the book, and hence emerges as a rather empty 'happy ending' - but even so, one must stress that in its essentials, the

work does embody a process of moral development, even if this moral purpose is not allowed to make the impact it should). "Die Merowinger", however, cannot possibly be related to any moral intention. Even if we accept that the anger which is so much the central theme of the work is a form of 'zweite Wirklichkeit', how are we to connect the actual events of the novel with a moral purpose? What, for example, is the meaning of Childerich's complicated scheme of marriages? What is the point of the ending where he is castrated? One must conclude that in "Die Merowinger" the grotesque, exuberant fantasy which is part of Doderer's artistic make-up is allowed to dominate to such an extent that any pretext to relevance to normal life is irrevocably lost.

One must stress that Doderer's language itself is of particular significance for any discussion of the grotesque in his work, for it inevitably sets the tone for the novels. When we read, for example, in "Die Strudlhofstiege" the following reflection on how far it is possible to give advice to people: "so muss es bei einem kleinen Rat bleiben, einem Rätlein, einem Rätchen in bezug auf die Rädchen, welche sich wie toll drehen,"⁽¹⁷⁵⁾ one senses a certain unseriousness of approach, and it is this sort of attitude which sometimes makes it difficult to accept the full import of those moral implications which are so central to Doderer's view of life. Elsewhere, for example, we read that Grete in Norway managed to learn a little of the language and hence absorb some of the culture, whereby a certain international fluidum was established: "nicht unverwandt der Bratensauce in den Spaisewagen der grossen Express-Züge, die vorlängst zwischen Biarritz und Paris, Bregenz und Wien, Mandschuria und Wladiwostok verdächtige

Analogien zeigte, so dass man auf die unsinnige Vorstellung verfallen konnte, sie werde in Röhrensystemen entlang der Strecken geleitet. So auch die Bildung."⁽¹⁷⁶⁾ When one reads such a grotesque simile - particularly one which is made at such length - one, as it were, loses sight of the illustrative point of the image, and one simply enjoys it for its fantastic humour. Johannes Höfle⁽¹⁷⁷⁾ perceptively contrasts an image from Musil's "Der Mann ohne Eigenschaften": "dieser Satz war Clarisse nun wieder wie eine Eidechse aus dem Mund geschlüpft"⁽¹⁷⁸⁾ with an image from a similar context in Doderer: "Mary war mit diesem erregten Gespräch irgendwohin geraten, wo sie gar nicht wollte, es lief aus ihr wie Wasser aus dem Brunnenrohr, oder es zappelte die Streiterei aus ihr hervor wie Tauben, Kaninchen und Meerschweindeln aus dem Zylinderhute des Zauberkünstlers - und jetzt rannte das Zeug schon überall herum, es waren wirklich diverse Meerschweinchen ausgekommen!"⁽¹⁷⁹⁾ What one notices in Doderer's image is firstly the exuberance, the piling up of detail, and secondly the fact that because of this baroque delight in the richness of the image, the actual point of comparison becomes obscured. The same applies in general to the grotesque in Doderer's work; granted that in most of his novels there is a serious moral purpose which is implicit rather than explicit, then there is still no reason why elements of the grotesque should not be used with telling effect. Very often with Doderer, however, the technique gets out of hand, the fantasy develops to such a pitch that the novels lose basic human relevance. It is, for example, difficult to take Thea seriously when one reads the following description of her kissing Mary's hand: "auch das Lämmlein berührte diese Hand mit

dem milchigen Mäulchen."(180)

The unseriousness in Doderer's work is largely to be explained in terms of his (very Austrian) diffidence. He has a horror of pretentious seriousness, of self-styled 'profundity', and hence, he is always prepared to understate the importance of his characters rather than the reverse. For this reason also he is ever ready to pounce on those frequent moments in life when people behave absurdly, when man, the sentient being, is capable of doing the most ridiculous things. In the same way, his attitude towards the baroque is frequently tinged with irony. However, much, culturally, he may stand in the tradition of the baroque, Doderer regards it with that slight detachment which one would perhaps expect from a sophisticated, twentieth century mind. Once again, one senses that it is the heaviness, the ponderous seriousness of the baroque which he dislikes, and hence the delightful irony with which he punctures it. Even the whimsicality to which we have already drawn attention is in a sense part of this diffidence, for it so often consists in expressing some philosophical or theoretical idea in everyday, even homely terms. The diffidence is also present in Doderer's attitude to his characters; he admits that Melzer, Thea and Zihal are not particularly noteworthy or exciting as people, but even so they have their problems; they too like everyone else have to come to terms with the moral challenge of the Alltag, and therefore, their Menschwerdung deserves to be chronicled. Unfortunately, as we have tried to suggest already, the continual understatement of the characters' importance very often seems to lessen the significance of the moral development which they

undergo, and reduces the impact of the novels as a whole. Furthermore, the diffidence is also apparent in Doderer's overall attitude to the novel he is actually engaged upon writing. Once again, one senses his reaction against taking art too seriously, against being too earnestly committed to the writer's "sacred office" (Henry James). For this reason there are the frequent passages of Romantic Irony which we have already discussed with regard to the narrator, and also many digressions and interpolations where the author almost digs his readers in the ribs. Höste⁽¹⁷⁷⁾ suggests that Doderer has probably been strongly influenced by the Viennese comic tradition, and this is to be seen in the various asides which occur throughout his work. At one point Editha addresses a remark to the audience, as it were: "nachdem Editha gleichsam bemerkt hatte: "Wenn dieser alte Trottel (Eulenfeld) einen Satz anfängt, kann man inzwischen auf die Post gehen und einen rekommandierten Brief aufgeben: kommt man zurück ist er noch immer nicht fertig" - nach dieser Randbemerkung wandte sie sich dem schwierigen Rittmeister zu und sagte ..."⁽¹⁸¹⁾ Doderer's work is also full of marginal notes and comments; often these are about Vienna, as when Meisgeier fetches Didi on a mysterious journey through the sewers of the capital, and Doderer interrupts this intriguing narration to tell his readers about the River Als: "sie war einst, im Mittelalter, ein helles Flösschen, von Neuwaldegg herabkommend."⁽¹⁸²⁾ There is very often a chatty tone about Doderer's work which coincides well with his engagingly digressive humour. One feels he is almost afraid of becoming too involved either with his characters or with his novel as a work of art. The reason for this lies partly at least in

his diffidence, in his reaction against German ponderousness. While one may regret Doderer 's refusal to take his work completely seriously, it is interesting to note how very Austrian his attitude is. Dr. Elisabeth Pable⁽¹⁸³⁾ in a stimulating radio talk has discussed the great Austrian authors from Grillparzer and Raimund to Kafka and Trakl, and stresses that in all of them, both as people and writers, there is a profound scepticism about their own worth and a conviction of their own insignificance. Doderer is also no exception. Time and time again one senses that his humour and irony are an escape valve, a means of ensuring that he does not become too serious and self-important; for him pretentiousness - whether it be the metaphysical abstractions of German Romanticism or the philosophical contortions of a Musil - is a complete anathema.

5. Scene Setting.

At one point in "Die Strudlhofstiege" we read: "es hat jede Affär' ihren Hintergrund, ihr Milieu; die Kulissen stimmen unsagbar gut zu dem, was gespielt wird."⁽¹⁸⁴⁾ This is, in a sense, one of the typical precepts of the realistic novel and it reminds one, for example, of Balzac's insistence on the interrelation between the individual and his environment in accordance with the biological theories of Geoffrey de Saint-Hilaire. Background is of enormous importance for Doderer, and throughout his work one can find various examples illustrating his delight in evoking the setting in which various events take place. One thinks of the few almost impressionistic strokes of the pen with which Doderer sets the scene in "Das Geheimnis des

Reichs": "da steht als finsterer Herr der Riesengupf des Gasometers. Davor legen sich zwei Baumzweiglein, nah. Dort weiter aber wird es wild, Dachkante hoch, Feuermauer aufgeworfen, darunter ein ganz niederes Dach, und weiter, und nun schon nicht mehr zu halten, nun rast es lost: Häusergedränge, Häusertumult, Häusermasse."⁽¹⁸⁵⁾ When Manuel visits the Jesuit father, the view through the window is sketched in with an economic precision which almost recalls a Dutch painting such as Van Eyck's "Madonna of Chancellor Rolin"; he enters a room: "welches durch die Bogen zweier Fensternischen über das Rostbraun kreuz und quer geschachtelte besonnte Dächergewirre der Stadt Ausblick gewährte."⁽¹⁸⁶⁾ Many of the individual chapters in "Die Dämonen" open with an evocation of Vienna at a certain time of day or at a certain season: "die Stadt begann sich in einen grünblauen Abend zu hüllen. Oben zwischen den Dachkanten der Häuser hing ein letzter Block Sonnenlichtes schräg in den noch winterlichen Nebel herein."⁽¹⁸⁷⁾ As we tried to suggest when discussing Doderer's character descriptions, however, there is not so much a sheer delight in the physical presence of the environment (as for example with Balzac's famous description of the Maison Vauquer), but the background is evoked through specific details which tend to suggest the personality and mood of the individual characters, just as the Ringstrasse, Donaukanal und Strudlhofstiege are seen to reflect the individual's moral développement. In "Die Bresche", for example, Jan's feeling of uneasiness and oppression seems to be mirrored and strengthened by every feature of the landscape: "die Landschaft, offen und eintönig erschlossen, trug dennoch etwas Verdecktes und Verhaltenes in ihrem Antlitz."⁽¹⁸⁸⁾ Often an aspect of the scene, something specifically concrete, can be used prophetically. One

thinks particularly of the moment in "Ein Umweg" where Manuel is talking to his cousin Ignacio about Margret and says that he feels himself to be on the threshold of a meaningful relationship, and then: "mit reglosen Schwingen, das rostbraune Gefieder gespreitet, ohne sichtbaren Flügelschlag gegen den Wind sich in weiten, geruhigen Kreisen emporschraubend, stieg ein einsamer Bussard in das Blau."⁽¹⁸⁹⁾ The note of doom suddenly overshadows the scene and bodes no good for the relationship about which Manuel has been talking so happily. Once again Doderer's language is characterized by a powerful physicality, as in the description of the Augarten tennis courts and the: "Sonne, die zusammen mit den Wasserdünsten der Donau die Luft milde und milchig erfüllte - so dass man, den Obstgeschmack des Herbstes im Munde, die vergehende Zeit fast sinnlich spüren konnte."⁽¹⁹⁰⁾ With this intense physicality is also blended a wealth of abstract connotations, as for example in the following description of the weather: "draussen lehnte ein warmer Spätsommermorgen an den Scheiben ... ein Wetter mit viel Raum, offenem Hohlraum der Erwartung."⁽¹⁹¹⁾ This extraordinary combination of two seemingly disparate elements, of concrete, physical description and something abstract and philosophical is one of the hallmarks of Doderer's style. The atmosphere of Mary K's room exudes "das möbelhaft polierte Schweigen"⁽¹⁹²⁾ which suggests the emptiness of the life she is leading. Phrases such as this recall the style of Robert Musil's "Der Mann ohne Eigenschaften", although in Musil the blending of abstract and concrete has an entirely different moral significance, Musil's art is poles apart from Doderer's; for him reality is not to be found in the everyday social Alltag but in a 'Möglichkeitswelt', where reality can exist only as an idea, as a

possibility which must never be allowed to take actual empirical shape. Hence, for Musil, the individual must liberate himself from the world in which he finds himself, he must not allow himself to be imprisoned by earthly reality, but must preserve an "essayistic" attitude to life, whereby possibilities, not concrete facts are found to be meaningful. Musil's whole attitude to life is reflected in his language; as with Doderer there is a mixture of concrete descriptions and philosophical abstractions, but whereas Doderer wishes to suggest the way 'Innen' and 'Aussen' naturally tend to come together, the way environment and personality interact, Musil is concerned with just the opposite process. He tried to show how in every situation, in every specific environment, there ~~exists~~ exists the possibility for the individual to escape from the stifling presence of the empirical reality around him by withdrawing into a world of abstractions, into the *Möglichkeitswelt*. One thinks, for example of the description of the house where Ulrich is living: "und wenn das Weisse, Niedliche, Schöne seine Fenster geöffnet hatte, blickte man in die vornehme Stille der Bücherwände einer Gelehrtenwohnung."⁽¹⁹³⁾ Even the air which fills his garden seems laden with new, unexplored realms of possibility: "solcher unbeantworteter Fragen von grösster Wichtigkeit gab es aber damals hunderte. Sie lagen in der Luft, sie brannten unter den Füßen."⁽¹⁹⁴⁾ It is the abstract which concerns Musil above all. His "Mann ohne Eigenschaften" is, like the majority of Doderer's novels, set in Vienna, and yet one is not made to feel the all-pervading presence of the city as is the case in Doderer. There are hardly any descriptions in Musil of specific buildings or streets in Vienna, whereas Doderer's work abounds

in references to even the most insignificant details of the Viennese landscape. Musil is not interested in houses or buildings, but rather in the space, in the gaps between two rows of houses, in the air which fills Graf Leinsdorf's study: "und in dem schönen, hochfenstrigen Arbeitszimmer dieses grossen Herrn - inmitten vielfacher Schichten von Stille, Devotion, Goldtressen und Feierlichkeit des Ruhms,"⁽¹⁹⁵⁾ or again: "die Häuser bildeten hoch und geschlossen den sonderbaren oben offenen Raum Strasse, über dem in der Luft irgend etwas, Finsternis, Wind oder Wolken, vor sich ging."⁽¹⁹⁶⁾ At one point Ulrich looks down at Diotima's hand which he is holding in his: "wie ein dickes Blütenblatt lag sie in der seinen; die spitzen Nägel wie Flügeldecken, schienen imstande zu sein, mit ihr jeden Augenblick ins Unwahrscheinliche davonzufliegen."⁽¹⁹⁷⁾ After having gone home for his father's funeral, Ulrich returns to Vienna and finds that his room has been carefully kept exactly as he left it - even down to the papers and open books lying about on his desk - and he feels repelled by it all: "alles war ausgekühlt und erstarrt wie der Inhalt eines Schmelztiegels, unter dem man das Feuer zu nähren vergessen hat. Schmerzhaft ernüchtert und verständnislos blickte Ulrich auf den Abdruck einer vergessenen Stunde, Matrize heftiger Erregungen und Gedanken, von denen sie ausgefüllt worden. Er fühlte einen unsäglichen Widerwillen, mit diesen Resten seiner selbst in Berührung zu kommen."⁽¹⁹⁸⁾ The room which has not changed since he last saw it, is oppressive; even the stale thoughts seem to hang in the air as in a prison into which no freedom, no realm of new possibilities has been allowed to penetrate. Agathe's struggle to keep herself from the prison of the

society in which she finds herself embodies the essence of Musil's philosophy: "zwischen Menschen geschüttelt, die wie grobe nasse Wäschestücke waren, hatte sie es schwer, ihr inneres Gespinst ganz zu erhalten, aber sie stand mit erbittertem Gesicht und schützte es vor dem Zerreißen."(199)

With Doderer, however, the imagery, the mixture of the 'external' and the 'internal' is used to suggest that the individual is part of the world in which he lives and that the world around him is part of him. This is something which is both right and inevitable because just as (to use one of Doderer's images) a man who wears a suit of clothes for some time will find that it automatically begins to mould itself to him and become an expression of his personality, so the individual cannot fulfil a function in society without that function becoming part of him. When Doderer, therefore, suggests the internal via the external and vice versa, his language is acting as a perfect mirror for his philosophy; style reinforces the overall moral purpose.

One can find innumerable examples of this linking of individual and background in Doderer's language. Grete's desolation and misery while on holiday with a school friend at Deauville is reflected in the bleak emptiness of the wind-swept beach: "sie waren stehen geblieben, gegen das Meer gewandt, der Wind presste anspringend die Kleider zwischen die Knie und links, in der Nähe eines einsamen zeitungslesenden Herrn, fiel einer jener Strandkörbe um, die sehr leicht aus dem Gleichgewichte geraten."(200) Eitelka's loneliness and despair is almost intensified by the oppressive, menacing silence of the forest around her: "das alles liess Eitelka tief in den Ort hier ein-

sinken, dessen Abgeschlossenheit dazu angetan sein mochte, solchen Zustand noch dichter zu machen, auch durch die Stille, welche polstrig dick in den Ohren lag."⁽²⁰¹⁾ Moments such as these recall Ruskin's 'pathetic fallacy'. The landscape in Hungary, we are told, exerts an influence on the temperament and personality of those who live there. It differs from the more intimate quality of the Austrian scene, and its vastness inspires an undefined spiritual restlessness in the inhabitants: "man ist hier nie ganz und nur dort wo man steht, man ist gezogen, man ist in Ziehung, mit den Fasern des Herzens beginnt es, aber der Leib möchte nachfolgen."⁽²⁰²⁾ Often we find that the individual's memories of intense moments in his past cannot be divorced from the background against which they took place, simply because the background itself was essentially a part of the whole experience. Towards the end of "Die Dämonen", for example, René recalls a past meeting with Grete: "sie lächelte. Ihr grosser schöner Mund lächelte. Die Baumkronen schäumten hoch über ihr in den Sonnenhimmel."⁽²⁰³⁾ Events and actions are bound up with a specific background. The results of Leonhard's move over the Donaukanal into the 9th district are something which, we are told, belongs to the season of Autumn. The decision may have been taken in Summer, but "dessen Ergebnisse, die sich nun ausgebreitet zeigten, gehörten durchaus schon dem Herbste an, ja, sie machten ihn eigentlich aus."⁽²⁰⁴⁾ Ultimately, it is Doderer's thesis that the external and internal cannot be separated. The two together form a unity until it becomes difficult to determine which is 'innen' and which is 'ausen': "so breitete sich René's Topographie im Sommer des Jahres 1911 noch recht geräumig und detailliert aus, und

diese äussere Ortskunde war zugleich eine innere und die Grenze beider Gebiete nicht ausgemacht sicher."⁽²⁰⁵⁾ Reality is, as Doderer defines it, a linking of 'innen' and 'aussern' so that they overlap, and 'Menschwerdung' is precisely that process whereby the individual is brought to this realization.

6. Syntax and Sentence Structure.

In order to sum up some of the points we have been discussing about Doderer's language, and in order, furthermore, to discuss the question of syntax and sentence structure, we wish to analyse a passage from "Die Dämonen" which is in many ways an excellent example of the various stylistic features to which we have referred. The context is not really necessary for an understanding of the passage; it occurs early on in the novel in a description of one of the first gatherings of 'die Unsrigen' (pp. 310 - 11).

1. "'Ja, ja!' rief Grete erfreut und lustig. 'Wir gründen einen Tischtennis-Klub! Bei mir. Natürlich. Platz ist genug da. Aber beim Turnier dürfen dann nicht nur die Männer spielen! Das gibt's nicht!'
5. 'Nein, selbstverständlich auch Damen - jetzt, wo sie auch mittun, natürlich,' sagte Schlaggenberg freundlich, 'das wird ja viel unterhaltender. Sag' einmal, Quapp, du spielst doch das auch recht gut, soviel ich weiss?'
10. Jedoch Quapp's bieder-einfältige Natur war dieser ganzen Unverschämtheit doch nicht mehr gewachsen. 'Ja-' sagte sie unbestimmt, 'ist allerdings schon lange her ...', ihr Auge blickte gequält und trübe. Sie sah mich an und lächelte ein wenig krampfhaft. Ich wusste, dass sie sich für uns alle schämte. Jedoch fehlte ihr gerade zu diesem Letzten die Berechtigung.
15. Unser aller Haltung stand hier unter einem Zwange, der sich erst sanft eingeschlichen hatte, nun aber unausweichlich geworden war. Und Quapp selbst war es, die einen Teil dieses Zwanges für uns ständig mit sich brachte. Auch sie lebte, wie Stangeler, in Stücke zerrissen, auch sie bewechselte ständig jenes Niemandsland,
20. wo der jeweils erforderete Verrat rasch und im Halbdunkel der Seele geübt wird, und bei vorschreitender Übung sogar mit einer gewissen Fixigkeit: sie eilte fast jeden zweiten Tag 'über den

25. Berg' (wie wir zu sagen pflegten, doch davon ein andermal!), und es war ein wirklicher Berg, nämlich eine mit Häusern und Weingärten besetzte Anhöhe, jenseits welcher ein tiefer gelegener teil unserer Gartenvorstadt sich befand; dorthin waren nämlich Quapp und Gyurkicz in jüngster Zeit beide ausgewandert. Sie stieg also den Berg hinauf, um etwa ihren Bruder zu besuchen,
30. wo sie auch Stangeler häufig antraf, oder um bei mir Tee zu trinken und mit mir und dem Rittmeister und etwa meinen beiden Vettern zu sprechen. Und jedesmal verplauderte sie sich und die Zeit verstrich und sie hetzte sich dann wieder über den Berg und hinab, denn schon wartete Gyurkicz bei ihr; und die Minuten oder
35. gar Viertelstunden dieses Wartens quollen sozusagen dick auf in ihm, denn er konnte sich's ja denken, wo sie stecken mochte. Und Quapp lief durch den Park, den es dort auf der anderen Seite 'hintern Berge' gab, hinab, und musste dabei eilends alle Wechsel und Weichen ihres Innern, die im Gespräche mit den Freunden in
40. die eine und ewigselbe Richtung ihres 'Weges' sich gestellt und gestreckt hatten - damals noch klingend vor Lust! - gewaltsam umstellen, diesen ganzen Mechanismus, dieses Knochengerüste ihres Lebens gleichsam kränken und biegen oder brechen, um nur jetzt wieder echt und ganz bei Gyurkicz sein zu können ... denn klug
45. sich verstellen, gerade das konnte sie ihm gegenüber nicht. Nichts gelang ihr. Sie vermochte es auch nicht so rasch, sich zu verändern, während sie da über den Berg keuchte, an dem Wartehäuschen der Strassenbahn vorbei, das dort oben stand, und dann hinunter in den dunklen Park."

The passage opens colloquially. Schlaggenberg's language is typical of him in its false bonhomie. He hastens to agree with Grete - "selbstverständlich", and endeavouring to overcome the slight tension left in the air by Körger's tactless remark (a few lines earlier), he goes on to insist that to have the ladies will be "ja viel unterhaltender". It is noticeable how his speech is full of particles - the twice repeated "auch" (line 5), and "ja", "einmal", "doch" and "auch" (lines 7 and 8). His tone is studiedly cheerful, but even so, one senses the "Zwang" (line 15) behind his attempts at bright conversation. He turns to Quapp and tries to bring her into the conversation with a rather strained remark about her previous prowess at table tennis. Quapp is, however, not equal to sustaining the forcedly

chatty tone and after murmuring a few awkward words she subsides into silence. What then follows is an examination of her personality and of the uneasiness which befalls her when she is with 'die Unsrigen' and, above all, with Gyrkicz. As we shall see, the whole passage seems restless and confused; one notices a lack of simple clarity as the sentences with their interpolations and asides are allowed to struggle to unwieldy length. The passage has a bewildering, almost frenzied exuberance and words, images and clauses are piled one upon another. One must, however, remember that Geyrenhoff - not the author - is narrating at this point and, just as the complexity of Doderer's plots is a conscious reflection of the fortuitous chaos of everyday life, so the language here is used as a deliberate evocation of the confusion in Quapp and Geyrenhoff's mind. As we hope to show later, it is one of Doderer's central theses that a second reality will manifest itself in a faulty use of language, and this passage suggests stylistically Geyrenhoff's insecurity in the face of life. He is ~~cut~~ off from the world around him and seeks to compensate for this by keeping a chronicle of events as they happen. In this passage one is made to feel both his human and linguistic limitations (the two are very closely linked). Geyrenhoff not only describes Quapp's confused, insecure state of mind, but he also unconsciously, reveals his own inadequacy in the way he writes.

One notices first of all the sharp transition in tone from the conversational (when Grete and René are talking) to the dignified, even precious style of Geyrenhoff, the retired civil servant. The coined compound "bieder-einfältig" (line 9) sets the tone for what is

to follow. "Unser aller Haltung" (line 15) is dignified, almost biblical in tone, and then we have the slightly rhetorical repetition of "auch sie" (lines 18 and 19). Quapp lives almost torn asunder, and this is implied in the extraordinary phrase "bewechselte ständig jenes Niemandsland" (line 19). "Wechsel" in one of its meanings belongs to hunting terminology - it is the technical term for the run of a deer or some other animal. Here we find it used verbally. One must note, however, that the context is very far removed from hunting; it is essentially abstract and philosophical in tone, and yet this does not prevent Geyrenhoff from applying a very down to earth, even technical term to the workings of the human mind. "Bewechselte" refers to the no man's land where "der jeweils erforderete Verrat" - perhaps a slight touch of Amtssprache here (as one would expect from Geyrenhoff) - is practised. It is practised, we are told, "im Halbdunkel der Seele" (line 20) - an elevated, psychological term - with a certain "Fixigkeit" - a colloquial expression. The form of treachery is then defined. Quapp hurries almost every day 'over the hill' - and this phrase is then qualified in a characteristic interpolation. Geyrenhoff explains that it is part of the terminology of 'die Unsrigen', and promises confidentially to go into this in more detail at some other time. Lest, however, we the readers should doubt that the 'hill' was a genuine one, it is described for us, and located spatially with reference to the Gartenvorstadt where Quapp and Gyurkicz have recently emigrated. Again the dignified tone is maintained - "jenseits welcher" (line 26) and "ausgewandert" (line 28). Quapp and Gyurkicz have only moved from one suburb to another, but this, in Vienna, is equivalent to emigrating. From "auch sie lebte"

(line 18) to "ausgewandert" (line 28) is all one sentence, and the structure is, to say the least, involved. The three main verbs "lebte", "bewechselte" and "eilte" are all used in parallel and all refer to Quapp's 'double existence'. However, the second half of the sentence (from "über den Berg" to the end) is in fact all a relative clause referring back to the 'Berg'. This rambling exuberance whereby a sentence is filled with relative clauses giving us descriptive details about places and people referred to is typical of Geyrenhoff's style. Grammatically the sentence is only tenuously held together (as the two "nämlich"'s show) and the overall impression is one of restlessness, even breathlessness, as descriptive details and interpolated observations are piled on. As a result the sentence becomes somewhat incoherent and lacking in clarity. The following sentence shows this again. The main verb falls at the beginning: "sie stieg also den Berg hinauf" (line 29) and the rest of the sentence consists of two subordinate clauses of purpose - dependent on "um" - and an interpolated relative clause. The confusion in Geyrenhoff's mind is suggested by the fact that the main verb does not carry the important idea - in this case it is merely a vague recapitulation of what has gone before - "sie stieg also" - and the information which interests our narrator is the various people she might meet at Kajetan's house, or those with whom she might perhaps take a cup of tea. The syntax of the next sentence is also unwieldy; it consists of a series of verbs linked by "und" and "denn". Again there is this curious restlessness, and the fact that the sentence (like several others) begins with "und" (line 32) seems to suggest that the previous one is somehow

unfinished. Gyurkicz is waiting for Quapp, and the passing moments are described in a powerfully physical image as welling up inside him. The final two phrases mark a complete change in tone to the colloquial: "denn er konnte sich's ja denken, wo sie stecken mochte" (line 36). The next sentence again begins with "und" (line 37) - and continues to the end of the paragraph. It contains one of the frequently recurring images in Doderer's work - that of the *trópoi* - the points on the railway lines of life. The image itself is whimsical in its humour and there are overtones of the grotesque as the nouns and verbs are piled on with baroque exuberance to suggest the difficulty Quapp has in changing her inner points. The syntax once again is somewhat tenuous. The first main verb occurs early in the sentence - "und Quapp lief durch den Park" - and the park is then immediately qualified and located in relation to the 'hill' which has been mentioned earlier. Then comes the second and last main verb - "und musste dabei" (line 38). Typically, Geyrenhoff is not content with one object, but has two - the "Wechsel" (joint-pipes) and "Weichen" (railway points) - a typically exuberant usage of the concrete and whimsical to denote something internal and psychological - and then comes an enormous relative clause with a piling up of adjectives and verbs: "in die eine und ewigselbe Richtung ihres Weges sich gestellt und gestreckt hatten." This is followed by a rather precious interpolation - "damals noch klingend vor Lust!" (line 41) and then at last we find the infinitive dependent upon the main verb "musste". Geyrenhoff does not stop here however. He introduces another phrase, parallel to the main clause and adds two more objects - "diesen ganzen Mechanismus, dieses Knochengerüste" (deliberately archaic with the "e"),

and three verbs - "kränken" (a slightly fanciful choice perhaps) und biegen oder brechen" (line 43). The sentence is not, however, finished yet; we have a clause dependent upon "um" and then a final clause which explains why this whole process of inner points changing was necessary - because Quapp could not act a part with Gyurkicz. The last sentence of all is also syntactically far from straightforward. It is dominated by the rather ungainly "während" clause of which the last two phrases "an dem Wartehäuschen der Strassenbahn vorbei, das dort oben stand" (a typical interpolation of a relative clause) and "und dann hinunter in den dunklen Park" both depend rather elliptically upon "keuchte".

In the above analysis we have stressed how the passage in its general obliqueness, its restlessness and lack of straightforward clarity, its ungrammatical interpolations and whimsical imagery constitutes not only an analysis of Quapp's insecurity and confusion but also mirrors Geyrenhoff's own inadequacy in the face of life. One must, however, stress that in many respects the passage is typical not only of Geyrenhoff's style but also of Doderer's. The fondness for baroque exuberance, for grotesquerie and whimsical images (that of the *trópoi* particularly) is an especially dominant feature of Doderer's artistic make-up, one which asserts itself time and time again throughout his work. In the passage we have analysed, the stylistic confusion is used to make a specific moral point, but there is a danger (as we have already suggested with reference to "Die Erleuchteten Fenster") that this whimsical stylistic exuberance tends to take charge of Doderer to such an extent that it loses all conceivable

moral relevance. One can see this in the following passage which comes directly from the pen of the author; here the involved style serves no moral function, and however engaging it may be, the overall tone can sometimes become merely wearisome and unnecessarily confusing. We feel that this passage hardly requires any comment from us. Its stylistic features are unmistakable; in moments such as these, Doderer surpasses even Jean Paul.

From "Die Dämonen", pp.1301 - 2. Neuberg after the break with Angelike Trapp changes his flat, and feels that he is slowly emerging into a new-found freedom.

"Jenseits der geringen überschrittenen Schwelle - im Rausch und darauf folgenden Schläfe überschritten, so wie Odysseus schlafend auf Ithaka landete und Leonhard Kakabsa im Halbschlaf die Dialekt-Grenze überschritt, denn ganz wachend findet man nie ganz nach Hause - jenseits jener rein hinzugegebenen Verschiebung, die keiner selbst vermag ('das kann ich doch nicht selbst' hatte Leonhard einst laut vor sich hin gesagt, uns weit übertreffend!), jenseits des absoluten Nicht-Könnens also stiessen schon zarte Verbündete zu unserem Doktor und Introspektor (am Rande: wäre der Verfasser zum Beispiel Präsidentin einer internationalen Frauenliga - wozu er glücklicherweise ganz untauglich! - er liesse in den Parlamenten einen Gesetzentwurf einbringen, der den Mannsbildern das Meditieren verböte: denn allzu leicht können die Kerle dabei auf eine Art Archimedischen Punkt gelangen, wo man ihnen nicht mehr beizukommen vermag, alias, sie nicht mehr einseifen kann. Es müsste also denen Wäbern das Recht zugebilligt werden, derartige Hochverrätereien gegenüber der Obmacht des Rosenpopo-Flügerlgottes auf ganz konkrete Weise zu stören. Wozu allerdings die Mitglieder von Frauenvereinen am allerwenigsten geeignet wären - hier beisst sich die Katz' in den Schwanz - und die anderen tun es ohnehin unaufhörlich und mit Erfolg, ja, sie tun im wesentlichen überhaupt nichts anderes, glücklicherweise)".

7. Language as a Concept.

Before leaving the question of Doderer's language and style there is one final aspect which should be discussed. As we have repeatedly suggested, Doderer's style and technique, the way he uses

the novel form, chime in completely with the philosophy he is embodying. In Doderer's view, the basic thesis that the individual must re-conquer his own reality is something which finds its most natural expression in the medium of the novel. This art form, properly used, must necessarily imply a certain attitude to life, a realistic moral outlook; the aesthetic discipline of the novel indicates an implicit moral discipline. This basic conception of the nature of the novel also affects Doderer's attitude towards language. Language properly used is, in Doderer's view, almost a philosophical concept. It represents that fusion of 'innen' and 'ausen' whereby reality is to be re-born. Hence Doderer feels that the language of his novels is an expression of the right moral attitude or, as Meret Riedtmann says: "die Zauberkraft seiner Sprache aber ist es, die das Leben, dadurch, dass sie es für uns ordnet und in das helle Licht des Geistes rückt, vor dem Zerstörerischen der Dämonenwelt aus der Tiefe schützt." (206)

Language, Doderer argues, can be used in two different ways; it can be 'gestaltend' or 'zerlegend', it can create or it can analyse. Ideally, language is a fusion of both these elements, and this fusion corresponds to a fusion of the active and passive sides of the individual's nature, to a fusion of 'innen' and 'ausen': "beide Anwendungsarten der Sprache erst machen zusammen einen Schriftsteller aus, und schon gar den Romancier." (207)

In this way the novelist through the medium of his art, especially through his language, must be an apostle of reality: "sobald die immer wieder auftretenden Vacua der Zweiten Wirklichkeit sozusagen von einer ersten Wirklichkeit eingekesselt und umgeben bleiben; also der Deskription unterworfen, durch die Mittel der Kunst bewältigt und zum Ausdruck gebracht werden können." (208)

Language is, to quote from Ludwig Wittgenstein, the most important philosopher whom Austria has produced: "die Haut auf einem tiefen Wasser,"⁽²⁰⁹⁾ and yet from this skin on the surface of the water one can tell everything about the depths beneath. Whatever cannot be expressed in language is suspect; a truth that defies linguistic formulation is not a truth at all: "für den Schriftsteller bedarf jedes Bild aber auch jeder Gedanke erst der Verifizierung durch das Grammatische, durch den grammatischen Zündschlag."⁽²¹⁰⁾ Language is almost the yardstick of truth or, in Gütersloh's words which Doderer himself quotes: "die Sprache hat eine verflixte Tendenz zur Wahrheit in sich."⁽²¹¹⁾

It is not, however, enough to consider this question of language as a concept merely from the novelist's point of view. Doderer's aphorism: "sich zur Sprache bekehren: das ist eigentlich alles"⁽²¹²⁾ could almost be taken as a moral precept for the Melzers, Geyrenhoffs, Zihals and Kakabsas of this world. When the individual in Doderer learns to use language, this implies two things: firstly a fusion of the active and passive sides of his character; secondly an affirmation of the rightness of contact and communication between people. Language, correctly understood and used, is an integral part of the individual's reality, one without which he cannot be said to be truly involved in life. So often the individual substitutes a form of jargon or slang for language. This is a sign that he is living in a second reality, for only those who are committed to the first reality of life can use language to its full effect. Zihal is a perfect example of the way in which an individual's unreal way of life can

affect his language. Zihal's is the language of routine; it consists of stock phrases and pompous circumlocutions, and suggests his complete withdrawal from everyday life. Language, as he uses it, is a secure wall of routine which keeps life out, rather than being a channel of communication and involvement with other people. It is significant that the only reading matter which appears to interest him is the official Ministry regulations, and his reply to Thea's question about Eulenfeld's enormous bulk orders for cigarettes is utterly characteristic: "ein solcher Ankauf kann weder als rechtswidrig noch als bedenklich angesehen werden, vorausgesetzt, dass der gesetzliche Preis, nicht mehr und nicht weniger als dieser, erlegt wird. Jedoch kann der an sich zulässige Kauf den Verdacht unzulässiger Manipulationen oder Spekulationen mit dem erstandenen Posten in gewissen Fällen zweifellos nahelegen."⁽²¹³⁾ Zihal is, in fact, taking refuge from the confusions and complexities of the Alltag in a rigid, self-enclosed world where everything, even language, conforms to a rigid pattern. Wänzrich in "Die Erleuchteten Fenster" is another character who is living in a second reality, and his language is reminiscent of Zihal's in its repetitive pomposity: "es ist nunmehr zur Findung eines Weges der persönlichen Bekanntschaft gekommen, ich bin dahin gelangt, bin dorthin gekommen, bis zu dem reinen Mädchen Margit, zu welcher ich dergestalt, Herr Amtsrat, in Liebe stehe, vorzustossen, hinzugelangen."⁽²¹⁴⁾ Once again one feels that language is here not being used as communication but merely as a strategem. Wänzrich is playing with words rather than attempting to convey a certain thought or idea, and his pompous, involved way of expressing himself

is an attempt to hide his unpleasant attitude towards his girl friend. It is for this reason that parody is so much a feature of Doderer's work and especially of "Die Erleuchteten Fenster". We have already discussed this question with regards to the author's own parodistic adoption of 'zihaloid' officialese, but parody is also prominently used in passages of direct speech - as, for example with Zihal, Wänzrich, the Rittmeister and Schlaggenberg. By exaggerating the faulty nature of the language they speak, by parodying their circuitousness and obscurity, Doderer makes the language criticize itself.

Indeed, it is in many cases true that characters living in a second reality develop a form of slang, a language of their own. Of Melzer we read: "damals sind bei Melzer noch andere selbständige Wortbildungen aufgetaucht, eine Geheimsprache für den intimen Gebrauch könnte man's nennen."⁽²¹⁵⁾ The same is true of Stangeler and Quapp. Both are living in a second reality, and both feel their lives partially dominated by an isolated moment in their past. Quapp has ambitions to become a concert violinist, and yet she finds that whenever she has to play in front of anyone, she loses all her assurance and plays with a harsh, unmusical tone. She has not the strength of mind to shake off her vain ambitions and therefore lives in the vague hope that one day she will be able to make the violin really sing. There was, however, one moment in her life when this happened, when suddenly the violin became alive and expressive, and the sun glinted on the frog of her bow with each stroke. The moment when she seemed completely in tune with life is, as with Melzer and his bear hunt,

a signal, an indication of the way life should be lived. René too has a similar memory. It was in fact a seemingly insignificant moment in the war when he was at the head of a troop of cavalry galloping across a plain towards a little well. The freshness of the air, the exultation in the swift, rhythmic movement of the horse, all these combined to form a blissful moment when René suddenly felt that he was really living. These intense memories lead to a form of shorthand which is meaningful only to those who have been initiated into the secret: "damals wurde sie geboren, die 'Brunnenhäuschen' und 'Bogenfrösche' mit ihrer unverständlichen Überdeutlichkeit, eine Art Rotwelsch, das weiterhin dem oder jenem von den Unsrigen schon zum Ärger gereichte."⁽²¹⁶⁾ The same also applies to Kajetan von Schlaggenberg. He uses language as something which tames life, something which can smooth over difficulties: "die Zauberkraft der Sprache macht eben das Leben im Handumdrehen zu einem leichten Joch, das uns sanftgeschwungen aufliegt. Das kann man bei jedem Bonmot empfinden, ja, schon bei irgendeinem treffenden Vergleich."⁽²¹⁷⁾ Language is a means whereby he can suppress his own uneasiness after the separation from his wife: "ich sah wohl ein, dass Schlaggenberg dem Packen, welchen er jetzt zu tragen hatte - nämlich der offenbar endgültigen Trennung von seiner Frau - irgendeine Form geben, ihn zusammenfassen, ja, ich möchte sagen, handlich machen musste. Es schien ihm auch wirklich gelungen zu sein, für seine jetzige Lebenslage eine Art Formel gefunden zu haben ('ja, allein!' und 'ein neues Leben' oder sonstwie auf diese Art)."⁽²¹⁸⁾ Much later in the novel Doderer formulates the danger that Schlaggenberg's second reality will lead him to create a

language of his own, one in which there will be no element of communication with other people: "so liesse sich leicht denken, dass es auch zu einer zweiten Sprache kommen könnte, die mit den gleichen Wörtern doch nicht das gleiche ergreift, oder zu einer zweiten Ordnung, die ebensowenig mit der Wirklichkeit zu tun hat."⁽²¹⁹⁾ The author's prediction proves only too true, and it is fulfilled in the systematized shorthand of Kajetan's 'chronique scandaleuse'.

Dietrich Weber makes an interesting point with regard to Geyrenhoff's analysis of the death of the old woman who is shot on the day of the Justizpalast fire while hurrying home with her milk bottles under her arm. She falls and blood and milk flow into the gutter where they mingle. Geyrenhoff writes: "Rot - Weiss, Milch und Blut. Die Metapher blühenden Lebens und gesunder Jugend war durch einzigen Schuss in ihre grob-stoffliche Grundbedeutung zurückgestürzt worden (und jetzt troff die Milch schon in den Rinnstein, zusammen mit dem Blut). Aber jede vom Leben zerschlagene und bis auf den platten Sockel ihrer direkten Grundbedeutung abgeräumte Metapher bedeutet jedesmal in der Tiefe einen Verlust an menschlicher Freiheit - die ja nur dadurch bestehen kann, dass die Fiktionen und Metaphern stärker sind als das nackte Direkte, und so unsere Würde bewahren."⁽²²⁰⁾ The ideological second reality which has taken over in the burning of the Palace of Justice means that language can no longer have its double application. There can be no symbolical, no personal meaning in life. Only facts are allowed to exist; metaphors, images, indeed the whole analytical side of language whereby the symbolical meaning of a certain concrete event can be deduced, all these fade before the increasing

regimentation of reality which the fire represents; one is, as it were, left with the bare, atmosphereless room in place of the personal aura, in place of the slight smell of camphor which seems to carry with it all the personal associations and memories of the individual's private world. (221)

The Rittmeister Eulenfeld is one of the characters in whom the second reality affects the language particularly. He feels that he does not belong to post First World War Vienna and he therefore gathers about him a 'troupeau', a collection of assorted people - some of them ex-officers - who cannot come to terms with the world in which they find themselves. Their protest against contemporary reality takes the form of a behemian existence, the highlights of which are the many pub crawls with the Rittmeister and his red sports car leading the noisy convoy through the streets of Vienna. Eulenfeld's language is an almost incoherent stream of repetitive noises punctuated by a series of grunts: "hat man eine Last mit dem Volk! Hauptbeutel! Gedankenlosigkeit! Kann wohle bewiesen werden, verdammt noch mal! Blödsinnige Korrespondenz! Was schiert's mich, kratzt mir die Augen aus, zerspringt, wenn ihr mögt, éclatez toutes les deux." (222) His language is full of military images. One thinks of the occasion when he invites Melzer and René up to Editha's flat, assuring them that "Munition ist vorhanden." (223) When Eulenfeld is drunk - which happens not infrequently - he becomes even more incoherent and slurred in his speech, until he starts talking about the war when we read: "die Zunge war gar nicht mehr so un gelenk." (224) The war was the one period in Eulenfeld's life when he was living fully - it was for him

the same sort of experience as Melzer's bear hunt, Quapp's 'Bogenfrosch' and René's 'Brunnenhäuschen'. It is significant that Eulenfeld is so often referred to as the Rittmeister, for, just as with the Amtsrat Zihal or the Sektionsrat Geyrenhoff, the routine of a certain profession has so dominated his life that he cannot adapt himself to different circumstances; to hang on to the language of his past seems the only way to find order and security in a world where he no longer belongs. Thea Rokitzer is so dominated by Eulenfeld's personality that her language is affected. This becomes particularly noticeable in those moments of anger when she manages to free herself briefly from his influence: "'Wenn ich nur wüsste, wozu du eigentlich diese saublöden, verflixten Zigaretten hast haben wollen.' (Ihr seltenes Revoltieren war immer von einem sprachlichen Sich-Emanzipieren begleitet)."(225)

Language is very closely bound up with the process of Menschwerdung. This is perhaps most clearly revealed in the development of Leonhard Kakabsa. The crucial step along the road to full humanity is taken when he crosses the dialect frontier, when, thanks to the study of Latin, he emerges from the limitations of his dialect into flexible High German. At first Leonhard does not realize the full significance of his decision to learn Latin, but gradually he finds himself beginning to re-conquer his own reality, for: "die innere Sprache stand an der Schwelle der äusseren."(226) The learning of Latin brings him an awareness of language and of its importance to the individual when it is properly used: "unbekannt auch die zunehmende Schärfung seiner Sprache, die zunehmende Kraft der Organe des

Intellekts, die bereits imstande waren, eine Vorstellung samt ihren Verzweigungen festzuhalten wie Zangen. Er wurde, möchte man sagen, im Umgange mit sich selber immer deutlicher."⁽²²⁷⁾ Language is, in fact, a means to self-knowledge. When Leonhard comes across the important passage in Pico della Mirandola, he is at first merely thrilled to be able to understand Latin, but he also unconsciously absorbs the meaning of the passage. In the same way, his first preoccupation in learning Latin is to understand the grammatical rules and constructions, whereas he later finds that the learning of a language implies something more significant than grammar books and word lists, it implies a new opportunity to unite 'inner' meaning and 'outward' expression, to bring 'innen' and 'ausen' together. Leonhard learns to appreciate the truth of what the bookseller had once said to him: "wer etwas weiss und hat, muss es auch sagen können. Glauben Sie niemals jenen, die vorgeben möchten, vor lauter Tiefsinn des rechten Wortes zu entbehren."⁽²²⁸⁾ The gradual acquiring of flexible High German is something which is also of central importance for Manuel Cuendias. He is a Spanish speaking officer at the Austrian court, accustomed to the flowery, rhetorical language of court circles, and it is only when he begins to take German lessons from a student that he realizes how limited his previous existence has been: "eine Überladenheit, die jedermann für unumgänglich hielt; ihm aber schien, als eröffne sich jetzt, von seitwärts und inwärts mit seltsamer Helligkeit ihn streifend, wie durch einen Schlitz der Ausblick in eine neue Welt."⁽²²⁹⁾

Just as with Leonhard, language plays a large part in Melzer's

Menschwerdung. As he gradually emerges from his second reality, he finds, much to his own surprise, that he can express himself much more easily and can thereby communicate with other people. Life ceases to appear so unmanageable: "und dieses leichte Gehen in der Sprache, welche gewichtlos machte, was sie mühelos hob, dieser Umstand vor allem beruhigte Melzern in der Tiefe seines Herzens." (230)

Kajetan finds exactly the same thing. Towards the end of "Die Dämonen" he manages to liberate himself from the erotic second reality of his 'chronique scandaleuse' and to come to terms with life as it faces him. This is linked with his helping Quapp to clear up the matter of her identity so that she can finally inherit the fortune which should rightfully belong to her. It is also linked with a new ability to express himself. Kajetan feels enormously relieved when he finds he can tell Anny Gräven his whole involved ~~secret~~ about Quapp. To be able to formulate his thoughts clearly, to be able to communicate with someone else, all this has an unexpectedly reassuring effect on Kajetan: "dass ich's überhaupt konnte, dass es möglich war, jemandem, der keinerlei Voraussetzungen besass, diesen Galimathias in Kürze mitzuteilen, allein das schon beruhigte mich, und rückte die ganze leidige Geschichte wieder zurück auf den Boden der Wirklichkeit." (231)

A similar development is to be found in Geyrenhoff and Friederike Ruthmayr. The climax of their relationship is reached when they both discover that they can really communicate with each other. Previously there had been a barrier between them, a wall of glass which has prevented real understanding. Conversation is defined as follows:

"denn jedes wirkliche Gespräch bricht Tore ins Hier und Jetzt, ins So und So, ein Vorgang, der zur grössten Unhöflichkeit, ja Lieblosig-

keit ausartet, gegenüber jedem der nun einmal entschlossen ist, alles andere eher zu tun als durch ein solches Tor zu gehen."⁽²³²⁾ In the period before their Menschwerdung, Friederike and Geyrenhoff's conversation was in fact little more than two separate soliloquies, with hardly any communication between them. Eventually, however, the walls between them crumble, and language is for the first time allowed to fulfil its true function: "ich hatte Friederike zum ersten Male sprechen gehört, und nicht nur mit gleichsam stummen Bewegungen des Munds hinter Kristall und Intervall."⁽²³³⁾ To be able to express one's thoughts to someone else, to be able to build the bridge of understanding between oneself and the people around one, this is the essence of full humanity. Language, properly used, implies that it is the individual's duty to link 'innen' and 'ausen', to communicate his thoughts and feelings to those with whom he has to live, for only in this way can he be fully committed to the Alltag. Geyrenhoff sums up the significance of language in the following words: "mir lag daran, jetzt zu sagen, was ich zu sagen hatte, ja, recht eigentlich, es in Wort und Wörtern vor mich hinzustellen, im Schall des Worts, der ja das eigentliche Fleisch der Sprache ist, in welches die Gedanken fahren müssen, um erst einmal ihre Lebensfähigkeit zu erweisen."⁽²³⁴⁾ Doderer's repeated insistence on the moral implications of language is strongly reminiscent of two other great Austrian writers of this century: Hugo von Hofmannsthal and Karl Kraus.

Excursus. - An Appraisal of Dietrich Weber's book, "Heimito von Doderer: Studien zu seinem Romanwerk." (1)

Dietrich Weber's book was published as this thesis was nearing completion. His analysis of Doderer's work is, of course, by far the most important detailed study as yet available. I have, wherever possible, tried to incorporate references to Weber's views into my text, particularly when we happen to consider identical aspects of Doderer's work. As regards the problem of the narrator, however, there is considerable disagreement between us and, with this as my starting point I should like to attempt an appraisal of Weber's book.

In Chapter 7 - 'Der Fall Geyrenhoff' - Weber discusses the important problem of the narration in "Die Dämonen". While he skilfully analyses the reasons for the progression of the narration from 'Zeugenbericht' to 'Chronik' and from 'Chronik' to 'Roman', he does not, in my view, ask how far each of these various narrative perspectives are aesthetically valid. This is, in fact, the one overall criticism I have to make of Weber's book; he shows himself a fine analyst of the structure of Doderer's novels, and he quite rightly stresses how in formal terms the novels are a perfect mirror for that moral viewpoint which is so much the central concern of Doderer's work as a whole; and yet his book contains hardly any criticism of the novels as novels. Weber painstakingly shows how Doderer's philosophy finds a perfect and natural expression in the form of the novels, and yet he never seems to consider the possibility that the philosophy itself, the thematic content could be criticized for sentimentality and superficiality, and, hence, that the novels themselves would in some respects

be faulty. In discussing Geyrenhoff, Weber rightly distinguishes between the 'ideal' and the 'false' chronicle. The false chronicle is, in fact, the 'Zeugenbericht' where Geyrenhoff is describing events as they happen; in the course of "Die Dämonen" he is brought to realize that this form of chronicle is inadequate, firstly because he lacks the overall view of what he is describing, and secondly because his substitution of writing for living is morally indefensible. Thus far I find myself in agreement with Weber. Where I must, however, beg to differ is over his explanation of why the ideal 'Chronik' must collapse. The Geyrenhoff we see at the beginning of "Die Dämonen" seems to be the ideal chronicler. The events he is describing lie twenty-eight years in the past; he is an old and wise man who has developed to full humanity, to a right set of values which enable him to write morally, i.e. realistically about life. Furthermore, he is honest about his own shortcomings and makes no attempt to conceal the limitations of those passages which he wrote at the same time as the events took place. And yet, argues Weber, even this ideal 'Chronik' must collapse because "der Chronist seinen Gegenstand innerlich nicht zu durchdringen vermag."⁽²⁾ This seems to me a misunderstanding not only of Geyrenhoff's position but of the function of the narrator as a whole in the novel form. Geyrenhoff shows himself able in many cases to enter into the characters he is describing; Weber himself quotes his words on Imre's death: "ich war ganz bei ihm, ja, wie in ihm drinnen. Er fiel, wahrhaftig, als wär's ein Stück von mir; es waren diese Sekunden das eigentliche Resultat meiner Chronisterei."⁽³⁾ It is because of his first attempts to write a

'Zeugenbericht' and of his subsequent realization of his failure in this respect that Geyrenhoff develops towards the position of the ideal chronicler, towards a genuine understanding of the characters he is describing and a sympathy for their faults. The Geyrenhoff we see at the end of "Die Dämonen" is fully aware of the rightness and dignity of Imre's death, of Quapp's hard-heartedness and of the whole human tragedy behind the shooting of the old woman with the milk bottles. Morally Geyrenhoff - like Melzer in "Die Strudlhofstiege" - attains to the right viewpoint which could make him an author. This does not, of course, mean that were "Die Dämonen" left wholly in Geyrenhoff's hands, the author would somehow disappear altogether. The author is always present behind his narrator. For greater vividness, however, in order to make the reader feel that the world of the novel actually existed, the author projects his ability to look inside a character's mind and his literary gifts into the personality of a fictitious narrator who supposedly actually witnessed the events that are being described. The author tries to lessen the fictional quality of his work by choosing a personal narrator as his representative. This does not seem to me in any way dishonest; it is part of the convention of the novel, an attempt to narrow the gap between empirical reality and its artistic embodiment. At times, if the narrator is strictly confined to describing only those events which he witnessed or could have heard about, there may be a transition from the narrator to the author, as when a character's thoughts have to be reported, for example, although the transition is not always necessary; one could argue that the narrator can often intuitively

guess the nature of a character's thoughts from his acquaintance with his personality. Even if such a transition is involved, however, this does not seem to me a "Fehlkonstruktion"⁽⁴⁾ as Weber would imply. In my view, as I tried to suggest in discussing the question of the narrator, "Die Dämonen" would be an infinitely more successful work if it were left in the hands of the personal narrators, with Geyrenhoff as the general editor who, at a distance of twenty-eight years from the world he is describing, could collect and correlate the various reports in the tranquillity of his room high above the streets of Vienna. Clearly, behind Geyrenhoff the reader would inevitably sense the omniscience and literary gifts of the author, but with these would be combined a sense that the actual material, the world evoked in the novel, is something real, something which has been directly experienced by the various personal narrators. It does not seem to me a valid argument to object that by introducing a personal narrator one is also introducing a note of artificiality, because, for example, the sailor Ishmael could not possibly have written the novel "Moby Dick" as we know it. Any art form is bound to be artificial to a certain extent, because the raw material of life has been selected and digested and then recast by the creator of the work of art. The narrator, far from introducing an artificial note into the novel, can often be effectively used to lessen the fictitious quality of the world of the novel, and one accepts the incongruity of a sailor Ishmael writing a novel as part of the convention of the art form where an artistically coherent statement must be made about certain events, and yet without losing the strength and immediacy these events would

have in real life.

Because I cannot accept that Geyrenhoff's ideal chronicle must inevitably collapse I do not agree with Weber when he argues that the author has to take a hand in "Die Dämonen". We the readers do not need any voice from ~~outside~~ the world of the novel to point out the faults of the various narrators; the narrators themselves are perfectly capable of doing it. It is not an adequate justification to say that the author hides his criticisms of Geyrenhoff in the voice of a personal narrator as follows: "Geyrenhoff war stets etwas langsam. Zudem er hatte wenig selbsterlebte Gegensätze in sich,"⁽⁵⁾ because, as I have tried to show in discussing the narrator, passages such as this could not have come from the pen of a genuinely personal narrator such as Schlaggenberg. Furthermore, there is one grave criticism to be made of the author's intrusiveness which Weber ignores completely. He quite rightly insists that the author should not intrude his personality at all. The author is, he says, merely there as an "Organ grenzenloser Apperzeption und letzten Endes als Sprache."⁽⁶⁾ He quotes Doderer on the function of the author: "er darf keine Eigenschaften haben, denn jede Eigenschaft verbarrikadiert ein Stück Horizont."⁽⁷⁾ In other words, the author will be, as in Flaubert's celebrated definition, like God, present everywhere in his universe, but visible nowhere. Any direct personal intrusion would, Weber argues, weaken the position of the author: "dieser (the author) jedoch, als Erzählfunktion definiert, kann nicht wohl als kritisierendes Ich in die Fiktion eingreifen, denn er würde sich vom Ich des Chronisten nicht unterscheiden - es sei denn, er machte sich namhaft, dann aber wäre er nicht mehr als ein zweiter Geyrenhoff."⁽⁸⁾ Unfortunately,

however, Doderer all too often does not take the trouble to voice his opinions through the mouth of one of his personal narrators. Instead, he quite blatantly intrudes his own personality and opinions. One is aware of a different personality colouring the world of the novel, a personality which is detached from the conflicts of the characters, and which adopts a patronizingly superior attitude towards their successes or failures. By the very fact that there are so many direct intrusions on the part of the author, he cannot possibly be, as Weber maintains, an "Erzähler im personlosen Sinn."⁽⁹⁾ Not only does Weber make no attempt to answer these questions, but he also does not even refer to those passages where the author drops his detached tone and, for example, gets up from his desk to bow to Leonhard Kakabsa - who is so often described as "unser Vortrefflicher, Lieber."⁽¹⁰⁾ The patronizing sentimentality with which Kakabsa's development is recounted is something which clearly comes directly from the author, and it is one of the most unhappy features of "Die Dämonen". Surely the whole Kakabsa episode would have been infinitely more successful if it had been handled by a personal narrator - complete with criticisms from his fellow 'Mitarbeiter'.

Apart from this whole problem of the narrator in "Die Dämonen", there is very little in Weber's book with which I would disagree. The faults, I would submit, seem rather those of omission than commission. For example, in Chapter 3 Weber makes the valid point that the process of Menschwerdung implies that the individual must make his personality dominate his character. His character is something which is 'given' to him, something completely fortuitous, and he must

conquer it. In this respect the 'good' character is almost more dangerous than the 'bad' one, because it does not invite the individual to exert himself in re-conquering what has been merely given to him. One senses that a problem such as this opens up many possibilities and perspectives. The whole question of heredity, the potentially tragic situation of those who are endowed with an evil and perverted nature which they are helpless to control, all this would surely appear to be very much part of the central moral concern of Menschwerdung. The surprising thing is, however, - and this accounts for Doderer's considerable limitations as an artist - that the consideration of such problems and difficulties is only rarely to be found in his work - and where it is found, the overall effect tends at best to be forced and sentimental. In discussing "Ein Mord, den jeder begeht", for example, Weber argues⁽¹⁷⁾ that one can only analyse this story from the philosophy behind it - and not from the plot itself, which resembles that of a detective story. However true this may be - and quite clearly, the novel has a definite philosophical basis - one has to face the fact that the plot in its sensationalism really is little better than that of a detective novelette.

Weber quite rightly suggests at one point that Doderer is not concerned with the endings of his novels, with the goal to which the characters attain, but merely with the process of moral development, with the Umweg itself. While this is certainly true, one must surely criticize the old-fashioned qualities in his plots which, if anything, smack of the novelette. The tobacco smuggling league, the identical twins, Quapp's lost inheritance and suppressed identity, the

"Platzregen von Banalitäten"⁽¹¹⁾ at the end of "Die Dämonen" - all these elements seem remarkably trivial in novels of such moral seriousness as "Die Strudlhofstiege" and "Die Dämonen". To say that the form of the Umweg - and, hence, the form of the novels - is the only important factor, the actual content being a secondary consideration, is surely in aesthetic terms a somewhat dubious statement. Weber points out with reference to the Umweg that Doderer is concerned not so much with the external tension as with inner tension. Such external tension as there is, he argues, is to be found in the tobacco smuggling plot and in the affair of Quapp's inheritance - although it is surely a debatable point whether any tension at all is in fact generated. Doderer is not particularly interested in the external resolution of the problems he poses. The tension in his novels, Weber argues, resides above all in the question of the individual's development, in his attitude to the world around him. Here again, however, there seems to be very little real tension generated, largely because Doderer is concerned to follow so many threads simultaneously; there is not enough concentration on any one character or relationship for the reader to become fully involved with the various fluctuating emotional patterns and crises of their development. This lack of tension is, one feels, a basic limitation in Doderer's work. He seems to consider it almost the sine qua non of the novel form that the author must weave a complicated web of many lives rather than selecting one thread from the complex and concentrating on that. In this context Weber quotes interestingly from Doderer's diary where he compares "Ein Mord, den jeder begeht" and "Die Erleuchteten Fenster" with "Das Geheimnis des Reichs" and describes the former as

"mehr Biographie als Roman".⁽¹²⁾ Doderer's world is prodigious in its extent; he casts his net wide in order to give a full picture of Viennese society in the 20's. One could, however, argue that precisely by casting his net so wide, by refusing to narrow the focus of his lense, Doderer is not able to give a thoroughgoing and deep analysis of the more important characters and the problems that beset them. Surely one need not agree with Geyrenhoff (as does Weber) when the former writes "im kleinsten Ausschnitte jeder Lebensgeschichte ist deren Ganzes enthalten,"⁽¹³⁾ particularly if this is taken to imply that a relationship can be satisfactorily evoked through a description of various isolated moments. Considering the length of "Die Strudlhofstiege", for example, Melzer is not perhaps so profoundly explored as one would expect; hence, there is very little tension generated, because Melzer's awkwardness with women, his feeling of homelessness in the world of post 1918 Vienna is not brought home to the reader with any real intensity. One cannot but feel that Joseph Roth would have made a great deal more out of Melzer's inability to come to terms with a changed Austria.

The comparison with Joseph Roth indicates a further criticism which might be made of Doderer's work. For all its faults, Roth's work radiates a powerful sense of the instability of Austrian society after the collapse of the Donaumonarchie, and in comparison, Doderer's novels lack this definite social atmosphere. Weber writes: "es geht nicht um das Schicksal einer 'Klasse', sondern um jeden Einzelnen selbst."⁽¹⁴⁾ This is certainly true; one could, however, say that Doderer is so interested in the individual and his difficulties that

he is concerned with social problems hardly at all. There seems no really clear link between the personal and the social, between, for example, the sexual aberrations of a Herzka or a Schlaggenberg and the political aberration which finds expression in the Justizpalast fire. In essence, the two are based on a completely false attitude to life, but why, for example, does the Rittmeister become a Fascist? Weber perceptively suggests how anti-semitism is beginning to make itself felt - with Körger's dream of a "bessere Zukunft"⁽¹⁵⁾ - with Schlaggenberg's attitude to Camy⁽¹⁶⁾ - but even so, there are very few such touches which indicate a direct link between an individual's second reality and a specific political ideology. All too often the two exist side by side, and the connexion between the two is formally implied rather than being actually demonstrated. The reason for this is perhaps something basic in Doderer's work as a whole; namely his fundamental conservatism, whereby it is virtually never the social order which requires changing, but rather the individual's attitude towards it. Hence the lack of serious social criticism stems from an incomplete awareness of the way in which an overall social malaise can affect the individual's attitude to life.

The foregoing may seem an extremely ungracious critique of Weber's book. As I have stated before, it is only over the question of the narrator that I find myself in disagreement with Weber. Apart from this, his book has many admirable things to say. Particularly his formal and structural analyses of "Die Strudlhofstiege" and "Die Dämonen" are very distinguished and admirably demonstrate something of profound importance for any understanding of Doderer's novels,

namely that the form of his work is a perfect expression of his moral philosophy. Despite the bewildering fulness of Doderer's world, his novels are in many respects triumphs of artistic integration. As I have tried to indicate in this excursus, Weber's book seems to me to suffer from a refusal to judge the novels as works of art; to show how theme and form combine is not the same as proving the aesthetic value of the works in question.

CHAPTER V

Conclusion.

In the preceding three chapters we have examined Doderer's novels both from the moral and the structural viewpoint, whereby we have tried to show how closely the two are linked; the form of Doderer's novels is a mirror for his moral philosophy, and his technique can only be fully understood in the context of his philosophical attitude. We have frequently applied the term 'realist' to Doderer, without in fact attempting any all-embracing definition of what this implies; this is because, of all literary labels 'realism' is perhaps the most difficult to define, and is, therefore, best examined in terms of a specific author and his work. This is not, however, to deny that Doderer's novels are, broadly speaking, realistic in the traditional nineteenth century sense. They are concerned with the concrete, everyday world in which human action takes place, with the social life and manners of a given age. They centre upon a serious moral issue; the basic problem for Doderer is not that of the individual's fulfilling himself in any abstract or metaphysical sense, but rather the whole nature of man's relationships with his fellow men.

It is for these reasons, - in other words, it is because Doderer is so much of a realist - that he appears very old-fashioned in the world of the twentieth century novel. We do not wish to attempt here a thoroughgoing analysis of the much discussed "crisis" of the modern novel, but one must briefly indicate some of the dominant themes in modern literature which have given rise to this so-called 'crisis'. A brief examination of such major novelists of this century

as Proust, Joyce, Woolf, Kafka, Musil, Broch, Sartre, Robbe-Grillet and Beckett will serve to show that in the modern novel reality lies not with the empirically perceived social world but rather with the subjective, inner world of the individual consciousness. The social world, instead of being lovingly evoked as it was by a Balzac or a Fontane, is seen as an incoherent mass of concrete details which stand in no reassuring relationship to each other. A gap is opened between the individual and society such that doubt is cast on the validity of the empirical world as such. This vision of reality is almost diametrically opposed to that of the 19th century, the age when the novel form particularly came into its own as a realistic medium. When we talk of the novel, we largely understand it as Dickens or Flaubert or Tolstoy used it, with certain basically recognizable features such as plot, development and interaction of characters and so on. Such a form is clearly not suited to the task of conveying the 'modern' vision of reality, and hence, the traditional novel either bursts its seams, as with Musil and Joyce, or is meticulously used such that its usage becomes in fact parodistic, as with Kafka, Thomas Mann and Gide.

In order to exemplify in more detail the whole nature of this crisis of the modern novel, we wish to limit ourselves to the 20th century literary scene in Austria. Here again the general features of the crisis which we have outlined above make themselves felt, but there are also certain specifically Austrian problems which also play a part and which must be taken into consideration if one is to locate Doderer in his context. In discussing Melzer we have already indicat-

ed how predominant the Hamlet or 'Schwierige' figure is in Austrian literature. Particularly in Grillparzer's work - with characters such as Rudolf von Habsburg in the "Bruderzwist" or Ottokar or the armer Spielmann - there is a profound scepticism about the nature and validity of human action. It is the passive rather than the active man who is nearest to real wisdom because he realizes that there is a fundamental discrepancy between execution and intention, between events and values. All too often, as soon as ideas - even the most admirable - are put into practice, they somehow become tainted and corrupt. Ottokar is so dominated by his lust for power that he must always be committed to a certain course of action, without ever stopping to ask himself whether what he is doing is right or wrong. Suddenly, however, he realizes that his desire for action has blinded him to the real values of life, and from that moment on he loses all his assurance, all his ability to act. Jakob, the armer Spielmann, has the very highest ideals of art, and yet when he attempts to put them into practice, when he attempts to express his sublime inspiration in actual musical notes, he produces merely a raucous scraping.

In his very stimulating paper "Der Aufstand der Denker",⁽¹⁾ Heinz Rieder argues that in the last few years before the outbreak of the First World War, this tendency in Austrian literature, this scepticism about the value of human action, was intensified by the nature of the Donaumonarchie, by the fact that this blundering anachronism had lasted into the 20th century, still governed by the man who had first ascended the throne in the mid 19th century. It is in the last pointless and

futile years of the Donaumonarchie, Rieder argues, that the world of a Kafka or a Musil has its roots: "der Entwicklung des zwanzigsten Jahrhunderts war es vorbehalten, dass aus dem Nebeneinander eines geistigen und eines wirklichen, zu einer traurigen Wirklichkeit gewordenen Österreich, ein Gegeneinander wurde, ein Aufstand des Geistes gegen die Wirklichkeit."⁽²⁾ The final collapse of the Empire, however does not bring with it a new feeling of stability and integration. Suddenly, the old Empire has gone, and Vienna, the cultural heart of Europe in the 1890's, finds itself the capital of a much shrunken and debilitated Austria. For some writers, the old order, the whole k. und k. Empire which had seemed so much a supra-national institution, a world which had somehow embodied an almost God-given hierarchy, immune to the forces of change and decay, all this had suddenly collapsed leaving only rubble behind it. The fatalistic Austrian scepticism about action, about any form of violent social change, which in Kafka and Musil had taken the form of a revolt against a stultified empirical reality, now re-asserts itself in a new and dominant way in the works of Felix Braun, Alexander Lernet-Holenia and Joseph Roth. For these writers, and particularly for Roth, the loss of the Donaumonarchie was a shattering blow; the generation which had grown up in the old Empire now felt itself utterly homeless in republican Austria, unable to come to terms with what seemed a hopelessly confused world after the ordered, hierarchical society of the Empire. Roth's heroes are almost always homeless wanderers who are haunted by the fact that they belong nowhere. For Kafka or Musil, the critics of the k. und k. world, the social world is no more than

an inane bureaucratic anachronism, and a Josef K., a Gregor Samsa or an Ulrich is doomed to being the outsider in an incoherent, meaningless world. Hence, Josef K. embarks upon a frantic search for the Justice behind the Court whereby coherent sense can be made out of the ludicrous events which purport to be a trial. Hence, Ulrich rejects the 'Parellelaktion' and all it stands for, and turns away to a 'Möglichkeitswelt', a Utopia built not upon concrete facts, but upon possibilities which must never become physical reality. Paradoxically, this feeling of complete alienation from society which, with Kafka or Musil, stems from a reaction against all the k. und k. Empire stands for, emerges again in post war Austria - for what appear to be exactly the opposite reasons. Novelists such as Joseph Roth turn away from an incoherent and confused present into a nostalgic - and sometimes, particularly with the lesser writers, even sentimental - recollection of the days of the Donaumonarchie. The critics of the old Empire and the supporters of it after the War, however different may seem the actual social motivation for their viewpoint, are both strikingly similar in the central experiences which their novels embody. Both a Kafka and a Roth, for example, completely reject the validity of the everyday social Alltag as it confronts them, and set up in opposition to it the values of the wanderer and outsider figure who, at least, has the perception to realize that the real world is nothing more than a conglomeration of incoherent, meaningless 'facts'. This whole central experience, whether it springs from a rejection of the Donaumonarchie or a nostalgia for it, amounts to an Austrian expression of the homelessness, the helpless bewilderment, the rejection

of the world of empirical social reality which is at the heart of the crisis of the modern novel. As Doderer himself quite rightly points out,⁽³⁾ even if there had been no novels written in the 20th century, the crisis would still exist, because in essence it is reality which is undergoing a crisis.

To these tendencies which we have been outlining above, however, Doderer stands in almost complete opposition. He belongs to the band of writers who, while feeling a certain nostalgia for the good old days of pre-1914 Austria, are convinced that it is the individual's duty to come to terms with the world in which he finds himself, however incoherent it may seem. Hofmannsthal draws his Kari Bühl out of his self-enclosed world, out of his inability to communicate with those around him (the problem of language is particularly important for Hofmannsthal as it is for Doderer) into a genuine involvement with other people which culminates in his engagement to Helene Altenwyl. In the same way, Eisenreich, Nabl, Urzidil and above all, Doderer, seek to educate their characters back into life, into reintegration with the social Alltag. Hans Weigel admirably locates Doderer in his Austrian perspective when he writes: "in diesem Roman ("Die Dämonen") wird unter anderem auch die Abkehr vom Wien der 'Welt von Gestern' zu Buch gebracht, der Schritt über die verewigte k. und k. Literatur hinaus; es ist ein "Grundstein"-Roman auch als die fällige, höchst wichtige literarische Wendemarke des Eintritts Österreichs in sein republikanisches Zeitalter."⁽⁴⁾ It is because Doderer is a realist, because he seeks to bring his characters back to an acceptance of the validity and necessity of the social Alltag, because he insists

on the importance of personal relationships, that he is so directly opposed to all that the crisis of the modern novel stands for. Doderer re-conquers that moral attitude to life which justifies him in writing realistic novels. In fact, as he himself tells us, it is precisely in those ages when the traditional novel form has to face a crisis that the realistic novelist is most urgently needed: "wird er (the novelist) nicht, wenn sich Vacua und Blasen in der Wirklichkeit zeigen, hinspringen müssen, um deren wie noch nie gewundene, vorspringende und zurückfliehende Grenze überall und immer neu zu befestigen."⁽⁵⁾

In whatever way, therefore, one chooses to state the crisis of modern literature, one finds that Doderer stands in complete opposition to it. K. A. Horst in his "Spektrum des modernen Romans"⁽⁶⁾ suggests that the crisis resides in the lost totality of the modern novel; literature, ideally, is both catholic and universal. Within the given work the individual elements are interrelated to form a unity, and the work itself is a complete whole, suggesting in its wholeness the totality of the human experience it embodies. Thomas Mann's descent into the Well of Time, Hesse's 'Morgenlandfahrer', these represent a quest for the lost totality. In the same way, Georg Lukács in his early work "Theorie des Romans" looks back to the days of the great epics, when human life was a totality: "dann gibt es noch keine Innerlichkeit, denn es gibt noch kein Aussen, kein Anderes für die Seele,"⁽⁷⁾ contrasting this state with the situation of contemporary man: "wir haben in uns die allein wahre Substanz gefunden: darum mussten wir zwischen Erkennen und Tun, zwischen Seele und Gebilde,

zwischen Ich und Welt unüberbrückbare Abgründe legen."⁽⁸⁾ If one examines Doderer's work one finds that on the personal level, his characters attain to a fusion of 'Innen' and 'Aussen' whereby they are made whole, and that on the broader basis of the individual's relations to the world in which he finds himself, the full human being is supremely able to integrate himself with society. On a stylistic level, the realistic novel chimes in perfectly with Doderer's moral viewpoint; realism is to be understood as implying both a moral and a technical attitude, and the wholeness, the integration of the novel form, corresponds to the completed character development, the union of individual and society which Doderer's novels embody. If one states the crisis in Erich Heller's terms as the anguish of a world where the symbol is no longer meaningful, where only the allegory can apply, then here again Doderer does not belong to the 'modern' world. Heller writes of the symbol as follows: "the realism of the symbol becomes the artistic vindication of the reality of a lovable world."⁽⁹⁾ The symbol is in fact what it represents, and an artist who is able to create symbols has only to lovingly evoke the real world as he sees it, and by his evocation it will acquire a deeper beauty and significance, without for a moment losing its ordinary, everyday identity. In his essay on Kafka and elsewhere, Heller argues that modern man has lost the ability to see the world in this way and to transform it by his seeing; reality has become a mere prosaic catalogue of objects, a conglomeration of things which, because they do not hang together to form a necessary and coherent pattern, can therefore never acquire symbolical significance. To see how different Doderer is, one only

has to quote what he says in his diary: "die Phainomena sind letzten Endes Symbole, die uns paradoxerweise - für nichts dastehen sollen. Sie sind, was sie bedeuten, zugleich und zuletzt immer wieder sich selbst."⁽¹⁰⁾ For Doderer 'Innen' and 'Aussen' must be brought together such that they overlap, and in this process, the external world of everyday objects - a street, a café, a flight of steps - providing that the individual approaches them with the correct openness to life - can acquire real symbolical significance in terms of his own existence. Menschwerdung is precisely that process whereby the individual is educated towards the position of open receptiveness towards life such that even the most insignificant details of the prosaic, everyday world can take on almost sacramental importance.

Broadly speaking, therefore, it is true to say that Doderer is a realist in a century where realism would seem to be a thing of the past. One of the criticisms that is made of his work is that it is merely 'epigonal', a purely imitative return to the world of a Balzac, a Tolstoy or a Fontane. Quite clearly this criticism begs the whole question of how far realism can still be admissible and valid in the contemporary literary scene. If Doderer were merely an imitator of the 19th century novel, clearly one would be justified in rejecting his work as 'epigonal', but surely to be aware of the crisis of the modern world and to try and solve it by reconquering the lost realities of life, this is a perfectly valid moral viewpoint for a 20th century novelist. To try and answer the problems of the modern age does not necessarily mean that one is being 'epigonal', however, unfashionable it may be. Roy Pascal in discussing the problem of

modern realism refers to Böll, Frisch and Doderer as "Spätrealisten".⁽¹¹⁾ They are realists in an age which has lost the taste for realism; they are writers who seek to educate their characters, to draw them out of the 'crisis' of their isolation into involvement with other people and, in a broader sense, into involvement with the society in which they find themselves. Doderer's novels are not merely a glib assertion that all is well; he is aware of the dangers facing man in the 20th century, and Mimi Scarlez speaks for many of Doderer's characters, and at the same time expresses that feeling which is central to the crisis of the modern novel when she says: "der Boden, auf dem man steht, ist ganz zerfressen, und überall sind Löcher und Gänge wie im Tuffstein. Und feine Spinnweben davor, an die man nicht rühren darf."⁽¹²⁾ The difference between the 'Spätrealisten' and so many other modern novelists lies in the fact that the former pass moral judgements on their characters whereas the latter do not. The 'Spätrealisten' believe that it is not enough simply to embody the crisis facing modern man but that they must also point to its solution by showing that the individual can overcome his isolation and find his way back again into the social community. For the individual to live in a self-enclosed world is morally indefensible; he must therefore be taught to liberate himself from his false position and must re-establish his life on a valid moral basis. In Heinrich Böll's "Und sagte kein einziges Wort" and "Haus ohne Hüter" this process is mirrored stylistically in the progression from the interior monologue to third person narration. As with Doderer, Böll re-conquers the right to create realistic fiction in the 20th century, and it is,

in our view, absurd to dismiss this out of hand as being 'epigonal'.

K. A. Horst perceptively remarks in "Spektrum der modernen Romans": "wie weit die Darstellung der Wirklichkeit im Kunstwerk gelingt, hängt einzig und allein vom Modus der Intensität ab."⁽¹³⁾ In Böll and Doderer there is a real intensity behind the evocation of reality, and their commitment to the social world gains strength by the very fact that they realize the urgent moral need for modern man to recapture the reality which he has lost. Viewed in this light, it seems to us that Doderer's work cannot with any justification be described as 'epigonal'. Furthermore, while Doderer's novels are predominantly realistic in spirit, one must not overlook certain modern elements which are strikingly present in his work. Of course, the sheer extent of Doderer's world, the way in which characters such as Stangeler, Herzka and Geyrenhoff appear in more than one novel, such features as these clearly recall Balzac's "Comédie Humaine" and the world of the traditional realistic novel; but this is not to say that Doderer's novels belong completely to the 19th century. Doderer's moral viewpoint implies an awareness of the modern crisis of reality and at the same time a re-assertion of the old values of realism. This is mirrored in the technique of the novels themselves, where a synthesis is made between the 'traditional' and the 'new' novel.

If one were to approach "Die Dämonen" as a realistic novel in the mode of Balzac or Fontane, one would first of all be struck by the fact the structure of the novel does not correspond to our expectations. The first impression is one of bewildering confusion; we dodge about in time, we move swiftly from one character to the next.

In fact, we feel as though we have just arrived in Vienna and, as we stroll about the 9th district, we catch brief glimpses of the various characters as they go about the daily routine of their lives. We the readers, as so often in modern literature, are plunged straight into the world of the novel; we are not allowed to stand outside as the assured spectator of a world which has been organized into a coherent pattern for us by the author. Furthermore, as we follow the various characters along the road to *Menschwerdung* we realize that everyday reality can only be made meaningful and significant by the individual's attitude towards it. For Doderer it is the interaction of the external world and the individual personality, the fusion of 'Innen' and 'Aussen', which is the essence of reality. The empirical world in itself no longer has complete objective reality; it can only be subjectively perceived and understood, and each individual must re-conquer it for himself by following the *Hinweg* which leads him to the transcendental experience of *Menschwerdung*. *Menschwerdung* is essentially a question of personal development; there is no one overall solution which can suddenly make empirical reality meaningful for a whole society; it has to be re-conquered by each individual for himself. There is something very modern in Doderer's fundamental insistence that it is a subjective process, dependent upon the individual's attitude, whereby reality is made into something coherent and significant. With Doderer we are clearly concerned with that state of reality which George Saiko defines as follows: "es gibt also kein objektiv gesehenes Ding, es gibt zum Beispiel einen objektiven Baum oder objektiven Himmel nicht mehr, sondern nur den Baum oder

Himmel, erlebt in Freude oder Trauer, eben in der Skala möglicher Affekte und Stimmungen und davon geformt und gefärbt."⁽¹⁴⁾ Doderer concentrates on the individual's inner, subjective world, but he only does so in order to educate him back to an affirmation of social reality. Doderer is different from the bulk of modern novelists in that he can see both the individual and the social reality which surrounds him (unlike a Kafka or a Robbe-Grillet for example, where the focus of the novel is limited such that the author knows no more than his characters - hence the nightmarish claustrophobia of Kafka).

K. A. Horst quite rightly points out that while one can show the influence of Proust on Doderer, the comparison "geht insofern fehl, als Doderer zwar in den Erinnerungsstrom eintaucht, dabei aber stets das Ufer der Realität im Auge behält."⁽¹⁵⁾ Doderer is very much part of the subjective world of the modern novel in that he realizes that there can be no simple criterion of objective reality, but that the individual's response and overall moral attitude are all-important. This point is made explicitly clear in the whole problem of the personal narrators in "Die Dämonen". The narrator is in no way superior to his characters; he is no longer, as in the traditional novel, the omniscient presence which organizes the world he is describing, but he too is faced by the confusions of life and beset by the same problems which confront his characters.

We have already mentioned Doderer's use of time as one of the modern features of his work. Time he sees as something inward and subjectively experienced, a process which is no longer merely chronological. For the individual a past memory can at any moment overlay

the present, and indeed, the past, if properly understood and come to terms with, is seen as the right and proper foundation for the present. The thread of memory is an important force in the individual's world, for it links together and orders a mass of disparate and fortuitous events. Of René Stangeler we read: "quälte er sich nicht eigentlich geradezu darum, unvergleichbare Erscheinungen, Zustände oder innere und äussere Örtlichkeiten unter die bannende Macht der Vergleichbarkeit zu zwingen, welche allein die Dinge bewältigen kann, durch den reihenden Faden des Gedächtnisses?"⁽¹⁶⁾ In the same way, Stangeler argues in "Die Dämonen" that to understand any historical period, one must not look at it from the point of view of the present, but travel back beyond it into the past and then approach it from the age that preceded it. History is, in fact, a forward-looking process which builds on the past, and hence it should help us to fully understand the age in which we live: "eine solche Kenntnis macht es dann leicht, sich in die danach heraufkommende neue Zeit 'einzuarbeiten': der Gegenstand kommt schon ganz vertraut entgegen. Geschichte ist keineswegs die Kenntnis vom Vergangenen, sondern in Wahrheit: die Wissenschaft von der Zukunft."⁽¹⁷⁾ In the scene where Neuberg explains his views on history to Friederike Ruthmayr, the same attitude to the past is being expressed. (In fact, later on we discover that Neuberg became acquainted with such an approach to history through none other than Stangeler himself). The meaning of historical studies, Neuberg argues, is "dass sie der Gegenwart eine noch höhere Wirklichkeit verleihen,"⁽¹⁸⁾ and he goes on to state: "die Vergangenheit ist nichts Festliegendes, wir gestalten sie immer neu. Die unge-

heuren Massen ihrer Tatsachen sind nichts, unsere Auffassung davon aber ist alles. Darum muss jede Zeit von neuem Geschichte schreiben; und dabei wird sie immer die toten Tatsachen gerade jener Perioden wieder erwecken und zum Leben durchglühen, deren wiederkehrende Ge- bärden ihr das verwandt anklingende Innere bewegen."⁽¹⁹⁾ History, our attitude to the past, is and must be bound up with the world of the present, because both on the individual and the national scale, past and present belong together.

It does seem to us that Doderer's moral viewpoint in its essentials is a perfectly valid one for a 20th century novelist. He recognizes that reality has to be reconquered, and cannot just be taken for granted, and, therefore, his 'moralische Lehre' is built upon an awareness of the situation of 20th century man. In our detailed discussion of various aspects of his novels we have drawn attention to many faults, some of which are certainly relatable to weaknesses in the actual moral themes. We have already suggested, for example, that for someone who is attempting a critique of a given society, Doderer exhibits a marked inability to tackle social considerations at all. Of course, the individual's attitude towards society is all important, but it is surely a dubious moral principle that the individual should be committed to the society in which he finds himself, without asking if that society is a sound one. It seems to us not enough to argue that once the individual is wholeheartedly committed to that society it will always be healthy - particularly in view of the hysteria that raged in Germany under Hitler. Doderer as an artist and creator of novels is in the position (unlike so many of his

characters) to see the society itself as well as the individual, and, therefore, a greater concentration on social issues might be expected. To explain the evils of Fascism in terms of the individual's living in a self-enclosed world of his own does not seem to us a satisfying analysis.

Despite its many faults, however, Doderer's work constitutes in many ways a considerable literary achievement, and his novels have virtues which can be all too easily overlooked. Firstly, with regard to the question of realism, one must note that German literature as a whole has produced remarkably few realistic novels. Even Fontane, the most important of the German realists, has no real bite or edge to his work because of his inability to look into intense emotion and profound tragedy. As a result, his novels lack energy and power. The novel - as opposed to lyrical poetry - must have its roots in the social world of the empirical Alltag, and the characters must develop through their experience of and contact with the world, and yet, as Roy Pascal points out, so many characters in German novels "will not allow the outer world to make a direct sharp impact on them."⁽²⁰⁾ For all Doderer's limitations, his novels in many ways come as a breath of fresh air in the world of the German novel; here at least is an author who has the avowed intention of examining man in the context of society, who is concerned with moral rather than metaphysical problems, and for this at least, one should be grateful. Doderer's novels are not just clever; they are no mere intellectual exercises, but genuinely integrated works of art whose formal construction mirrors the moral philosophy. Doderer, when asked to define the fundamental

difference between his work and Musil's, replied: "Ich schreibe keine Fragmente,"⁽²¹⁾ and the point he is making is surely an important one. Doderer reconquers the validity of form in a world where everything is disintegrating into incoherence. The novel must shape reality, and must, therefore, be a judgement on it, not merely a mirror held up to a fragmentated world. Edwin Muir quite rightly says "we have the same right to demand this imaginative judgement from a novel as we have to demand it from the poetic tragedy and the epic; for the novel is a form of art, like these, or it is nothing."⁽²²⁾ Doderer believes in his art, he believes in the moral function of language whereby to be able to state a problem is to be halfway towards solving it. George Saiko, a novelist who stands very much in the line of descent from Freud to Musil and Broch, makes a similar point when he argues that the novel must deal with the subconscious, with the 'new realities' of man, while at the same time making a formal and artistic statement about them. By dragging these subconscious urges into the light of day, the novelist conquers the dangers which they represent, and thereby helps to make even these themes "sozial sinnvoll":⁽²³⁾ "das Ungesagte sagbar, das noch Unausgedrückte ausdrückbar zu machen, das Irrrationale als solches zu formulieren, es in die Bewusstheit zu heben, um ihm den Stachel der Bedrohung zu nehmen."⁽²⁴⁾ The novelist does not have to preach against the dangers of the subconscious; by stating them via the medium of the novel he in fact neutralizes the threat to society which they constitute. While Saiko and Doderer have very little in common, their views on the purpose and nature of the novel are strikingly similar. They both believe passionately that it has

a moral function, the moral function of a literary genre which expresses problems in formal terms and thereby overcomes them.

There is finally one further feature of Doderer's novels which, in our view, makes them such a welcome phenomenon in the contemporary literary scene. At one point in "Die Dämonen" Doderer defines the novelist's science as "die Wissenschaft vom Leben,"⁽²⁵⁾ and this basic precept is admirably borne out in his work. Doderer is one of the regrettably few modern novelists (Heinrich Böll is another) who has a real interest in people. Whatever other criticisms one may make of his work, the world which he creates is a real one, one which lives, because - with a few exceptions - the characters which fill it come fully alive as people. Furthermore, even Doderer's exuberance which we have so often criticized as being excessive and irritating is in many ways engaging in its vitality. There is a warmth and humanity in Doderer's work, an insistence that even seemingly insignificant people are worthy of our consideration and sympathy, which is eminently refreshing in the intellectualized world of the modern novel. It is because everyday life is so important to Doderer that he has such strong moral principles; it is because he believes in the paramount importance of the human problems facing every individual, that the novel form as it is traditionally understood breathes again for him. Doderer in his work is concerned with the unhappiness of those who are lonely, with the instability of those who cannot find lasting human relationships, and, as Michael Hamburger perceptively remarks: "it is because he is so civilized, so sane and balanced a writer that Doderer seems somehow unmodern."⁽²⁶⁾ Doderer is not content to accept the

crises of a confused, incoherent world; he is profoundly aware of the difficulties facing man in this century, and yet this does not prevent him from seeing the dangers and faults inherent in the modern attitude to life. Doderer retains moral and artistic integrity in a world where an indifference to social values and a prodigious intellectualism have become almost virtues. In an article in "Die Neue Rundschau", Erich Kahler formulates the task facing the modern novelist as follows: "unser Ziel ist, auf einer neuen Ebene, in einem weiter und tiefer umfassenden Kreise unsere Welt wieder zu einer Ganzheit und Einheit zusammenzufassen und in unserer menschlichen Sphäre die menschliche Gemeinschaft zustandezubringen. Nur durch dies Zustandebringen einer menschlichen Gemeinschaft ist das Menschliche überhaupt zu retten. Die spezialistische Aufvölkerung und Aufspaltung aller Wertbestände hat die alte Einheit, die Einheit des Individuums, der menschlichen Person und ihrer korrespondierenden Gegenständlichkeit zerbrochen, hat unsere alte Welt entorganisiert. Die neue, rettende Einheit muss erreicht werden."⁽²⁷⁾ For Doderer to attempt to fulfil this task seems to us a perfectly valid aim for a modern novelist. We are not claiming that Doderer's work must be good simply because it embodies a healthy moral viewpoint. What we are saying is that, despite the crisis of the modern novel, realism - in a modified form - can still have a place in the contemporary literary scene. Merely to dismiss Doderer's novels as 'epigonal' because of what they set out to do is a sad indication of how limited in outlook the modern world has become.

NOTES.

CHAPTER I.

General Introduction.

1. H. von Doderer, "Grundlagen und Funktion des Romans", Glock und Lutz, Nürnberg, 1959, p. 12.
2. H. von Doderer, "Das Letzte Abenteuer", - the 'autobiographisches Nachwort', Reclam Verlag, Stuttgart, 1958, p. 122.
3. Doderer, "Grundlagen", p. 12.
4. op. cit. p. 12f.
5. Doderer, "Das Letzte Abenteuer", p. 125.
6. Doderer, "Grundlagen", p. 34.
7. Doderer, "Das Letzte Abenteuer", p. 121.
8. ibid.
9. Doderer, "Grundlagen", p.40.
10. op. cit. p. 30.
11. F. R. Leavis, "The Great Tradition", Doubleday and Co., London, p.9.
12. Doderer, "Grundlagen", p. 41.
13. op. cit. p. 47.

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2. Henry James, "The House of Fiction", ed. Leon Edel, Rupert Hart-Davis, London, 1957, p. 29.
3. Wolfgang Kayser: "Die Anfänge des modernen Romans im achtzehnten Jahrhundert und seine heutige Krise", in "Deutsche Vierteljahrsschrift", Jahrg. 28, 1954, p. 438.
4. op. cit. p. 445.
5. op. cit. p.421.
6. op. cit. p. 427.
7. Doderer, "Ein Mord, den Jeder begeht", Biederstein Verlag, München, 1959, p. 104.
8. Doderer, "Die Erleuchteten Fenster", Biederstein Verlag, München, p. 8.

9. op. cit. p. 7.
 10. Doderer, "Die Strudlhofstiege", Biederstein Verlag, München, 1951, p. 659f.
 11. op. cit. p. 397.
 12. Doderer, "Die Erleuchteten Fenster", p. 11.
 13. Kayser, op. cit. p. 427.
 14. Doderer, "Wiener Divertimento", reprinted in "Christ und Welt", Stuttgart, Jahrg. XV, 1962, Nr. 13, p. 7.
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 16. op. cit. p. 97.
 17. op. cit. p. 113.
 18. Kayser, op. cit. p. 425.
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 21. Doderer, "Die Dämonen", Biederstein Verlag, München, 1957, p. 7.
 22. op. cit. p. 1247.
 23. op. cit. p. 55.
 24. op. cit. p. 1153.
 25. op. cit. p. 1337.
 26. op. cit. p. 861.
 27. Kayser, op. cit. p. 429.
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 29. Doderer, "Die Merowinger oder die totale Familie", Biederstein Verlag, München, 1962, p. 363.
 30. "Dämonen", p. 10.
 31. op. cit. p. 1282.
 32. op. cit. p. 435.
 33. op. cit. p. 89.
 34. op. cit. p. 88.
 35. op. cit. p. 670.
 36. op. cit. p. 528.
 37. op. cit. p. 1112.
 38. op. cit. p. 603.
 39. op. cit. p. 610.
 40. op. cit. p. 593 (underlining mine).
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CHAPTER II.

1. Romantic Irony (I).

41. Kayser, op. cit. p. 431.
42. E. M. Forster, "Aspects of the Novel", Edward Arnold, London, Pocket Edition, 1949, p. 77.
43. "Grundlagen", p. 20.
44. op. cit. p. 17.
45. op. cit. p.16.
46. "Mord", p. 366.
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48. "Die Erleuchteten Fenster", p. 15.
49. Johannes Hösle: "L'Epopea Viennese di Heimito von Doderer" in "Rivista di Letterature Moderne e Comparate", vol. XIII, No. 4, Dec. 1960.
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52. op. cit. p. 173.
53. op.cit. p. 82f.
54. op. cit. p. 11.
55. op. cit. p. 158.
56. op. cit. p. 90.
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59. F. R. Leavis, "The Great Tradition", p. 9.
60. Hermann Meyer, "Zum Problem der epischen Integration" in "Trivium", Jahrg. 8, 1950, p. 307.
61. "Mord", p. 233.
62. op. cit. p. 233.
63. Doderer, "Der Fall Gütersloh", Rudolf Haybach, Wien, 1930, p. 51.
64. "Grundlagen", p. 14.
65. op. cit. p. 14.
66. op. cit. p. 32.
67. Doderer, "Die Posaunen von Jericho", Verlag der Arche, Zürich, p. 56.
68. "Grundlagen", p. 28.
69. "Dämonen", p. 8.
70. op. cit. p. 47.

71. op. cit. p. 53.
72. op. cit. p. 81.
73. op. cit. p. 352.
74. op. cit. p. ~~260~~.
75. op. cit. p. 353.
76. op. cit. p. 464.
77. op. cit. p. 838.
78. op. cit. p. 839.
79. op. cit. p. 960.
80. op. cit. p. 962.
81. op. cit. p. 1097.
82. op. cit. p. 979.
83. op. cit. p. 1065.
84. op. cit. p. 1078.
85. Meret Riedtmann, "H. von Doderer und die Wissenschaft vom Leben" in "Wort in der Zeit", Jahrg. II, Heft 10, p. 32.
86. Richard Brinkmann, "Wirklichkeit und Illusion", Max Niemeyer Verlag, Tübingen, 1957, p. 213.

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3. Romantic Irony (II).
87. Henry James "The House of Fiction", ed. Leon Edel, Rupert Hart-Davis, London, 1957, p. 25.
88. Kayser, op. cit. p. 445.
89. "Dämonen", p. 337.
90. op. cit. p. 435.
91. op. cit. p. 1081.
92. op. cit. p. 10.
93. op. cit. p. 1138.
94. op. cit. p. 446.

CHAPTER II.

4. Attitude towards the Characters.
95. "Die Erleuchteten Fenster", p. 28.
96. op. cit. p. 85.

97. op. cit. p. 93.
98. op. cit. p. 181.
99. "Grundlagen", p. 30.
100. op. cit. p. 29.
101. op. cit. p. 28.
102. "Strudlhofstiege", p. 65.
103. op. cit. p. 67.
104. op. cit. p. 258.
105. op. cit. p. 300.
106. op. cit. p. 856.
107. op. cit. p. 840.
108. op. cit. p. 892.
109. op. cit. p. 908.
110. Thomas Mann, "Der Zauberberg", Fischer, Berlin, 1926, vol. II, p. 629.
111. ibid.
112. ibid (underlining mine).
113. Hermann J. Weigand, "Th. Mann's Novel "Der Zauberberg", a Study", D. Appleton - Century Co., New York and London, 1933, p. 95.
114. op. cit. p. 71.
115. "Dämonen", p. 1146.
116. op. cit. p. 1345.
117. op. cit. p. 1344.
118. "Strudlhofstiege", p. 907.
119. "Dämonen", p. 332.
120. op. cit. p. 87.
121. "Strudlhofstiege", p. 908.

CHAPTER II.

5. The Author's Intrusions in "Die Dämonen".

122. On this problem of the author's intrusiveness we find ourselves very much in disagreement with Dietrich Weber. See the excursus on his book "H. von Doderer, - Studien zu seinem Romanwerk" at the end of Chapter 3 (pp. 287 - 297)
123. Kayser, op. cit. p. 430.
124. "Dämonen", p. 1040f.

125. Doderer, "Die Bresche", Haybach Verlag, Wien, 1924, p. 5.
126. Henry James, op. cit. p. 25.
127. R. Brinkmann, "Wirklichkeit und Illusion", p. 321.
128. "Dämonen", p. 156.
129. op. cit. p. 552f.
130. op. cit. p. 669.
131. op. cit. p. 671.
132. op. cit. p. 1048.
133. op. cit. p. 1024.
134. op. cit. p. 670.
135. op. cit. p. 1321.
136. op. cit. p. 1112
137. "Strudlhofstiege", p. 176.
138. op. cit. p. 181.
139. op. cit. p. 85.
140. op. cit. p. 676.
141. "Grundlagen", p. 28.
142. Kayser, op. cit. p. 431.
143. "Grundlagen", p. 33.
144. op. cit. p. 33.
145. "Dämonen", p. 1244.
146. op. cit. p. 1337
147. op. cit. p. 114f.
148. op. cit. p. 453.

CHAPTER III.

PLOT.

1. "Menschwerdung" and the Problem of Human Action.
1. "Grundlagen", p. 36.
2. E. M. Forster, "Aspects of the Novel", 1949, p. 31.
3. "Grundlagen", p. 41.
4. Robert Musil, "Der Mann ohne Eigenschaften", Rowohlt, Hamburg, 1952, p. 664f. (Omissions mine).
5. Theo W. Adorno in "Akzente", Jahrg. I, p. 410.

6. Doderer in "Wort in der Zeit", Jahrg. I, Heft 3, p. 4.
7. Doderer in "Plan", Jahrg. II, 1947, Nr. 1, p. 7.
8. "Grundlagen", p. 12.
9. ibid.
10. op. cit. p. 40.
11. "Das Grosse Erbe" - Stiasny Bäckerei vol. 100, Stiasny, 1962.
12. Quoted by Ivar Ivask, op. cit. p. 41.
13. "Strudlhofstiege", p. 720.
14. op. cit. p. 273.
15. op. cit. p. 416.
16. "Dämonen", p. 458.
17. op. cit. p. 456.
18. op. cit. p. 407.
19. op. cit. p. 1029.
20. op. cit. p. 486.
21. op. cit. p. 1028.

CHAPTER III.

2. The Structure of "Die Strudlhofstiege". The moral importance of Plot in Doderer.
22. "Mord", p. 236.
23. op. cit. p. 242.
24. op. cit. p. 350.
25. "Strudlhofstiege", p. 87.
26. op. cit. p. 96.
27. ibid.
28. op. cit. p. 298.
29. op. cit. p. 231.
30. op. cit. p. 294.
31. "Die Erleuchteten Fenster", p. 122.
32. "Strudlhofstiege", p. 108.
33. op. cit. p. 842.
34. op. cit. p. 698.
35. op. cit. p. 856.

36. op. cit. p. 646.
37. ibid.
38. op. cit. p. 153.
39. op. cit. p. 407.
40. "Dämonen", p. 205f.
41. op. cit. p. 820.
42. op. cit. p. 989.
43. op. cit. p. 1316.
44. "Strudlhofstiege", p. 157.
45. "Dämonen", p. 983.
46. op. cit. p. 1097.
47. op. cit. p. 1093.
48. op. cit. p. 405.
49. op. cit. p. 877.
50. op. cit. p. 1013.
51. op. cit. p. 1218.
52. op. cit. p. 1082.
53. op. cit. p. 1083.
54. op. cit. p. 1030.
55. op. cit. p. 1031.
56. op. cit. p. 1049.
57. op. cit. p. 891.
58. ibid.
59. op. cit. p. 658.
60. op. cit. p. 1159.

CHAPTER III.

3. Interaction of Characters and Events.

61. K. A. Horst, "Dämonie der Zweiten Wirklichkeit" in "Merkur", Jahrg. 10, 1956, p. 1005.
62. op. cit. p. 1011.
63. "Das Letzte Abenteuer", p. 50.
64. H. Eisenreich, "H. von Doderer - Wege und Umwege", Stiasny, 1960, p. 17.
65. K. A. Horst, op. cit. p. 1008.

66. "Strudlhofstiege", p. 782.
67. op. cit. p. 844.
68. op. cit. p. 847.
69. ibid.
70. "Dämonen", p. 35.
71. op. cit. p. 36.
72. op. cit. p. 37.
73. op. cit. p. 1322.
74. "Strudlhofstiege", p. 9.
75. "Der Fall Gütersloh", p. 124.

CHAPTER III.

4. The 'Umweg' and the Theme of the Past and Memory.
76. "Grundlagen", p. 31.
77. "Mord", p. 301.
78. op. cit. p. 358.
79. op. cit. p. 363.
80. "Strudlhofstiege", p. 258.
81. op. cit. p. 310f.
82. "Die Erleuchteten Fenster", p. 37.
83. op. cit. p. 153.
84. Doderer, "Ein Umweg", Biederstein Verlag, München, 1950, p. 5.
85. op. cit. p. 9.
86. op. cit. p. 277.
87. "Strudlhofstiege", p. 475f.
88. op. cit. p. 530.
89. op. cit. p. 753.
90. op. cit. p. 895.
91. "Dämonen", p. 53.
92. op. cit. p. 994.
93. op. cit. p. 484.
94. op. cit. p. 1198.
95. "Strudlhofstiege", p. 532 (cf. also p. 860 and "Dämonen", p. 456 and p. 564.)

96. "Dämonen", p. 1010.
97. op. cit. p. 1343.
98. op. cit. p. 1293.
99. cf. D. Weber, "H. von Doderer", Beck, München, 1963, p. 253f.
100. "Strudlhofstiege", p. 48.
101. op. cit. p. 49.
102. op. cit. p. 831f.
103. op. cit. p. 22.
104. cf. op. cit. pp. 66, 766, 773.
105. cf. D. Weber, op. cit. Chapter 5. Weber gives an analysis of larger sections from these two contexts (containing the passages we have selected). It is interesting to note that he draws slightly different conclusions from ours. The difference between us is, however, only a slight one, a question of emphasis, and it is, therefore, hardly worth discussing in detail.

CHAPTER III.

5. The Setting.

106. Meret Riedtmann in "Wort in der Zeit", Jahrg. II, Heft 10, p. 33.
107. Hegel, Glockener Ausgabe, Bd. III, p. 396.
108. "Dämonen", p. 737.
109. M. Hamburger in "Encounter", vol. VIII, May, 1957, p. 77.
110. H. Eisenreich in "H. von Doderer - Wege und Umwege", Stiasny, 1960, p. 10.
111. "Strudlhofstiege", p. 39.
112. op. cit. p. 729
113. op. cit. p. 394.
114. "Dämonen", p. 8.
115. op. cit. p. 11.
116. "Strudlhofstiege", p. 506.
117. "Dämonen", p. 11.
118. op. cit. p. 46.
119. op. cit. p. 16.
120. op. cit. p. 952.
121. "Strudlhofstiege", p. 564.
122. op. cit. p. 129.

123. op. cit. p.330.
124. op. cit. p. 331.
125. op. cit. p. 128.
126. op. cit. p. 275.
127. op. cit. p. 135.
128. op. cit. p. 210.
129. op. cit. p. 287.
130. op. cit. p. 744.
131. op. cit. p. 285; cf. also the opening poem: "Auf die Strudlhof-
stiege zu Wien".

"Wenn die Blätter auf den Stufen liegen
herbstlich atmet aus den alten Stiegen
was vor Zeiten über sie gegangen ...
die bemooste Vase in der Mitte
überdauert Jahre zwischen Kriegen."

132. op. cit. p. 325.
133. op. cit. p. 57.
134. op. cit. p. 319.
135. op. cit. p. 164.
136. op. cit. p. 331.

CHAPTER III.

6. Confusion and Order. Form and its moral meaning.

137. Robert Blauhut in "Wort in der Zeit", Jahrg. VI, Heft 8, p. 29.
138. "Grundlagen", p. 34.
139. ibid.
140. op. cit. p. 51.
141. Georg Lukács, "Wider den Missverstandenen Realismus", Claasen,
Hamburg, 1958, p. 37.
142. Dietrich Weber, "H. von Doderer", Beck, München, 1963, p. 9.
143. Doderer, "Tangenten", quoted by Weber, op.cit. p. 87.
144. "Dämonen", p. 487.
145. op. cit. p. 1271f. (ommissions mine).
146. Weber, op. cit. p. 239.
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CHAPTER III

7. 'Aussage' and 'Ausdruck'.

147. "Strudlhofstiege", p. 684.

148. op. cit. p. 686.

149. op. cit. p. 683.

150. op. cit. p. 688.

151. "Dämonen", p. 433.

152. op. cit. p. 1198.

153. op. cit. p. 1049.

154. in "Merkur", Jahrg. 15, 1961, p. 795f.

CHAPTER III.

8. Faults in Theme and Plot.

155. Franz Sulke in "Wort und Wahrheit", Jahrg. VI, p. 771.

156. Ernst Alker, "Wiener Kaleidoskop" in "Wiener Zeitung", 1951, Nr. 285, Dec. 9th.

157. "Strudlhofstiege", p. 423.

158. Preface to Toni Schneiders' "Österreich",

159. Doderer, "Zur bürgerlichen Geschichtsschreibung in Wien während des fünfzehnten Jahrhunderts", diss. Wien.

160. "Dämonen", p. 9.

161. op. cit. p. 138.

162. Edwin Muir, "The Structure of the Novel," Leonard and Virginia Woolf, 1928, p. 97.

163. cf. below, p. 87.

164. "Dämonen", p. 161.

165. Doderer, "Wiener Divertimente", in "Christ und Welt", Jahrg. XV, Nr. 13, 3.3.1962. p. 8.

166. op. cit. p. 8.

167. "Strudlhofstiege", p. 374.

168. op. cit. p. 897.

169. op. cit. p. 883.

170. op. cit. p. 888.

171. op. cit. p. 908.

172. "Dämonen", p. 658.
173. op. cit. p. 1327.
174. op. cit. p. 1337.
175. "Strudlhofstiege", p. 400f.
176. "Dämonen", p. 1265.
177. op. cit. p. 913.
178. "Mord", p. 261.
179. op. cit. p. 351.
180. op. cit. p. 371.
181. cf. our discussion of the 'wall' image in "Ein Umweg" (above pp. 223 - 231). In this work Doderer has to reverse the normal moral connotations of the wall image. In most of his novels, man learns to break down the walls surrounding him and to trust his own natural feelings as right. With Bräuder the natural feelings are wrong, and, therefore, he needs a 'wall' in order to confine his evil desires. Hence the somewhat uneasy reversal of the wall image in "Ein Umweg".
182. "Umweg", p. 85.
183. op. cit. p. 110.
184. op. cit. p. 145.
185. op. cit. p. 270.
186. op. cit. p. 257.
187. op. cit. p. 264.

CHAPTER IV.

LANGUAGE AND STYLE.

1. The Dual Nature of Doderer's Language.
1. Doderer, "Gütersloh", in "Wort in der Zeit", Jahrg. I, Heft 3, p. 4.
2. "Grundlagen", p. 37.
3. op. cit. p. 31.
4. op. cit. p. 34.
5. op. cit. p. 38.
6. "Dämonen", p. 471.
7. op. cit. p. 683.
8. "Mord", p. 5.
9. "Die Erleuchteten Fenster", p. 94.

10. op. cit. p. 97.
11. "Wiener Divertimento", p. 7.
12. Doderer, "Das Geheimnis des Reichs", Saturn Verlag, Wien, p. 21.
13. "Strudlhofstiege", p. 56.
14. op. cit. p. 99.
15. op. cit. p. 156.
16. op. cit. p. 420.
17. op. cit. p. 437.
18. op. cit. p. 819.
19. op. cit. p. 547.
20. "Dämonen", p. 120.
21. op. cit. p. 132f.
22. op. cit. p. 138.
23. "Posaunen von Jericho", p. 11.
24. op. cit. p. 15.
25. "Umweg", p. 59.
26. "Strudlhofstiege", p. 826.
27. op. cit. p. 446.
28. Ivar Ivask, "Das Grosse Erbe", Stiasny, 1962, p. 59.
29. "Dämonen", pp. 679, 689, 702, 738.
30. "Strudlhofstiege", p. 190.
31. op. cit. p. 409.
32. ibid.
33. "Dämonen", p. 1299
34. op. cit. p. 1219.
35. op. cit. p. 1195.
36. op. cit. p. 1212.
37. op. cit. p. 856.
38. op. cit. p. 656.
39. Thomas Mann, "Novellen", Band II, S. Fischer, Berlin, 1922, p. 363.
40. "Strudlhofstiege", p. 401f.
41. op. cit. p. 706.
42. op. cit. p. 855.
43. "Dämonen", p. 561.
44. "Strudlhofstiege", p. 15.
45. "Umweg", p. 237.

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47. op. cit. p. 360.
48. "Dämonen", p. 708.
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2. Character Drawing.

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54. op. cit. p. 31.
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57. op. cit. p. 44.
58. "Dämonen", p. 103.
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62. op. cit. p. 1159.
63. op. cit. p. 913.
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71. op. cit. p. 1247.
72. op. cit. p. 279.
73. ibid.
74. op. cit. p. 460.
75. op. cit. p. 1325.

76. op. cit. p. 979.
77. op. cit. p. 1322.
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79. Peacock, op. cit. p. 12.
80. "Dämonen", p. 1251.
81. "Bresche", p. 5.
82. op. cit. p. 7.
83. op. cit. p. 12.
84. cf. "Dämonen", p. 942 where Stangeler refers to Gerhart Hauptmann.

CHAPTER IV.

3. Imagery.

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88. op. cit. p. 122.
89. op. cit. p. 156.
90. "Bresche", p. 82.
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92. op. cit. p. 269.
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116. "Dämonen", p. 1219.
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131. "Die Erleuchteten Fenster", p. 91.
132. op. cit. p. 92.
133. op. cit. p. 93.
134. op. cit. p. 181.
135. op. cit. p. 106.
136. "Umweg", p. 95.
137. "Strudlhofstiege", p. 166.
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142. "Dämonen", p. 957.
143. op. cit. p. 1181.
144. op. cit. p. 1182.
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150. op. cit. p. 816.
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156. op. cit. p. 1270.
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159. op. cit. p. 1090.
160. op. cit. p. 898.
161. op. cit. p. 957.

CHAPTER IV.

4. Grotesque Elements.

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163. op. cit. p. 28.
164. op. cit. p. 76.
165. op. cit. p. 85.
166. op. cit. p. 125.
167. op. cit. p. 54.
168. "Merowinger", p. 231.
169. op. cit. p. 9.
170. op. cit. p. 17.
171. op. cit. p. 25.

172. op. cit. p. 135.
173. op. cit. p. 234.
174. op. cit. p. 363.
175. "Strudlhofstiege", p. 25.
176. op. cit. p. 30.
177. J. Hösle, op. cit.
178. Müsil, "Der Mann ohne Eigenschaften", p. 365.
179. "Strudlhofstiege", p. 56.
180. op. cit. p. 871.
181. op. cit. p. 636.
182. "Dämonen", p. 1265.
183. E. Pablé, "Das Österreichische Pandämonium", for Studio Klagenfurt - Literatur, 25. 2. 1962 (Read in manuscript).

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5. Scene Setting.

184. "Strudlhofstiege", p. 164.
185. "Das Geheimnis des Reichs", p. 15.
186. "Umweg", p. 90.
187. "Dämonen", p. 161.
188. "Bresche", p. 62.
189. "Umweg", p. 77.
190. "Strudlhofstiege", p. 19.
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193. Müsil, "Der Mann ohne Eigenschaften", p. 12.
194. op. cit. p. 13.
195. op. cit. p. 89.
196. op. cit. p. 662.
197. op. cit. p. 95.
198. op. cit. p. 788.
199. op. cit. p. 1086.
200. "Strudlhofstiege", p. 399.
201. op. cit. p. 445.
202. "Dämonen", p. 931.

203. op. cit. p. 1319.
204. op. cit. p. 1215.
205. "Strudlhofstiege", p. 166.

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7. Language as a Concept.

206. Meret Riedtmann in "Wort in der Zeit", Jahrg. II, Heft 10, p. 38.
207. "Grundlagen", p. 39.
208. op. cit. p. 41.
209. Quoted by Ivar Ivask, "Das Grosse Erbe", p. 41.
210. Doderer, "Zum Thema Epik" (Innsbrucker Rede) in "Akzente", Jahrg. II, 1955, p. 523.
211. Quoted by René Stangeler in "Plan", Jahrg. II, 1947, Nr. 1.
212. Quoted by Ivar Ivask in "Das Grosse Erbe", p. 45.
213. "Strudlhofstiege", p. 578.
214. "Die Erleuchteten Fenster", p. 149.
215. "Strudlhofstiege", p. 296.
216. "Dämonen", p. 222.
217. op. cit. p. 81.
218. op. cit. p. 61.
219. op. cit. p. 670.
220. op. cit. p. 1244.
221. It is interesting to note (something which Weber does not discuss in this context) how for one character the process outlined above works in a very different way. When Imre von Gyurkicz is shot, the emblems, the 'symbols' of his personal existence, which have been so much part of his second reality, suddenly become completely real. With Imre, the pose becomes reality, the pistol ceases to be a mere facade covering his insecurity and returns to its original - and real - meaning. It is perhaps a measure of Doderer's skill that he does not allow his work to become too schematic. Life does not conform to a rigid pattern, and nor, therefore, should his novel (cf. Weber, p. 239). In the death of the old woman, the transformation of the symbol back into concrete reality is seen to imply the loss of human individuality and freedom; in the death of Imre von Gyurkicz, the same transition from symbol to reality is used to imply his final self-liberation from the 'emblematic' second reality in which he has been living for so long.
222. "Strudlhofstiege", p. 622.

223. op. cit. p. 502.
224. op. cit. p. 319.
225. op. cit. p. 390.
226. "Dämonen", p. 531.
227. op. cit. p. 567.
228. op. cit. p. 156.
229. "Umweg", p. 114.
230. "Strudlhofstiege", p. 891.
231. "Dämonen", p. 1069.
232. op. cit. p. 971.
233. op. cit. p. 1177.
234. op. cit. p. 369.

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Dietrich Weber, "Heimito von Doderer, Studien zu seinem Romanwerk."

1. C. H. Beck'sche Verlagsbuchhandlung, München, 1963.
 2. Weber, op. cit. p. 126.
 3. "Dämonen", p. 1248.
 4. Weber, op. cit. p. 134.
 5. "Dämonen", p. 1040.
 6. Weber, op. cit. p. 152.
 7. Doderer, "Tangenten", 26. 2. 1947, quoted by Weber, p. 151.
 8. Weber, op. cit. p. 143.
 9. op. cit. p. 141.
 10. "Dämonen", p. 528 et al.
 11. op. cit. p. 1337.
 12. Doderer, "Tangenten", 1. 11. 1946, quoted by Weber, p. 65.
 13. "Dämonen", p. 11.
 14. Weber, op. cit. p. 157.
 15. "Dämonen", p. 309.
 16. cf. "Dämonen", p. 1342.
 17. Weber, op. cit. p. 57f.
 18. Weber, op. cit. p. 104.
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Conclusion.

1. Heinz Rieder, "Der Aufstand der Denker und Österreich als Anlass im Werke Robert Musils, Hermann Brochs und George Saikos".
Read in manuscript.
2. op. cit. p. 2.
3. "Grundlagen", p. 36.
4. Hans Weigel, "Fertig und doch vollendet", in "Heute" (Wien),
Nov 1st, 1958, p. 12.
5. "Grundlagen", p. 38.
6. K. A. Horst, "Spektrum des modernen Romans", C. H. Beck, München,
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7. Georg Lukacs, "Theorie des Romans", Paul Cassirer, Berlin, 1920,
p.10.
8. op. cit. p. 15.
9. Erich Heller, "The Disinherited Mind", Bowes and Bowes, Cambridge,
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10. Doderer, "Tangenten", 3. 6. 1947, quoted by Dietrich Weber, op.
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11. R. Pascal, "Fortklang und Nachklang des Realismus im Roman", in
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12. "Strudlhofstiege", p. 646.
13. Horst, "Spektrum", p. 47.
14. George Saiko, "Die Rückkehr aus dem Unbewussten. Das Facit des
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15. K. A. Horst, "Dämonie der zweiten Wirklichkeit", in "Merkur",
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16. "Strudlhofstiege", p. 181.
17. "Dämonen", p. 445.
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23. G. Saiko in "Wort in der Zeit", Jahrg. V, 1959, Heft 4, p. 17.
24. G. Saiko: "Zur Erneuerung des Romans", in "Wiener Bücherbriefe",
3/55 (Sept.), p. 3. Said of Hermann Broch, but clearly central

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25. "Dämonen", p. 1230.
 26. M. Hamburger, "A Great Austrian Novelist", in "Encounter", vol. VIII, 1957 (May), No. 5, p. 81.
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CHAPTER V.

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