

Myth Puzzles and Stone Pieces -  
Modes of Citation in Hermann Broch's *Die Schuldlosen*

Tabea Weitz

Submitted in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy  
in the Graduate School of Arts and Sciences

COLUMBIA UNIVERSITY

2017

© 2017  
Tabea Weitz  
All rights reserved

## ABSTRACT

Myth Puzzles and Stone Pieces -

Modes of Citation in Hermann Broch's *Die Schuldlosen*

Tabea Weitz

This dissertation examines modes of citations in Hermann Broch's work *Die Schuldlosen*. Focusing on the topoi of romanticism and myth, I discuss tensions between Hermann Broch's theoretical arguments and his last literary work. These tensions are an expression and formal manifestation of an auctorial attempt to implement his self-declared principles of literature, such as the creation of epistemological value, the depiction of world totality, and the creation of a new form of expression, a new language, and a new myth. In each chapter, I focus on a different topos relevant to Broch's work *Die Schuldlosen*. With the help of close readings and a genetic analysis of the work, I demonstrate how Broch creates the unreliable citations that serve his goals.

The first chapter illuminates the tension between Broch's theoretical works and *Die Schuldlosen* concerning the topos of romanticism. In a case study on stone imagery, I ask whether Broch's modes of citing romanticism can be considered a productive intermediate step to creating a new form. I show that Broch's citations

can be qualified as unreliable citations, and how structural correspondences intensify their effect on the reader's experience. The chapter ends with a discussion of the political function of Broch's citations.

The second chapter deals with Broch's concept of myth and discusses the tension between Broch's declared intention to develop a new myth and his actual use of existing myths in his works. In two case studies, I trace Broch's citations of the Faust myth and the Don Juan myth. I show that one can understand Broch's specific citations of myth as an experiment to explore how the interruption of a recurring cultural cycle would allow for a new form to develop.

## Table of Contents

<b>INTRODUCTION .....</b>	<b>1</b>
METHODOLOGY.....	8
PROJECT PURPOSE.....	12
BROCH'S VIENNA.....	17
<b>CHAPTER 1: FORBIDDEN TRACES: ROMANTICISM IN BROCH'S TEXTS .....</b>	<b>25</b>
ROMANTICISM IN BROCH'S THEORETICAL WRITINGS.....	26
ROMANTICISM IN BROCH'S <i>DIE SCHULDLOSEN</i> . CASE STUDY OF A ROMANTIC TOPOS: STONES IMAGES.....	36
<i>Stone Imagery in Die Schuldlosen</i> .....	38
<i>References to Romanticism</i> .....	46
<i>Conclusion</i> .....	51
BROCH'S MODES OF CITING ROMANTICISM .....	55
<i>Unreliable Images - Unreliable Citations</i> .....	55
<i>Structural Correspondences</i> .....	73
<i>Ironized Citations</i> .....	89
<i>Arbitrary Citations</i> .....	104
<i>Conclusion: Broch's Citation Practices</i> .....	115
BROCH'S MODES OF CITATION AS POLITICAL INTERVENTION .....	122
<i>Hermann Broch as Political Author</i> .....	122
<i>The Discourse on the Role of Romanticism for the Rise of Facism</i> .....	126
<i>Broch's Specific Political Intervention</i> .....	131
<b>INTERLUDE: FROM CAMPE TO BARTHES: BROCH'S CITATIONS AS META- EXPERIENCE .....</b>	<b>141</b>
<b>CHAPTER 2: MYTH AS CULTURAL CITATION PRACTICE AND BROCH'S BROKEN CULTURAL CYCLE .....</b>	<b>152</b>
TERMINOLOGY: BROCH'S CONCEPT OF MYTH .....	153
CASE STUDY: REFERENCES TO THE FAUST MYTH.....	161
<i>Importance of the Faust Myth for Broch</i> .....	161
<i>Broch's References to and Variation of the Faust Myth</i> .....	166
<i>Functions of Referencing the Faust Myth and the Tasks of Literature</i> .....	183
<i>Conclusion - Faust Myth</i> .....	199
CASE STUDY: CITATIONS OF THE DON JUAN MYTH.....	203
<i>Conclusion - Don Juan Myth</i> .....	212
FUNCTION OF BROCH'S CITATION OF MYTHS .....	215
<b>CONCLUSION .....</b>	<b>226</b>
<b>BIBLIOGRAPHY .....</b>	<b>232</b>

## List of Tables

Table 1 Genetic Classification of <i>Die Schuldlosen</i> .....	170
--	-----

## Acknowledgments

I would like to thank everybody who has contributed to the success of this project through support and suggestions. I would not have been able to finish this dissertation without you.

I would like to acknowledge my sponsor Professor Mark Anderson, whose ongoing support made the writing of this dissertation possible. I also wish to thank my second reader and committee member, Professor Oliver Simons, for his outstanding mentorship and unceasing belief in my project. I also wish to thank Professors Harro Mueller and Walter Frisch for their willingness to serve on my committee and for their thoughtful suggestions for improving this project. I would also like to express my gratitude to my committee member Professor Thomas Herold for his incredibly insightful and constructive feedback on my dissertation.

## **Dedication**

To my parents

&

Eternal love and the universe.

## Introduction

This dissertation is motivated by the observation of a tension between Hermann Broch's theoretical texts and his literary text *Die Schuldlosen* regarding important topoi<sup>1</sup> of literature. Broch, an avid theoretical thinker, developed his literary theories over decades and presented them in numerous essays with a determination that his critics admired.<sup>2</sup> And yet, his literary piece seems to free itself from this dogma, offering a new take on the topoi that is at times covertly dissonant, and at times overtly confrontational with Broch's theoretical thoughts. Does Broch simply expand his theoretical discussions into his literary work, thus

---

<sup>1</sup> I define the term *topos* to mean a commonplace in literature that has appeared in literary and art works over centuries, has thus established a fixed space and is endowed with a set of recognizable characteristics. As a result, its appearance in texts activates collective memory. Authors can use topoi, among others, as a means of establishing an intertextual reference, as well as expressing their auctorial standpoint through demarcating or referencing existing topoi. The theoretical discussion about the term *topos* remains an issue of contention in academic circles. Traditionally, the term *topos* in rhetorics meant a "Suchformel für das Finden von Argumenten" but it had always also had the meaning of a "sprachliche Formulierung mit allgemein anerkannter kulturspezifischer Bedeutung" (Reallexikon der deutschen Literaturwissenschaft. Vol. 3. 1997, 649). Important contributions to the discourse were made by Ernst Robert Curtius, who made the term a center of scholarly attention in the middle of the 20th century and pointed out the significance of literary commonplaces as a link between European literature and medieval rhetoric.<sup>1</sup> He defined topoi as "Klischees, die literarisch allgemein verwendbar sind" and which exist "über alle Gebiete des literarisch erfaßten und geformten Lebens" (Curtius 1948, 77). More recently, Wolfgang Kopperschmidt has focused on the material and formal quality of topoi. He understands topoi as "sowohl die allgemeinsten Formprinzipien möglicher Argumente [...] wie die zu Motiven, Denkformen, Themen, Argumenten, Klischees, loci communes, Stereotypen, usw. stabilisierten materialen Gehalte" (Kopperschmidt 1991, 54). A *topos* can take many forms, such as images, motives, and topics. I will follow Wolfgang Kopperschmidt's definition in my dissertation. Kopperschmidt's approach is more convincing because unlike Curtius, who implies that the meaning of the *topos* remains constant over the course of intellectual history, Kopperschmidt makes a case for emphasizing the function of a *topos* in its specific context (Kopperschmidt 1973, 137).

<sup>2</sup> Claudia Liebrand, for example, admits in her essay *Bezugssysteme: Romantik und Kitsch in Hermann Brochs Essayistik* that when reading his essays, "nötigt die Entschiedenheit, mit der Broch auf seiner Axiomatik beharrt, auch Bewunderung ab - neben dem auch ausgelösten Schrecken ob des demonstrierten Dogmatismus" (Liebrand 2014, 204).

providing himself with additional space for thought experiments, and his reader with a different form of access to his theories — or is there more than that?

For example, in his essay *Zeit und Zeitgeist*, Broch elaborates on the poet's desire "Mythisches neu zu gestalten," his yearning for the "Erzeugung eines Mythos" (Broch 1976d, 197). And yet, in Broch's literary work *Die Schuldlosen*, the reader encounters various incarnations of the devil, as well as characters with the obviously resonant names of Zerline, Herr von Juna, and the Stone Guest. If Broch as a poet intended to create a new myth - why did he choose protagonists whose names and behavior were a clear reference to two of the most significant European myths?

Similarly striking is another tension. In his essay *Das Böse im Wertsystem der Kunst*, Broch argues that the artist who produces kitsch "ist ein ethisch Verworfenener, er ist der Verbrecher, der das radikal Böse will" (Broch 1976a, 154). He establishes a close connection between romanticism and kitsch. And yet, in Broch's work *Die Schuldlosen*, one encounters passages which describe a landscape with "bei den Bergen, die in dem goldenen Mittag verzitterten, den Feldern, die sich hell und glänzend an ihnen hinaufzogen, und den Dörfern draußen, die so still in den Hängen lagen, daß man ihre Stille herüber zu hören vermeinte" (Broch 1994, 132), a description reminiscent of romantic texts due to its sentimental tone and the preponderance of nature imagery. The same applies to Broch's depiction of his female protagonist, whose "helle glatt-zarte Haut der Brüste mit den blauschimmernden Adern war von jener goldenen Weiße, die den blonden Frauen eigentümlich ist" (Broch 1994, 134) and who waits for her beloved at night,

described with the words "[w]eiß, dämmerweiß leuchten die Arme in der weichen Dunkelheit" (Broch 1994, 184). What is the purpose of Broch's disconnect between his theoretical arguments and *Die Schuldlosen*?

In my dissertation, I will explore these tensions involving the two topoi of romanticism and myth. Romanticism for Broch is a term that falls into two categories. Broch's historical category of romanticism refers to an epoch that starts with early romanticism and was the origin of kitsch. Broch's *formal (or trans-epochal) category of romanticism* does not refer to a specific style of literature but to a "romantische[] Gefühlskonvention" (Broch 1978b, 60 f.) that manifests in the mindset of a person or literary figure. Typical characteristics include a yearning for the past, the escape from reality, conservatism, a striving for security and *Gemütlichkeit*, as well as an increasing degree of individualism. In my analysis of Broch's citations, I will focus on the first – historical – category of romanticism. The term myth remains rather vague in Broch's theoretical writings. Broch uses the term both in the meaning of *Stoff* (for example, when he elaborates on the Faust myth) and when talking about a way of writing ("mythisierendes Erzählen"). For my analysis, I will define "myth" through the functions it fulfills for Broch, namely to gain historical insights ("historische Erkenntnis") and to represent the totality of a part of history (Broch 1976b, 204). According to Broch, the Faust myth fulfills these functions. Ideally, each author should be concerned with developing a new myth for the epoch he is trying to depict. A new myth means an original myth, one that does not build on pre-existing myths or their elements.

My choice of the topoi romanticism and myth is motivated by their relevance in the discourses of Broch's contemporaries in general, and within Broch's works in particular. In his *theoretical* treatises, Broch dedicates large sections to these topoi. In his *literary* work *Die Schuldlosen*, he deals with the topoi both indirectly and directly — by negotiating his theoretical thoughts through his formal choices as an author and by inserting theoretical sections into his literary texts. Broch's contrasting of theoretical arguments and literary practices results in a tension - a disconnect, a contradiction, an inconsistency - which is palpable in terms of both content and form. One suspects that the creation of tension is intentional, a strategically-planned undercurrent of his work.

In each of the following chapters, I will first present Broch's theoretical approach to the respective topos. Then, in one or two case studies, I will examine how he deals with this topos in *Die Schuldlosen*. I look at how Broch's modes of citation create a tension between literary text and theoretical approach. Each chapter will end with a nuanced interrogation of Broch's potential motivation for using his specific modes of citation. While I am interested in the basic structure of the topoi, I will use specific reference texts for my analysis. However, this constitutes a methodological difficulty; dealing with specific reference texts is necessary to find and analyze examples of citations.

In the first chapter, I will analyze the tension regarding the topos of romanticism. For Broch, romanticism has a historical and trans-epochal category. He considers *historical* romanticism to be the origin of kitsch. In his theoretical texts, he demands the ban of romantic elements from literary texts in order to secure the

quality of the text and to meet its ethical purpose. Broch equally vigorously criticizes the *trans-epochal* category of romanticism, which for him is a "romantische[] Gefühlskonvention" (Broch 1978b, 60 f.) that manifests itself in an individual's yearning for the past and in escapism from reality.

The tension regarding this topos results from the fact that in spite of Broch's criticism of romanticism both as a time period and as a mindset, he employs elements of historical and trans-epochal romanticism in his texts. For example, in the seduction scene between Melitta and Andreas<sup>3</sup> in *Die Schuldlosen*, the setting, the word choice and the characters remind one of romantic stone imagery and scenes in romantic novels in which young men are attracted and seduced by beautiful, statue-like women or actual statues in a garden or open landscape at night. Andreas, with his orientation towards the past and his desire to escape from the political realities of his times, is also a good example of Broch endowing his main characters with "romantische[] Gefühlskonvention[en]" (Broch 1978b, 60 f.). Considering Broch's respective theoretical standpoint, we are thus dealing with a contradiction between what an author should or should not do according to Broch, and what he does himself.

To examine Broch's use of romantic imagery, a first case study will focus on Broch's stone poetics. More precisely, I will focus on scenes of petrification and anthropomorphization in *Die Schuldlosen*, and I will analyze whether one can establish a link to central works of romanticism, such as Joseph von Eichendorff's

---

<sup>3</sup> The protagonist is also referred to as the young man or A.

*Das Marmorbild*. The guiding question in this chapter is whether Broch cites romantic imagery as a productive intermediate step to create *new form* - the creating of new form being a requirement which according to Broch each author has to fulfill when producing a piece of literature. New form means the development of a new genre, or the use of new structures or elements in the literary work, such as a new myth. I will also examine whether Broch's practice of citation can be described as misleading and deconstructive<sup>4</sup>, thus constituting a powerful criticism of romanticism and its citations.

The second chapter deals with the tension concerning the topos of myth. According to Broch, myth is "der Ur-Ahn jedweder erzählerischen Aussage, wenn nicht gar der menschlichen Mitteilung überhaupt" (Broch 1976b, 202). Myth is instrumental in a writer's attempt to gain historical insights ("historische Erkenntnis") and to represent the totality of a part of history in his works (Broch 1976b, 204). Ideally, each author should be concerned with developing a new myth for the epoch he is trying to depict. However, as Broch notes in his essay *Zeit und Zeitgeist*, it is challenging to develop a new myth, and at times impossible altogether. This is due to the simplicity of basic human structure ("Grundstruktur des Humanen"), as embodied in the myth: Only a fundamental change in the human soul might lead to the formation of a new myth, and where it is absent, Broch argues, it is legitimate for the author to draw from the pool of traditional myths. The tension

---

<sup>4</sup> I am *not* using the term in its meaning as a philosophical or critical method. Instead, I understand it as a generell "process of taking things apart." Unlike an act of destruction that results in unrepairable damage, an act of deconstruction provides a mosaic of functional parts, allowing for new combinations and relational changes.

regarding this topos arises from Broch's expressed desire to create a new myth versus his invocation of existing myths.

With the help of two case studies, I will analyze how Broch negotiates the topos of myth in *Die Schuldlosen*. The first case study examines Broch's citation of the Faust myth, one that has constituted an important subject matter in European literature since the 16th century and is often considered the North European complement to the Southern European Don Juan myth. The second case study brings the Don Juan myth into focus, a myth whose first adaptation dates back to the 17th century and which has seen many variations ever since. The underlying story of the myth remained the same in most variations. I will choose one of the most famous variations, the libretto for Mozart's opera *Don Giovanni*, as a basis for my comparison. Comparing Broch's citations of the Don Juan myth and the Faust myth, I will show structural similarities and differences in Broch's treatment. My guiding question in this chapter is whether Broch's specific citation of myth is an experiment to explore new form.

It is my main hypothesis that the tensions between Broch's theoretical arguments and his literary practices in *Die Schuldlosen* are the result of specific modes of citation. The tension shows the strategies, process, and result of the author's attempt to implement his declared principles of literature.

## Methodology

My examination of how Broch negotiates important topoi of literature will be based on an analysis of his practices of citation. In *Die Schuldlosen*, Broch cites the same topoi he discusses in his theoretical writings. Therefore, analyzing his modes of citation can reveal the author's position vis-à-vis these commonplaces of literature and the function of literature as such.

I will use the term citation to describe an author's practice to establish a connection to existing texts, cultures, and past epochs - I will also refer to this concept of textual and cultural interconnectedness as intertext. I assume a broad notion of intertext, comprising not only literary works, but all forms of cultural production and tradition. I will use the terms quotation, citation, reference, and allusion as synonyms, and I will refer to different techniques of citing as "modes of citation" or "practices of citation." The importance of intertextuality for the genesis of a text has gained significant scholarly attention in the second half of the 20th century. The concept has its origins in linguistics, more precisely in the work of Ferdinand de Saussure<sup>5</sup>, Mikhail Bakhtin<sup>6</sup>, Julia Kristeva<sup>7</sup>, Roland Barthes<sup>8</sup>, and

---

<sup>5</sup> In his linguistic work *Course in general linguistics*, he elaborates on the notion of the linguistic sign and suggests that signs are differential, that language is a differential system and that meaning can be produced through the combination of these signs. He also introduces the signifier and the signified as the two constituents of a sign (Saussure 1974).

<sup>6</sup> Mikhail Bakhtin, in contrast to Saussure's abstract concept of language, stresses the relevance of the particular social situation in which individuals make "utterances." Language, Bakhtin argues, can be characterized by "dialogism," a term that is complemented by terms "heteroglossia" and "polyphony," among others, for the purpose of analyzing novels. His influential works include *The dialogic imagination: four essays*, *Problems of Dostoevsky's Poetics*, *Rabelais and his World*, and

Gérard Genette<sup>9</sup> and other critical thinkers have since contributed influential theories on the function of the intertext for the genesis of a text.<sup>10</sup> In his essay *The Death of the Author* (1968), Roland Barthes uses the concept of intertextuality to demonstrate that the omnipresence and necessity of quotations reduces the role of the author to that of an imitator. He writes: "The text is a tissue of quotations drawn from the innumerable centres of culture [...] the writer can only imitate a gesture that is always anterior, never original" (Barthes 1977, 146). In other words, the text is part of the intertext, vice versa, and quotations or citations can be understood as the actual constituents of a text. While the author may have limited agency in his use of citations, I claim Broch can make comprehensive choices regarding how to use them in *Die Schuldlosen*. This is the starting point of my dissertation.

A citation is not a complicated literary device per se, and yet, it fulfills an important function for the production of texts and literary effects. In my analysis of Broch's *Die Schuldlosen*, I will specifically focus on *how* he cites - much more so than on the *content* of what he cites - because Broch's way of arranging, adapting and

---

the works co-authored with Pavel Medvedev, such as *The formal Method in Literary Scholarship, a critical introduction to sociological poetics* (Bakhtin 1968, 1984, 1981, Bakhtin and Medvedev 1978).

<sup>7</sup> Julia Kristeva develops her theory based on Saussure and Bakhtin's approaches during the transition from structuralism to poststructuralism in France and coined the term "intertextuality" (Kristeva 1980).

<sup>8</sup> Roland Barthes postulates that significance in language and literature is characterized by ambiguity and uncertainty.

<sup>9</sup> Gérard Genette (as well as Michael Riffaterre) provides a structuralist approach to sign relations and intertextuality. Genette held the conviction that the literary critic through objective methods can identify the significance of a text by understanding its parts (Genette 1997a, 1992, 1997b).

<sup>10</sup> The reader unfamiliar with the theories of intertextuality might find value in the excellent introduction by Graham Allen (Allen 2011).

formally integrating existing material into his texts can serve to illuminate Broch's intentions behind the tension he creates with the citations.

The methodology of asking *how* the author cites, rather than *what* he cites, follows the approach to citation formulated by Rüdiger Campe. In his essay *Three Modes of Citation: Historical, Casuistic, and Literary Writing in Büchner*, he proposes that "[i]nstead of asking a question about quotation on the one hand and the sources quoted on the other, we may rather use the notion of *citation*." He further explains that citation should not be considered a "figurative process or the philological work on the source" (Campe 2014, 48) since this practice disregards "how the idea of the source is brought into play through the rhetoric of quotation." Instead, "a citation is meant to highlight the process by which a thing (or person) is, by being cited, made to appear before an audience" (Campe 2014, 48) and to illuminate "how texts evoke the aura of quotation itself, the way in which texts employ quotation in the production of meaning" (Campe 2014, 46).<sup>11</sup>

Campe's concept of citation is particularly useful for my project because of his strong focus on the modus of citation, as opposed to the content. Moreover, his idea of the author evoking an image in front of the eye of the reader contains a visuality that promises to be very applicable to Broch's citation of what I tentatively call imagery of past epochs. In my analyses, I will identify Broch's modes of citation

---

<sup>11</sup> Campe and Hoecker distinguish between three modes of citation: historical, casuistic and literary citation. As a conceptual distinction between those three, they group the first two under the term pragmatic citation (i.e. citation of historical facts) and oppose them to literary citation. Literary citation levels out the asymmetry of the pragmatic instances of citation, and therefore "the source can itself be a quote and the quote can become a source" (Campe 2014, 50). The effect of literary citation is to "co-produce intertextuality" (Campe 2014, 51).

and examine how Broch creates the "aura of quotation," how he makes an object or person "appear before an audience," how his modes of citation serve him to create meaning, and what his rhetorical purposes may be.<sup>12</sup>

Examining the function of citations in Broch's works is important since his prescriptive theories about literature seem to be based on the aspiration to avoid certain forms of citations, such as the citation of existing myths, or the use of elements of kitsch prevalent in the epoch of romanticism. His theoretical discussions are thus discussions of the circumstances under which citations should be avoided or become necessary. While it is true that "Citation is part of literature reflecting and constituting itself as literature" (Campe 2014, 49) or, with Renate Lachmann's words, that "Machen von Literatur bedeutet damit in erster Linie Machen aus Literatur, das heißt Weiter- und Wiederschreiben" (Lachmann 1983, 66 f.), one has to be aware of the fact that Broch's concept of citation goes beyond this understanding. For him, the practice of citation impacts the quality of literature and its ability to influence history. Moreover, it touches on the sensitive topic of the auctorial power to create. The choices of whether to cite, what to cite, and how to cite become dependent on the examination of the historical circumstances, and the

---

<sup>12</sup> Campe and Hoecker explain the mechanisms behind the rhetorical function of citations: "Citation as a rhetorical device for the analysis of texts leads back to the idea and concept of the source. Citations designate correlations and connections by which texts organize their frame of reference, secure discursive authority, or acquire aesthetic value. Accordingly, it can be understood as a practice of attributing meaning; as the case may be, even the source itself will become manifest only in and through citation. To cite, therefore, means to make decisions that carry information about the rhetorical configuration, the aesthetic stance, or when conditions and authorization of knowledge are at stake, the epistemological status of the citing and cited texts and contexts" (Campe and Höcker 2014, 41).

necessity to provide "Erkenntnisgewinn" and ethical education for the reader in the framework of these conditions.

In drawing conclusions from Broch's modes of citation, I will be entering a practice that — according to Rüdiger Campe — transcends "our modern, anxious delimitation between close and distant reading, between emphasizing the literary text in its specificity and the cultural process in which it occurs as an event" (Campe 2014, 48). And yet, my analysis will deal with both of these aspects: I will closely examine Broch's works, and I will examine the "cultural process" in which they came into existence.

### Project Purpose

The focus of my dissertation is on Broch's work *Die Schuldlosen*, Broch's last finished work. It depicts Andreas, a wealthy international merchant, who arrives in a residential city and sublets a room in the villa of Baroness W. He starts an affair with the washerwoman Melitta and becomes the surrogate son of the Baroness. Her manipulative servant Zerline plots intrigues among the family members and makes Melitta commit suicide. When towards the end of the novel Andreas commits suicide, and the Baroness dies, Zerline becomes the sole heiress of the family property. The plot unfolds against the background of the rise of National Socialism

and deals with the characters' political ignorance, their indifference towards their fellowman, and their escapism from reality.

The work was published in the year of Broch's death, in 1951. Although the influence of the work on intellectuals and authors of his time was not comparable to his two novels *Die Schlafwandler* (published in 1930-32) and *Der Tod des Vergil* (published 1945), it is a work of extraordinary significance regarding Broch's development as an author of both theoretical and literary works. This is partly due to its status as his last finished work, which put Broch in the position to draw from his comprehensive theoretical insights and literary skills. It is also due to the genesis of the work, which makes it representational of all phases of Broch's productivity. *Die Schuldlosen* was developed over a period of more than three decades.<sup>13</sup> Broch wrote the early parts before *Die Schlafwandler* and *Der Tod des Vergil*, whereas he made major revisions of the existing material and started writing the late "Novellen" only a few years after these two major works were published. My dissertation shall profit from the complex genesis of *Die Schuldlosen*. When Broch revised the early novellas of the work decades after he first wrote them, these revisions happened to take place in the same years or shortly after he wrote and/or published relevant theoretical texts. For example, the main aspects of Broch's theory on myth can be traced in *Die mythische Erbschaft der Dichtung* (1945), as well as in his essays *Zeit und Zeitgeist* (1934), *Mythos und Altersstil* (1947), and *Hofmannsthal und seine Zeit*

---

<sup>13</sup> He finished the first of the poems of *Die Schuldlosen* as early as in 1914, the first of the eleven novellas, "Novellen," that constitute *Die Schuldlosen* was written in 1917, another four "Novellen" between the years 1932 and 1933, and the remaining poems and six "Novellen" only in 1950.

(1947/49). Moreover, in 1950, he gave his lecture *Einige Bemerkungen zum Problem des Kitsches* (published 1955), which contained important aspects of his theory on kitsch and his critique of romanticism. Given this overlap in theoretical and literary productivity, one can assume that the revised versions of *Die Schuldlosen* must have included his recent theoretical thoughts on the topoi, no matter how strong the (documented) time and performance pressure was due to the number of projects he was working on in parallel.

Until today, Broch scholarship has mainly focused on the works *Die Schlafwandler* and *Der Tod des Vergil*. *Die Schuldlosen* have been comparatively neglected. Broch scholars have mainly concentrated on a few novellas of *Die Schuldlosen*, among them *Der Steinerne Gast* due to its reference to the Don Juan myth, and *Die Erzählung der Magd Zerline*, which Hannah Arendt called the “vielleicht schönste Liebesgeschichte der deutschen Literatur.”<sup>14</sup> Little attention has been paid to Broch's implementation of his theoretical principles regarding the topoi of romanticism and myth in *Die Schuldlosen*. An awareness of the existing tension between Broch's theoretical works and the literary work *Die Schuldlosen* and an appreciation of Broch's potentially strategic use of the tension seem to be lacking altogether. Moreover, scholars dealing with Broch's poetics have also mainly examined *Die Schlafwandler* and *Der Tod des Vergil*. Paul Michael Lützeler's and Doren Wohlleben's recent collection of essays, entitled *Hermann Broch und die Romantik*, is yet another example that *Die Schuldlosen* do not attract the extensive

---

<sup>14</sup> A remark that Lützeler questions for good reasons.

scholarly attention they deserve. With my dissertation, I wish to change this imbalance. In performing a close reading of *Die Schuldlosen* against the background of Broch's concepts of myth and romanticism and kitsch, I will provide fundamental insights into an entirely underexplored field: Broch's modes of citation. I will deliver the tools to read other works of Broch through this new lens as well. Moreover, I will establish a link between the characters of Broch's different novels. I will show that Broch's modes of citation, if traced across *Die Schuldlosen*, illuminate Broch's fundamental assertions regarding the function of literature, and his struggle as an author. For the purpose of my analysis, I have conducted a comprehensive genetic criticism of *Die Schuldlosen*. Using the gathered data in combination with extensive close reading analyses will allow me to evaluate Broch's revisions of *Die Schuldlosen* that started in 1949, i.e. after he published important theoretical essays on kitsch and myth. This approach will make a contribution to Broch scholarship both regarding central auctorial mechanisms and a specific work. While recent studies, such as by Doren Wohlleben, Claudia Liebrand, Walter Hinderer, and Friedrich Vollhardt, have focused on Broch's theoretical writings either in isolation from his literary writings or by only giving brief examples from the text, I am convinced that much can be gained from an in-depth textual examination of the novels. With my analysis of *Die Schuldlosen*, I am thus returning to the practice of putting the literary work in the center of analysis, a practice that the Broch scholarship relied on before refocusing on Broch's theoretical, political, and ethical treatises starting in the 1990s. And yet, the difference to that earlier line of research is that I am putting a

work into the center of analysis whose relevance had been significantly undervalued back then.

There is a lot to be gained by analyzing Broch's specific technique of citation. To start with, it will improve the understanding of Broch's work *Die Schuldlosen* since it will utilize theoretical aspects for its interpretation that have hitherto not been included. The dissertation will also allow for new insights regarding Broch's theoretical thoughts by looking at them from the perspective of the literary text. The challenge among Broch scholars of extracting his theoretical standpoints from his essays, with his terminology being at times vague, at times over-complex, shows how intricate Broch's process of ruminating on traditional terms, concepts, and topoi of literature and philosophy actually is. Therefore, examining the treatment of a specific topos in one of his literary works can shed new light on his theoretical treatises.

Finally, the dissertation is intended for both the general reader and the critic. My idea is to use this distinction to provide insight for both by looking at what the respective other is struggling with. For example, by examining the disruptive reading experience Broch shapes for the reader, one can draw conclusions regarding a theoretical point he makes in his theoretical texts. On the other hand, by examining his theoretical works, one can see why in certain parts of a novel, Broch shapes the reading experience in a specific way (e.g. by including ruptures). As opposed to suggesting that Broch expected his readers to be aware of both literary and theoretical texts, I would suggest that by first looking at them together one can better understand the underlying mechanisms and strategies of Broch's writing.

With the help of close readings, I will illuminate patterns of citation in *Die Schuldlosen* that are not immediately evident due to the vagueness of Broch's citations. Over the course of my dissertation, this method will accumulate a comprehensive set of examples of citations that will both allow formally differentiating between specific qualities of Broch's citation, and deducting from them hypotheses regarding the functions that these citations fulfill for Broch. It will enable me to depict Broch's modes of citation in their vagueness and complexity, and provide the basis for gaining a new understanding of Broch's aesthetical and ethical convictions.

## Broch's Vienna

The following brief notes on Broch's contemporary context shall show that central themes of this dissertation - such as Broch's search for new form, the function of literature, the (interrupted) transfer of traditions from one generation to the next - were motivated by his revolt against Austrian lifestyle, against backward-looking artistic expression, and against his father. The following notes shall also demonstrate that the artistic and identity-related questions relevant to Broch were similar to those of many Jewish intellectuals of Broch's generation.<sup>15</sup>

---

<sup>15</sup> Subtle changes in the socio-political climate started to influence the lives of the Jews in Austria long before overt National Socialism emerged. In fact, Hannah Arendt argues in her work

In his work *Hofmannsthal und seine Zeit. Eine Studie*, Broch provides a complex analysis of Hugo von Hofmannsthal's Vienna, and thus his own Vienna.<sup>16</sup> The work is a "Skizzierung des europäischen Panoramas" of the bourgeoisie environment at the end of the 19th century (Lützel 2016, 37). Broch calls Vienna the "Zentrum des europäischen Wert-Vakuums" and "die von Strauß begründete Operettenform ein spezifisches Vakuum-Produkt" (Broch 1964, 59) that was catering to "ein provinziell gewordenes Volk" (Broch 1964, 58) that was celebrating a "fröhliche Apokalypse" (Broch 1964, 49). Broch condemned the "Vergnügungs- und Schaulust, kurzum die Spektakelfreude" (Broch 1964, 52) of not just the Jews but his fellow countrymen.<sup>17</sup> In the same work, Broch coined the term *Wertvakuum* to describe this phenomenon of an in-between, the loss of old values and the lack of new ones. This in-between is also palpable for other Jewish artists of Broch's

---

*Elemente und Ursprünge totaler Herrschaft* that when it comes to "die eigentliche Geschichte des Antisemitismus" (Arendt 1955, 71), the countries of Austria and France play a much more crucial role than Germany. And she adds: "zu einer ideologischen Kraft, die im Kampf der öffentlichen Meinung andere Ideologien siegreich aus dem Felde schlägt, hat sich der Antisemitismus zuerst in Österreich-Ungarn entwickelt" (Arendt 1955, 72). Arendt's comprehensive description is insightful, albeit her tendencies to trivialize (Arendt 1955, 72 - 77). Arendt reminds the reader that "so sehr die jüdische Generation von der Wende des zwanzigsten Jahrhunderts ökonomisch gesichert, so selbstverständlich ihr die bürgerliche Gleichberechtigung geworden war, so fragwürdig war ihre Situation in der Gesellschaft, so ungesichert und doppeldeutig war ihre soziale Stellung. Gesellschaftlich gesehen waren und blieben sie Parias, sofern sie ihre Salonfähigkeit nicht mit außerordentlichen Mitteln erzwangen. Über einen berühmten Juden allerdings vergaß die Gesellschaft ihre ungeschriebenen Gesetze." (Arendt 1976, 84).

<sup>16</sup> Hugo von Hofmannsthal (1874-1929) was born only twelve years before Broch (1886-1951).

<sup>17</sup> This "Spektakelfreude" is visible, among others, in the hysteria for theatre at the turn of the 20th century, which Hannah Arendt describes as follows in the essay collection *Die Verborgene Tradition*: "In keiner Stadt Europas hat das Theater je eine solche Rolle gespielt wie in Wien in den Jahren der politischen Auflösung. [...] In dem Maße, in dem die politische Repräsentanz Theater geworden war, hatte sich das Theater zu einer Art nationaler Institution entwickelt und der Schauspieler zu einer Art nationalem Helden. Weil die Welt unleugbar etwas Theatralisches angenommen hatte, konnte das Theater als Welt und als Realität erscheinen" (Arendt 1976, 81).

generation.<sup>18</sup> Broch harshly calls his epoch one of the worst in world history, as evident already in its architecture:

Die Wesensart einer Periode lässt sich gemeiniglich an ihrer architektonischen Fassade ablesen, und die ist für die zweite Hälfte des 19. Jahrhunderts, also für die Periode, in die Hofmannsthals Geburt fällt, wohl eine der erbärmlichsten der Weltgeschichte; es war die Periode des Eklektizismus, die des falschen Barocks, der falschen Renaissance, der falschen Gotik. Wo immer damals der abendländische Mensch den Lebensstil bestimmt, da wurde dieser zu bürgerlicher Einengung und zugleich zum bürgerlichen Pomp, zu einer Solidität, die ebensowohl Stickigkeit wie Sicherheit bedeutete. Wenn je Armut durch Reichtum überdeckt wurde, hier geschah es (Broch 1964, 5)

Indeed, political, social, and cultural phenomena in Broch's Vienna crystallized and visualized in an architectural centerpiece of Vienna, the Ringstraße, an architectural separation between Vienna's old inner city and its suburbs.<sup>19</sup> Critique of the Ringstrasse not only took an architectural and urban planning perspective,<sup>20</sup> but also targeted an evident nostalgia for a vanished past, which was derived from the fact that the construction of the Ring enclosed the old city, reducing the old city "to

---

<sup>18</sup> For example, Janik describes how Schoenberg detected the value vacuum "in music in that sense of comfort and ease which makes people too lazy to look actively for anything worthwhile at all" (Janik 2001, 17).

<sup>19</sup> Carl Schorske in his work *Fin-de-Siècle Vienna. Politics and Culture* calls the Ringstrasse "a visual expression of the values of a social class" (Schorske 1980, 25). The social class he is referring to is Vienna's haute bourgeoisie with its liberal culture, which developed its strongest manifestation in the second half of the 19th century. Their values, according to Schorske, can be subsumed into two categories: "one moral and scientific, the other aesthetic." The Ringstrasse, in its layout and design, architecturally implements the latter, the aesthetic values of the bourgeoisie: "Not utility but cultural self-projection dominated the Ringstrasse" (Schorske 1980, 26), and it was the cultural self-projection of a bourgeoisie who would themselves inhabit the buildings in the Ringstrasse. The buildings were indicative not only of the bourgeoisie's aesthetic ideals but also of the underlying values that extended beyond visual preferences to an aspiring class consciousness.

<sup>20</sup> see, for example, Camillo Sitte: *Der Städte-Bau nach seinen künstlerischen Grundsätzen: ein Beitrag zur Lösung modernster Fragen der Architektur und monumentalen Plastik unter besonderer Beziehung auf Wien* from 1889.

something museum-like" (Schorske 1980, 33).<sup>21</sup> This nostalgia for the past was what Broch perceived as a characteristic of the Viennese. In addition to that, he attacked the aestheticism that deified the façade. Instead of decoration, Broch and his generation of artists were seeking new form, new categories. They identified a crisis of values, a crisis of liberalism, and were calling for a rewrite of existing values.

In this politically and culturally turbulent time, Broch found himself struggling with different identities, among them between his identities as an Austrian and as a Jew whose parents had routed for assimilation.<sup>22</sup> As Allan Janik and Stephen Toulmin point out in their work *Wittgenstein's Vienna*, "[a] considerable number of Viennese Jews had long ceased to practice Judaism and had accepted baptism, usually as Methodists. Many of them had actually forgotten that their families were Jewish" (Janik and Toulmin 1973, 59). The assimilative progress came at the cost of a religious void in which many Jewish children found themselves as a result of their parents' attempt to assimilate to Austrian society.<sup>23</sup>

---

<sup>21</sup> Broch particularly despised the museum-like qualities of his city, as is evident in his comparison of Vienna to Munich. Broch notes here that "[o]bwohl Wien sich gleichfalls als Kunststadt, ja als Kunststadt par excellence fühlte, war die Atmosphäre hier eine andere. Es war nämlich weit weniger eine Stadt der Kunst als der Dekoration par excellence. Entsprechend seiner Dekorativität war Wien heiter, oft schwachsinnig heiter, aber von eigentlichem Humor oder gar von Bissigkeit und Selbstironie war da wenig zu spüren" (Broch 1964, 51). One could argue that Broch's abundant use of irony in his works might also be a result of his own fellow countrymen taking themselves particularly seriously. Broch sees the museum-like quality of Vienna as both the origin and the sign of its decay: "In Erfüllung seiner Traditionspflicht verwechselte Wien Museumshaftigkeit mit Kultur und wurde [...] zum Museum seiner selbst. [...] Das Museale war Wien vorbehalten, und zwar als Verfallszeichen, als österreichisches Verfallszeichen" (Broch 1964, 53). And these museum-like qualities, Broch writes, also extended to other social spheres, such as the political sphere.

<sup>22</sup> His parents "waren auf Akkulturation und Integration in die Wiener Gesellschaft bedacht. Ihre konfessionelle Aktivität erschöpfte sich im Besuch des Tempels der Israelitischen Kultusgemeinde an den hohen religiösen Feiertagen" (Lützel 2016, 3).

<sup>23</sup> To give just one example: In order to marry Franziska de Rothermann, Hermann Broch would convert to Catholicism.

Assimilation constitutes a notable interruption of a tradition of intergenerational passing on (here: of religious) traditions and family values and reminds one of a passage in Broch's theories of myth, in which he describes how human deeds and values are "durch die Generationenkette hindurchgetragen und jeder neuen Generation verständlich oder zumindest übersetzbar gemacht wird" (Broch 1976b, 202). Those Viennese Jews who chose assimilation and hoped for political, social, and cultural acceptance had consciously unhinged this important mechanism of transfer of cultural and religious values.<sup>24</sup>

In the middle of these diverging roles, Broch was fighting a fight against his father, as did a larger group of Jewish Austrians. Like Hugo von Hofmannsthal, Stefan Zweig, among others, Broch was born into a society in which the economical activity and diligence of their fathers had led to a financial security for the entire family. While this financial stability allowed their sons to pursue their intellectual and artistic endeavors in the first place, it also came with the expectations of the fathers to continue their line.<sup>25</sup> The rebellion against the father to become an artist

---

<sup>24</sup> Their hopes were disappointed. Their sons soon had to realize that the possibilities their families were hoping for were unattainable because they were Jews. In the aftermath of the elections of 1895, when Karl Lueger rose to power, it had become increasingly difficult to get an academic promotion as a Jew. One example for this phenomenon is Sigmund Freud, who received an associate professorship only in 1902 at the age of 45. Even then, it was primarily his self-founded research institute that gave Freud the opportunity of an academic position despite his Jewish descent. As Schorske notes, Sigmund Freud and many others, "by family background, conviction, and ethnic affiliation, belonged to the group most threatened by the new forces: Viennese liberal Jewry" (Schorske 1980, 185). The enthusiasm for and support of the liberal culture and politics by the Viennese Jewry had also been motivated by their strive for reaching social equality and acceptance. The fast decline of liberal powers rapidly showed that their perceived assimilative progress had actually been an illusion that was just hiding a still underlying and new reviving anti-Semitism prevalent in the entire country.

<sup>25</sup> Janik and Toulmin summarize the phenomenon: "The status that the fathers had purchased by their business labors meant little to the sons. For these devotees of l'art pour l'art, the only worthy task was to nurture the fledgling poet within. To the fathers, it seemed immoral that the

is almost a trope in many artists' lives, and the Viennese bourgeoisie offers many examples.<sup>26</sup>

Schorske describes the rise of the son against his father on different levels of Austrian society in the 19th century: "A widespread, collective oedipal revolt began in the seventies to spread through the Austrian middle class. *Die Jungen* became the common name chosen by the rebels in one field after another" (Schorske 1980, 212, italics in original). What started in politics in the late 1870s soon became a literary movement (unfolding around 1890) and within a few years spread to other forms of aesthetic expression, such as art and architecture. *Die Jungen* were inspired by similar movements in other European countries. "Their only common ground was rejection of the classical realist tradition of their fathers in the search for modern man's true face" (Schorske 1980, 214). The *Vienna Secession*, a movement of artists formed in 1897 and first presided by Gustav Klimt, is the artistic expression of the sentiments of his epoch.

*Die Jungen* became the phenomenon of a generation. And even though Broch himself was not part of this development (since he was too young at that time), he was nonetheless exposed to the atmosphere of revolt against paternal values, convictions, and conventions. The effects of this exposure are visible in his biography and in his works. This becomes particularly obvious when one

---

sons should reject the values of the society in which they themselves had struggled to obtain an identity. Once having succeeded in establishing themselves in the old order, the fathers were its staunchest defenders, and they did their utmost to curb the innovating natures of the younger generation" (Janik and Toulmin 1973, 46).

<sup>26</sup> Well-known is the case of Kafka, though not a Viennese himself. Gustave Klimt is another example.

acknowledges some striking parallels between the principles of the *Secession* and Broch's aesthetic methods. I would like to point out three aspects in particular: the distancing from the fathers, the search for the true face of the modern man, and the function of art as a sphere of escape. As Schorske notes, "The first salient feature of the *Secession* creed was to assert its break with the fathers. Marx once observed that when men are about to make revolution, they fortify themselves by acting as though they are restoring a vanished past. The *Secession* defined itself not as a mere *salon des refusés*, but as a new Roman *secessio plebis*" (Schorske 1980, 214, italics in original).<sup>27</sup> This return to the past is evident, for example, in the inclusion of roman ornaments into their art. As will be shown, Broch also chooses to go back to previous elements, the myth, in his novels.

The second principle of the *Secession* is the interest in the true face of modernity. As Schorske notes, "this involved a critical assault on the screen of historicism and inherited culture with which bourgeois man concealed his modern, practical identity" (Schorske 1980, 215). Broch is equally interested in the true face of the modern man and seeks to depict it, as part of the totality of the epoch, in his novel. Andreas in *Die Schuldlosen*, for example, is a man whose yearning for the past becomes evident in his preference for romantic tranquility and peacefulness. He is an individual who struggles with his solitude and is willing to end it at any cost.

---

<sup>27</sup> Schorske makes the interesting point that "[a]t the same time, the Secession proclaimed its regenerative function, calling its magazine *Ver Sacrum* (*Sacred Spring*). The title was based on a Roman ritual of consecration of youth in times of national danger. Where in Rome the elders pledged their children to a divine mission to save society, in Vienna the young pledged themselves to save culture from their elders" (Schorske 1980, 215, italics in original).

There is a third Secessionist idea to add "to those of oedipal revolt and identity quest: namely, that art should provide for modern man asylum from the pressure of modern life" (Schorske 1980, 217). This principle does not hold for Broch, who continuously stressed the social and political responsibility of the writer and the expectation to use his works to inspire the reader to change. However, both in *Die Schuldlosen* and in *Die Schlafwandler* one finds characters (Andreas; the young Pasenow) that seek asylum from modern life in different forms. It is against the background of these experiences and influences that the findings of this dissertation should be read.

## Chapter 1: Forbidden Traces: Romanticism in Broch's Texts

In the first chapter, I will focus on the tension regarding the topos of romanticism. In his theoretical texts, Broch demands the ban of romantic elements from literary texts in order to secure the quality of the text and to meet its ethical purpose. Despite Broch's criticism of romanticism both as a time period and as a mindset, he employs elements of historical and trans-epochal romanticism in *Die Schuldlosen*. Considering Broch's respective theoretical standpoint, we are thus dealing with a contradiction between what an author should or should not do according to Broch, and what he actually does himself. What might his motivation be?

In order to analyze Broch's use of romantic imagery, a first case study will focus on Broch's stone poetics. More precisely, I will focus on scenes of petrification and anthropomorphization in *Die Schuldlosen*, and I will analyze whether one can establish a link to Joseph von Eichendorff's *Das Marmorbild*, a central work of romanticism. My choice is motivated by the observation that the female figure in Eichendorff's work and Melitta in Broch's work share a number of characteristics, while their differences are insightful for analyzing Broch's treatment of the topos of romanticism. The processes of petrification and anthropomorphization can be observed in both female figures.

My guiding question in this chapter is whether Broch cites romantic imagery as a productive intermediate step to create *new form* - the creating of new form being a requirement which according to Broch each author has to fulfill when producing a piece of literature. In addition to that, I will examine whether Broch's practice of citation can be described as misleading and deconstructive, and the resulting implications for the interpretation of Broch's take on romanticism and its citations.

### Romanticism in Broch's Theoretical Writings

As Doren Wohlleben and Paul-Michael Lützel point out in their introduction to the essay collection *Hermann Broch und die Romantik*, Broch's take on romanticism as laid out in his theoretical writing is very different from the use of romantic concepts in his literary works:

Findet, zumal in seinen theoretischen Schriften, in denen Broch den Begriff überwiegend pejorativ verwendet, eine explizite Abgrenzung zur Romantik statt, so lassen sich in seinem literarischen Werk immer wieder implizite Anlehnungen an romantische Konzepte beobachten (Wohlleben and Lützel 2014, 1)

It is important to distinguish between two entirely different concepts for which Broch uses the term "romanticism." As pointed out by Wohlleben and Lützel, the category of romanticism plays "im Gesamtwerk Brochs gleich eine doppelte,

zentrale Rolle: erstens als epochaler und zweitens als trans-epochaler bzw. formaler Begriff" (Wohlleben and Lützeler 2014, 1). I will thus start by looking at both concepts in detail.

Broch develops his *historical category* of romanticism in his essays on the theory of kitsch, especially in his lecture *Einige Bemerkungen zum Problem des Kitsches* (1950, published 1955), as well as in his essays *Das Böse im Wertsystem der Kunst* (1933) and *Das Weltbild des Romans* (1933). He oftentimes mentions the literary epoch of romanticism as starting point of modernity, however, he includes phenomena in the historical category of romanticism that cover the vast time period from early romanticism to the end of the 19<sup>th</sup> century. In the above-named works, Broch establishes a connection between the epoch of romanticism and kitsch.<sup>28</sup> According to his definition in the essay *Das Böse im Wertsystem der Kunst*, kitsch is artwork that merely strives for aesthetic effects, lacking an ethical motivation altogether: "Das Wesen des Kitsches ist die Verwechslung der ethischen mit der ästhetischen Kategorie, er will nicht 'gut', sondern 'schön' arbeiten, es kommt ihm auf den schönen Effekt an" (Broch 1976a, 150).<sup>29</sup> Another important characteristic of kitsch according to Broch is "das Fehlen der Mittelwerte" (Broch 1976c, 160) and

---

<sup>28</sup> With his theoretical works on kitsch, Broch contributed to a discourse that started at the turn of the century. As Alice Stašková notes: "Im Rahmen dieser Diskussion erweist sich der Versuch Brochs, den Begriff des Kitsches zu bestimmen, als theoretisch besonders anspruchsvoll. Dies hat damit zu tun, dass er das Phänomen zwar, ähnlich wie die meisten seiner Zeitgenossen, kritisch betrachtet, es aber zugleich in die komplexe Systematik der eigenen Wert- und Geschichtstheorie einbindet" (Stašková 2016, 337). As a result of its complexity and of Broch's "Sensibilität für ein zukunftssträchtiges Phänomen" (Stašková 2016, 338), Broch's theory on kitsch is still relevant for scholarship today.

<sup>29</sup> Liebrand describes Broch's understanding of Kitsch as the "Begriffsmantel, der das Triviale, das Banale und auch den Schund inkludiert" (Liebrand 2014, 203).

"dass hier Endliches zur Unendlichkeit pathetisiert wird" (Broch 1976a, 153). The combination of these aspects results in the evil quality of kitsch: "Und gerade daß diese Triebbefriedigung mit endlichen und rationalen Mitteln erzielt wird, gerade dieses Pathetisieren des Endlichen zum Unendlichen, dieses Hinarbeiten auf das 'Schöne' gibt dem Kitsch jenen Anstrich der Unwahrhaftigkeit, hinter der man das ethisch 'Böse' ahnt" (Broch 1976a, 153). This evil quality is not limited to the work alone but includes its creator:

Wer Kitsch erzeugt, ist nicht einer, der minderwertige Kunst erzeugt, er ist kein Nichts- oder Wenigkünstler, er ist durchaus nicht nach den Maßstäben des Ästhetischen zu werten, sondern er ist ein ethisch Verworfener, er ist der Verbrecher, der das radikal Böse will. Und weil es das radikal Böse ist, das sich hier manifestiert, das Böse an sich, das als absolut negativer Pol mit jedem Wertsystem in Verbindung steht, deshalb wird der Kitsch, nicht nur von der Kunst, sondern von jedem Wertsystem aus, das nicht Imitationssystem ist, böse sein (Broch 1976a, 154)

Broch's qualification of kitsch and the creator of kitsch as "böse" and "radikal Böse" is an expression of the ethical function which literature has to fulfill according to Broch. However, Broch does not stay consistent with this argument. Later in the essay, Broch admits that kitsch cannot be avoided altogether. He writes that "Jede Zeit des Wertzerfalls war zugleich eine Zeit des Kitsches," making it inevitable for the artist living in a time of *Wertzerfall* to produce kitsch: "Denn die Epochen des endgültigen Wertverlustes sind vom Bösen und von der Angst vor dem Bösen getragen, und eine Kunst, die ihr sinnfälliger Ausdruck sein soll, muss auch Ausdruck des Bösen sein, das in ihnen wirksam ist" (Broch 1976a, 154).

In his lecture *Einige Bemerkungen zum Problem des Kitsches*, Broch identifies romanticism as the origin of kitsch and explains why romanticism was the origin of kitsch. His argument is based on a system theoretical approach:

Denn gleich wie die Erkenntnis und insbesondere die wissenschaftliche Erkenntnis ein unendlich sich weiterentwickelndes logisches System ist, darf auch die Kunst in ihrer Ganzheit als ein solches aufgefaßt werden: dort ist das in unendlicher Ferne schwebende Systemziel der Wahrheit, und hier ist es die Schönheit; da wie dort ist das Ziel platonische Idee. [...] Wo aber die Unerreichbarkeit außer Frage steht, also bei jenen Gebilden, welche nach Art der Wissenschaft und eben auch der Kunst sich einer innern Logik gemäß von Neu-Faktum zu Neu-Faktum schrittweise vorwärtsbewegen, also das Ziel außerhalb des Systems bleibt, darf und soll das System ein offenes genannt werden (Broch 1976c, 168)

The functioning of the independent sub-systems and the system as a whole is contingent on the openness of each system. However, according to Broch, in romanticism this openness of the system is not given anymore:

die romantische Forderung [...] will die platonische Idee der Kunst, sie will die Schönheit zum unmittelbaren, handgreiflichen Ziel eines jeden Kunstwerkes setzen. In gewissem Sinn wird hierdurch der Systemcharakter der Kunst aufgehoben, doch soweit er bestehen bleibt, wird ihm der Stempel der Geschlossenheit aufgedrückt; das unendliche System wird zum endlichen (Broch 1976c, 168)

The "Systemverendlichung" results in kitsch being "ein Fremdkörper im Gesamtsystem der Kunst" (Broch 1976c, 169), and makes romanticism the cradle of kitsch:

die Systemverendlichung[] ist nicht zu übersehen, und da sie die unerlässliche Vorbedingung alles Kitsches bildet, zugleich aber auch der spezifischen Struktur der Romantik, nämlich der Emporhebung des Irdischen ins Ewige, das Dasein verdankt, darf behauptet werden, daß sie, ohne deshalb selber Kitsch sein zu müssen, seine Mutter ist, und daß es Momente gibt, in denen das Kind der Mutter zum Verwechseln ähnlich wird (Broch 1976c, 169)

Although Broch emphasizes in this paragraph that not all romantic art is kitsch, he makes it clear that there is a parallel between the ideas on which romanticism is built and the respective characteristics of kitsch.

Claudia Liebrand has examined the validity of Broch's critique of the Kitschhaltigkeit of romantic works in her essay *Bezugssysteme: Romantik und Kitsch in Hermann Brochs Essayistik*.<sup>30</sup> She shows that his arguments neither hold for early romanticism, nor for late romanticism (Liebrand 2014, 191).<sup>31</sup> It seems plausible to follow Liebrand's argument that Broch must have applied a selective or "trivialisierend" (Liebrand 2014, 191) reading to Hoffmann's texts or other texts of the late romantic era, for which Hoffmann's texts here stand as an example. Broch's romanticism is "eine Trivialromantik, die uns in den kanonischen Texten [...] gerade nicht entgegentritt" (Liebrand 2014, 204). More than that, one can make a point and say that if one applies Broch's "trivializing" reading of romantic texts to his own works, they would have a hard time defending themselves against a *Kitschverdacht*,

---

<sup>30</sup> Compare also Marion Schmaus' essay *Hermann Brochs melodramatische Imagination* in the same collection of essays.

<sup>31</sup> For example, while it is true that E.T.A. Hoffmann includes in his works art concepts that lend themselves to be criticized based on Broch's argumentation, it is also true that Hoffmann already embeds a criticism of those art concepts in the exact same works: "In seinem Roman 'Die Elixire des Teufels' oder im Nachtstück 'Der Sandmann' etwa wird eine Kunstkonzeption präsentiert, die das Ästhetische so verabsolutiert und vergegenständlicht, dass die kunstbesessenen Helden in Tod und Wahnsinn abdriften - angesichts der radikalen Vorgaben des kunstmetaphysischen Programms, das ihnen auferlegt ist. Schon diese das Ästhetische absolut setzenden 'Predigten' in den Hoffmann'schen Texten, die sich in Bezug bringen lassen zur Broch'schen Setzung, dass die romantische Forderung 'die Schönheit zum unmittelbaren, handgreiflichen Ziel eines jeden Kunstwerkes setzen' (KW 9/2, 168) wolle, werden in den Texten, die ihnen verpflichtet sind allerdings konterkariert durch 'subtexte', die die Aporien einer solcherart verfassten absolut gesetzten Ästhetik fixieren. Bereits in die frühen Hoffmann'schen Texte eingeschrieben sind die Verwerfungen eines ästhetischen Axioms, das die Kunst als das andere von Welt und Vernunft setzt, als radikal immateriell und transzendent begreift; Exposition des kunstmetaphysischen Programms und seine Kritik fallen bei Hoffmann zusammen" (Liebrand 2014, 191).

too. Liebrand comes to the same conclusion regarding his essays and calls this phenomenon the "'autoaggressive' Element, das Brochs Kitschdiskurs durchzieht" (Liebrand 2014, 204). She points to Broch's essays and their "'melodramatische', manichäische Darstellungsformen" with their "strikten Schwarz-weiß- und Böse-gut-Schemata" (Liebrand 2014, 204). I would go one step further and claim that not only in his essays, but in his novels, too, Broch uses the same forms of expression that he criticizes in his theoretical treatises on kitsch. In Broch's work *Die Schuldlosen*, too, there is an "Exposition des kunstmetaphysischen Programms" which, just like in E.T.A. Hoffmann's works, falls together with a critique thereof. That is what Wohlleben identifies as the functional principle of Broch's humor, which works "indem er Dinge – gewissermaßen in romantischer Manier – zusammenfügt, sie dann aber – im postmodernen Gestus – wieder auseinandernimmt" (Wohlleben 2014, 183). Moreover, in Broch's works, too, one can identify a choice of *Realitätsvokabeln* that Claudia Liebrand identifies in Hoffmann's *Der goldene Topf*.<sup>32</sup> Broch, too, uses *Realitätsvokabeln* that were hitherto existent, for example in his garden descriptions of romantic style in *Die Schuldlosen*, or in the description of Melitta's body that puts her into proximity of marble statues. But Broch, too, uses them in an aesthetically reflexive manner, exposing the *Schein* of the depiction, its hollowness, its illusion. He achieves this effect with the use of irony, as well as with disillusioning plot turns. But he is nonetheless using

---

<sup>32</sup> Liebrand argues: "Hoffmann leiht sich dezidiert nicht, wie Broch es für gute, für 'echte' Kunst fordert, 'seine Realitätsvokabeln [...] unmittelbar [aus] der Welt' (KW 9/2, 150). Er verwendet - wie Broch formuliert - 'vorverwendete Vokabeln' (KW 9/2, 150), die zum Klischee erstarrt sind. Aber er verwendet sie ästhetisch reflexiv, macht das Theatrale als Theatrales durchsichtig, verfällt nicht dem Schein, sondern stellt ihn aus" (Liebrand 2014, 197 f.).

"vorverwendete Realitätsvokabeln." And he indeed justified the method of using already existent ideas and patterns in a different context: When Broch writes about the myth in his essay *Zeit und Zeitgeist*, he states the general necessity of an author to develop a new myth in order to reveal the truth of his time. However, he admits, circumstances might prevail in which the author might be unable to develop a new myth and in which it is thus legitimate for him to draw from the pool of traditional myths: "Und wenn ein Dichter, getrieben von jener Sehnsucht nach dem Mythos und seiner Ewigkeitgeltung, getrieben wird, Mythisches neu zu gestalten, so ist es nicht nur Bescheidenheit, wenn er sich gezwungen sieht, mit dem schon Bestehenden vorlieb zu nehmen" (Broch 1976d, 197).

Coming back from the case of myth to the issue of "vorverwendete Realitätsvokabeln," one may argue that an author who uses them must equally have felt the need to draw from existing patterns instead of inventing new ones. Then, not the use of kitsch per se should be criticized, but the degree (or absence) of the necessary aesthetic reflection by which it is accompanied. This important argument, however, is not evident in Broch's theoretical writings, and so it seems valid to agree with Lützeler, Wohlleben, Liebrand and Schmaus who identify a contradiction in Broch's theoretical works, in that the term romanticism is "überwiegend pejorativ verwendet," while "sich in seinem literarischen Werk immer wieder implizite Anlehnungen an romantische Konzepte beobachten [lassen]" (Wohlleben and Lützeler 2014, 1). Broch might have striven to put his own theoretical ideals into practice, all the while realizing that the use of "vorverwendete Vokabeln" cannot be avoided in his *Zeitalter*, just like, and I am here coming back to Broch's thoughts on

the myth, "Die Erzeugung eines Mythos lässt sich nicht auf Kommando bewerkstelligen, nicht einmal aus Sehnsucht" (Broch 1976d, 197). A compromising in his theoretical essays in the form of a loophole for this practice, however, seems not have appeared appropriate for Broch.<sup>33</sup>

I would now like to take a step back from Broch's historical category of romanticism and focus on the second category. Broch's *formal (or trans-epochal) category of romanticism* does not refer to a specific style of literature, but to a "romantische[] Gefühlskonvention" (Broch 1978b, 60 f.) that manifests itself in the mindset of a person or literary figure. Typical characteristics include a yearning for the past ("Vergangenheitssehnsucht"), escapism from reality, conservatism, a striving for security and *Gemütlichkeit* (i.e. an atmosphere of comfort, peace, and acceptance), as well as an increasing degree of individualism.

In his essays on kitsch and literature – *Das Weltbild des Romans* (1933), *Das Böse im Wertsystem der Kunst* (1933) and *Einige Bemerkungen zum Problem des Kitsches* (1950) - Broch elaborates on this formal category of romanticism. For Broch, romanticism is a mindset

welche die gewesenen Werte für immer festhalten will und die in der Kontinuität des Geschichtsablaufs einen Spiegel des Ewigen sieht. Aber diese höchst berechtigte und prinzipiell unwandelbare Einstellung des konservativen Geistes wird sofort herabgemindert, wenn er von persönlichen Motiven hergeleitet wird, wenn er zum Beispiel, wie dies etwa in Zeiten aufbrechender Irrationalität, in Zeiten aufbrechender Revolution stets geschieht, als Flucht vor dem Irrationalen benützt wird, als Flucht ins

---

<sup>33</sup> And Liebrand, too, admits that "[es] nötigt die Entschiedenheit, mit der Broch auf seiner Axiomatik beharrt, auch Bewunderung ab - neben dem auch ausgelösten Schrecken ob des demonstrierten Dogmatismus" (Liebrand 2014, 204).

Historisch-Idyllische, in dem noch feste Konventionen gelten sollen (Broch 1976a, 151)

Two points are important here. One, what turns romanticism from a “höchst berechtigte [...] Einstellung des konservativen Geistes” into a despicable mindset is the motivation behind it: “wenn er von persönlichen Motiven geleitet wird.” And two, the flight into the historical idyll, as Broch describes it, creates a stability that is illusory. Broch himself underlines the connection between conservatism and irrationality and a strong focus on feelings and emotions: “Denn alles Konservative geht gleichzeitig auf die Irrationalität des Menschen zurück, und wenn man die konservative Stabilisierung alter Werthaltungen Romantik nennen will, so gehört es eben auch zum Wesen dieser Romantik, den Weltsinn nicht im rationalen Denken, sondern im menschlichen Fühlen, im Ahnen und im Erahnen des Blutes zu suchen” (Broch 1976a, 138).

According to Lützeler, the two books that primarily influenced Broch’s formal category of romanticism were Carl Schmitt’s *Politische Romantik* (1919) and David Friedrich Strauß’ *Der Romantiker auf dem Throne der Cäsaren, oder Julian der Abtrünnige* (1847) (Lützeler 2014, 111).

As far as Carl Schmitt is concerned, Lützeler calls him an “alten Bekannten” of Hermann Broch. Both were part of Franz Blei’s Vienna Circle and both published works in Blei’s journal *Summa* (Lützeler 2014, 109). As a result of Schmitt’s pro-national-socialist standpoint, Broch and Schmitt lost contact after 1933, but it is safe to assume that Broch and other members of Blei’s Circle knew Carl Schmitt’s writings, especially his work *Politische Romantik* (Lützeler 2014, 110). In his work

*Politische Romantik*, Schmitt bases his definition of romanticism not on a romantic object but on a romantic subject, thus shifting the focus from ruins, marble sculptures and the romantic *Blaue Blume* to the viewer that charges these objects with meaning. This approach is visible in Broch's formal category of romanticism, too. And another point is important: In *Politische Romantik*, Schmitt unhinges the link between a romantic mindset and a specific epoch.

As far as David Friedrich Strauß' work *Der Romantiker auf dem Throne* is concerned, it is very probable that it was known to Broch as a result of a lengthy citation in Carl Schmitt's abovementioned work, as well as from first-hand reading since Broch owned Strauß' *Gesammelte Schriften* (compare Lützeler 2014, 112). In *Der Romantiker auf dem Throne*, Strauß draws a parallel between the late Roman emperor Julianus Apostata and the Prussian King Friedrich Wilhelm IV. He compares both men's attempts to conserve vanishing traditional belief systems (the cult for Roman goddesses and the power of Christianity, respectively) in an effort to foster their power. In Strauß' writing, the idea of a forceful clinging to the past is explicit, as is the betrayal of the future – both important elements in Broch's take on formal romanticism. Lützeler repeatedly points out Broch's disgust with the “Nichtzeitgemäße romantischen Verhaltens” (Lützeler 2014, 108), which manifests itself in the creation of an artificial feeling of security that stems from dwelling in the past, and is paired with an ignorance towards the potential of an open future (Lützeler 2014, 108).

## Romanticism in Broch's *Die Schuldlosen*. Case Study of a Romantic

### Topos: Stones Images

In order to examine Broch's use of romantic imagery and the function of citation in this context, a first case study will focus on Broch's stone poetics. More precisely, I will focus on moments of petrification and anthropomorphization in *Die Schuldlosen*, and I will analyze whether one can establish a link to central works of romanticism, such as Joseph von Eichendorff's *Das Marmorbild* (1818). In the novella, the protagonist Florio during his travels in Italy falls in love with the innocent Bianca. At the same time, he becomes fascinated with a mysterious woman who he met in a surreal palace setting. She seems to be related to a marble sculpture of the Goddess Venus that he found in a park at night. The novella depicts his inner turmoil in the face of the two life choices, which are also related to questions of religion and morality. As noted earlier, the processes of petrification and anthropomorphization can be observed in both works, and their similarities and differences provide insights into Broch's modes of citation.

In my analysis, I intend to focus on *how* Broch cites instead of *what* is being cited. However, this causes a methodological difficulty. On the one hand, for me, the more interesting and relevant question concerns Broch's specific modes of citation. It certainly is interesting to examine why Broch is citing stones (or whichever

topos<sup>34</sup>), and what continuities and discontinuities there are between Broch's use of stone imagery and respective literary traditions. But rather than providing the history of a motif and focusing on a selection of texts that is motivated by the occurrences of that motif, my approach shall allow to exemplarily identify an instrument at work (Broch's practice of citation), which will be applicable to a wide range of texts and literary imagery. On the other hand, however, it is impossible to ignore the literary traditions Broch is citing. Broch does not cite and create literature in a vacuum; his texts are interconnected with prior texts, art, and culture, among others.<sup>35</sup> The *what* of Broch's citation will be particularly relevant for explaining Broch's modes of citation with his intent to make a political statement. In order to deal with this methodological difficulty, I propose to start with several *exemplary* analyses of Broch's modes of citation. In this part of the chapter, I will illuminate Broch's citational practices by looking at stone imagery. However, it is important to note that stones are just one possible access point to understand Broch's modes of citation. The results of the analyses will then define the subsequent methodology. Should it turn out that Broch's modes of citation vary regarding *what* is being cited, a closer analysis of the *what* will become necessary. Should, on the other hand, my first analyses lead to the insight that Broch's modes of

---

<sup>34</sup> The term topos itself contributes to the conceptual difficulty since it subsumes under one term several literary concepts (which could be called topoi themselves), which themselves are often difficult to differentiate. To deal with this methodological difficulty and to avoid an off railing of my topic, I will (with a few exceptions) not focus on differentiating and identifying whether the images I analyze are motifs, clichés, stereotypes, et cetera. Instead, I will mostly use these terms as synonyms, together with "images," and "imagery." Excellent analyses on individual topoi can be found in respective research literature.

<sup>35</sup> Compare Julia Kristeva's essays *The Bounded Text* and *Word, Dialogue, and Novel* (Kristeva 1980), as well as Mikhail Bakhtin's works *Rabelais and his World* and *Problems of Dostoevsky's Poetics*.

citation resemble each other regardless of *what* Broch cites, the content and literary tradition of the citation shall not gain center stage. In this case, I will continue with a more refined examination regarding Broch's *how*. As stated in the introduction, a close reading of Broch's text is the appropriate methodology at this stage.

### Stone Imagery in *Die Schuldlosen*

I will start by giving a brief overview of the occurrence of the stone imagery in Broch's novel *Die Schuldlosen*, before describing Broch's modes of citation and the motivation behind it. This overview will be helpful to show two important aspects that will play a role in the following analyses: One, the multifacetedness and complexity of the stone imagery, and two, its at times rather subtle occurrence.

The stone imagery in *Die Schuldlosen* is closely related to two characters of the novel, Melitta, a washerwoman, and her grandfather, the Beekeeper or Stone Guest. Melitta falls for the protagonist Andreas. They meet when Andreas enters an unknown building and suddenly runs into Melitta's arms in a hallway (Broch 1994, 129). During the following conversation, Andreas is increasingly drawn towards Melitta, whom he is "unverwandt" watching while she is cleaning the floor:

ihre Brüste lagen frei, ein dünnes Medaillonkettchen mit der  
Emailphotographie eines weißbärtigen Greises baumelte zwischen ihnen,  
und die helle glatt-zarte Haut der Brüste mit den blauschimmernden Adern

war von jener goldenen Weiße, die den blonden Frauen eigentümlich ist  
(Broch 1994, 134)

This impression of Melitta is sexually charged through the repeated mentioning of Melitta's breasts, and the "baumeln" of the necklace between them. With the description of the "blauschimmernde Adern [auf] goldener Weiße," Broch evokes the semantic field of worked stone.

If one follows the imagery of blue-veined material throughout *Die Schuldlosen*, one realizes that it appears again at crucial plot points, accompanying Andreas from his first vision of his death to his encounter with Melitta, their affair, her suicide, his recognition of being guilty of her death during the visit of the Stone Guest, and his own suicide. The blue-veined material is introduced in the first novella of the novel when Andreas sits in a café and is intrigued by the marble floor of blue and white tiles - "des Marmorfußbodens blau-weiße Würfelmusterung" - and the tables that had "weiße, leicht geäderte Marmorplatten" (Broch 1994, 20). Staring at them, Andreas anticipates being shot one day in the position of a crucified person on a marble cross lying on the floor. A comparison between the two respective text passages, the first from the beginning of the novel and the second from the end, illuminates this point:

Die Instrumente werden gestimmt, denkt der junge Mann, und wenn alle Stimmen zusammenklingen, dann ist der Augenblick des Todes da: dann werde ich hingeschmettert sein, getroffen von dem Geschoß, das er dort eben ins Magazin gelegt einlegt, werde hingeschmettert sein auf den Marmorfußboden, hingeschmettert auf das marmorne Andreaskreuz, als ob ich daran angeheftet werden soll, angeheftet an meinen Namen (Broch 1994, 30)

Er sah noch, wie sie [seine Hauskappe, TW] vom Wind davongefegt wurde, doch da war er auch schon mit durchschossener Schläfe hingeschlagen,

breitgegrätscht die Beine und mit auseinandergeworfenen Armen, als sollte er an ein Andreaskreuz geheftet werden (Broch 1994, 275)

While in the second passage, the marble is not mentioned anymore, the similarity in word choice and structure is striking: "Andreaskreuz, als ob ich daran angeheftet werden soll" is repeated in "als sollte er an ein Andreaskreuz geheftet werden"; the "Geschoß" of the first passage has found its way through Andreas' temple in the second passage ("mit durchschossener Schläfe"), and Andreas' anticipation of being "getroffen" and "hingeschmettert" translates into him being "hingeschlagen" and "breitgegrätscht" in the position of a crucifixion. As a result of the parallels in sentence structure and word choice, one can assume that the Andreaskreuz on which Andreas is "geheftet" in the second passage is related to the marble "Andreaskreuz" which he had envisioned in the Café at the beginning of the novel.<sup>36</sup> The marble material is part of the framing of the plot, from Andreas' early vision of his own death to his actual suicide.

Following this first appearance of marble imagery, the blue-veined material not only appears in variations of white skin and marble but also fur, as is the case with Melitta's handbag. After Andreas' encounter with Melitta and on his way out of the building, Andreas buys a piece of leather that would serve as material for a handbag, a gift for Melitta. He chooses "auf gut Glück eines der Felle, es war milchgrau mit bläulichem Stich" (Broch 1994, 139). This structure is reminiscent of Melitta's breasts, which had been described as "helle glatt-zarte Haut der Brüste mit den blauschimmernden Adern" (Broch 1994, 134) just a few pages prior.

---

<sup>36</sup> While the religious reference in this passage and in the work as a whole lies beyond the scope of my dissertation, it is an interesting aspect that deserves examination in a separate work.

The gift of the handbag initiates their affair and becomes a precious object for Melitta during her preparations for their first night together. After Melitta's suicide, the handbag in question is returned to Andreas by Hildegard together with the notice of Melitta's death and the comment: "es wird Ihnen wohl für immer Reliquie sein. Die großen schwarzen Flecke am Rande hier sind ihr Blut" (Broch 1994, 227). The blood on the handbag reinforces the connection between the handbag and Melitta's body.

Melitta's handbag assumes the function of a symbol in the novel. According to Katrin Kohl's definition of the term in her work *Metapher*, "[d]er Begriff Symbol bezeichnet tendenziell ein konkretes Objekt – beziehungsweise eine wirkliche Handlung, einen geographisch bestimmbaren Ort, eine manuelle Geste usw. -, dem eine über seine unmittelbare Funktion hinausführende Bedeutung zugesprochen wird, ohne dass ihm damit die konkrete Identität genommen würde" (Kohl 2007, 99). The handbag here is a "konkretes Objekt." In addition to that, it has the function of referring to Melitta's sexuality and objectification through Andreas, without taking away the object's "konkrete Identität." Gerhard Kurz notes in his work *Metapher, Allegorie, Symbol*: "[z]wischen Symbol und Symbolisiertem herrscht eine notwendige Kontiguität, beide gehören demselben Geschehenszusammenhang an, demselben raum-zeitlichen Erfahrungsfeld" (Kurz 2004, 77). This applies to the handbag, too. It was given to Melitta as an object of courtship and witnesses Melitta's and Andreas' first night from its position on the bed table.<sup>37</sup> Instead of

---

<sup>37</sup> Of the three types of symbols that Kurz suggests - "der synekdochische Typ, der metonymische Typ und der metaphorische Typ" (Kurz 2004, 80), I would suggest that the handbag is a metonymic symbol, since it stands in the relationship of possession and owner to Melitta.

seeing the handbag as a symbol, one can also think of the handbag as standing in a *pars-pro-toto*-relation to Melitta. This would suggest that one interprets the handbag less as a reminder of Melitta's sexuality and objectification and more of a placeholder for her as a person. When she is absent, she is indirectly present through an object once dear to her.<sup>38</sup>

Having examined the handbag as rhetorical figure, one could go one step further and focus on the bloodstains on the handbag. They are, first of all, concrete objects that can be found on the handbag. In addition to that, they stand for Melitta's

---

Kurz differentiates between pragmatic and symbolic reading of a symbol when he discusses the inkblot on Charlotte's letter to the lieutenant in Goethe's *Elective Affinities*. In a pragmatic reading of *Die Schuldlosen*, the handbag would be a gift, a sign of interest. According to a symbolic reading, the handbag would be a symbol of Melitta's increasing degree of objectification, propelled by Andreas' "purchase" of her affection. Her objectification culminates in the scene when the handbag is returned to Andreas by Hildegard, revealing Andreas' indifference for Melitta as a person, who only served him as sexual object.

<sup>38</sup> Hence, one could also argue for the handbag as synecdoche or suggest that it can be understood as synecdochical symbol. However, recalling the function of a synecdoche according to Kohl - "Die Metonymie und Synecdoche sind von der Funktion her mit der Metapher verwandt und eignen sich besonders für die konkretisierende Fokussierung und selektive Hervorhebung von Merkmalen, Funktionen und hierarchischen Verhältnissen" (Kohl 2007, 78) - one might find it difficult to see the handbag as a specific "Merkmal" or as being in a hierarchical relationship to Melitta. Against this background and with consideration of the abstract guilt Andreas is accused of, I prefer to read the handbag as metonymical symbol.

Interestingly, when Kurz exemplarily discusses the inkblot on Charlotte's letter to the lieutenant in Goethe's *Elective Affinities*, he notes that the metaphoric hence semantic reading of the inkblot would be to interpret it as moral defilement (Kurz 2004, 75). One could make a case and say that the bloodstains on Melitta's handbag metaphorically stand for Andreas' "moralische Befleckung", too. However, Kurz notes that unlike the metaphor, which is a semantic phenomenon and draws attention to words and linguistic elements, "bei Symbolen ist unsere Aufmerksamkeit auf die dargestellte Empirie gerichtet" (Kurz 2004, 73). The literal meaning and function of the symbol is still existent, the "wörtliche Bedeutung gewahrt" (Kurz 2004, 73). Therefore, a metaphorical reading does not grasp the full formal and functional scope of the bloodstains in the novel.

The bloodstained handbag is thus a complex combination of two symbols, a "double" symbol. According to Kurz, a symbol is "etwas Ominöses [], als eine unverfügbare, schicksalhafte Bedeutung" (Kurz 2004, 84) and "zeigt zukünftige Bedeutungsmöglichkeiten an, es verbindet Milieu und Charakter, Raum und Geschichte, es bildet übergreifende Textstrukturen" (Kurz 2004, 81 f.). This is true for both the handbag, the fabrication of which seals Melitta's fate, as well as its bloodstained condition, which haunts Andreas in the hour before his suicide.

death and the abstractum "guilt" which links Andreas to Melitta. There is a relationship of contiguity between the symbol and the symbolized (the blood stems from the puddle of blood surrounding Melitta). Moreover, the symbol of the bloodstain reappears in the text: It appears first when Hildegard returns the handbag to Andreas and later when Andreas discovers the handbag on his desk, moreover, the handbag with the bloodstains must have been packed for the move to the countryside, where somebody must have put it on the desk. The bloodstains, too, fulfil the conditions of a symbol. Unlike the metonymical symbol of the handbag, the bloodstains are a synecdochical symbol since the blood was part of Melitta's dying body and thus stands in a *pars-pro-toto*-relationship to it.

The handbag appears throughout the text, from its fabrication to Andreas' temporary oblivion of its existence. As a symbol, it refers to a "zugrundeliegenden thematischen Zusammenhang" (Kurz 2004, 84), here to Andreas' attitude towards a fellow human being, an attitude that is informed by a mindset of indifference and unaccountability. Towards the end of the novel, shortly before his suicide, Andreas suddenly notices Melitta's handbag lying on his desk: "A. stieß einen schweren Gegenstand, der da plötzlich unter den Papieren auf dem Tisch lag [...] mit unwilliger Achtlosigkeit beiseite" (Broch 1994, 255); "es war Melittas silbergraues Handtäschchen. Und es war von drohend unbegreiflicher Schwere" (Broch 1994, 261). The handbag here is characterized by its unfathomable ("unbegreiflicher") weight, a quality that one would attribute to stone or metal rather than to fur. On previous occasions, it was described as "schwer" and "gewichtig" (Broch 1994, 258

f.). Andreas' repeated noticing of the handbag on his desk is interwoven with his dialogue with the Stone Guest, at the end of which Andreas commits suicide.

The Stone Guest, also referred to as Melitta's grandfather, Lebrecht Endeguth, or the Beekeeper, is the other figure in *Die Schuldlosen* that is relevant for the link between human body and stone world. The myth of the Stone Guest will be discussed in detail in the next chapter. At this time, I would like to concentrate on the character's oscillation between anthropomorphization and petrification, as well as the aspect it adds to the stone imagery surrounding Melitta.

The speaking name "The Stone Guest" suggests a proximity to the stone world that becomes explicit in the novella that bears his name. There, the Stone Guest visits Andreas in the country house where Andreas has retired with the Baroness W. and her servant Zerline. During the conversation with the Stone Guest, which results in Andreas recognizing his guilt and subsequently committing suicide, Andreas perceives the Stone Guest as a stone figure:

Da streckte sich die Greisenhand, die in schweradriger Mächtigkeit auf der Tischplatte gelegen hatte, ihm entgegen, und er berührte sie. Und obwohl sie kalt und hart war wie Diamant, erschrak er nicht. Im Gegenteil, es war fast wie ein Zurückrufen, ein Zurückrufen in die Menschenwelt, und er fragte sich, ob der alte Mann [...] auch innen aus lauterem Diamantenstein gemacht sein könnte (Broch 1994, 272)

The Stone Guest's hand is "kalt und hart wie Diamant," and Andreas even considers the possibility that the old man is entirely made of diamond. Later, Andreas imagines how the Stone Guest kisses him on the forehead "mit diamantener Lippe" (Broch 1994, 273). The material of diamonds not only emphasizes the anthropomorphic quality of the Stone Guest but also refers to the questionable

origin of Andreas' wealth: He became rich through the trade of precious stones from Africa ("gewiss ist internationaler Diamantenhandel lukrativer als das mühselige Diamantenschürfen in den Kimberley-Feldern" (Broch 1994, 248)). He is proud of his business ("Der Diamantenhandel ist ein sehr schöner Beruf" (Broch 1994, 62)) and functionalizes his economic achievements to gain the trust of the Baroness. When he discusses his guilt with the Stone Guest towards the end of the novel, he refuses any responsibility for taking financial advantage of the global political power distributions ("war es seine Schuld gewesen, dass ihm das Geldverdienen stets geglückt war?" (Broch 1994, 248)).

The specific stone imagery surrounding the Stone Guest is very different from that of Melitta. It is compactly concentrated in one character, i.e. it is not linked to other objects in the text (other than, potentially, metaphorically transferring weight on the hand bag lying on the desk). Also, it seems to be based on tactile rather than visual impressions (Andreas *feels* the heavy hand, *feels* the lips on his forehead, as opposed to *seeing* the white material with blue veins of Melitta's chest). The perception of the stone-like quality of the Stone Guest, one could argue, might as well have originated in Andreas' imagination. Moreover, the stone imagery related to the Stone Guest seems to be of a colder quality. Diamond is a harder material than marble, which is even reflected in Stone Guest's stiff movements. Melitta, in comparison to that, appears like a living being, with soft and feminine characteristics. Melitta is the weak seductress and Andreas' victim, whereas the Stone Guest is a powerful moral authority that makes use of harsh methods to interrogate Andreas and guide him through his cathartic exercise. The stone

reference that is activated with the figure of the Stone Guest is thus complementary to Melitta's and closes the plot circle that had been opened by Melitta.

As this exhaustive overview shows, the references to stone material in *Die Schuldlosen* are both specific and repetitive, and subtle and rare. Other than the passages described above, there are no references to marble material and to the semantic field of worked stone in this novel of nearly three hundred pages. And yet, despite their limited number, these references strikingly create and recreate the same imagery, an imagery of white material with blue veins (or, as is the case for the Stone Guest, an imagery of a human being made of solid stone). The imagery of white material with blue veins spreads across the novel, and it serves as a reference pattern that structures the plot. It is too subtle to be easily noticed and at the same time too striking to be insignificant. The following parts of the chapter shall serve to gauge its significance.

### References to Romanticism

Having discussed the occurrence of stones imagery in *Die Schuldlosen* and its plot function, I will now examine whether Broch's use of stone imagery relies on the citation of literary traditions. More specifically, I will exemplarily analyze whether one can establish a link to romanticism. This will allow not only to describe Broch's

modes of citation but to go one step further and relate Broch's modes of citation to his auctorial intentions.

As mentioned earlier, Broch's description of Melitta's "blauschimmernde Adern [auf] goldener Weiße" (Broch 1994, 134) evokes the semantic field of worked stone, a central topos in romantic literature. In the above example of Andreas observing Melitta cleaning the floor, the visuals and the choice of words are reminiscent of marble statues in romantic novels. In Joseph von Eichendorff's *Das Marmorbild* (1818), for example, young Florio is drawn towards a garden landscape where he finds an alluring statue of Venus:

Der Mond, der eben über die Wipfel trat, beleuchtete scharf ein marmornes Venusbild, das dort dicht am Ufer auf einem Steine stand, als wäre die Göttin soeben erst aus den Wellen aufgetaucht [...] Je länger er hinsah, je mehr schien es ihm, als schlüge es die seelenvollen Augen langsam auf, als wollten sich die Lippen bewegen zum Gruße, als blühe Leben wie ein lieblicher Gesang erwärmend durch die schönen Glieder herauf [...] das Venusbild, so fürchterlich weiß und regungslos, sah ihn fast schreckhaft mit den steinernen Augenhöhlen aus der grenzenlosen Stille an (von Eichendorff 1985, 397)

When Florio attempts to find the statue again the next morning, he discovers "eine hohe, schlanke Dame" near to the original site. In her, he recognizes the statue of the previous night:

Sie trug eine prächtige, mit goldenem Bildwerke gezierte Laute im Arme, auf der sie, wie in tiefe Gedanken versunken, einzelne Akkorde griff. Ihr langes goldenes Haar fiel in reichen Locken über die fast bloßen, blendendweißen Achseln bis auf den Rücken hinab; die langen, weiten Ärmel, wie vom Blütenschnee gewoben, wurden von zierlichen goldenen Spangen gehalten; den schönen Leib umschloß ein himmelblaues Gewand, ringsum an den Enden mit buntglühenden, wunderbar ineinander verschlungenen Blumen gestickt. Ein heller Sonnenblick durch eine Öffnung des Bogenganges schweifte soeben scharf beleuchtend über die blühende Gestalt. Florio fuhr innerlich zusammen – es waren unverkennbar die Züge, die Gestalt des

schönen Venusbildes, das er heute nacht am Weiher gesehen. (von Eichendorff 1985, 401)

Comparing these passages to the passages of Melitta's and Andreas' encounter in *Die Schuldlosen* as quoted above, striking differences emerge in the occupation and clothing of the two women involved: While Eichendorff's lady is elegantly striking the "Laute," Melitta is cleaning the floor. Where Eichendorff's lady is wearing "ein himmelblaues Gewand, ringsum an den Enden mit buntglühenden, wunderbar ineinander verschlungenen Blumen gestickt," Melitta is clothed in a washerwoman's skirt and clogs. The setting is very different, too. While Florio meets the female figures in peaceful nature, whose aesthetic pleasures embrace and enhance the characteristics of the females, Andreas' encounter with Melitta takes place in a commercial building in a "lärmenden Geschäftsstraße" (Broch 1994, 123). The interior yards of Melitta's building are filled with the noise of typewriters ("aus den geöffneten Fenstern der Stockwerke klapperten geschwätzige Schreibmaschinen" (Broch 1994, 124)) and the hallways are smothered with "unzüchtigen Zeichnungen" (Broch 1994, 136).

The similarities between the Broch's and Eichendorff's passages, however, are more striking than the differences. Both women focus on their occupation "wie in Gedanken versunken" while being watched by a young man; both women are blond and have white skin ("goldene Weiße," and "blendendweißen," respectively), and both evoke the memory of marble statues - Melitta through the white and blue veins, and Eichendorff's lady through Florio's sudden identification of her with the statue he had discovered the night before. Moreover, both are linked to the valuable

material of gold - Melitta through the "goldene Weiße" of her skin, as well as her spangling necklace, and Eichendorff's lady through the "prächtige, mit goldenem Bildwerke gezierte Laute" that she is holding in her arm.

More textual evidence of this link between human body and sculpture can be found in the passage when Andreas and Melitta spend the night together. Melitta waits for his arrival in the garden behind his house, "den dämmergrauen Garten" (Broch 1994, 179), where "unter abendlich werdender Sonne [...] sprühen hie und da Regenbogenfunken" (Broch 1994, 177). She stands in a garden with "Bänken im Gartenhintergrund," and "blickt in das sich einnebelnde Herbsdämmern, das langsam, ganz langsam, oh viel zu langsam sich ins Abenddunkle verschattet" (Broch 1994, 180), before Zerline comes out and "eilt zu den Beeten, [wo sie] gebückt von Beet zu Beet trudelt und die Blumen sammelt, mit einer kleinen Garbe im Arm kehrt sie wohlgelaunt zurück" (Broch 1994, 180). Both word choice and the overall atmosphere reminds one of garden descriptions in romantic style.<sup>39</sup> While there is no mention of a sculpture in this passage, the earlier activation of the link between

---

<sup>39</sup> One example is Ludwig Tieck's *Der blonde Eckbert* (1797), in which the protagonist is mesmerized by the beauty of the landscape in sunset light: "In das sanfteste Rot und Gold war alles verschmolzen, die Bäume standen mit ihren Wipfeln in der Abendröte, und über den Feldern lag der entzückende Schein, die Wälder und die Blätter der Bäume standen still, der reine Himmel sah aus wie ein aufgeschlossenes Paradies, und das Rieseln der Quellen und von Zeit zu Zeit das Flüstern der Bäume tönte durch die heitre Stille wie in wehmütiger Freude" (Tieck 1952, 9). Another example is the garden that Florio visits in Joseph von Eichendorff's *Das Marmorbild*, which has already been quoted above. When Florio decides to revisit the pond, the "Weiher", on the day after his first discovery of the marble statue, the reader learns: "Hohe Buchenhallen empfangen ihn da mit ihren feierlichen Schatten, zwischen denen goldene Vögel wie abgewehrte Blüten hin und wieder flatterten, während große, seltsame Blumen, wie sie Florio niemals gesehen, traumhaft mit ihren gelben und roten Glocken in dem leisen Winde hin und her schwankten. Unzählige Springbrunnen plätscherten, mit vergoldeten Kugeln spielend, einförmig in der großen Einsamkeit" (von Eichendorff 1985, 400 f.).

Melitta and a sculpture figure carries over to this garden scene, where it is merged with the nature setting absent in the first passage.

Zerline takes Melitta to the house, washes and undresses her and advises her to wait for Andreas in his bed. When he eventually enters the room, Melitta lifts her arms to receive him: "Weiß, dämmerweiß leuchten die Arme in der weichen Dunkelheit" (Broch 1994, 184). In combination with the earlier garden description, the portrayal of Melitta's virgin body leaning towards Andreas evokes the romantic image of a young man being attracted and seduced by a beautiful woman or statue in a garden or open landscape at night.

In this context, the image of Melitta as seductress should be noticed, since the act of seduction by a woman who stands outside of society is another topos that appears in romanticism, for example in Ludwig Tieck's *Der Runenberg* (1802). In the novella, the protagonist Christian becomes obsessed with a stone tablet and leaves his wife and family to live with a woman from the woods. He only temporarily returns to his village with the conviction that the stones in his bag are true jewels, and then forever returns to the alluring women in the mountains. Melitta is a woman outside of society. She lives a life of spatial and social isolation. She says that she barely ever comes to the city -- while actually living in its "verkehrsreichsten Geschäftsstraße," -- her only human contact seems to be that to her grandfather, who, however, is not at home for most of the year. Moreover, there is something both unworldly and transcendent about her and her pure, non-judgmental approach to people and objects. Despite Melitta's naïveté and innocence, we find her ultimately awaiting Andreas in his bed, dressed only in the white linen Zerline made

her wear, alluringly lifting her arms towards Andreas, who did not expect to find her in his bed when coming home. She is a romantic seductress in disguise.

## Conclusion

As has become evident, one can note numerous parallels between Broch's use of stone imagery and romanticism. As has been shown for the two scenes between Melitta and Andreas in *Die Schuldlosen* (the scene of their first encounter in Melitta's house, and later Melitta's visit to Andreas' house, where she stays for the night), several textual evidence indicate a link between the stone imagery and scenes in romantic novels in which young men are attracted and seduced by beautiful women or statues in a garden or open landscape at night. Melitta herself shares characteristics with the convention of worked stone as used in romanticism. Her appearance and mannerisms suggest that she is a character from a past epoch, and the comparison with a romantic text has shown several similarities. In addition to that, the ways that different materials with blue on white ground are linked to her appearance suggest an indefinable proximity to the stone world.

Whether or not Broch references romanticism remains unclear. After all, moments of petrification and anthropomorphisation have had a literary tradition long before romanticism. The same is true for acts of seduction and for garden settings. Broch does not primarily cite specific works or authors of a past epoch, nor

does he reference full scenes. Instead, what he seems to be referencing are literary topoi, such as the seduction by a mysterious female protagonist, the topos of a peaceful garden setting, the topos of a creature that oscillates between human being and stone. The citation of topoi through the use of stone imagery relies on the reader's knowledge of literary and mythological traditions. As has been shown using the example of romanticism, Broch references past epochs both on a thematic and aesthetic level: he refers to specific landscapes, garden settings, and marble statues. There are striking parallels of the use of topoi between Broch's works and works from romanticism. However, there are also clear differences.

This leads to an important insight. Broch does not cite romanticist works, but topoi that were also used in romanticism. This is a significant difference. Broch does not cite a specific epoch, but a literary tradition. This has an important implication regarding the perceived tension, based on which I started my analysis. This tension emerged between two sets of Broch's writing. In his theoretical works, Broch opposes recurring to existing forms in general, and romanticism in particular. In his literary work *Die Schuldlosen*, however, Broch does use romantic imagery. As I have shown now, Broch does not cite romanticism in particular. However, through the use of citations, he uses existing literary forms, namely images and topoi that have a literary tradition. In addition to that, he cites topoi that have appeared in romanticism. Broch thus uses existing literary forms to which nolens volens additional layers of meaning have been added during a literary epoch that he despises.

One might be tempted now to adapt the description of the perceived tension between Broch's theoretical works and *Die Schuldlosen*. One might suggest that since Broch does not particularly reference romanticism (but only specific topoi that happened to be used in romanticism), the tension between Broch's theoretical and *Die Schuldlosen* only concerns the use of existing forms.

However, this would mean to trivialize a complex problem. An author who uses an image or topos cannot disregard its history. In other words, when Broch uses a topos that was also used in romanticism, Broch cannot ignore the layers of meaning that were added to that topos during that epoch. This is particularly the case for the case of romanticism, which was functionalized by the National Socialists, thus establishing a direct link between the different historical contexts of romanticism, National Socialism, and Broch's own time. Therefore, the tension to be analyzed remains the same: It is the tension between Broch's theoretical works and *Die Schuldlosen* concerning the use of existing forms *and* references to romanticism.

Based on the insights so far, my two central research questions can still not be fully answered: how can one explain the tension? And what function does citation play in this context? Informed answers to both questions require a more thorough analysis of Broch's ways of referencing (i.e. his modes of citation), which shall be conducted in the following. So far, I have focused on the details of a specific citation. Now, I will extend the discussion and consider the immediate textual surrounding. In a last step, I will then analyze the citations in a larger context.

In the course of the following analysis, it will also become clear what exactly one can call Broch's "practices and forms of appropriation." So far, I have used the terms citation, quotation, and reference as synonyms. It is also plausible to call them "moments of citations" (Campe 2014, 52), because they evoke literary traditions and conventions in a very subtle way, thereby evoking "the aura of quotation" (Campe 2014, 48), making an object or person "appear before an audience" (Campe 2014, 48). In Broch's novel, as has been shown, the "aura of quotation" is evoked by a conventional spatial component (e.g. a setting in nature), the identity of a character (e.g. the Stone Guest) or a character or a character trait (e.g. a character's appearance or mesmerizing qualities) and a plot function (the seductive woman exerting a pull on the protagonist).

As the analysis so far has shown, reading the quoted passages as a continuation of a tradition of topoi and literary conventions does not seem to work. Instead, there appears to be an indefinable poor fit, a notion of the "not quite," an incongruence between literary conventions and Broch's treatment that is palpable even if one accounts for modernizations of the convention to fit the reality of the 20th century. A closer look at Broch's strategies of citing topoi will show how these textual ruptures are created.

## Broch's Modes of Citing Romanticism

Identifying the source and nature of ruptures related to citations of topoi is imperative to describing Broch's citation practice and the function it fulfills for him. The following part of this chapter shall provide the basis for a subsequent analysis of Broch's motivation behind his specific mode of referencing.

### Unreliable Images - Unreliable Citations

In order to cite, an author works with a system of references. These references can take many forms and qualities. They can be implicit or explicit; they can be numerous or scarce, contradictory or reinforcing, repetitive or multilayered, among others. Some of these qualities have been discussed in preceding paragraphs, where I have come to the conclusion that Broch's references are both specific and repetitive, and subtle and rare. In the above analysis, the references have been examined predominantly in isolation, i.e. without considering their immediate textual surrounding. In the following, I will extend the radius of analysis and study the references in their immediate context. This will allow refining the insights regarding Broch's modes of citation.

### *Collapsing Images*

A first aspect that creates ruptures regarding Broch's modes of citing topoi is the fact that the reference to the topos is dropped as soon as it emerges.

This, for example, is the case in Melitta's and Andreas' love night. When Andreas enters his room and finds Melitta in his bed, her arms lifting to welcome him are described as: "Weiß, dämmerweiß leuchteten die Arme in der weichen Dunkelheit" (Broch 1994, 184). The description of white female skin in darkness evokes the topos of a female sculpture visited or seen by young men at night, as is the case with Eichendorff's Florio. However, this is all the reader learns about her beauty in that passage. The following love scene does not further elaborate on Melitta's appearance. Instead, what follows the passage is a brief and almost technical description of their intercourse and an abrupt ending of the novella. Broch drops the reference to the topos immediately after creating it.

Another example is the description of Melitta's "helle glatt-zarte Haut der Brüste mit den blauschimmernden Adern" which has been discussed above. Broch here evokes the topos of anthropomorphization or petrification. This description, too, is dropped, because no details are mentioned subsequently that would build on this stone-like quality of hers.

The topos of the stone seductress is then also dropped on a plot level. Potential expectations and anticipations that could result from Melitta's link to the stone world remain unfulfilled. This includes, for example, seeing Melitta further

turn into a sculpture, or somebody recognizing the significance of her sculpture-like features, or her sculpture-like qualities impacting the plot. None of the above happens. After her night with Andreas, Melitta never appears again. One would hear of her, but only indirectly in conversations. In comparison to the seductive stone women in romanticism, a crucial aspect of the original topos is lost: Rather than impacting the male protagonist's life, Melitta is dumped by Andreas for another woman, Hildegard. The seductive power of the statue in disguise is ineffective; instead, she commits suicide and is not even missed (as becomes evident in the dialogue between Hildegard and Andreas when she informs him of Melitta's death).

While the stone imagery in this reference to a traditional topos does not seem to fulfill a plot function, it does have a structural function since it connects the characters of Melitta and the Stone Guest, and - through the handbag - serves as symbol for Andreas' guilt. However, it remains unclear why Broch specifically chose the citation of stone imagery and this specific topos. None of the characteristics of Broch's stone imagery make it appear an irreplaceable choice. This adds a facet of arbitrariness to the citation of the topos.

### *Inherent Contradictions*

A second factor that works against a reading of the quoted passages as a continuation of a tradition of literary conventions are text-inherent contradictions. Broch's two descriptions of Melitta's skin shall serve as examples for this

phenomenon since the skin is a visual indicator of the borderline between human and sculpture. An examination of the passage regarding Melitta's love for nature shall complement the analysis.

The first relevant passage is Andreas' encounter with Melitta. Here, the reader learns that Melitta's "helle glatt-zarte Haut der Brüste mit den blauschimmernden Adern war von jener goldenen Weiße, die den blonden Frauen eigentümlich ist" (Broch 1994, 134). This is a wordy and detailed description of Melitta's skin, and yet the result is not unambiguous. This is the effect of its inherent ambiguities. The first is the wording "goldene Weiße." Broch here introduces an additional inorganic material, gold. And while one could maintain that gold and white are similarly bright, they are chromatically different. One could say that Broch uses a soft form of an oxymoron, a juxtaposition of contradictory elements. The imprecision is further exacerbated by the combination with a third color ("blauschimmernd"). Consequently, the blending of three materials (gold and marble as inorganic materials and skin as organic material) and three colors (golden and white, and blue) make it impossible to define the precise complexion of Melitta's skin.

This becomes even more evident when comparing the description of colors in Broch's passage with Eichendorff's passage quoted above. Eichendorff makes a clear distinction between the sculpture on the one hand and the woman on the other hand. They are two different entities (woman and sculpture) that only resemble each other in Florio's imagination (even here, they are not the same person, but the woman for him merely has the statue's features: "es waren unverkennbar die Züge,

die Gestalt des schönen Venusbildes"). The statue that Florio encounters at night is a "marmornes Venusbild" that stands on a "Stein" and upon which the moon casts a "scharf" light. The mentioning of the stone base and the sharp moonlight creates a cold atmosphere that is in line with the cold material of the marble sculpture and that is intensified by the subsequent description that "das Venusbild, so fürchterlich weiß und regungslos, sah ihn fast schreckhaft mit den steinernen Augenhöhlen aus der grenzenlosen Stille an" (von Eichendorff 1985, 397). The image created is characterized by stiffness, coldness, and scare.

The next day, when Florio returns to said site and encounters a woman who bears resemblance with the statue, the description of the woman is very distinct from that of the statue. She is a human being filled with life, a "blühende Gestalt" wearing a dress ornamented with "buntglühenden" flowers. While just like Melitta, she is described with the colors of white and gold, Eichendorff makes a clear distinction between golden and white details. For example, the woman holds a "mit goldenem Bildwerke gezierte Laute." Her dress is ornamented with "goldenen Spangen" and she has "goldenes Haar." Her skin, however, is described as "blendendweiß" in the context of her "blendendweißen Achseln" (von Eichendorff 1985, 401). While her body and dress have both white and golden details, the white and golden colors do not blend with each other as they do in the "goldene Weiße" of Melitta's skin.

Broch's Melitta is both woman and sculpture; one could say that she is an amalgamation of a woman-like sculpture and a sculpture-like woman. With this character, Broch refers to literary traditions and yet departs from them. Melitta is a

citational impurity. As I will show later, this citational impurity is exacerbated by verbal and physical impurities that become apparent in the encounter between Andreas and Melitta. For now, it is important to note that the attempt to link Melitta back to the topos of a woman who resembles a marble sculpture necessarily fails, since Broch only provides an imprecise reproduction of that traditional imagery. It can be called an allusion, or a moment of citation, a tentative citation, at most.

The second relevant passage for text-inherent contradictions with regard to Melitta's skin is the passage in which Melitta waits for Andreas in his bed. The passage contains the sentence: "Weiß, dämmerweiß leuchteten die Arme in der weichen Dunkelheit" (Broch 1994, 184). Again, the contradiction concerns the color of Melitta's skin. What does "weiß, dämmerweiß" look like? "Dämmerweiß" is both a neologism and a pleonasm, combining the primary color white with the component of the word "twilight," which indicates a specific time of day. Interestingly, during "Dämmerung," colors are diffuse, shadows have soft edges, and vision is blurry. This affects human vision in that time of day, and it creates confusion as to what color said "dämmerweiß" actually is. The "dämmer" relativizes the brightness of the "weiß," and the "dämmerweiß" in its turn relativizes the preceding "weiß" in the word group "weiß, dämmerweiß." What seemingly makes the description of Melitta's arms more precise in fact makes it more ambiguous. And what about the "weichen Dunkelheit"? Broch here combines a material quality with a visual phenomenon, a combination that does not quite fit. "Weich" would be suitable for the description of a human being, for example, Melitta or, in particular, her arms, but Broch chooses to exchange the adjectives in this scenery. Almost like in a chiasmus,

Melitta's possibly "weiche Arme" and the likely "dämmrige Dunkelheit" turn into "dämmerweiße Arme" and "weiche Dunkelheit." This grotesque combination is a distortion that has the potential to disorient the reader similar to the way a cubist painting can perplex its observer. And again, it is so subtle that one might subconsciously notice that something is off, without being able to point at the origin of the unsettlement.

This ambiguity extends to yet another level. In addition to the above, one can ask what exactly the "Dämmerung" is that Broch is describing here. It cannot be the meteorological phenomenon of the time when the day is ending and the day is beginning since Broch mentioned that "Dämmerung" when Melitta stepped into "den dämmergrauen Garten" (Broch 1994, 179) many hours before. By the time Melitta and Zerline had had dinner and Melitta got prepared for the night with Andreas, the dusk must have long been over. Is it thus the physical phenomenon that results from the door being opened, with the "Lichtschein" of the adjacent room falling in? This would introduce another romantic element since it would suggest that the "Lichtschein" has commonalities with "Mondschein" - given that "Mondschein" has the ability to cast the scenery in twilight, whereas an electric light source would probably rather create a sharp light beam or light cone. The compound "Mondschein" is a traditional compound in literature in general and in romanticism in particular. Or, can one interpret the "dämmern" as a metaphorical description of the beginning or the end of a new plot point? As it turns out, the nature of the "Dämmerung" remains unclear, as is the exact nature of Melitta's skin tone and color in that scene.

Melitta's skin tone and the time of day in which Broch sets the scenes are not the only source of contradiction in the novel. A last example shall serve to illustrate how Broch strategically creates contradictions in the text. It concerns Melitta's love for nature. This character trait once more underlines her poor fit in the society she lives in and puts her in relationship to past epochs when nature played a major role in people's lives. Not to mention, nature was an important place in romantic texts in general, and in the topos of a youngling's encounters with women and sculptures in particular. Melitta and her grandfather allegedly live in close touch with nature, and yet Melitta lives completely isolated from nature in the middle of a complex of buildings in the city, which she hardly ever seems to leave. She declares that she enjoys being in contact with nature ("Am liebsten jedoch und auch am häufigsten wandern wir aufs Land hinaus, in den Wald" (Broch 1994, 132)) and yet seems to be ignorant of any microcosms of nature in her immediate surroundings. For example, she cannot remember the tiny garden in her own backyard ("Aus welchem Garten, Herr Andreas?" (Broch 1994, 134)). More than that, the flowerpot on her windowsill, potentially a source of joy and completely under her control, is not well maintained and "voll alter verbrauchter Erde" (Broch 1994, 133). This leaves doubt about the actual relevance nature has in her life and the coherence of her character in the novel. It also makes the citation of the respective topos instable.

The discussed contradictions or ambiguities, only a few examples of the many obvious and subtle contradictions that Broch includes in the text, create a sense of impreciseness and unreliability that extends from the characters in question over their doings and to plot details. As far as Broch's citation of literary

conventions is concerned, these contradictions translate into a citational ambiguity, because Broch creates these moments of citations and then immediately deconstructs them. Just like the dropped images discussed earlier, inherent contradictions make moments of citations instable shortly after they have been established.

### *Implicit References*

A third important characteristic of Broch's unreliable modes of citing topoi is the implicit quality of his references. Again, a comparison with Eichendorff's passage will serve to illustrate this point. Eichendorff is explicit in comparing the stone sculpture in the garden to a human being, the woman. The protagonist Florio encounters them at different times in the same spot in the garden landscape and identifies "unverkennbar" a similarity in their "Züge," relating the two figures through them: "es waren unverkennbar die Züge, die Gestalt des schönen Venusbildes, das er heute nacht [sic!] am Weiher gesehen" (von Eichendorff 1985, 401). In Broch's text, there is no explicit evidence of a female sculpture. The sculpture features of Melitta are not becoming more or less pronounced, thus not indicating a possible process of petrification or anthropomorphization. Her affiliation with the world of sculptures cannot be proven but could be supported with implicit textual evidence. One such implicit evidence is her grandfather, the beekeeper, also called the Stone Guest. But this relation to the stone world remains

unconfirmed since neither her parents nor their direct blood relation is thematized in the novel. No clues can be derived from their interactions, either, because while Melitta and the grandfather speak of each other, they do not meet each other in the novel. Their exact relation remains unclear; she might as well be a foundling.

Other indicators for Melitta's ties to the stone world and the tops of the seductress rely on gestures, on linguistic ambiguities, on the setting, and on color associations. An example for a gesture is her lifting of the arms. When Andreas comes home to find Melitta in his bed unexpectedly, her arms lift to welcome him:

Dann - mit einem Lichtschein im Nebenzimmer - öffnet sich draußen die Tür, und zu Melittas eigener Überraschung werden ihre Arme gleichsam selbständig, heben sich, gleichsam von ihr gelöst, ihm entgegen, oh, strecken sich ihm entgegen [...] Weiß, dämmerweiß leuchten die Arme in der weichen Dunkelheit (Broch 1994, 184).

The gesture has a surprising, seemingly uncontrollable, almost magical element. What is its origin? This question leads directly to a linguistic ambiguity. If one carefully examines the above passage, one can note that the source of the magical element that lifts Melitta's arms is not clearly defined. It does not seem to emanate from Melitta. Who is seducing her here? A first impulse would be to see Andreas as the source of magic. After all, it is he whom Melitta and the reader hear talking to Zerline in the adjacent room after having returned home. When subsequently the door opens, it seems logical to assume that he is entering his own bedroom in which Melitta is waiting. The linguistic evidence, however, is not so clear regarding the subjects involved in the "selbstständigen" rising of Melitta's arms. The text reads, "Dann - mit einem Lichtschein im Nebenzimmer - öffnet sich draußen die Tür, und

zu Melittas eigener Überraschung werden ihre Arme gleichsam selbständig, heben sich, gleichsam von ihr gelöst, ihm entgegen, oh, strecken sich ihm entgegen" (Broch 1994, 184). Who is the "ihm" in this context? Grammatically, it could be Andreas, but it could also be the "Lichtschein" that is mesmerizing Melitta. After all, nocturnal light sources have traditionally had a magical power on nature and human beings both in art and real life. Melitta, already introduced as enigmatic being or at least as a person that does not quite fit the modern setting and life, experiences a strong pull in the face of this "Lichtschein," and it is plausible to assume that Broch is here introducing another link between Melitta and natural elements, vague and modernized romantic imagery, and between Melitta and the sculptures who come to life in moonshine. And Broch does so by making use of a subtle linguistic ambiguity, of the ambiguity of the "ihm" in the passage.

To give yet another example, Broch's references to a topos can also be invoked just by the setting, as is the case with the garden setting in which the reader finds Melitta before her love night with Andreas:

Im Garten vor dem Küchenfenster spritzt ein Mann die Beete unter abendlich werdender Sonne, und in dem glitzernden Strahl sprühen hie und da Regenbogenfunken. Trifft der Strahl den Rasen, so wird der für einen Augenblick tiefgrün, trifft er die Schollen der Beete, so erzeugt er für einen Augenblick kleine Tümpel, die sofort versickern, und das eine wie das andere riecht feucht und kühl. „Werde ich mit ihm dort unten sitzen dürfen?“ fragt Melitta? (Broch 1994, 177)

The reader finds her in a setting "unter abendlich werdender Sonne," in which "Regenbogenfunken" "sprühen." The atmosphere is "feucht und kühl," there are even temporary miniature "Tümpel" created by the water sprayed onto the

flowerbeds. The word choice and atmosphere suggests a romantic garden setting that is heavy with meaning in the face of the upcoming event, the nightly encounter between Andreas and Melitta. On the one hand, one can suggest that the garden setting remains an empty frame, because there is no sculpture to be found. On the other hand, given that the link between Melitta and the stone world had been established earlier in the novel, one could claim that Melitta is the unrecognized sculpture in the garden setting. She would then complement the referenced topos.

A last example of the implicit nature of Broch's references is their reliance on color combination. As has been pointed out earlier, the relation between stones and human beings is based on the mere description of skin or a marble floor as a material of blue color on white ground.

As has been shown, Broch oftentimes references literary traditions and topos purely with the help of gestures, linguistic nuances, the setting, or a specific color combination. As shall be shown in the following, Broch further undermines the already implicit references with other strategies, such as unclear identities and formal ambiguities.

## *Unclear Identities*

Another aspect that makes the citations unreliable is the fact that the identity of the characters remains ambiguous. This is true both for Melitta and the Stone Guest, as shall be shown in the following.

The image of Melitta as Andreas sees her oscillates between a sculpture-like figure and a working class woman, between a human and an animalistic being, between a seductress and a "Matrose[] beim Deckwaschen." In fact, the first impression Andreas gets from her is that of a woman who is about to empty "einen Eimer Wasser in den Abtritt" (Broch 1994, 129). The reader might thus be safe to assume that we are dealing with a working class woman. The next time she is mentioned Andreas is struck by her clothing and nude body parts, "daß die Frau bloß mit Rock und Hemd bekleidet war und daß ihre Beine nackt in Holzschuhen staken" (Broch 1994, 130). This adds a sexual element to her description. The association with "Matrosen beim Deckwaschen" follows immediately thereafter and is particularly confusing since it opposes the evocation of the image of a woman with an image of the opposite gender. Then, a feminine element is introduced that points towards her beauty: "Ihre Haare hingen in einem losen Zopf über den Rücken und waren blond." The sentence that follows immediately thereafter relativizes this observation and activates the reference to a creature of nature (or, due to the hair's mentioned similarity to hay, to an animalistic being): "Auch ihre Achselhaare waren sichtbar" (Broch 1994, 130). By the time we finally get to the description of Melitta

that includes her "helle glatt-zarte Haut der Brüste mit den blauschimmernden Adern" with "jener goldenen Weiße, die den blonden Frauen eigentümlich ist" (Broch 1994, 134), the registers (and topoi) have changed multiple times between Melitta as working class woman, coquette seductress, naive child, and animalistic creature. Against this background, the additional reference to worked stone adds yet another layer. How can the otherwise rather two-dimensional character of Melitta unite such a multitude of characteristics? Who is she? And yet, the image of Melitta, the sculpture in disguise, is quickly replaced by that of Melitta the washerwoman handing Andreas a glass of unpleasantly warm water, and by Andreas frantically trying to get away from her and the building. The seductive quality of Melitta's "helle glatt-zarte Haut der Brüste mit den blauschimmernden Adern" remains ineffective, the citational moment appears and immediately disappears, is existent and yet elusive. Her potential proximity to the stone world is only one facet of Melitta's character; it is being superimposed by other aspects, a strategy that makes her character indefinable. While her appearance, the way she talks, and the way she behaves all activate the aura of citation, inherent ambiguities and her unclear identity simultaneously deactivate it.

The same unreliability applies to the stone imagery of the Stone Guest, although in a different form. While the description of Melitta is based on visually validatable facts and enhanced by Andreas' associations triggered by them, the unreliability of the imagery of the Stone Guest is predominantly a result of the different ways in which Zerline and Andreas seem to perceive him, as well as of the use of simile, and his undefined identity.

Zerline, who opens the door to the Stone Guest and converses with him before he climbs the stairs to visit Andreas, reacts perfectly normal upon his arrival. One could assume that the visitor is a human being since she does not show signs of shock or perplexity. Andreas, however, seems to be struck by his appearance. While he has never met Melitta's grandfather, the Beekeeper, in person, he has heard of him through her stories and has seen her "Medaillon-Photographie des Großvaters" (Broch 1994, 257). Now that an unknown person is approaching Andreas' house, the characteristics of the Stone Guest climbing the stairs to his room is a combination of Andreas' memories of Melitta's accounts of her grandfather, and his own imagination. Upon closer examination, Andreas' perception of the Stone Guest's diamond-like quality is based on a number of similes, as defined by Kohl: "Der Vergleich ist eine explizite Verbindung von zwei Vorstellungen oder Begriffen, die nicht identisch sind, aber (angeblich) in einem oder mehreren Aspekten eine Ähnlichkeit aufweisen: 'A ist wie B'" (Kohl 2007, 73). One example from the text is the Stone Guest's hand, which Andreas notes to be "kalt und hart wie Diamant." Another example is the moment when Andreas and the Stone Guest sit next to each other:

Er [Andreas] hatte die Augen geschlossen und wartete auf das Abklingen der Angst; sie ging davon, lautlos rieselnd wie der Sand in einem Stundenglas. Und dann war es wie ein sanftes Wehen um seinen Kopf; es war wie der Ahne, der Ur-Ahne, der mit wehendem Bart sich über ihn beugte und mit diamantener Lippe seine Stirne küßte (Broch 1994, 273)

Andreas does not actually feel the visitor's diamond lips on his forehead. Instead, he feels *as if* this was happening. In both examples, the "wie" introduces a simile and suggests that the Stone Guest does not actually have hands and lips made of

diamond. The dream-like quality of the Stone Guest novella in general, and the use of similes to present the Stone Guest in particular make this stone imagery unreliable.

The arbitrariness of the Stone Guest is further reinforced by his refusal to reveal his name. Not only is he referred to differently throughout the book before ever appearing himself (such as the Beekeeper, Grandfather, Stone Guest). When being asked for a name, he also does not give one:

[Andreas:] Gut ... aber aufs bescheidenste eingeschränkt, muß es mir wenigstens gestattet sein, nach Eurem Namen zu fragen ... wie soll ich Euch nennen?

[Stone Guest:] Wenn man alt wird, fällt vieles von einem ab, so daß man sich selber kaum mehr daran erinnert; die ganz Alten werden namenlos, sogar für sich selber ... immerhin, nennt mich Großvater, denn das tun viele (Broch 1994, 256 f.)

The Stone Guest does not attribute significance to his name. While hearing a name would have provided clarity, unambiguousness, certainty, a way of categorizing him for both Andreas and the reader, the answer leaves them wondering how to identify who or what they are dealing with. The absence of a name leaves the character in a blurry realm between the identities of the Beekeeper, the Grandfather, Stone Guest, moral figure, and dream person. Not only is it possible that he does not possess any stone characteristic whatsoever, it is also possible that he does not even exist as a character at all.

Since the identity of both Melitta and the Stone Guest remain ambiguous, the citational power of their imagery as moral figure (The Stone Guest) or as woman with relation to the stone world (Melitta) is weakened.

### *Formal Ambiguities*

At this point, it is important to acknowledge a conceptual difficulty that has emerged as the result of the analysis so far. It is the persistent challenge to define what these images of marble-skin, of a lifted arm, of a seductive woman and a garden setting, actually are. Are they images? Are they citations? Are they shattered images? Allusions? Gestures? Reproductions? Quotations?

Broch's images fulfill the characteristics of citations according to Campe's and Höcker's definition. They make "accessible what is foreign, strange, exotic, or already known but belonging to the other." They take "something out of context to place it into new context" and "thereby simultaneously creates and abstracts meaning" (Campe and Höcker 2014, 40).

On the one hand, one can note an apparent reference to a literary tradition. On the other hand, there is a fragmentariness to the images that makes it questionable to call it a comprehensive citation of a topos or even a complete image. Instead, it seems to be a glimpse, a vanishing moment, a passing thought of something known, an association that starts to vanish in the moment of its creation.

Broch's citations do not come in the form of an abundant use of intertextual links but in the evocation of something that exists in collective memory or is rooted in reading experience. Considering the high degree of fragmentariness that prevails, it would be imprecise to call Broch's referential images simple "citations." Instead,

one would have to account for the fact that these citations are highly elusive. Therefore, I will define these images as "citational moments" or "moments of citation," and I will proceed with the following analyses based on that premise.

The difficulty to define what these images are is both the effect of and a contributing factor to the fragmentariness analyzed so far. The fact that the images which Broch presents to the reader are hard to define and grasp puts the imagery in a definitional gray area, a zone of not-quite and yet-not. This is an auctorial concept that suspends and invalidates common reading strategies. This challenges the reader and creates moments of destabilization. These moments of instability, however, also open up a fertile field for the author, because they provide an arena in which auctorial intentions can operate. As it turns out, even this arena of definitional imprecision has two sides to it. While it unsettles the reader, it provides a fertile ground for the author's political, epistemological, and aesthetic endeavors. An image that cannot and should not be defined - an auctorial masterpiece!

In order to further evaluate the significance of these "moments of citation," of the evocation of an aura of citation, it is insightful to not only look at how the text creates the images but also to identify structural correspondences in the text.

## Structural Correspondences

Now that I have shown the elusive and fragmentary nature of Broch's citations, it is insightful to examine whether the fragmentariness of the imagery is reinforced on a structural level and whether there are structural correspondences in the text that shatter the coherence of the narrative.

While many aspects that deserve attention, I will for now focus on three of them: Broch's use of dialogue, of conjunctions, and of paragraphing.

### *Fragmentary Dialogue*

A first aspect worth noting regarding the dialogue pattern in the scene of Andreas' first encounter with Melitta is the mere fact that there is a dialogue, whereas, for nearly the first half of the novella, Andreas was alone with his thoughts and associations flowing freely. Now, in the presence of Melitta, these ideas and free associations are interrupted by her questions, for example: "Matrosen beim Deckwaschen, dachte er, da er sie mit ihrem Eimer vor sich sah. Sie sagte: 'Wen wünschen Sie?'" (Broch 1994, 130). Just when he starts his train of thought (here, regarding the "Matrosen," the sailors), her mundane question interrupts the process. This disruptive scheme repeats throughout their encounter, with Andreas'

descriptions or thoughts being constantly interrupted by lines of dialogue, sometimes by Melitta, at times by himself:

Ihre Haare hingen in einem losen Zopf über den Rücken und waren blond. Auch ihre Achselhaare waren sichtbar, waren buschiger als sonst bei Blondinen. Er antwortete: „Ich wußte nicht, daß hier auch Parteien wohnen.“ (Broch 1994, 130)

In this example, Andreas interrupts his own observations, as if he suddenly remembers that he is in a social situation that requires his engagement.

The lines of dialogue oftentimes are not the continuation of the previous thought or description, but refer to an entirely different topic, as the above example shows. There is a substantial divergence between what Andreas observes and what he says.

If one compares Andreas' and Melitta's dialogue with a later dialogue in the same novella, namely Andreas' dialogue with the leather merchant that follows this scene, the difference is particularly striking.

„Ich wünsche ein Chromlederfell zu kaufen, aus dem Spangenschuhe oder ein Handtäschchen für ein junges Mädchen zu erzeugen wären“, erklärte er dem Mann. Der Verkäufer entgegnete warnend: „Also kein Sattelleder? Sie werden es bedauern, mein Herr ... das Lager wird bald geräumt sein, die Zeit wartet nicht ... stündlich schmilzt es dahin ... aber wie Sie wollen, mein Herr“, und brachte Chromleder herbei. Da lagen die weißbläulichen und hellgrauen, mattglänzenden Felle auf dem ungefügen Verkaufstisch, und Andreas konnte mit der Hand über die glatte und körnige Fläche streichen. Der Verkäufer sagte: „Beachten Sie die Geschmeidigkeit“, nahm schwungvoll eine der Randzacken des Leders und zerknitterte sie vor Andreas' Augen; das Leder ließ sich die Manipulation weich und lautlos ohne Knirschen und Knistern gefallen, und der Verkäufer, dem diese Nachgiebigkeit bekannt war, wiederholte den Vorgang, indem er die Ware an Andreas' Ohr hielt. Hernach glättete er die zerknitterte Stelle mit einem flachen Eisen, das er einer schweren Tischlade entnahm, und sagte; „Sie sehen, kein Bruch, keine Falte, keine Runzel ... eine Ware, die noch niemanden enttäuscht hat. Prüfen Sie

selber." Und mit der Zudringlichkeit, die Verkäufers of eigen ist, nahm er den Zeigefinger Andreas' und führte ihn über die geglättete Stelle. Nein, es war keine Enttäuschung (Broch 1994, 138)

In the passage with the leather merchant, dialogue and descriptive parts are interlinked and mutually enriching. In the passage with Melitta, chunks of descriptions are followed by chunks of conversations. This juxtaposition interrupts both the dialogue and the description and makes the reading experience fragmentary. The presence of dialogue alone serves as disruptive force in the encounter between Melitta and Andreas.

If one shifts the perspective of analysis from the formal existence of the dialogue to its actual content, one can note an additional disruptive force, namely their diverging social background. Andreas is a wealthy diamond trader, whereas Melitta is a simple washerwoman. Their different social background creates friction regarding their conversational skills and obstructs their efforts to foster trust and familiarity. To give an example:

[Andreas] sagte: „Sie wohnen hier sehr schön." - „Es geht an", antwortete sie, und wie zur Erklärung: „Ich bin Wäscherin" (Broch 1994, 130)

[Andreas:] „Ich wusste nicht, dass hier auch Parteien wohnen." - „Ja", antwortete sie, „wir wohnen hier." (Broch 1994, 130)

While Andreas attempts to set up conversational gateways, Melitta's answers are uninformatinal or go off in different directions, leading to conversational zigzags and dead ends. The result is a constant shift in dialogue topics without an extensive dwelling in or deepening any of them. The conversation jumps from the characteristics of the house to the use of the laundry anchor winch, to the attic, the "Fabrikschlot," free time occupations, and the garden behind the house. The

conversation focuses on externals. While Andreas does not share any private information with Melitta, he inquires much information from her and then withdraws when the conversation reaches an intimate level. A fluent dialogue only evolves around the "sinnreiche Einrichtung" of the "Ankerwinde" (Broch 1994, 130) which serves Melitta to lift the laundry up to the level of her floor.

Andreas' attempts to find commonalities, to gain her approval, or set up opportunities for future encounters are equally fruitless, as the following examples show:

„Theater und sonstige Vergnügungen kenn ich bloß vom Hörensagen." Sie sagte dies freilich mit so wenig Bedauern, daß er nicht wagte, sie zu einem Theaterbesuch einzuladen, woran er während ihrer Rede einen Augenblick lang gedacht hatte. (Broch 1994, 132)

[Andreas:] „Doch was tun Sie in den einsamen Stunden?" - „Ich bin nie einsam", korrigierte sie (Broch 1994, 132)

„Darf ich Ihnen noch helfen?" sagte er und griff nach dem Eimer; aber sie kam ihm zuvor: „O nein" (Broch 1994, 133)

Melitta does not share his interest in culture, nor does she seem willing to accept his help or company, despite the fact that she is very interested in the young man. This indicates a failure of both his conversational and courtship strategies.

A detail that has emerged in the above examples is worthy of further examination since it creates structural ruptures on a different level. I am alluding to Melitta's tendency to correct and talk back to Andreas. Her corrections not only refer to the assumptions he makes about her, as in the above example regarding her solitude. Her corrections also concern his perceptions of the environment.

[Andreas:] „der Rauch des Fabrikschlotes würde den Ruß auf das Linnen niederschlagen, und die ganze Arbeit wäre umsonst." Sie machte ein erstauntes Gesicht: „Welchen Fabrikschlotes?" (Broch 1994, 131)

[Andreas:] „Dies ist wohl eine der Fuchsien aus Ihrem Garten gewesen?" Sie setzte wieder ihr erstauntes Gesicht auf [...] „Aus welchem Garten, Herr Andreas?" [...] „Nun, von dem Garten neben der Stiege." Sie überlegte angestrengt, ja sie schloß sogar dazu ein wenig die Augen, und ihre glatte Stirne faltete sich zu Runzeln über der Nase (Broch 1994, 134)

When Melitta directly questions or corrects his perception, she not only unsettles Andreas himself, who quickly tries to justify himself by finding explanations for his misperceptions but also undermines his credibility in the eyes of the reader. If Melitta proves every single one of his observations wrong, then Andreas' earlier accounts of his surroundings lose their reliability. After all, the reader learns about the fictional world through Andreas' perspective, in a third-person narrative mode, (which especially in the novella with Melitta's and Andreas' encounter turns into free indirect speech). And indeed, when Andreas looks out of Melitta's window, he does not appear to be able to locate the garden he had seen earlier or recognize other details of the house, nor does he seem to be able to orient himself in the larger surroundings of his own town:

Nun zeigte sich aber, dass die Lage des Gärtchens keineswegs so eindeutig bestimmt war, wie er geglaubt hatte (Broch 1994, 133)

so sehr er es auch bedauerte, nicht das finden zu können, was er suchte (Broch 1994, 133)

obwohl das Erschaute ihn nicht überraschte, fand er sich nur schwer zurecht, denn die sonst doch so sehr vertraute Stadt ergab von diesem Ausblick bloß in der weiten Ferne das bekannte Bild (Broch 1994, 132)

His perceptions could just have been misperceptions. His own disorientation, combined with Melitta's verbal undermining of his statements, lead to a Kafkaesque

uncertainty about crucial coordinates of the scene that affects both Andreas and the reader. Where is he? Why does he suddenly forget the time? And who is this woman? Andreas himself seems to feel that Melitta is kind of an odd presence in this place, with her antiquated word choice and her unconventional word order that call attention to her language and parallel her anachronism that became evident during their conversation. Andreas, the character, struggles with Broch's citation of a topos in his own intradiegetic world.

Melitta's backchat culminates in her denial to grant him access to her attic, which he desires to enter in order to gain a better overview of the surroundings.

[Andreas:] „Ich möchte gerne noch höher hinauf, in die Waschküche, auf den Dachboden." - „Davon hätten Sie wenig Gewinn", sagte sie, „denn wir haben heute die Wäsche gekocht, so daß alles voll Dampf ist." - „Und auch der übrige Dachboden ist nicht betretbar?" - „Nein, auch der nicht" (Broch 1994, 131)

Melitta withholds Andreas the access to the attic with a conviction that is unusual for the constellation of their gender and social status. And with the access to the attic, she also withholds an opportunity to clarify his many misperceptions, leaving him and the reader in uncertainty.

Interestingly, Broch employs the same method of disruptive dialoguing in another scene that has been mentioned earlier. Zerline's preparation of Melitta for the night with Andreas are preceded by the following paragraph:

Im Garten vor dem Küchenfenster spritzt ein Mann die Beete unter abendlich werdender Sonne, und in dem glitzernden Strahl sprühen hie und da Regenbogenfunken. Trifft der Strahl den Rasen, so wird der für einen Augenblick tiefgrün, trifft er die Schollen der Beete, so erzeugt er für einen Augenblick kleine Tümpel, die sofort versickern, und das eine wie das andere

riecht feucht und kühl. „Werde ich mit ihm dort unten sitzen dürfen?“ fragt Melitta?

„Warum nicht? Aber jetzt wollen wir dein Haar richten“ (Broch 1994, 177)

In this passage, the roles are inversed. This time, it is Melitta who wants to indulge in romantic fantasies and personal expectations, while Zerline is the one who disturbs her. Melitta and Zerline, too, are unable to maintain a fluent dialogue, this time not so much because of a different social background (they are both maidservants) but because of diverging levels of experience and age. As a result, they take most of their meal together in silence. Just as Melitta had denied Andreas his wish to go "höher hinauf, in die Waschküche, auf den Dachboden" (Broch 1994, 131), now Zerline is denying Melitta any further indulgence in the romantic garden landscape by telling her that it is time to prepare for Andreas' arrival.

As the analysis of the dialogue in the encounter between Andreas and Melitta has shown, the two characters are on different conversational planes. As a result of the disruptive flow of the conversation it appears contrived. At the same time that the reference to literary traditions and topoi are built and abandoned, Melitta and Andreas build their expectations and find them disappointed. The dialogue, which could potentially be used as a method to smooth the disruptive use of imagery, intensifies the disorienting reading experience. The dialogue between Melitta and Andreas is a first important aspect of structural correspondences to content-related ambiguities and ruptures.

### *Misuse and Absence of Conjunctions*

The second difficulty to get from one image to the next is created by the lack of or counterintuitive use of conjunctions in the passage describing Andreas' and Melitta's encounter. An example is Andreas' and Melitta's discussion of the snow mountains in the distance:

„Des Abends und am Morgen", sagte sie, halb entschuldigend, halb vorwurfsvoll, „sieht man bei klarem Wetter auch die Schneeberge, jetzt allerdings zu dieser Mittagsstunde... " Er wurde unmutig, weil sie ihm vorwarf, zur unrechten Stunde gekommen zu sein, und da nun auch zwei Wespen sich durchs Fenster hereinverirrten, fiel er ihr ins Wort: „Nun denn, ein andermal", und mit einem Blick auf den Eimer, der noch immer neben ihr stand, „ich habe Sie ohnehin schon lange genug aufgehalten" [...] Andreas aber war indessen zu einem Fenster getreten, unter welchem seiner Ansicht nach das Gärtchen mit den Wespen liegen mußte, und es erschien ihm durchaus richtig, daß gerade auf diesem Fenster ein Blumentopf voll alter verbrauchter Erde stand, in der, wie zur Wiederholung dessen, was er unten zu sehen hoffte, noch einige Stäbchen staken. Nun zeigte sich aber, daß die Lage des Gärtchens keineswegs so eindeutig bestimmt war, wie er geglaubt hatte (Broch 1994, 132 f.)

The first detail that is striking here is the insert about the wasps coming in through the window. The insert is linked to the preceding and following sentence by "und da," suggesting a causal relationship between the wasps and Andreas interrupting Melitta and postponing his plan to climb up the stairs to the attic. However, the image of the wasps is then dropped without explaining the causal relationship, leaving the reader wondering what aspect of them motivated Andreas' behavior and utterance.

The second striking detail in this paragraph is the odd mentioning of the flowerpot on the window (*not* on the window sill - a grotesque image), which contains several unspecified small rods ("Stäbchen") that seem to be important for Andreas' association, without the reader learning why. While the narrator mentions that the "Stäbchen" link back to the summerhouse ("Lusthaus") that Andreas had seen earlier before climbing up the stairs, the precise nature of this relationship remains unclear. A repeated reading of that earlier passage does not provide insights since the previous passage does not mention "Stäbchen" or "Stäbchen"-like objects in said garden. The "Stäbchen" are a dead-end association, just like the wasps, creating an intratextual citation that is dysfunctional. Instead of further elaborating on the "Stäbchen," the narrator then jumps to the assumed location of the garden, linking this new thought, however, with the conjunctions "nun" and "aber" ("nun zeigte sich aber"), introducing a continuation and opposition to the "Stäbchen" which remains unclear, and instead linking this new thought back to Andreas' earlier attempt to locate the garden.

Overall, this passage does not seem to be based on a chain of associations but rather a stream-of-consciousness-style combination of elements that do not easily fit together in a cohesive narrative.

The misuse and lack of conjunction and inter-sentence references becomes especially clear when examining passages from the same novella that describe Andreas' experience in the building before his encounter with Melitta. Two examples shall illuminate this:

Mitten in dem freien, luftigen Raum aber ragte ein roter Fabrikschlot [...] Wahrscheinlich haben die großen Geschäftshäuser hier inmitten ehemaliger Gärten ihre Kraft- und Heizzentrale [...]. Während er dies noch bedachte, hatte er den Hof durchschritten. Doch nun gab es keinen Torbogen mehr, sondern nur noch eine Glastür [...] Es galt sich zu entscheiden (Broch 1994, 127)

Auch hätte er die Glastür kaum bemerkt, die von dem Torweg zur Stiege führte, aber durch ihr zitterndes Klappern zog sie seine Blicke auf sich. Es war eine gewöhnliche Glastür, ihre Scheiben waren durch Gitter aus braun gestrichenen Drahtbögen geschützt, und das Glas klirrte ein wenig. Das Klirren rührte von einem unausgesetzten leichten Klappen der Tür her, und die Schattengrenze, die zwischen dem dunklen und dem durchsonnten Teil der Durchfahrt über die Tür lief, zitterte mit. Das war wie eine Sonnenuhr (Broch 1994, 125)

In the first example, Andreas' gradual intruding into the house is described with one detail coherently leading to the next, with his perception zooming in and out smoothly. Conjunctions and specifications of location ("mitten in dem freien, luftigen Raum," "Während," "Doch nun") relate the different observations both spatially and temporally, putting the observations together in a coherent way, thus providing a flowing narrative and a guidance for the reader.

In the second example, the narrative is equally fluent. Broch links the sentences through repetition of key words, such as "die Glastür," followed by "eine gewöhnliche Glastür," or "das Glas klirrte ein wenig" specified in the next sentence by "Das Klirren rührte von [...]," deepening the first observation, thus providing a nuanced and connected picture of the surroundings. In both passages, the reader can easily follow Andreas' calm and structured visual discovery of the premise. This is very different from the highly associative and fragmented visual impressions the reader has to rely on to grasp the surroundings and atmosphere in Andreas' encounter with Melitta. Andreas' earlier structured way of perceiving his

surroundings and evaluating what he sees has given way to a disruptive mode of perception, a seemingly hectic gaze, and wild associations. This reinforces my previous suggestion that Andreas intradiegetically struggles with Broch's modes of citation. In this scene, Broch has shifted his narrative strategy to create a formal disturbance in the reading experience.

### *Paragraphing and Punctuation*

So far, I have shown how Broch's use of dialogue and conjunctions intensify the fragmentariness of Broch's moments of citations. Interestingly, the paragraphing of the passage does not seem to work in a similar way. Instead, Melitta's and Andreas' encounter is described within one single paragraph that stretches over seven pages. I argue that Broch uses this formal device to counterbalance the fragmentariness identified above. Three aspects are important to make this point.

One, Broch makes use of a formal method to create structure within this one paragraph: He includes hyphens in the dialog between Andreas and Melitta that separate their utterances from one another, as the following excerpt shall serve to illuminate:

Er sagte: „Ich möchte gerne noch höher hinauf, in die Waschküche, auf den Dachboden.“ - „Davon hätten Sie wenig Gewinn“, sagte sie, „denn wir haben heute die Wäsche gekocht, so daß alles voll Dampf ist.“ - „Und auch der übrige Dachboden ist nicht betretbar?“ - „Nein, auch der nicht; soweit er uns nämlich zugänglich ist, ist er mit Wäsche angefüllt, die an den Stricken dort hängt. [...] Hätten wir ein flaches Dach, wie dies bei den neuen Häusern der

Fall ist, sagt mein Großvater, so würden wir an solchen Sonnentagen die Wäsche ausbreiten und sie bleichen lassen." - „Gewiss könnten Sie dies", entgegnete er, „aber der Rauch des Fabrikschlotes würde den Ruß auf das Linnen niederschlagen" (Broch 1994, 131)

The use of hyphens structures the paragraph, but it also has an effect on the dialogue. It creates a dialogue that is both fluent and confusing. While the sparse use of inquit formulas and additional information on the one hand leads to a fast flow and acceleration (and has an almost drama-like quality), it on the other hand leads to occasional vagueness on who is speaking. One can also note a lack of information regarding undertones, gestures, mimic, and physical action of the protagonists. In other words, the reader is being withheld important interpersonal information that would serve him to gauge the nuances of this interaction. Against this background (or lack thereof), shifts in the dialogue and the mood of the characters come unprepared. In this respect, this dialogue is again very different from Andreas' later conversation with the leather salesman, in which information regarding moods and actions provide a complete picture of the interaction:

„Ich wünsche ein Chromlederfell zu kaufen, aus dem Spangenschuhe oder ein Handtäschchen für ein junges Mädchen zu erzeugen wären", erklärte er dem Mann. Der Verkäufer entgegnete warnend: „Also kein Sattelleder? Sie werden es bedauern, mein Herr ... das Lager wird bald geräumt sein, die Zeit wartet nicht ... stündlich schmilzt es dahin ... aber wie Sie wollen, mein Herr", und brachte Chromleder herbei. Da lagen die weißbläulichen und hellgrauen, mattglänzenden Felle auf dem ungefügen Verkaufstisch, und Andreas konnte mit der Hand über die glatte und körnige Fläche streichen. Der Verkäufer sagte: „Beachten Sie die Geschmeidigkeit", nahm schwungvoll eine der Randzacken des Leders und zerknitterte sie vor Andreas' Augen; das Leder ließ sich die Manipulation weich und lautlos ohne Knirschen und Knistern gefallen, und der Verkäufer, dem diese Nachgiebigkeit bekannt war, wiederholte den Vorgang, indem er die Ware an Andreas' Ohr hielt. Hernach glättete er die zerknitterte Stelle mit einem flachen Eisen, das er einer schweren Tischlade entnahm, und sagte; „Sie sehen, kein Bruch, keine Falte, keine Runzel ... eine Ware, die noch niemanden enttäuscht hat. Prüfen Sie

selber." Und mit der Zudringlichkeit, die Verkäufern of eigen ist, nahm er den Zeigefinger Andreas' und führte ihn über die geglättete Stelle. Nein, es war keine Enttäuschung (Broch 1994, 138)

In this example, the specificity of the inquit formulas - Andreas "erklärte," and that the salesman "entgegnete warnend" - informs the reader about the conversational atmosphere. The result is a natural flow of the dialogue, in which resentments are easily detectible. Moreover, the lengthy description of the salesman's presentation of the leather reveals information regarding physical actions ("brachte Chromleder herbei"), as well as regarding the background of the salesman ("der Verkäufer, dem diese Nachgiebigkeit bekannt war"). In addition to that, it establishes physical contact ("nahm er den Zeigefinger Andreas"). All these information indicate an effective and efficient social encounter, which the reader can smoothly follow.

In Andreas' interaction with Melitta, however, the lack of similar inserts withholds relevant information from the reader. It remains unclear, for example, whether there is physical interaction during the conversation, whether Melitta turns towards him or away, whether she look out of the window or fold her laundry while they are talking, and what Melitta's conversational strategy is. In the face of the lack of this information, each sentence during the evolving conversation comes unexpected and seems like a poor fit. This fact leaves the reader under the impression that he is witnessing a dysfunctional conversation.

Two, while the seven pages long single paragraph describes the entire encounter of the two characters, one aspect of their encounter is still part of the paragraph that precedes it. That preceding paragraph ends with the description of how Andreas in the house unbeknownst to him rushes up the stairs:

eilte er nun über die ausgetretene Stiege die letzten Stockwerke hinauf, zwei, ja drei Stufen mit einem Schritt nehmend, so daß er recht atemlos oben anlangte und einer Frau geradezu in die Arme lief, die, einen Eimer Wasser in den Abtritt zu entleeren, eben den Gang überquerte (Broch 1994, 129).

This woman is Melitta. It is striking that this information about Melitta is the only one that is not part of the following extended paragraph. It is also striking that the next paragraph, which describes their encounter, does not start with a further elaboration on the woman's appearance, nor the description of their greeting or dialogue. Instead, it starts with "Auf diesem obersten Stockwerk war der Gang sehr hell - schmerzhaft hell, dachte er; es waren die Fenster des Ganges weit geöffnet und die Luft, die mit der Sonne hereinflutete, so ruhig und doch so bewegt, wie der Mittag über einem ruhenden Meer" (Broch 1994, 129 f.). What about the woman?, the reader might ask. After all, Andreas had just run "geradezu in die Arme" of said woman. And while Andreas' thoughts and attention do return to her in the following sentence ("Dazu gehörte wohl, daß die Frau bloß mit Rock und Hemd bekleidet war"), it seems odd that Andreas had momentarily forgotten her, and that he thinks of a peaceful ocean instead of the human being that has unexpectedly appeared right in front of him. One could claim that Broch uses both the paragraphing and the description of the brightness of the floor to create a first rupture - like a musical prelude - to start a paragraph of content-related ruptures.

Three, one can inverse the argument that paragraphing reinforces the fragmentariness of a passage and instead claim that paragraphs serve to introduce clarity and unity. Put differently, in a passage where Broch makes use of collapsing

imagery that disorients the reader, paragraphs would provide a form of orientation and a sense of cohesion.

Interestingly, both before and after Melitta's and Andreas' encounter in the short novella, the text consists of paragraphs. While the paragraphs are not numerous, they do serve to structure the text - sometimes with the change of the room, at other times with the shift of the topic in the dialogue, or with the change of mood of the protagonist, as the following example from Andreas' encounter with the leather merchant later in the novella shows:

„Wir verkaufen die Chromlederfelle nach Dutzenden“, sagte der Verkäufer. - „Ich kann aber höchstens eines brauchen ... und das kaum“, sagte Andreas. „Das kann man immer brauchen“, sagte der Verkäufer mit befehlender Stimme, „solche Felle finden Sie nie mehr.“  
Aber Andreas wurde nun hart; er hatte seinen guten Willen gezeigt, und wenn der andere den Bogen überspannte, so war das seine Sache. Er machte eine unwillige Bewegung und wandte sich zum Gehen.  
Mit dem feinen Gefühl, das Verkäufer für geheime Regungen von Kunden besitzen, flehte nun der andere: „Nehmen Sie ein Vierteldutzend, ich mache Ihnen den Dutzendpreis, weil Sie zum Hause gehören.“ (Broch 1994, 139)

The demanding attitude of the salesman triggers Andreas' resistance, which in turn changes the salesman's strategy. These shifts are formally reflected in the paragraphing.

Now, in the scene with Melitta and Andreas, one can find similar shifts in the dialogue and in Andreas' mood. The conversation jumps from one topic to the next. Moreover, Andreas' mood changes constantly as a result of their interaction, from "vertraulich" to distanced, from interested to "enttäuscht," from hopeful to regretful to "unmutig." And yet, Broch deliberately refrains from this formal device of paragraphing in the monstrous paragraph of the encounter. In a situation where

paragraphing would have served to structure the associative swirl and loosely arranged, stringed beads-like imagery, Broch's choice provokes more irritation for the reader. It remains unclear, for example, who is speaking when, what is happening, and how the topics they talk about relate to each other. The reader is presented a narrative mosaic in a formal unit (the paragraph) that consists of a core whose content does not fit.

The above insights allow for a final observation regarding Broch's structural strategy: Broch makes seemingly opposing formal choices. On the one hand, the fragmentary and gruff dialogue and the misuse of conjunctions create formal and content-related fragmentariness. On the other hand, the formal choice to refrain from paragraphing creates a forceful formal unit of Melitta's and Andreas' encounter. As a result, the formal unit of the seven pages long paragraph keeps together that what does not fit, and what would fly into all directions without this formal centripetal force. The energy of a poor fit, however, is very palpable both for the protagonists and the reader.

As has been shown, the difficulty to get from one image to the next is the result of at least two formal choices: One, the use of fleeting and fragmentary moments of citation, and two, their structural reinforcement through disruptive dialogue and counterintuitive use of both conjunctions and paragraphing. Broch produces (in)consistencies on many levels of the novel.

## Ironized Citations

In the analysis so far, I have focused on Broch's system of referencing from two perspectives. First, I examined citational moments predominantly in isolation, i.e. without considering their immediate textual surrounding. Then, I extended the radius of analysis and reviewed the citational moments in their immediate context. Both approaches have allowed deconstructing Broch's mode of referencing to provide for detailed insights on how he establishes and then destabilizes references to stone imagery, to romanticism, and to other literary topoi. The analysis of structural correspondences to this procedure has revealed the complex underlying structure with which Broch includes these references into his texts.

Now, I will use another perspective to discuss Broch's strategy of citation. I will demonstrate the moments of citation in yet a larger context, i.e. I will show how the references "interact" with larger elements of the plot. I will take into consideration Broch's use of irony and the combination of traditional imagery with new semantic fields. This last stance will reveal auctorial choices that are not visible from the viewpoint I have taken so far.

To start with, I will return to the passage that introduces Melitta in which she cleans the floor while Andreas watches:

so kniete sie; ihre Brüste lagen frei, ein dünnes Medaillonkettchen mit der Emailphotographie eines weißbärtigen Greises baumelte zwischen ihnen, und die helle glatt-zarte Haut der Brüste mit den blauschimmernden Adern war von jener goldenen Weiße, die den blonden Frauen eigentümlich ist (Broch 1994, 134)

In the earlier analysis, I have pointed out the reference to marble sculptures and romanticism, which Broch activates through the description of Melitta's breast. In order to see how Broch lets the text react to the romantic element, it is important to examine the context of this passage.

Just moments before this first encounter with Melitta, Andreas' attention is drawn to a "ein Schlitz in der Steinhaut des Bodens" (Broch 1994, 125); an observation that has both a sexual and anthropomorphical connotation ("Steinhaut des Bodens") and that is followed by his comment that Melitta "schmutzige Seifenbrühe auf dem gelben Steinboden verspritzte" (Broch 1994, 133), leaving "einen feuchten Kreis auf den Fliesen" (Broch 1994, 134), several "Flecken," next to which Melitta kneels to wipe them away. The connection between dirt, liquid, and sexual imagery creates the impression that Andreas sees the young woman through a lens tainted by vulgarity and disrespect.

The passage further loses its romantic dreaminess when read together with the preceding sentence:

auf allen Vieren, wie ein Tier, das seine Jungen saugen lassen will, so kniete sie; ihre Brüste lagen frei, ein dünnes Medaillonkettchen mit der Emailphotographie eines weißbärtigen Greises baumelte zwischen ihnen, und die helle glatt-zarte Haut der Brüste mit den blauschimmernden Adern war von jener goldenen Weiße, die den blonden Frauen eigentümlich ist. (Broch 1994, 134)

By describing Melitta as being on the floor "auf allen Vieren, wie ein Tier, das seine Jungen saugen lassen will," Broch connects the semantic fields of the human body and worked stones to the semantic fields of the animalistic. This field had already been activated in the beginning of the novella when Andreas' desire to enter the

building was partially motivated by “eine Sehnsucht der Nase nach dem scharfen Geruch von Heu, Dung und gebeiztem Mist” (Broch 1994, 124) and his later realization that Melitta’s “Achselhaare [...] wie nach Heu aussahen” (Broch 1994, 131). The semantic field is reinforced when Andreas, on his way out of the building, passes through a number of narrow and dark rooms filled with dried leather skins and furs (“mit getrockneten Häuten und Lederfellen dicht behängt” (Broch 1994, 136)). Earlier in the scene, clean linens, the product of Melitta’s work, had been hanging in the attic (“mit Wäsche angefüllt, die an den Stricken dort hängt” (Broch 1994, 131)). Now, in the dark room on Andreas' way out, an intense scent is emerging from the hanging leather skins and furs which are barely illuminated by light bulbs – a scenery that provokes a feeling of danger and unease for Andreas. A few moments later, Andreas is pressed by the leather merchant of the above-described premises to make a purchase. But Andreas “wollte von Tierhäuten und dem braunen Leder nichts wissen, und wenn es schon sein mußte, so sollte es eine helle Haut sein” (Broch 1994, 138). Andreas agrees to buy a fur for a potential handbag and examines the products presented to him: “Da lagen die weißlichbläulichen und hellgrauen, mattglänzenden Felle auf dem ungefügen Verkaufstisch” (Broch 1994, 138). In an effort to convince Andreas of the quality of the leather, the merchant violently and repeatedly “zerknittert” the material “vor Andreas’ Augen” und “an Andreas’ Ohr.” The following procedure intensifies the connection between animal skin and Melittas body:

Hernach glättete er [der Verkäufer] die zerknitterte Stelle mit einem flachen Eisen, das er einer schweren Tischlade entnahm, und sagte: „Sie sehen, kein Bruch, keine Falte, keine Runzel ... eine Ware, die noch niemanden enttäuscht

hat. Prüfen Sie selber." Und mit der Zudringlichkeit, die Verkäufern oft eigen ist, nahm er den Zeigefinger Andreas' und führte ihn über die geglättete Stelle. Nein, es war keine Enttäuschung, es war ein so glattes Gefühl wie jenes, das man verspürt, wenn man nach großem Durst sich mit frischem Wasser gelabt hat, und doch war es eine Enttäuschung, daß das Erwartete niemals in der erwarteten Form, sondern immer nur verwandelt und fremd seine Erfüllung findet. (Broch 1994, 138 f.)

The sexually charged passage directly refers back to Melitta: It was she who had handed him a glass of water only three pages earlier to satisfy his thirst (Broch 1994, 135); it was Melitta whose "glatte Stirne faltete sich zu Runzeln über der Nase" (Broch 1994, 134) and it was in her presence that Andreas had felt different forms of "Enttäuschung."

This analogy turns Melitta into the *Ware* that Andreas randomly chooses and whose quality he half-heartedly checks. Upon touching the fur and thus indirectly Melitta's body, he now experiences a surrogate fulfillment of his expectations, "niemals in der erwarteten Form, sondern immer nur verwandelt." The *Warencharacter* is all the more emphasized when Andreas gets carried away by a merciless bargaining over the price of the leather, only to realize afterwards that "er bei den Inflationspreisen ohne weiteres ein paar Dutzend, ja das ganze Lager hätte kaufen können. Warum hatte er das nicht getan? Warum ließ er sich die Gelegenheit entgehen?" (Broch 1994, 139). He completely forgets about the encounter with Melitta that had motivated his purchase; he is consumed with the opportunity ("Gelegenheit") to buy massive quantities of leather for a relatively small price.

In this scene, the stone imagery not only works at the border between stone object and human skin, by making a connection between the pattern of the leather and the marble blue quality of Melitta's breasts, thus referencing the quality of

worked stone. It also reinforces a third semantic field, that of animal furs, that had been introduced before and during Andreas' and Melitta's encounter. The obvious vulgarity of the obtrusive treatment of the material by both the leather merchant and Andreas and the objectification of Melitta's body as a result of the men's monetary evaluation of the material ironically break the romantic references it evoked.

Moreover, the voyeuristic episode of the leather purchase contributes to the sexual undertone of the entire novella. Sexual desire not only informs Andreas' thoughts during their interaction but also sexually connotes the "plötzliche Vertraulichkeit" (Broch 1994, 133) in Melitta's and Andreas' interaction and the description of the premises and landscape.

Several other aspects in the image of Melitta kneeling on the floor disturb an immaculate romantic imagery. The potentially mesmerizing female body with its marble-like texture is doing hard manual work. Melitta has the mannerisms of a woman of the working class: She uses her skirt to dry her hand before giving Andreas her hand, she easily handles den "schweren Eimer" (Broch 1994, 133), and her legs inelegantly "ragen" out of her skirt and "staken" out of clogs ("ihre Beine, die nackt in den Rock hineinragten"; "dass ihre Beine nackt in Holzschuhen staken" (Broch 1994, 130), immediately reminding Andreas of "Matrosen beim Deckwaschen" (Broch 1994, 130). Her "übermütiges" handling of the "schmutzige Seifenbrühe" (Broch 1994, 133), and the distinct similarity between her underarm hair and the hay and dung of the beginning of the scene link her immaculate skin to the "scharfen Geruch von Heu, Dung und gebeiztem Mist" (Broch 1994, 124). And

the golden amulet that adorns her breasts does not contain an beautiful picture but the photograph of a "weißbärtigen Greis" (Broch 1994, 134). Melitta's language, her sense of humor and her ability to stand up to Andreas further contribute to the undermining of the romantic image: She consistently counters his arguments, corrects him, relentlessly denies him access to the attic from which he is hoping to enjoy a romantic view of the surroundings ("bei den Bergen, die in dem goldenen Mittag verzitterten, den Feldern, die sich hell und glänzend an ihnen hinaufzogen, und den Dörfern draußen, die so still in den Hängen lagen, daß man ihre Stille herüber zu hören vermeinte" (Broch 1994, 132)), and disturbs his attempts to create a fluent conversation. In addition to that, she laughs a lot, and in those instances when her laughter is paired with her correcting him it seems to be at the border of laughing about him. In short, she is "eine leichte Enttäuschung" for him, as the title of the novella suggests and as he experiences it throughout their encounter. Melitta is everything but the mesmerizing, unfathomable woman in romantic texts.

Andreas' pronounced *Enttäuschung* is paralleled by Melitta's own disappointment in her search for romanticism later in the novel. When – in her best dress, with her hair combed, full of "Erwartungssüße" and youthful excitement - she hurries to his door in an impulse to see him and thank him for the handbag, it is not he who is romantically opening the door, but "eine alte grauhaarige Frau, [Zerline, TW], die unter ihrem weißgestärkten Stubenmädchenhäubchen gar nicht freundlich dreinschaut, vielmehr ganz scharf nach dem Begehrt heischt und auf die zaghafte Frage nach Herrn A. auch schon wieder die Türe schließen will" (Broch 1994, 175). Later that afternoon, when Melitta is awaiting his arrival in the garden behind his

house, the garden, where "unter abendlich werdender Sonne [...] Regenbogenfunken [sprühen]" (Broch 1994, 177), and where she shares her hopes that she might meet him there, the "Stubenmädchen" Zerline abruptly takes her out of his dream: "Warum nicht? Aber jetzt wollen wir dein Haar richten" (Broch 1994, 177). Only moments later, when the reader's attention had just been guided to the flowerbeds in the "graudämmerigen Nebellicht," the romantic imagery is again disturbed by Zerline's order: "Gehen wir" (Broch 1994, 180).

The handbag, which Andreas gives to Melitta as a present, does not lack an ironic component either. It is brought to Melitta not by Andreas personally, but by his "Geschäftsbote" (Broch 1994, 173). This detail relates the encounter with Melitta to a commercial business transaction and refers back to the *Warencharacter* discussed above in the context of the leather purchase. When Melitta contemplates the handbag in excitement - it is "aus grauweißem, zart bläulichschimmerndem Chromleder; die Schließe glänzt golden und ebenso der schmale Bügel" - the sexual ambivalence of the *Waschhaus*-encounter is reestablished. "Sie tastet es von allen Seiten ab; die Fingerspitzenfreude ist ebenso groß wie die Augenfreude. Kaum wagt sie es, die Schließe zu öffnen. Im Innern ist es gefüttert, ganz und gar weiß-seiden" (Broch 1994, 173).

In addition to a letter in which Andreas inquires about the possibility to see her again, the handbag contains a "kleine[] Geldbörse," a "kleine[] Puderdose, auf deren Deckel ein großes M eingraviert ist," a "blitzende[] Goldcrayon" and a "Notizbüchlein" (Broch 1994, 173). These are beautiful presents, but they are more insightful than beautiful, given the circumstances of Andreas' and Melitta's first

encounter in which Melitta was introduced as a washerwoman with poor living conditions who has a healthy yet unvarnished body. The handbag barely fits in this image. Andreas' selection of the "Goldcrayon" and the "Notizbüchlein" is even more informative. Not only does the inscription of the note book leave Melitta pondering about its meaning: "(-doch was sind 'Dates'-)" (Broch 1994, 173). Broch's choice to use the French word "Crayon" also creates a contrast to Melitta's level of education and unworldliness. Both items, the notebook and the crayon, put her into an "arge Verzweiflung" regarding a written answer to his inquiry, a "Verzweiflung" that lasts from the morning to the afternoon: what to write? how to write it? "Der angefangene Brief liegt auf dem Handtäschchen auf dem Tisch und bekommt ein immer drohenderes Aussehen. Sie will gar nicht mehr hinschauen" (Broch 1994, 174). The narrator's words oscillate between understanding and mockery: "Ach, vom Herz zur Feder ist ein entsetzlich langer Weg, und gar, wenn man eine kleine Wäscherin ist und vor jeglicher Schreibe erschrickt. Wie immer sie ansetzt, es genügt nicht" (Broch 1994, 173 f.). The presents bring out Melitta's weaknesses and put her further and further away from the mysterious woman of potentially romantic descent.

It is evident that Melitta does not pay attention to the mismatch in the social status between her and Andreas. Instead, she experiences an emotional and romantic rush. She is overly excited about the fact that receiving a present from a man "war in ihrem Leben noch nie geschehen" (Broch 1994, 173) and that his invitation to see each other again also "war etwas, das ihr bisher noch niemals widerfahren war" (Broch 1994, 173). Full of respect and admiration she calls him

"der junge Mann" and fantasizes about the further development of their encounter. This romanticising stands in strong contrast to her pragmatism in the wash house scene when she was playfully disillusioning the romantic atmosphere that was part of his motivation to climb the stairs that would lead to their encounter. Her behavior would now get an even more romantic taint once she comes to see Andreas at his house, where she behaves in a very insecure and naive way, is easily moved to tears, and speaks only a few sentences, many of which are fragments or questions seeking reassurance. The purpose of this character break remains to be explained. One could easily assume that it is the result of the genesis of *Die Schuldlosen*, which was characterized by immense time pressure and the fact that Broch was combining text fragments that he had written several decades before. For example, the novella *Eine leichte Enttäuschung*, in which Andreas and Melitta meet for the first time, had been first published in 1933, whereas the novella *Ballade von der Kupplerin*, in which Melitta arrives at Andreas' house and spends the night with him, was written in 1950. Broch himself admits in his *Entstehungsbericht* of *Die Schuldlosen*: "Die 'Schuldlosen' sind auf etwas abenteuerliche Art entstanden. Eine Reihe von Novellen des Verfassers sind vor zwanzig und mehr Jahren in verschiedenen Zeitschriften und Zeitungen erschienen, sind inzwischen verschollen, ja sogar seinem eigenen Gedächtnis entfallen gewesen" (Broch 1994, 323). Although Broch substantially revised his early novels, the months in which he made these revisions were a time of personal challenges and a huge workload due to a number of parallel projects. This might explain the different facets of Melitta's character. However, taking into consideration the findings of my analysis so far, it is more reasonable to assume that

the character break serves Broch as yet another way of unsettling the reader. By combining romantic characteristics with their opposites, Broch introduces a subtle tension within one character. However, since the references to romanticism are casual and unreliable, half of this tension is based on unconscious associations on the part of the reader. The reader might perceive an inconsistency in Melitta's character, yet might not be able to pin down where this comes from or that he had actually created this tension himself by associating Melitta with a figure of marble descent based on insufficient evidence.

Coming back to more examples of Broch's use of "ironische Erzählhaltung," it is equally insightful to examine the circumstances under which Andreas receives the bloodstained handbag after Melitta's death. It is Hildegard who returns the bag with the comment: "es wird Ihnen wohl für immer Reliquie sein. Die großen schwarzen Flecke am Rande hier sind ihr Blut" (Broch 1994, 227). Hildegard explains herself how the bloodstains got onto the bag: "Ich hatte die Tasche am Arm, und als ich mich über die Leiche beugte, streifte ich damit durch die Blutlache" (Broch 1994, 227). The irony in this sentence works on different levels. Not only did Hildegard wear the handbag of the dying Melitta "am Arm" as if it were her own handbag. A hidden chiasmus makes it seem as if Hildegard takes revenge by inverting an earlier loan: While Melitta wore Hildegard's night gown in her first night with Andreas (given to her by Zerline), now Hildegard is carrying Melitta's handbag home to him as her own possession. Another aspect of irony is the setup of the corpse and Hildegard bowing over it in a manner to touch the blood on the floor with the handbag dangling on her arm. It is challenging to imagine how that is even possible

without Hildegard tilting over in an obscure angle or - more in line with Hildegard's character - without Hildegard intentionally sliding the handbag through the blood on the floor. And finally, the word "Blutlache" itself is worth considering. First of all, the word suggests a significant quantity of liquid and is thus more suited for crime novels or slaughter scenes than in connection with a dead woman of a potentially romantic descent. This impression is reinforced when Hildegard very graphically relates how she had found Melitta after their conversation: "Doch kaum, daß ich unten angelangt war, kam ihr Körper heruntergesaust, keine zehn Schritt von mir entfernt. Schrecklich zugerichtet lag sie da, dennoch lieblichen Gesichts; es war ein Schädelbruch" (Broch 1994, 226). The opposition of "lieblichen Gesichts," "schrecklich zugerichtet," and "Schädelbruch" is very pronounced, Broch here combines lyrically sounding words with anatomical vocabulary used in the context of autopsies and, again, modern crime stories. Also, "Blutlache" and "lachen" are phonetically similar words, and if one now recalls that Melitta was first introduced as a woman who laughs a lot and who laughs about Andreas, one could theoretically make the point that Melitta's laughter has now come to stick in her throat. By no means can Broch have used the word "Blutlache" by coincidence. The comical aspect is supported by the word "heruntersausen," a rather colloquial expression. One can almost imagine Hildegard smirking when she says it.

The Stone Guest's appearance in the novella that bears his name is not free from irony, either. Although he is later introduced as a person of moral authority, he, first of all, attracts attention by exposing his human needs and weaknesses upon his arrival at the country house: After entering the house, he indulges in a sexually

provocative dialogue with Zerline. He then sits down with her to be her guest in an atmosphere of laughter and joking, delaying the business with Andreas that was the purpose of his visit. Andreas, for his part, is not represented in reverent anticipation either: He is sleepy (Broch 1994, 255) and not in the mood for “dumme Singerei-Rätsel” posed to him by the singing guest that is approaching. He is presumably wearing his usual daytime outfit, as described two pages earlier, consisting of “von der Baronin ihm gestrickte[] Pulswärmer an den Händen, die Füße in Filzpantoffeln” and “den wegen Haarschütterkeit erkältungsgefährdeten Scheitel vermittelt einer altmodischen, kremenlosen Hauskappe geschützt” (Broch 1994, 251).

Just like Melitta, the Stone Guest is presented as a light-hearted, youthful person who laughs a lot. Upon entering Andreas' room, the blind man rushes to the armchair and takes a seat in a rather casual manner that stands in contrast to the seriousness of the purpose of his visit: "Auch machte er keine Umstände; gleich einem Sehenden begab er sich schnurstracks zu dem ledergepolsterten Lehnstuhl gegenüber A.s Schreibtisch [...] [und] nicht im mindesten schwerfällig sich niederlassend, streckte er die Beine mit den noch immer schneefeuchten Röhrenstiefeln von sich: 'Ja, da wären wir halt'" (Broch 1994, 255 f.). Later during their conversation, when Andreas starts prevaricating and brings in legal arguments to diminish his guilt, the Stone Guest can't suppress a laughter of amusement: "'Das ist ein Gedanke, für den dir weder in diesem noch im nächsten Leben Vergebung werden wird', lachte der Alte" (Broch 1994, 259). As Doren Wohlleben points out, "[n]eben dem Rabbi in der 'Parabel von der Stimme' ist er die einzige Romanfigur, die zu einem metaphysischen Humor befähigt ist und deren Lachen eine ethische

Läuterungsfunktion erfüllt" (Wohlleben 2014, 180). And she goes on: "Vielleicht praktiziert er [der Imker, TW], ähnlich dem *pilpul*-Ritual des Rabbis und seiner Schüler in der 'Parabel', sogar die von Friedrich Schlegel in seinem 'Lyceum'-Fragment gepriesene 'sokratische Ironie', eine philosophische Denk- und Gesprächshaltung, von der Schlegel dann zur 'transzendentalen Buffonerie' überleitet. Jedenfalls sind auch hier Metaphysik und Humor wieder eng miteinander verwoben" (Wohlleben 2014, 180, italics in original). In this novella of abundant romantic imagery<sup>40</sup>, a chapter which contains the climax of the novel and ends with the death of the protagonist, and in which Broch embeds culture-critical and metaphysical observations, Broch's use of irony and laughter in moments of utmost seriousness is particularly effective. It confirms the subtle irony in other parts of the novel as consistent narrative strategy and encourages a rethinking of the potential subject matter and interpretation of the entire novel.

A re-examination of the scene settings analyzed earlier in the novella reveals a similar ironical break. For example, when Andreas enjoys a romantic view of the surroundings from one of the highest floor of Melitta's building, the reader learns about "den Bergen, die in dem goldenen Mittag verzitterten, den Feldern, die sich

---

<sup>40</sup> To give just some examples: Andreas has the habit of daily promenading through the woods surrounding the country house: "Manchmal, in der kühlen Wärme eines Sommermorgens oder auch im Herbst, wenn das gelblich werdende Laub still in der großen Durchsichtigkeit steht, unternahm er einen gemäßigten Spaziergang durch den Wald, langsam einherwandernd zwischen den Buchenstämmen, oftmals stehenbleibend, um deren körnig glatte, grau-grünliche Rinde zu betasten" (Broch 1994, 249). In this surroundings, he finds carvings of love symbols on a tree that - in a moment of romantic apotheosis - tempts him to add the name of his surrogate mother: "Auf einem der Bäume war die Liebesrune 'Treu bis in den Tod' eingeschnitten, und wahrlich, es hätte nicht viel gefehlt, daß auch er sein Messer gezogen hätte, um darunter als Motivinschrift ihren Namen 'Elvira' zu setzen" (Broch 1994, 250). When Andreas does not take a walk in nature, "[f]ür gewöhnlich [...] saß er in seiner Stube und ließ den Wald zum Fenster hineinschauen" (Broch 1994, 251).

hell und glänzend an ihnen hinaufzogen, und den Dörfern draußen, die so still in den Hängen lagen, daß man ihre Stille herüber zu hören vermeinte" (Broch 1994, 132). However, this verbal painting of a romantic landscape is immediately disturbed by the mentioning of the "schwarzen Strich der Bahnlinie [...], die - je nach der Geländeform auftauchend und wieder verschwindend - in einem großen Bogen sich der Stadt näherte, um hier [...] in ein Schienengewirr überzugehen" (Broch 1994, 132). One gets the impression that Broch uses the "schwarzen Strich der Bahnlinie" to scratch through Andreas' romantic imagination and peasant idyll with a greeting from modernity, in order to, following the German saying, "ihm einen Strich durch die romantische Rechnung zu machen."

Earlier in the novella, the romantic setting turns out to not be immaculate, either: The garden in the courtyard of Melitta's building, which had caught Andreas' eye and had drawn him to look through the glass pane of the "verlockende" door had revealed, to quote it again, the following image to him:

ein kleiner Garten, zur Hälfte beschattet von etwas, das man nicht wahrnehmen konnte, das aber wohl eine Holzplanke sein mochte, ein Garten, in dem ein Lusthaus stand, dessen Holz durch Wetter und Sonne grau geworden war, so grau wie der Misthaufen, der an die Wand angeschüttet war und vor dem man neben allerlei Grünen auch Fuchsien in den Boden eingesetzt hatte. Neben den Fuchsien staken Holzgitter in dem Boden, unten schmale, oben verbreiterte Gitter aus Holzstäben, an denen sich die Fuchsien ranken sollten, und trog es ihn nicht, so summten Wespen um das Holz des Lusthauses (Broch 1994, 128)

This a anything but a perfect romantic image. There is a dunghill that leans onto the wall, functioning as soil for an unidentifiable mix of "allerlei Grünen" and the flowers, thus undermining their potential beauty. The dunghill inspires the wood of

the *Lusthaus* with its gray color. The "Fuchsien" don't actually "ranken" yet - we only know that they "ranken sollten." Butterflies are absent; instead, wasps buzz around the *Lusthaus*. Apart from the foreshadowing function of this description, Broch's technique to ironize the romantic description that is exposed here certainly deserves attention.

A last example shall serve to illustrate the denial of an unimpeded romantic topography. When Andreas is in Melitta's courtyard (where, among others things, "Hundeunrat" (Broch 1994, 126) catches his eye) and looks into the sky, he sees a free, lofty space. "Mitten in dem freien, luftigen Raum aber ragte ein roter Fabrikschlot wie ein blutiger Schnitt in der weißblauen Fläche, und horchte man scharf hin, so hörte man auch eine Dampfmaschine arbeiten" (Broch 1994, 127). This sentence is especially interesting. First of all, an image of modernity (the "Fabrikschlot") again disturbs Andreas' impression of nature and its metaphysical promise. Second, the "blutiger Schnitt" endows the description with a foreshadowing function. And third, it contains references to Melitta. Only moments after we here listen to a "Dampfmaschine," we see her at work, producing massive amounts of "Dampf" that - as discussed - prevent Andreas' from pursuing his epistemological endeavors. But more importantly, Andreas here sees a "weißblaue[] Fläche," yet another variation of the blue-veined marble of Melitta's breasts, which later in the novel would be covered with her blood, just like the red "Fabrikschlot," a phallic symbol, is here cutting into the white and blue pane of the sky.

As has been shown so far, Broch consistently uses irony to embed literary citations in his texts, thereby undermining the citational moment. This creates a

citation, in which even the most basic characteristics of the marble-white woman, for example, is inverted. The citational impurity is exacerbated by verbal, locational, sexual, and physical impurities in the encounter between Andreas und Melitta, e.g. by activating the semantic field of dirt or animals.

The ironization of citational moments has an important implication. I started the analysis based on a perceived contradiction between Broch's theoretical writings and the literary work *Die Schuldlosen* regarding the use of romantic elements. As it turns out, Broch's use of irony, of fragmentary citational moments and of structural correspondences support his theoretical argumentation. They are examples of how an author could include elements of romanticism, elements of kitsch, literary topoi, and existing forms in his texts and immediately deconstructs their effect. Broch's specific combination of irony and citations of stone imagery is a well-constructed method to first meticulously create and then effectively ridicule a literary reference.

### Arbitrary Citations

So far, I have focused my analysis on establishing a link between Broch's *Die Schuldlosen* and romanticism. While the analyses have shown that Broch's text contains numerous references to romanticism, one could make the point that the vagueness of Broch's citations of romanticism is not only a choice of Broch's citation

style in general, but an indication that Broch is not actually referencing romanticism, but something else. In other words, one could argue that the exact same images can be linked to other literary epochs, to other literary works. Three examples of Broch's possible references to canonical works other than from the romantic period shall illuminate this point. The first example links Broch's *Die Schuldlosen* to Kafka, the second to Thomas Mann, and the third to Theodor Fontane.

As a beginning, I would like to come back to the image of Melitta as seductress, which I have briefly linked to the topos of seduction in romanticism, giving the example of Ludwig Tieck's *Der Runenberg*. I pointed out Melitta's naïveté and innocence, which Broch combines with her seductive qualities that, among others, become evident when she alluringly lifts her arms towards Andreas, unexpectedly awaiting him in his bed at night. It is not the first time in the novel that Andreas feels a pulling effect in her presence: Their first encounter is the result of seeming coincidence and a strong feeling of "Verlockung" on Andreas' part to enter a hitherto unnoticed building in a street well-known to him. When Andreas enters the building and gets higher and deeper into the Kafkaesque architecture, Broch repeatedly uses the word "Verlockung" to describe the suddenly perceived "Fremdbestimmung" that guides Andreas' steps. He notes

daß die Tafel „zur II. Stiege" neben der zweiten Durchfahrt an der Rückseite des Hofes zu einer leisen Verlockung ihm werden konnte (Broch 1994, 125)

Er überwand die Scheu vor dem Geklapper und durcheilte leichthin den Hof, denn lockender noch als die Tafel schien es, daß jene zweite Durchfahrt schräg in eine dunkle, kellerige und eine gelbe, sonnige Hälfte geteilt war, so daß unzweifelhaft dahinter noch ein Hof liegen musste (Broch 1994, 125)

Aber er konnte nicht umhin, dabei immer noch zu jener kleinen Tür hinzusehen, die nun zu seiner Linken lag, denn fast schien es, als wäre von dorthin entscheidendere Verlockung zu erwarten. Eine weiße Mauer, von der Sonne grell beleuchtet, blendete hinter den schmutzigen Scheiben (Broch 1994, 127)

It is as if the white wall is trying to attract his attention, at the same time radiating an undefined danger that might cost him his vision. The next time the color white is mentioned in the text would be the "goldene[] Weiße" of Melitta's breasts (Broch 1994, 134) which Andreas sees when he reaches the highest floor of the building, a floor that is "sehr hell - schmerzhaft hell" (Broch 1994, 129 f.). Similarly, young men in romantic texts get attracted to and blinded by the white marble color of statues in the dark?<sup>41</sup> When Andreas eventually takes a look through the dirty windowpanes of the tiny door to see what lies behind, he sees "ein kleiner Garten, [...] ein Garten, in dem ein Lusthaus stand, [...] vor dem man neben allerlei Grünem auch Fuchsien in den Boden eingesetzt hatte" (Broch 1994, 128). The setting creates a variation of a romantic garden atmosphere that would later in the text be recreated for Melitta when she goes to visit Andreas.

The German word "Verlockung" which Broch so strikingly uses when describing Andreas' pull towards Melitta has both a sexual and an enchanting connotation (Verlockung translates to seduction, allurement, or temptation).<sup>42</sup> I would suggest that the concept of "Verlockung" not only establishes a link between Brochs' texts and romanticism but also between Broch's text and Kafka's works.

---

<sup>41</sup> Compare Manfred Frank's important analysis of the symbol in romanticism (here Frank 1978, 283 f.).

<sup>42</sup> Due to the multilayered meaning of the German word, I will not chose one of the English translations but use the italicized German word in the following analysis.

Examples of *Verlockungen* abound in Kafka's short stories. There is the *Verlockung* by the Jewish Girl in *Bei den Toten zu Gast*, who sits down in a coffin "und lockte mich hinunter" (Kafka 1996b, 356). Also, there are the sirens in *Das Schweigen der Sirenen* "welche [...] schon aus der Ferne verlockten" (Kafka 1996b, 351). Yet another example is the chamois that *Der Jäger Gracchus* is chasing: "hätte mich nicht die Gemse verlockt" (Kafka 1996b, 275), he would not have died. The Hunter is seduced by a chamois ("Gemse") in the German black forest, more precisely in the proximity of a canyon ("Schlucht"). He follows the chamois and falls from a cliff ("einem Felsen") to his death on stones: "aber die Gemse lockte mich, ich stürzte ab und schlug mich auf Steinen tot" (Kafka 1996b, 276). Another example of *Verlockung* in Kafka's texts is K.'s seduction by Frieda in the lord court (Herrenhof) of *Das Schloss*, where the two roll around on the floor while K. is continuously but in vain trying to save himself: "eine Besinnungslosigkeit, aus der sich K. fortwährend, aber vergeblich, zu retten versuchte" (Kafka 1996a, 50). Later in the novel, Pepi seems to seduce K., a danger from which K. tries to escape by closing his eyes: "Niemals hätte K. Pepi angerührt. Aber doch mußte er jetzt für ein Weilchen seine Augen bedecken, so gierig sah er sie an" (Kafka 1996a, 116). It is as if Pepi was an allusion to the female mythological figure Medusa who turns those into stone who look at her.

It is important to note that a *Verlockung* for Kafka is never only an episode of the plot, but a condition that remains permanent until either seducer or victim perishes. The *Verlockung* thus has an immediate and irrevocable impact on the plot. It either leads the protagonist astray from his original goal, like K. in *Das Schloss*, or

causes his death, like in *Die Brücke*. Or the *Verlockung* that brings the protagonist to the edge of live and death is the central topic of the text, as in *Der Jäger Gracchus*, *Ein Traum*, and *Das Schweigen der Sirenen*. The same can be said about romantic texts, such as Tieck's *Der Runenberg* (1804). In *Die Schuldlosen*, too, the *Verlockung* - starting with Andreas' pull towards Melitta, continued through Melitta's visit to Andreas' house and their subsequent nights together - is at the centerpiece of the plot and an important part of the dialogue between Andreas and the Stone Guest in at the climax of the novel.

Both in Kafka's texts and in *Die Schuldlosen*, the roles of victim and seducer often merge. In *The Hunter Gracchus*, for example, the ambiguous wording "die Gemse lockte mich" makes it possible to interpret the chamois both as a victim and a seducer. The description of the hunter's death in the black forest suggests that it was an accident. The focus of the scene is on the chase of the chamois and the deathly fall. One tends to assume that a brief lack of attention has caused the fall. However, a closer examination reveals the ambiguity of the depiction. The protagonist describes his death in the canyon by saying that he has beaten himself to death on the stones: "und schlug mich auf Steinen tot" (Kafka 1996b, 276). This in this context unusual choice of active verb forms alludes to a death of free will, i.e. a suicide. As do the words uttered by the hunter earlier in the text: Happily he takes off his earthly clothes and hunting utensils and "in das Totenhemd schlüpfte ich wie ein Mädchen ins Hochzeitskleid" (Kafka 1996b, 271). This is supported by his words "ich [...]war gern gestorben" (Kafka 1996b, 271).

In *Die Schuldlosen*, too, Melitta oscillates between seductress and victim. The Hunter Gracchus' utterance "in das Totenhemd schlüpfte ich wie ein Mädchen ins Hochzeitskleid" could be words spoken by Melitta. The way in which Zerline prepares Melitta for her night with Andreas - she instructs her to wash herself and clothes her in a nightgown before bringing her to bed - reminds one of the preparation of a corpse for burial. And indeed, by giving herself to Andreas that night, Melitta's death becomes inevitable. The realm of the dead is also evoked when Melitta puts her necklace with the grandfather's medallion into her handbag and "blickt für eine Sekunde ihm in das Dunkle nach [...] mit der Miene einer Leidtragenden, die sich von einem frischen Grab wendet" (Broch 1994, 182). The nightgown is "unendlich lang, ist unendlich seidig, ist trotz der zarten Spitze über der Brust unendlich tief ausgeschnitten und lässt die Arme mitsamt den Schultern ganz nackt" (Broch 1994, 183). It is one of Hildegard's nightgowns, the same sadomasochistic woman who seduces Andreas in the following night after fantasizing with him: "'Hand in Hand mit Ihnen ins Totenreich', lachte sie [Hildegard], 'und wenn wir zurückkehren zur Welt, dann hört das Begehren nimmer auf'" (Broch 1994, 218).

As has been shown, Kafka repeatedly plays with the connection of *Verlockung*, death, and stones, introducing a sexual connotation that is also present in *Die Verzauberung* and *Die Schuldlosen*. Broch was familiar with Kafka's works and considered him to be the only author of the 20th century that deserved to be taken

seriously.<sup>43</sup> Broch wrote the *Ballade von der Kupplerin*, the relevant novella from *Die Schuldlosen*, in 1949, decades after Kafka's works were published. However, Broch does not establish explicit references to Kafka's works. Instead, he evokes "the aura of quotation" (Campe 2014, 48) of Kafka's text, makes their plot "appear before an audience" (Campe 2014, 48), here the knowledgeable reader. Broch achieves this effect through the repeated use of the word *Verlockung* and through topological similarities. However, these details do not suffice to call it an explicit citation of Kafka's texts.

A second potentially arbitrary citation becomes visible when returning for a moment to another detail I have analyzed above: Andreas's gift to Melitta, the fur handbag that contains a "kleine[] Geldbörse," a "kleine[] Puderdose, auf deren Deckel ein großes M eingraviert ist," a "blitzende[] Goldcrayon" and a "Notizbüchlein" (Broch 1994, 173). I have demonstrated that the beauty of these presents reveal an underlying social mismatch between the two characters, the international businessman Andreas and the washerwoman Melitta, a mismatch that becomes equally evident in Melitta's difficulty to find appropriate words to thank Andreas for his gift. I would now like to propose that in addition to that, the presents are an example for another line of Broch's referencing of canonic literary works. With the description of the handbag with its notebook and crayon, and Melitta's subsequent battle to draft an answer, Broch references Theodor Fontane's work

---

<sup>43</sup> Stephen Dowden notes on Broch's appreciation of Kafka: "Normalerweise nennt Broch in seinen Briefen und Aufsätzen als gelungenen Romancier der Moderne das Beispiel James Joyce. In den späteren Jahren seines Lebens dient ihm Franz Kafka als Paradigma des modernen Erzählens" (Dowden 2016, 93). Lützel mentions that Broch appreciated the tendency of a new myth in the works of Picasso and Kafka (Lützel 2016, 35).

*Irrungen, Wirrungen* (1888). In that novel, too, the class distinction between Baron Botho von Rienäcker and the seamstress Lene translates into different levels of articulateness in the written form: When Botho receives Lene's letter, he reads it with a smile on his lips and with a crayon in his hand to correct her orthography while reading:

„Deine Lene“, sprach er, die Bildunterschrift wiederholend, noch einmal vor sich hin, und eine Unruhe bemächtigte sich seiner, weil ihm allerwiderstreitendste Gefühle durchs Herz gingen: Liebe, Sorge, Furcht. Dann durchlas er den Brief noch einmal. An zwei, drei Stellen konnt' er sich nicht versagen, ein Strichelchen mit dem silbernen Crayon zu machen, aber nicht aus Schulmeisterei, sondern aus eitel Freude. „Wie gut sie schreibt! Kalligraphisch gewiß und orthographisch beinah ... Stiehl statt Stiel ... Ja, warum nicht? Stiehl war eigentlich ein gefürchteter Schulrat, aber, Gott sei Dank, ich bin keiner. Und 'emphelen'. Soll ich wegen f und h mit ihr zürnen. Großer Gott, wer kann 'empfehlen' richtig schreiben? Die ganz jungen Komtessen nicht immer und die ganz alten nie. Also was schadt's! Wahrhaftig, der Brief ist wie Lene selber, gut, treu, zuverlässig, und die Fehler machen ihn nur noch reizender“ (Fontane 1994, 37)

While Botho's thoughts have a warm undertone, the orthographic flaws - Lene's flaws - catch his eye again and again. He downplays the mistakes and points out their positive, charming quality, and yet the letter is a written documentation of the mismatch in their social status. On a side note, another passage in the novel suggests an allusion to Fontane's *Effi Briest*: Andreas and the Baroness, when living in their country house, have the habit, "-war das Wetter günstig - in den Garten hinauszutreten um daselbst eine kleine Promenade zu unternehmen, die letzten Verschönerungen besichtigend, mit denen A. das Anwesen wieder geschmückt hatte, so die Sonnenuhr in der Mitte des Gartenrondells oder die frischgepflanzte Fuchsienreihe vor der Küchenfront, und mit beruhigter Seele kehrten sie hernach ins Haus zurück" (Broch 1994, 248). One can hardly ignore the resemblance of this

passage to the Briest's habit of promenading through their garden, where one also finds a "Rondell und die Sonnenuhr" (Fontane 1974, 9) surrounded by planted garden flowers, more precisely, "ein großes, in seiner Mitte mit einer Sonnenuhr und an seinem Rande mit Canna indica und Rhabarberstauden besetztes Rondell" (Fontane 7). While in Fontane's novel the couple in question is a traditional couple married to foster financial stability and continue the family honor and genealogy, Broch's couple is an artificial mother-son-constellation that transforms both persons involved into lethargic characters seemingly unable to function outside their protected world. Both couples share the aspect of a societal malfunction, the Briests due to their only daughter and heir's failure to comply with societal expectations, culminating in her untimely death, and Broch's couple due to their withdrawal from society into their country house, where they play "ein gemeinsames Verdämmerungsspiel miteinander" (Broch 1994, 247), as well as Andreas' acquired asexuality ("selbst die erotischen Wünsche waren verflüchtigt, und unvorstellbar was es ihm geworden, daß er einst Frauen geliebt und besessen hatte" (Broch 1994, 247)). As a reader, one gets the impression that Broch is ridiculing and smudging Fontane's carefully constructed garden landscape with the parallels to Andreas and the Baroness strolling around their sundial, not as elegantly as the Briests, but considerably overweight due to Zerline's "Mastdiät" (Broch 1994, 245) and thus resembling their "fettwulstigen" (Broch 1994, 277) dachshunds who barely manage to look through their eyes. Wohlleben briefly mentions that the discussion of the "Sonnenuhr" between Andreas and Melitta earlier in the novel can also be read as an allusion to Effi Briest (Wohlleben 2014, 178), and I would propose

that we are here dealing with a pattern, where Broch's technique of referencing and ridiculing Fontane's work is another facet of his humor and a technique to distance himself from the aesthetics of past literary epochs.

A last example of a potentially arbitrary citation is Melitta's marble skin. As stated above, Broch describes that her "helle glatt-zarte Haut der Brüste mit den blauschimmernden Adern war von jener goldenen Weiße, die den blonden Frauen eigentümlich ist" (Broch 1994, 134) and notes that "[w]eiß, dämmerweiß leuchteten die Arme in der weichen Dunkelheit" (Broch 1994, 184) in the scene of her night with Andreas. I have demonstrated above that these images are reminiscent of romanticism. One could equally argue that Broch does not allude to romanticism, but to works by Thomas Mann.<sup>44</sup> Indeed, there is a point to be made that Melitta in her outer appearance resembles the white and marble women in Thomas Mann's novels and short stories that are characterized by refinement and exoticism. One example is Gerda Arnoldsen in the *Buddenbrooks* (1901). She is "eine Künstlernatur, ein eigenartiges, rätselhaftes, entzückendes Geschöpf" and has a "weiße[s] Gesicht, und in den Winkeln der nahe beieinanderliegenden braunen Augen lagerten bläuliche Schatten." The whiteness of her appearance in one instance is even underlined by her dress, "einem faltig hinabwallenden Hauskleide aus schneeweißem Pikee" (Mann 1960, 304). The combination of blue and white colors parallels Broch's use of the same colors to describe Melitta. Gerda, with her artistic nature and the absence of a natural way of being (Mann 1960, 303), also evokes the

---

<sup>44</sup> Thomas Mann and Broch had been acquainted since the 1930s and were familiar with each other's work. Broch even served as the witness to the marriage of Elizabeth Mann.

imagery of marble figures. Interestingly, her own husband Thomas describes her as "ein bißchen kalt" (Mann 1960, 304).<sup>45</sup> Again, a point can be made that Broch does not refer to romanticism, but to Thomas Mann's work. However, just as one can deny Broch's reference to romanticism, one can deny Broch's reference to Thomas Mann's *Buddenbrooks* and show that Broch is referring to Ovid who in his *Metamorphoses* (8 AD) provides the accounts of Pygmalion, who sculpts an ivory statue and then falls in love with her, starts caressing her, "feeling his fingers sink into its warm, pliant flesh, and fears he will leave blue bruises all over its body" (Ovid 2004, 350), seeks Venus' help in making her alive, and is amazed when he eventually feels "her veins leap under his fingers" (Ovid 2004, 351).

The reason why all these arguments in favor of a reference to a specific text hold true and do not hold true is that Broch's references are too vague. They are too evident to miss and yet too imprecise to unambiguously associate them with a specific work. Art works and literary works with women with white arms abound. Broch is alluding to a specific one and to all of them at the same time. Earlier I have expressed that in my analysis of Broch's modes of citation, is not the *what* that matters, it is the *how*. This statement now reaches an entire new dimension. For Broch, too, it is not the *What* that is important, but the *how*, and both are mutually dependent. Broch keeps the references imprecise to allow for an entire set of associations on the part of the reader, depending on his or her literary knowledge. It is precisely the vagueness of the citation that keeps open the options for

---

<sup>45</sup> On a side note, just like Melitta, Gerda is also related to fur (Mann 1960, 299).

associations, and it is precisely the existence of numerous options for associations that keeps the citation imprecise. One could say, Broch is formally depicting intertextuality with his citations.

The arbitrariness resulting from Broch's ambiguous citations is both unsettling and comforting. It is *unsettling* because of the sheer amount of potential references which are difficult to grasp. This has the potential to leave the reader in uncertainty as to what the author would like to express. It is *comforting* for that same reason. The arbitrariness of the citation means that Broch's method of citation does not rely on a reader's complex literary knowledge. The citation does not refer to a particular work of the past, it just refers. It is a reference that opens up a field of possibility without the necessity to identify what that possibility is. The text can thus refer to anything or nothing.

### **Conclusion: Broch's Citation Practices**

Based on the above close reading results, it is now possible to describe Broch's modes of citation. As the analysis has shown, it is possible to relate Broch's use of stone imagery to the romanticist use of stone imagery. However, as has also been demonstrated, the citational moments are so vague that it is only when reading several moments of citations together that a potential reference to romanticism can be established (such as the garden landscape, the "Lusthaus," the act of seduction).

The link to romanticism, however, is weakened by Broch's practice to adapt the conventions he cites. This is the case, for example, when Broch combines topoi used in romanticism with new semantic fields, such as dung, the animalistic, or elements of industrialization.

While a link to romanticism can be established, it is important to note that romantic texts made excessive use of citations themselves, and that stone imagery, petrified humans and anthropomorphized stones appeared in texts long before the romantic epoch. Instead of stating that Broch references romanticism, his citation practice can best be described by saying that he references literary topoi in general. Alternatively, one can say that Broch's citations are arbitrary or open citations. One example here is the concept of *Verlockung*, which not only constitutes another link to romanticism but also establishes a vague link to Franz Kafka's works. The link between Kafka and romanticism, which is not immediately evident, is established by the mere use of a topos in different literary epochs. By referencing literary topoi at large and abstracting from a particular epoch (like romanticism), Broch evokes the layers of meanings that a topos has accumulated through its various use in literature.

As a result of my analyses, I would call Broch's modes of citation a deconstructive strategy of citation. Rather than evoking an aura of citation and then building on the authority of that what is being cited, Broch deconstructs and ironically breaks that authority. This process is apparent on the level of landscape description, character descriptions, as well as in the effect that the citations have on the plot.

Broch deconstructs a traditional image and a literary tradition by first taking it out of its original or preceding context. In these moments when Broch takes an image out of romanticism to place it into the pre-war period of a German city, he modulates the convention to make it fit into its new context. While some aspects of the convention remain intact (such as the imagery of the blue veins on marble ground), others disappear entirely (such as the pure natural landscape). Broch oftentimes creates moments of citation by evoking only a few details of a topos (e.g. a color combination, a setting).

Broch deconstructs the citation by reducing it to its essence, i.e. by abstracting the image to a point where it turns into an almost and yet not quite unrecognizable citation. As the analysis has shown, the moments of citations are not decorative. Once Broch has modulated the conventions he cites, he embeds them into his text in a way that disrupts the reading experience. For example, he configures it as a content-related misleading citation, or embeds it as a structurally disruptive citation, or as a citation that creates an image that is then dropped. Sometimes, Broch gestures at a literary topos, other times he reproduces it and then deconstructs it. Nuanced structural correspondences intensify the effect. On several occasions, Broch embeds the citation with the use of irony or by attaching additional semantic fields that serve to literally or metaphorically smudging the original image. On the formal level, the analyses have shown a forceful montage of citational moments that do not fit together. One could go so far and say that Broch stages the citation, in that he exposes the citation in its unreliability, its disruptive nature, and its misplacement, creating a performative quality.

Broch's citations thus operate at the threshold of citation and coincidence. His citations create a complex citational structure that extends over the entire novel. As I said previously, the citational moments of stone imagery are both specific and repetitive, and subtle and rare. The references are too implicit to provide for a comprehensive imagery, and too explicit to be ignored or to be coincidental. The moments of citation that they create oftentimes seem to be based on circumstantial evidence, and yet Broch provides evidence that is infallible to miss. Therefore, and despite their limited number, these references do indeed create and recreate the same imagery, for example, an imagery of white material with blue veins. Across the novel, there exists a reference pattern of the white-and-blue patterned material that structures the plot. One could say that Broch repeatedly focuses in on the stone imagery, and immediately zooms out again, thus establishing the respective underlying citational structure. The citational structure of stone images that runs through the text can be read for itself as a basic narrative unit. And while the choice of stone remains potentially arbitrary in this context, it testifies to an elaborate strategy of citation. Broch's use of references that are both specific and repetitive, and yet subtle and rare, has turned out to be an intricate strategy to first invoke imagery, and then deconstruct and corrupt it.

Through his citational practice, Broch positions himself to the literary practice of citation. With his use of stone imagery, Broch creates moments of citation whose origins are not easily identifiable. Since one cannot identify a specific source of a cited literary tradition, motif, or image, it can be attributed to a number of texts and epochs. The result is a diffuse aura of citation. Broch draws from the vast range

and traditions of topoi accessible through the intertextual connection of all pre-existing texts. One example is the panorama of stone images that Broch presents in *Die Schuldlosen*. He accesses the intertextually contained meaning of stone images by offering mere glimpses of citations. At the same time, he corrupts the intertextuality of texts that makes this panorama possible by deconstructing the images or by using irony, for example, to negate a character's physical appearance or subvert the impact of what he or she says. If one did more close readings of *Die Schuldlosen*, one would likely reveal citational moments for other motifs or literary traditions, which Broch cites with techniques similar to those identified above.

By way of citing, Broch shows the atemporality of an existing literary topos in his own historical context. The atemporality becomes apparent in both the characters and the setting. One example is the topos of the romantic, innocent woman (in Broch's work, neither Melitta's appearance nor her language seems to fit the epoch she lives in). Another example is the topos of the modern man (in Broch's work, Andreas yearns for the emotional security of the past, and yet, when presented with an innocent and pure woman who could be a messenger of a previous epoch, he is unable to recognize and cherish her, and sacrifices her instead). The topos of an untouched natural landscape is yet another example (it is negated by symbols of modernity, e.g. the railway line).

The traditional topoi almost disappear once Broch has finished his changes of the convention necessary to adapt the literary tradition to the reality of modernity. Existing topoi, it seems, can only be cited and integrated into the text when deformed to a degree that leaves them in unrecognizable shape and bereaves them

of nearly all their characteristics. The underlying insight may be that certain elements of literary traditions are a striking poor fit in contemporary texts.

Broch's deconstructive citations have a substantial impact on the process of reception. The "almost" and yet "not quite" disappearing of the original context of the citation is the critical threshold from which Broch operates. And it is one that he carefully maintains with his auctorial strategies. The result of Broch's citation strategy is a disruptive reading experience.

Generally speaking, the reader during the reading process lends his associative powers to the text, to the effect that his associations create missing links and make sense of aspects of the plot. When it comes to Broch's deconstructive citations, the reader's associations and anticipations oftentimes result in dead ends. Consequently, a potentially constructive reading is obstructed. Once the reader has been confronted with one dysfunctional citation and reads on, another one appears and is dropped. This leads to a discontinuous experience of recognizing known patterns and images and letting them go.

In addition to that, Broch stretches the boundaries of recognizing citations and allusions. How much information is enough to access the intertextual knowledge of the reader? How much information is needed to activate recognition of known patterns?

The new reading practice, to which Broch forces his reader, is one in which citations are *Köder* and *Verräter*, baits and betrayers, in which the associative power of the reader is only purposeful in its contribution to the deconstructive citational

process. The new reading practice is characterized by disappointments and disruptions. Broch's texts, instead of taking the reader to a fictional world in which the reader can find peace in the receptive process, bring him directly into his own reality. This shifts the function of reading and offers the reader clarity of vision for a reality that the reader might not have asked for.

The disruptions in the reading process can be understood as the palpable repercussions of the tension between Broch's theoretical writings and *Die Schuldlosen*. While readers of novels cannot be expected to be aware of Broch's theoretical writings, and thus of said tension, it is safe to assume that a perceived tension within the author's theoretical viewpoints and literary practice also becomes palpable within *Die Schuldlosen*. After all, a literary text serves the author as a medium to negotiate his theoretical standpoints, just as a theoretical text serves the author to elaborate on auctorial questions that emerged while producing a literary text. The textual experiments of an author can, therefore, expose the reader to intended or unintended side effects, such as a demanding reading process. In the instable equilibrium of the "almost" and yet "not quite" disappearing of the original context of a citation, the reader experiences the unease and disorientation of his reading experience. This threshold serves as an incubator for Broch to achieve his auctorial objectives, which I will examine below.

## Broch's Modes of Citation as Political Intervention

Based on and departing from the philological insights gathered so far, I will now examine the motivation behind Broch's deconstructive modes of citation. More precisely, I will focus on the potential explanations of citation as political intervention. My choice is motivated by the fact that Broch was a political author who sought political intervention with his literary works. The political dimension in Broch's citation practice, as I understand it, is not a particular political position he takes, nor a submersive strategy. Instead, I read it as the literary depiction of political realities as part of his literary depiction of his epoch.

## Hermann Broch as Political Author

Broch thought politically and expressed his opinions publicly long before Hitler's rise to power. He was a keen observer of the rise of National Socialism and the political changes in Vienna, in the Weimar Republic, in Europe and in the world as a whole. Broch never harbored illusions regarding the political conditions and resulting threats of his epoch.

At first sight, his political essays seem to be unevenly distributed over his career as a writer and mostly in reaction to specific events. He only wrote one

political essay in 1919, motivated by the prospect of having a political impact with his writings, and then a total of eighteen essays only between 1937 and 1950, this time with the awareness of the fatality of the political circumstances in Europe (Wohlleben 2016, 401). And yet, as Barbara Picht puts it,

ein unpolitischer Autor war Hermann Broch zu keiner Zeit [...] Broch bedurfte nicht der Form des Essays, um sich politisch zu Wort zu melden. Tatsächlich kann kaum einer seiner Texte als unpolitisch bezeichnet werden, auch die dichterischen nicht (Picht 2016, 401)

While both his literary and political texts revealed his political thoughts, Picht argues, he specifically wrote purely political texts "weil er rasch gehört und verstanden werden will. Rascher als mit der Dichtung" (Picht 2016, 402).<sup>46</sup> Broch's motivation for his political intervention both in literary and political texts was "ein Bewusstsein schaffen [...] für die Gefahr des Wertverlustes" (Picht 2016, 402) and

ein[en] Beitrag zur Bekämpfung der gegenwärtigen Welt-Übel [...] [zu] liefern [...]. Ich vermag [...] nicht ruhig im Hause zu sitzen und eine im Grunde doch nur ästhetische Arbeit zu leisten, während das Dach bereits brennt; dies hängt mit der Überflüssigkeit des Ästhetischen, besonders des Schriftstellerischen in Grauepochen zusammen (Letter from Broch to Albert Einstein, cited in Picht 2016, 401)

---

<sup>46</sup> Central topics of Broch's political theories are the "Theorie der Demokratie, der Menschenrechte, des Irdisch-Absoluten und des Rechts an sich, seine Definition von offenen wie geschlossenen Systemen und seine Auffassung von Marxismus." Centerpiece of his political works is his theory of democracy. Broch sensed that democracy was threatened by the phenomena of Massenwahn and the decay of values prevalent in his epoch. In American exile, Broch was part of the project *City of Man*, a group of seventeen intellectuals that worked on a "Declaration on World Democracy" and in 1940 published a political book named after their group in which they discuss the political and economical state of the world and potential (utopian) solutions for peace (comp. Lützelner 2016, 29). Broch's theories on human rights, on international conflict resolution and peace, and on mass behavior have influenced human rights activists, political theorists/scientists, and jurists until today. Lützelner writes that "Wegen ihrer Weitsicht, Klarheit und ethischen Ausrichtungen sind auch die politischen Schriften und Briefe Brochs nach wie vor aktuell" (Lützelner 2016, 52).

Broch in this letter to Albert Einstein again expresses his despise for art that is merely aesthetic, a standpoint that has become evident above in his theoretical writings about romanticism.

In his essay *Die Intellektuellen und der Kampf um die Menschenrechte*, Broch describes how important the intellectual as "Realpolitiker" is for the advancement of humanity:

Der geistige Arbeiter, an sich der unpolitischste Mensch, ist demzufolge dauernd gezwungen, Politik zu wollen und zu betreiben, und er, der utopischste aller Menschen, erweist sich am Ende doch als Realpolitiker par excellence. Die initialen Immediaterfolge seiner politischen und geistigen Revolutionen sind, ungeachtet fürchterlichster Rückschläge, als Menschlichkeits-Fortschritt, als Verwirklichung von Menschenrecht in der Geschichte geblieben (Broch 1978a, 453 f.)

Broch's wording - "dauernd gezwungen" - suggests a degree of urgency for the intellectual to become a political writer that does not leave room for choice.

According to Broch, the political impact of intellectual work can be far-reaching, and can even concern human rights and history. Against this background, Broch's despise for kitsch can be understood as a missed opportunity for political intervention.

One example for the political and historical intervention in a literary work is Broch's novel *Die Verzauberung*.<sup>47</sup> According to Broch, he wrote *Die Verzauberung* to show the reader the political and religious truths of his time and "die Möglichkeit des Glaubensaktes, die Entwicklung des Supranaturalen aus dem irrationalen

---

<sup>47</sup> Lützel notes that "[m]it ihren politischen Aspekten gehört *Die Verzauberung* zu den antifaschistischen Romanen der 1930er und 1940er Jahre, in denen die Diktaturen mit symbolisch-parabelhaften Erzählmitteln gedeutet werden" (Lützel 2016, 23, italics in original).

Seelengrund," to also depict the "innern und äußern mythischen Vorgänge des Menschen," and to show to the reader, with the help of the first-person narrator, how on an individual level, world history can be changed (Broch 1981, 299 ff.).

*Die Schuldlosen*, too, has a political dimension. As Broch lays out in the commentary of *Die Schuldlosen*,

[a]uf seiner analytischen Ebene ist [...] der Roman „Die Schuldlosen" in erster Linie mit dem Problem der Menschenvereinsamung und der daraus entspringenden verantwortungslosen Gleichgültigkeit befasst. Mit Ausnahme des 'Imkers' und seiner Enkelin Melitta [...] sind alle die das Buch bevölkernden Gestalten in Einsamkeit und Gleichgültigkeit eingesperrt [...] Potentiell sind sie ausnahmslos vorbestimmt, all die kommenden Greuel der Welt, all die Nazi-Greuel gleichgültig zu dulden, ohne Mitgefühl sie mehr oder minder zu rationalisieren, ja gutzuheißen (Broch 1994, 305 f.)

In his novel, Broch shows these "deutsche Zustände und Typen der Vor-Hitlerperiode" (Broch 1994, 325). Broch here stresses his concept of depicting "Typen," as opposed to treating his characters as individuals. This on the one hand serves Broch to describe phenomena of his epoch (thus fulfilling this essential requirement of literature). On the other hand, it voids the characters of idiosyncrasies and opens up a playing field of citations since type characters have the same characteristics that have been identified for Broch's modes of citation, such as vagueness, fragmentariness, lack of identity, and ambiguity. According to Broch, it was "eine der Aufgaben des vorliegenden Buches" to show and explain the types' "ethische Schuld" and resulting "politische Gleichgültigkeit" (Broch 1994, 325).

In the context of my dissertation, it is interesting to examine whether Broch's specific modes of citation have served him to achieve this goal. My hypothesis is that Broch's modes of citation play a role for his configuration of literature as a political

intervention. This might be especially true for citations of topoi that were also used in romanticism because a strong link between romanticism and politics has been established in the 20th century, as I will show below. Not only was romanticism functionalized for National Socialist propaganda. It also played a crucial role in the discourse on the historical roots of National Socialism, a discourse that unfolded after the end of World War II. Broch is not the only intellectual giving thought to the influences of romanticism on the culture and history of the 20th century.

### The Discourse on the Role of Romanticism for the Rise of Facism

As Theo Stammen notes, in the post-war period there exists a "bemerkenswert dichte[r] Kontext zeitgleicher und ähnlich orientierter Werke, die sich allesamt um eine philosophische, politisch-historische oder ideengeschichtliche Deutung der deutschen und europäischen Katastrophe in der Mitte des 20. Jahrhunderts durch Faschismus und Zweiten Weltkrieg bemühten"(Stammen 2000, 218). Stammen gives the examples of Thomas Mann's *Doktor Faustus* and *Die Dialektik der Aufklärung* by Horkheimer and Adorno, and many more. As Stammen notes, all these works have one important thing in common:

trotz der Verschiedenheit der Autoren nach Herkunft und Profession, trotz der beträchtlichen Differenzen hinsichtlich ihrer philosophischen Grundlagen und Erkenntnisprogramme sowie ihrer unterschiedlichen politischen Oppositionen [stimmen all diese Werke darin überein], dass sie

die Katastrophe des Zweiten Weltkrieges für Deutschland und Europa in ihren Ursachen und Folgen begreifen wollten. Die konkret erfahrene mentale und strukturelle *Unordnung der Epoche* des europäischen Faschismus und des von ihm in Gang gesetzten Weltkrieges und die darauf angesetzte zeitkritische Analyse bedurften, um auf die wahren Ursachen kommen zu können, der historischen Herleitung und Erklärung, d.h. der *Einordnung* dieser zeitkritischen Erfahrung in einen umgreifenden zeitgeschichtlichen Erfahrungshorizont, der im wesentlichen durch das 19. Jahrhundert bestimmt wurde (Stammen 2000, 218, italics in original).

In their attempt to identify schools of thought that over the last centuries had shaped a German mindset that would, eventually, be susceptible to manipulation and exploitation by fascist movements, several intellectuals examined the role of romanticism. One example is the German philosopher Ernst Cassirer. In his work *Vom Mythos des Staates* (1946), he attributes a crucial role to romanticism "für die spätere Glorifikation und Rehabilitation des Mythos, die wir in der modernen Politik finden" (Cassirer 1949, 241).<sup>48</sup> More precisely, Cassirer identifies the political myth as a primary vehicle for the National Socialist power, and it is in romanticism that myths started to regain the importance that they had lost before.<sup>49</sup> Another example is Hannah Arendt, who in her work *Elemente und Ursprünge totaler Herrschaft* (1955) expresses her skepticism that political romanticism was a precursor of

---

<sup>48</sup> *Mythos* für Cassirer is the product of "intellektuellen Prozessen" and "Ausdruck" of "tiefen menschlichen Gefühlen" (Cassirer 1949, 60).

<sup>49</sup> Cassirer suggests that the reader differentiate between cultural and political totalitarian thought and warns to see romanticism as the birthplace for the idea of the totalitarian state as such, as a "Wegbereiter" of "späteren Formen eines aggressiven Imperialismus" (Cassirer 1949, 241). Instead, he writes, "Die 'totalitäre' Ansicht der romantischen Schriftsteller war in ihrem Ursprung und in ihrer Bedeutung eine *kulturelle*, nicht eine politische Ansicht [...] Sie gedachten nie, die Welt zu politisieren, sondern zu 'poetisieren'. [...] Sicherlich waren die romantischen Dichter und Philosophen glühende Patrioten und viele von ihnen waren intransigente Nationalisten. Aber ihr Nationalismus war nicht von imperialistischer Art. Ihre Sorge war, zu bewahren, nicht zu erobern [...] Die Romantiker konnten niemals die besonderen und spezifischen Formen des kulturellen Lebens, Dichtung, Kunst, Religion und Geschichte dem 'totalitären Staat' aufopfern. Sie hatten einen tiefen Respekt für all die unzähligen, feinen Unterschiede, die das Leben der Individuen und der Völker charakterisieren" (Cassirer 1949, 241 f., italics in original).

National Socialism.<sup>50</sup> Georg Lukács in his work *Die Zerstörung der Vernunft* (1954) attempts to show the "Weg Deutschlands zu Hitler auf dem Gebiet der Philosophie" (Lukács 1955, 6) by focusing on the development of irrationalism<sup>51</sup> to prove his main hypothesis: "es gibt keine 'unschuldige' Weltanschauung" (Lukács 1955, 6).<sup>52</sup> Judith Shklar's argumentation, as laid out in her work *After Utopia: The Decline of Political Faith* (1957) is based on the assumption that "[t]he end of the Enlightenment has, in fact, meant [...] the passing of political philosophy" (Shklar 1957, 25) and that it was specifically under Christian and romantic opposition and attack that the era of reason had come to an end. This would impact the political

---

<sup>50</sup> Arendt argues: "Es ist ein Irrtum, die politische Romantik, wie es oft geschehen ist, für den spezifisch völkischen Charakter des deutschen Nationalismus verantwortlich zu machen. Mit dem gleichen Recht könnte man sie für nahezu jegliche unverantwortliche Meinung, die im 19. Jahrhundert irgendwann zur Geltung kam, zur Verantwortung ziehen, denn es gibt kaum etwas in der Moderne, womit sie nicht gespielt hätte. Adam Müller und Friedrich Schlegel sind bis auf den heutigen Tag symptomatisch für jene intellektuelle Verspieltheit, in welcher schlechterdings jegliche Meinung temporär sich ansiedeln kann" (Arendt 1955, 274). As a result, she says, whenever one tries "den geistesgeschichtlichen Hintergründen irgendeiner der frei miteinander konkurrierenden Meinungen, die im 19. Jahrhundert wie Pilze aus dem Boden schießen, nachzugehen" one will sooner or later inevitably "auch einmal auf die politische Romantik zu stoßen" (Arendt 1955, 274). Instead, Arendt identifies the prevalence of the "moderne Typus Mensch" (Arendt 1976, 42), which she calls "Spießler," as precondition for the success of the fascist "Verwaltungsmassenmordes" (Arendt 1976, 37).

<sup>51</sup> "[E]s soll gezeigt werden," he writes, "wie dieser reale Gang sich in der Philosophie widerspiegelt, wie philosophische Formulierungen als gedanklicher Widerschein der realen Entwicklung Deutschlands zu Hitler diesen Gang beschleunigen halfen" (Lukács 1955, 6).

<sup>52</sup> Lukács states that the "Stellungnahme pro oder contra Vernunft" is decisive for "das Wesen einer Philosophie als Philosophie, über ihre Rolle in der gesellschaftlichen Entwicklung." Irrationalism, according to Lukács' definition, does not consider the "Schranken [...] für das menschliche Denken" as an "Ausgangspunkt der Weiterentwicklung des Denkens" but "macht gerade an diesem Punkt halt, verabsolutiert das Problem, läßt die Schranken des verstandesmäßigen Erkennens zu Schranken der Erkenntnis überhaupt erstarren, ja mystifiziert das auf diese Weise künstlich unlösbar gemachte Problem zu einer 'übervernünftigen' Antwort" (Lukács 1955, 77). The reliance on a "Übervernünftigkeit," on "Intuition usw." (Lukács 1955, 77) is a tendency that can be found in romanticism. Lukács follows the development of irrationalism from Schelling to Schopenhauer and Kierkegaard, and continues his analysis with Nietzsche, Dilthey, Simmel, and Heidegger, among others, until the postwar period.

landscape until the 20th century.<sup>53</sup> Even outside of Germany - and even during the war - the connection between a German way of thinking prevalent in the early twentieth century on the one hand, and the rise of National Socialism, on the other hand, was analyzed.<sup>54</sup>

I will not go into detail about any of these works, but I would like to draw the attention to Cassirer's understanding of myth in his abovementioned work *Vom Mythos des Staates*. It is not the proximity or contrast between Cassirer's and Broch's concepts of myth that interests me, but the notion of circularity that will be relevant in the next chapter. Cassirer argues that the romantic refocusing on mythical thinking in combination with its criticism of Enlightenment - that included its political concepts - was a fateful combination. The thinkers of Enlightenment had considered the myths to be "etwas Barbarisches [], eine seltsame und grobe Masse von verworrenen Ideen und dummem Aberglauben, eine bloße Monstrosität" (Cassirer 1949, 239). Romantic thinkers inversed this judgment; they saw in the myth a "Gegenstand höchsten geistigen Interesses," "ein Gegenstand von Ehrfurcht

---

<sup>53</sup> Shklar writes: "For the romantic, then and now, civilization has become mechanical, crushing the individual and drowning in mediocrity. To many a Christian it seems that a Europe without religious faith is doomed to inner, and eventually outer, decay. To both it is evident that political action is utterly inadequate to deal with such deeply set troubles; that, indeed, our political problems are merely an expression of a far more fundamental spiritual disorder. Politics, in short, have become futile. Now these attitudes are not just a response to recent events; they are, in fact, part of a considerable tradition of social criticism. What is new is not only that they have become widely accepted, but that they are not challenged by any serious rival *political* philosophies. The spread of romantic and Christian political fatalism has been accompanied by a virtual absence of the political ideas that dominated the last century" (Shklar 1957, viii). For Shklar, it is the apolitical nature of romantic and Christian thought that created a political vacuum, which could then be filled by fascism. Shklar shows in her work that romantic and Christian thinkers shaped a contemporary mindset that is *both* "a reaction to historical events" (Shklar 1957, ix) and their cause. According to Shklar, the romanticism of the 20th century is "a romanticism deprived of all its positive aspirations, wallowing in its own futility" (Shklar 1957, 108). It is a romanticism of negativism.

<sup>54</sup> Compare Rohan d'Olier Butler's work *The Roots of National Socialism* (1942).

und Verehrung" (Cassirer 1949, 239). More than that, they introduced the concept of myths to philosophy, where it had not had a place during Enlightenment. To Cassirer, this was the point where philosophy took a crucial turn.<sup>55</sup>

In Cassirer's powerful analogy in the final remarks of his book, he argues that myths are and have always been existent under the cultural surface. They were always existent because the "Welt der menschlichen Kultur" had once been erected on an act of defeating myths, deconstructing them without entirely destroying them:

Die Mächte des Mythos wurden durch höhere Kräfte besiegt und unterworfen. Solange diese Kräfte, intellektuelle und moralische, ethische und künstlerische, in voller Stärke stehen, bleibt der Mythos gezähmt und unterworfen. Aber wenn sie einmal ihre Stärke zu verlieren beginnen, ist das Chaos wiedergekommen. Dann beginnt mythisches Denken sich von neuem zu erheben und das ganze kulturelle und soziale Leben des Menschen zu durchdringen (Cassirer 1949, 390)

The circularity through history, the passing on of a tradition (here: the myth) through the chain of generations, even if it remains under the surface, will play a role in the next chapter in the context of the function of myth as cultural citation practice.

When after World War II, Broch cites topoi that were used in romanticism, his citations carry with them recently attached political layers. These include the political dimensions resulting from the functionalization through the National Socialists, as well as from the discourse regarding the impact of romanticism on the

---

<sup>55</sup> Tobias Bevc points out in his analysis of Cassirer's work that romanticism had "den Wert der Menschen in der Verantwortlichkeit gegenüber ihrer eigenen Kultur gegen eine metaphysische Auffassung über deren Ursprung ausgetauscht - und somit hat sie einer Entmündigung der Menschen Vorschub geleistet. Man kann demgemäß sagen, daß die politische Romantik den Boden bereitet hat für eine totalitäre politische Ideologie" (Bevc 2006, 348 f.).

culture and history of the 20th century. As I will show in the following, an auctorial strategy as subtle as a mode of citation has the power to unfold political statements regarding the thing which is being cited.

### Broch's Specific Political Intervention

In order to focus on the political dimension of Broch's citations, I will return to the earlier observation that Broch's modes of citation are characterized by fragmentariness, inherent contradictions, collapsing images and formal ambiguities, among others. As has been shown, Broch establishes one vague reference, then moves on to a different reference, without letting either reference develop into a recognizable citation. My claim is that Broch uses his modes of citation to reverse the roles of the reader with the intention to make a political and socio-critical commentary.

I suggest approaching Broch's unreliable citations with Wolfgang Iser's term "Leerstelle," which he introduced in reception aesthetics. He defines "Leerstelle" as "die Besetzbarkeit einer bestimmten Systemstelle im Text durch die Vorstellung des Lesers." The "Leerstelle" indicates "eine ausgesparte Beziehung," and it disappears in the moment when the reader during the act of reading imagines that relationship (Iser 1976, 284). I propose that reading together Broch's "Leerstellen" with a seemingly completely unrelated concept in art shall bring the underlying

mechanism clearly to the fore. The concept in art that I am referring to is called *arte boludo* and was coined by the artist Luis Camnitzer.<sup>56</sup> While Camnitzer, a conceptual artist and author of theoretical texts on art and art history, started his radical works in the 1960s and thus decades after Broch's work, much can be learned by looking at Broch's modes of citation through Camnitzer's lens. The stark contrast between Camnitzer's radicality and Broch's comparatively conventional novels shall not hide the fact that the underlying mechanisms of the "Leerstelle," which both are using for the purpose of making political statements, are very similar. It is precisely the radicality of Camnitzer's concept that can serve to make visible Broch's subtle use of citations as "Leerstellen" with a political purpose. Camnitzer explains *arte boludo* with the following words:

It's making art that acts like a black hole. Instead of emitting information, it just sits there and absorbs information from the viewer, and therefore reverses roles. The viewer is put in a creative spot instead of a consuming spot. That's a political reversal (Camnitzer and Liliana Porter: Roundtable: New York Graphic Workshop, cited in Greaney 2014, 109)

Camnitzer's explanation of the concept makes use of metaphorical language, such as the "black hole," which, "instead of emitting information," just "absorbs information from the viewer." Camnitzer is here describing the process of a reversal between viewer and artwork that leads to a political statement. Applied to literature, I suggest that the idea of text as black hole constitutes a reversal between reader and text: Traditionally, the reader extracts information from the text, here, the medium

---

<sup>56</sup> Compare Patrick Greaney's insightful analysis of Camnitzer's term (Greaney 2014).

extracts information from the reader. More than that, the information is absorbed by the text like a black hole, to be lost forever.

In order to better describe this role reversal, I will consider its three key aspects: the viewer's "complicity" (Greaney 2014, 117), the "manipulation" of the viewer or reader, and the "tensions between expression and expressionlessness" of the work (Greaney 2014, 94). In the following, I will examine these three aspects with regard to Broch's work. My intention is to show the reversal of the role of the reader for *Die Schuldlosen* and to then investigate how this reversal becomes political.

To start, the reader's involvement with a text that "acts like a black hole" requires a form of "viewer's complicity." It is the result of the reader knowingly or unknowingly participating in the creative and receptive process of literature. In Broch's case, I would say that the information transfer relies on the reader's impulse to complete a presented fragment to a full image through the mechanisms of imagination, association, or recognition of a citation. In the latter case, the complicity results from the reader's knowledge of literary and cultural traditions, and modes of reading and writing. His complicity lets the reader become a temporary (i.e. while reading the text) co-creator of a piece of text. This implies a role reversal between the reader as consumer and the reader as creator. At first glance, this might seem to be an empowering shift, suggesting that the author concedes the reader a function in the creative process and thus engaging with him on a level of collaboration, acknowledging his potential to fill this role. However, the creative power conceded to the reader in the case of Broch's citations is an illusion.

Broch does not use the associations provided by the reader constructively. The citations only emit information to attract the reader's attention (I accordingly called them *Köder* and *Verräter* above) and invite him to access his memory of a particular traditional image. Then, the image is dropped, and with it the reader's associations. This leaves the reader with an informational void.

The second aspect of the role reversal is the manipulation of the reader through the author. I consider one passage by Camnitzer as crucial for understanding the underlying mechanism. Camnitzer says about art in general:

With the created object or situation, the artist is trying to work his or her way out of a known ground and push the audience into the unknown. The manipulation by the artist is orchestrated to achieve the crossing of the border. The audience, on the other hand, tries desperately to push the disconcerting feeling of the unknown back into the context of everyday cultural commonplaces. The tension produced is not always a friendly one (Camnitzer: *The Idea of the Moral Imperative in Contemporary Art*, cited in Greaney 2014, 104)

Camnitzer here describes an intricate web of dependencies between the artist and his viewer that concern both the artist's attempt to create something new ("work his or her way out of the known ground") and the viewer's attempt to hold on to a tradition. In order to achieve this goal, the viewer tries to keep his receptive experience in the realm of the known, the "everyday cultural commonplace." This is countered by the author by means of "manipulation" - or "staging," as Camnitzer calls it, too -, i.e. by providing a stage on which the viewer is forced to give in to the artist's push into the unknown. Applied to Broch's works, I propose that the stage is the reading experience. During the reading process, the reader is confronted with the challenge to abandon his traditional modes of reading and reception. The reader

attempts to match the imagery presented to him with his intertextual inventory. Broch displays the reader's reluctance to step into the unknown by artificially creating a disruptive reading experience: As has been discussed earlier, he strings together his misleading citations like beads that are not being held together by a "string." At the same time, Broch attempts to "work himself out of the known ground" of existing form by creating new form.

So far, I have looked at the reader's "complicity," and the "manipulation" of the reader. The third and last characteristic of the role reversal in *arte boludo* is the "tension[] between expression and expressionlessness" (Greaney 2014, 94). On the one end of this spectrum, there is a lack of expression, or, one could say, an "inability to represent" (Greaney 2014, 112). In Broch's case, I would consider this to be present in his citations as a result of their incompleteness. As I have shown, their high degree of fragmentation ultimately results in their collapsing, thus suggesting a non-identification, an anti-metaphoricity.<sup>57</sup> On the other end of the spectrum of expression and expressionlessness, there is representation, or, one could say, the images' "claim to represent" (Greaney 2014, 112). In Broch's case, this claim stems exactly from this fragmentariness, which indicates a trace, a more-than-nothing, a splinter of information which cannot be denied, the Benjaminian promise that a fragment always also contains the whole. The tension shows the author's withdrawal from a responsibility to represent, to present information. He leaves it up to the reader to constitute the "whole."

---

<sup>57</sup> Both terms were coined by Greaney (Greaney 2014, 114).

Up to this point, I have explained how Broch's fragmentary citations provoke a role reversal for the reader, forcing the reader into a participatory role, a role of performance. I will now show how this role reversal becomes political. The key for understanding the political nature of Broch's citations is to recall that he cites topoi that were also used in romanticism. This brings the *what* of Broch's citation into focus. A citation is not pure. It is part of the tissue of intertextuality that connects all texts ever written, all words ever spoken, all art every produced, and so forth. Each citation encapsulates information about who had used the citation before, and when, and under which circumstances. Just as one can ask whether it is justifiable, after the Holocaust, to produce literature using the language spoken by the National Socialists, one can ask whether one should use their citations. The National Socialists combined their propaganda with citations of cultural traditions reaching back to antiquity. Broch thus cites the same epochs that only some years earlier, the National Socialists had cited, too. Broch, with the help of citations, makes images appear before his audience that have become familiar to them in the two decades prior. As I will show in the following, Broch's *Kunstgriff* to use fragmentary citations of epochs that have been cited by the National Socialists allows him to make political statements both about the contemporary reader and himself, the author.

To start with the first, namely the political statement about the reader, one could argue that Broch dictates to the reader a "weak form of participation"<sup>58</sup> in National Socialist practices of citation. Broch provokes the reader to rely on a

---

<sup>58</sup> Greaney uses these words to describe the effect of Camnitzer's art (Greaney 2014, 119).

reception practice that has been ideologically trained by the National Socialists.<sup>59</sup> This National Socialist communication context is oriented towards the past and ignorant of political realities. The reader is challenged to match the imagery in the text with his inventory of a canon of citations, a canon that had been recently shaped and expanded by the National Socialists. One could thus draw the conclusion that the reader's participation is intended to demonstrate to the reader the effectiveness of National Socialist efforts to reactivate and foster traditional cultural values.

At the same time, the reader perpetuates the National Socialist practice of citation. The reader turns from an artistic to a political accomplice in the moment when he identifies the images presented to him by Broch with romantic and antique imagery. One can go so far as to claim that the title of the novel, *Die Schuldlosen*, turns into a judgment about the guilt of the reader in the process of reading. On the one hand, the reader can be considered guiltless of his complicity in that is he unknowingly thrown into this reading situation. On the other hand, however, he can be regarded as guilty for having let the National Socialists influence his modes of perception.

Another point is important regarding Broch's political statement about the contemporary reader. Broch uses fragmentary citations to display the general lack of interest in politics among his contemporaries. This becomes evident in the reader's propensity to find mental refuge in the past. A politically interested reader

---

<sup>59</sup> Following the wording of Greaney's analysis of Camnitzer's art, one could say that Broch "appropriates" "communications contexts that have been completely normalized" (Greaney 2014, 120).

is one who is willing to engage with the realities of his times. Broch, however, by using citations of romanticism, invites the reader to do the complete opposite: He provides the reader with a refuge in cultural traditions, a refuge that is comfortable due to the reader's familiarity with it. Then, Broch disturbs this comfort by creating a disruptive reading experience. More than that, his citations provide a subtle mirror to the reader, because the reader shares this orientation towards the past with the character Andreas in *Die Schuldlosen*, whose story Broch tells with an abundance of irony and laughter. A laughter about and disgust with Andreas's lack of awareness of the political realities of his time thus turns into a laughter about and disgust with the reader.

In addition to the political statement about the reader revealed by the misleading citations, Broch's modes of citation hold a political statement about the author. It can best be described as a non-statement, and it is best explained by posing some questions. By citing topoi that were used in romanticism and by the National Socialists, does Broch criticize the National Socialist practice of citation, or does he "intensify its macabre, seductive power"?<sup>60</sup> Does he critique the practice of National Socialism or the reader's receptiveness of its effect? It seems impossible to define the position of the author here. Broch's modes of citation serve to disguise both his specific standpoint and the conclusions he provides for the reader. This removes from the reader yet another receptive and interpretative means of accessing the text: In addition to the fragmentary reading experience that Broch's

---

<sup>60</sup> Greaney uses these words to describe Camnitzer's art (Greaney 2014, 119).

mode of citing presents, the reader is uncertain as to how the author positions himself vis a vis this collapsing imagery.

Another aspect needs to be considered: Is not the author himself, too, just like the reader, guilty of "a weak form of participation" by mimicking the citation practices of the National Socialists, despite his demonstration of its "macabre, seductive power"? Alternatively, it would be plausible to say that Broch is making an aesthetic statement here: He demonstrates the curtailing of his potential as an author of post-Holocaust literature to innocently draw from the vast resources of intertextuality. The misleading citation, then, demonstrates the effect of National Socialist citation practices on the citation practices of all authors to come.

One can draw three conclusions from the analysis to describe the political dimension of Broch's modes of citation. First, through the citational link between National Socialism and romanticism, and through an intricate reversal of the role of the reader, Broch's literary citations turn political. Broch cites the same epoch that the National Socialist cited, yet his mode of citation is very different: It does not include propaganda, and the citations remain incomplete. Second, Broch's modes of citation shift the symmetry between citation and source (compare Campe) to an asymmetry where the citation is unreliable and almost unimportant, or even, as has been formulated earlier, a dead end. What becomes important is not so much what is being cited, but the political circumstances in which the citation had been used before. Third, the political dimension of Broch's modes of citation is an observational practice. Instead of making a specific political statement, Broch depicts the political phenomena of his epoch.

As Greaney notes: "If there is something different about contemporary quotational practices, it might be found not in the practices themselves but in how these practices respond to historical developments in the materials that they copy and the situations that they mimic" (Greaney 2014, 95). I understand Broch's modes of citation to be examples of this observation. When Broch in his theoretical writings fiercely criticizes romanticism, he is not only criticizing the citation per se but also the "historical development in the materials that they copy." This is especially true against the background of the ideological functionalization of romanticism through the National Socialists and the overwriting of the traditional significance of the cited topoi with a swastika. Imagery that has been used in romanticism has become suspicious after World War II.

## **INTERLUDE: From Campe to Barthes: Broch's Citations as Meta-Experience**

The results of the textual analyses so far have shown that Broch's mode of referencing cannot be comprehensively described with Campe's notion of citation. As has been demonstrated, Broch moves away from citation as a method of evoking a thing or person before the audience. Instead, he uses vague and deconstructive citations. I propose that his strategy is better described as resisting the interconnectedness of the intertext. It is as if he would let the elements, images, and structures of the intertextual realm that could become potential citations only pass by the eyes of the audience. Broch is not so much evoking an image before the audience, but providing a meta-experience to the reader, making him aware of the intertext, yet refusing to accept an engagement with the intertextual mosaics that could become part with his text. Broch visualizes and formally implements his attempt to break with existing form.

Therefore, from now on, I will expand my understanding of "citing," which I have used so far following Campe's terminology. For the rest of my dissertation, I will use the term "citing" to describe the process by which Broch accesses the intertext, without making a particular thing, person, concept, constellation of character, or structure "appear before an audience."

The intertext as a concept relies on a different level of visibility and specificity than a citation as understood by Campe. Julia Kristeva developed the concept of intertextuality in 1967, and while respective theories were briefly mentioned in the introduction, it is insightful to now have a look at certain arguments to allow for a new perspective on Broch's modes of citations. In her essays *The Bounded Text* and *Word, Dialogue, and Novel*, Kristeva coins the term intertextuality with reverence to Bakhtin's insight that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva 1980, 66).

The intricate relationship between the text and other texts influences the relationship between author and reader because it adds a third communicative entity to their interaction. The author when writing a text intentionally or unintentionally draws from all existing texts. The readers, on the other side, have different levels of awareness of the texts the author is drawing from or might know texts that the authors did not know, but establish a connection to them. In addition to that, each act of reading is shaped by the cultural, social, political, economical, and personal circumstances of the reader. As a result, many different interpretations can occur. I am here following the structuralist conviction (held, among others, by Roland Barthes) that literary meaning is instable and that the different literary knowledge of individual readers provides for a plethora of possible interpretations. Just like Kristeva, I understand the text not as a fixed unit but a continually transforming entity. It thus does not lend itself to a rigid interpretation, but opens up the dialogue with the reader and with existing texts, allowing for ever evolving

sets of interpretations. The process, rather than a static, rigid entity, is crucial for the understanding of the text. These two important points, the dynamic nature of the text and its characteristic as a dialogue, show Kristeva's influence by Michael Bakhtin, for whom the literary structure is a relational structure.

What allows a dynamic dimension to structuralism is his conception of the 'literary word' as an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character), and the contemporary or earlier cultural context (Kristeva 1980, 64 f., italics in original)

For my above analyses, the cultural context is both Broch's contemporary context, the reader's contemporary context, and the cultural context of romanticism that Broch evokes with his citations. If one assumes that Broch does not cite romantic works, but Kafka or Fontane, for example, their cultural context would become part of the dialogue between the writer and reader as well.

Kristeva positions the word "within the space of texts" (Kristeva 1980, 65), where it occupies different forms of intersections or linking points. She explains as follows:

The word as minimal textual unit [...] turns out to occupy the status of *mediator*, linking structural models to cultural (historical) environment, as well as that of *regulator*, controlling mutations from diachrony to synchrony, i.e., to literary structure. The word is spatialized; through the very notion of status, it functions in three dimensions (subject-addressee-context) as a set of *dialogical*, *semic* elements or as a set of *ambivalent* elements (Kristeva 1980, 66, italics in original).

According to Kristeva, the word thus assumes the central position between textual unit and external world, between historical use of a concept and its contemporary

use.<sup>61</sup> In Kristeva's concept then, within the three dimensions of dialogue, which are "writing subject, addressee, and exterior texts," the word's status is defined "*horizontally* (the word in the text belongs to both writing subject and addressee) as well as *vertically* (the word in the text is oriented toward an anterior or synchronic literary corpus)" (Kristeva 1980, 66, italics in original). The word is thus the point of interaction between author and reader (horizontal status), as well as the point of connection between texts (vertical status). My above analyses of Broch's citation of romanticism have delivered numerous examples where this concept is directly applicable to Broch's citations, such as the description of Melitta's white skin, which refers to a previous "literary corpus" and at the same time becomes part of the dialogue between reader and author.

That the relevance of Kristeva's work for the understanding of Broch's text becomes particularly apparent in a passage from her essay *Word, Dialogue, and Novel*. In it, she refers to Bakhtin again and lays out the impact which intertextuality has on the understanding and nature of history.

By introducing the *status of the word* as a minimal structural unit, Bakhtin situates the text within history and society, which are then seen as texts read by the writer, and into which he inserts himself by rewriting them. Diachrony is transformed into synchrony, and in light of this transformation, *linear* history appears as abstraction (Kristeva 1980, 65, italics in original)

---

<sup>61</sup> Kristeva uses Bakhtin's terminology and explains "ambivalence" herself: "The term 'ambivalence' implies the insertion of history (society) into a text and of this text into history; for the writer, they are one and the same. When he speaks of 'two paths merging within the narrative,' Bakhtin considers writing as a reading of the anterior literary corpus and the text as an absorption of and a reply to another text" (Kristeva 1980, 69).

Kristeva argues that the text is not a text of its own but is part of THE text of history and society which is constantly rewritten, like an expansive web that is being woven simultaneously by an endless number of writers and other artistic craftsmen, as well as by history and society itself. The writer (and also the reader) can thus be understood as being materially surrounded by a historical and social textuality, from which they may draw and which, however, they cannot escape. As mentioned earlier, one could make a point that Broch in *Die Schuldlosen* formalizes his attempt to escape the intertext, and throws the reader into a formally palpable experience of this auctorial endeavor. More than that, Broch's preference for unreliable citations undermines the stability or certainty of interpretation. Decades before literary criticism transitioned to poststructuralism, Broch exposes the reader of *Die Schuldlosen* to a reading experience of subjectivity and playfulness (as expressed in Broch's use of irony in the text and in his auctorial methods of unsettling the reader). However, the auctorial agency with which Broch drafts the reading experience testifies to anything but the death of the author that Roland Barthes would postulate. Instead, it reveals a calculated ambiguity that keeps the author in charge and shifts the lack of agency in deriving significance from a text from the author to the reader.

If one does not want to go so far and see Broch's citations as the invitation to a meta-contemplation, it is still important to note the effect that Broch has on the intertext. In rewriting the intertext, the words and concepts used in it are "transformed into synchrony," brought up to date. It becomes immediately intuitive

that this idea of a material and spatially expansive textuality does not allow for linearity. With intertextuality, "linear history appears as abstraction."

This brief overview of relevant arguments by Kristeva shows how her theory can help to evaluate Broch's modes of referencing *romanticism*, as analyzed above. In the case of Broch, one can first of all state that his referencing of romanticism results in a transformation of diachrony into synchrony of all symbols, characters, character constellation and other text elements he is referencing.

Moreover, Broch contributes to the intertext by adding layers to them. For example, knowing Broch's text, the reader will remember Andreas and Melitta when reading another text in which a man gives a handbag to a woman as a present. The reader will remember when in another novel a young man seeks lodging with an elderly lady. The reader will recall when he encounters another protagonists who climbs stair after stair in an unknown building and runs into the arms of an unknown woman. Just like the reader of Broch's *Die Schuldlosen*, when following Andreas' way up to Melitta's rooms, might remember Kafka's complex system of stairways and unexpected doors, and similar indecent drawings on the wall. The historical and social textuality, as well as all texts ever written, constitute the material from which Broch can draw and at the same time has to draw. Each image, character, and structure that Broch adapts is through the process of adaptation being lifted from diachrony to synchrony, weaving the web of intertextuality even tighter.

Each act of writing has an important aspect of productivity that results from it taking a position to already existing text. This requires a prior act of deconstruction of the original context, meaning, or interpretation. Kristeva uses the term "redistributive" for this process:

The text is therefore a *productivity*, and this means: first, that its relationship to the language in which it is situated is redistributive (destructive-constructive) [...] and second, that it is a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another (Kristeva 1980, 36, italics in original)

Two aspects are important here. First, the redistributive act as the two-step process of destruction and construction is what I have described earlier in the analysis of Broch's references to romanticism. As has been shown, Broch references romantic imagery, then he deconstructs it and constructs a new meaning from the material. Unlike Kristeva, who speaks about a destructive element of the process, I would use the term deconstructive, because Broch does not completely destroy or delete the citation, but deconstructs to create something new. The newness stems from the new relationship between the old and the new material, between traditional and new form, between a cited element and its new textual surroundings in *Die Schuldlosen*.

Second, one can see the mechanism of "utterances, taken from other texts, intersect and neutralize one another" at work in Broch's references of romanticism. One example is Broch's neutralizing of the romantic scenery (as seen from Melitta's window) with the railroad running right through it and literally crossing it out. Another example is the figure of Melitta, whose innocence and purity is neutralized

by both modern city life and washerwoman devices that surround her. In the scene when Melitta receives the handbag from Andreas, her romantic feelings are countered by the irony evoked through the reference to Fontane's *Irrungen* *Wirrungen* and *Effi Briest*, another reference that intersects with Melitta's romanticism "in the space of the given text," here *Die Schuldlosen*.

Following the idea of intertextuality and Broch's works even further, one is tempted to examine what intertextual elements he predominantly uses, i.e. whether he cites images, metaphors, genres, or structures. Identifying what he cites reveals a methodological difficulty. It is not possible to define what is being quoted because the status changes during the citation. It is difficult to categorize a citation if what used to be an image, after the citation is no longer an image. Perhaps a productive way of approaching this methodological difficulty is to abstract from the desire to categorize what Broch is citing, and to focus on a process characteristic that Broch's quotations have in common. They all share a process of deconstructive productivity. In other words, in the process of citing, Broch voids or alters the original status of that what is being quoted, and then assigns it a new status. As far as references to romanticism are concerned, most of the times the signifier was still there, but the signified was gone. Broch recodes well-known signification combinations destroying the original relationship between signifier and signified.

This introduces several new terms of semiotics into my analysis that shall be briefly explained. Kristeva herself uses them in her abovementioned essays. According to Ferdinand de Saussure's model, a sign is composed of a signifier and a signified, the former being the "form that the sign takes" and the latter being "the

concept to which it refers" (Chandler 2002, 18). As Chandler notes, Saussure considered both the signifier and the signified to be "purely 'psychological'", in other words, "[b]oth were *form* rather than *substance*" (Chandler 2002, 18, italics in original). In contemporary interpretations, the model "tends to be a more materialistic model than that of Saussure himself. The signifier is now commonly interpreted as the material (or physical) form of the sign - it is something which can be seen, heard, touched, smelled or tasted" (Chandler 2002, 18) whereas the signified is considered a mental construct (Chandler 2002, 20). A sign always consists of a signifier and a signified. "You cannot have a totally meaningless signifier or a completely formless signified" (Chandler 2002, 19). I will adopt this terminology for the purpose of my analysis, but I will contradict Chandler's last statement in a moment. To start, I believe that the concept of signifier and signified is another way of describing how Broch, with his adaption of romantic imagery, positions himself to the imagery, constellation of characters, and textual structures he draws from the intertext. Examining the close reading result above, one observes an interesting phenomenon. In citing, Broch does not leave the combination of signifier and signified intact like they were in their signifying structure in romanticism. Instead, he deconstructs the relationship and either keeps the signifier and changes the signified or keeps the signified and changes the signifier. In other words, in the relationship between material form and mental concept, he adapts either. One example is Broch's image of an untouched landscape with its promise of tranquility and beauty, which upon closer examination is disturbed by the rail traffic running through it. Another example is the *Lusthaus, which has assumed the color of*

*the dunghill and is the home of a wasps' nest.* In all cases, Broch manipulates the original signifying structure. And as far as Broch's dropped citations of *romanticism* are concerned, I propose that Broch is actually transgressing what Chandler claims does not have a place in Saussure's model: having a "totally meaningless signifier." More examples of this strategy shall follow in the next chapters.

Having introduced the signifier-signified-terminology, another important aspect of how Kristeva's concept of intertextuality can be applied to Broch's work now becomes understandable. It lies in her specification of the relation between writer and history:

The only way a writer can participate in history is by transgressing this abstraction [of linear history, TW] through a process of reading-writing; that is, through the practice of a signifying structure in relation or opposition to another structure. History and morality are written and read within the infrastructure of texts (Kristeva 1980, 65).

The recoding of existing signifying structures is hence a practice through which an author can express his authority in the face of the relationality and interdependence with already existent art, and it is a process in which Broch confidently engages. Manipulating existing signifying structures allows Broch to respond both to the intertext in general and to history in particular, by drawing from it and then stylistically commenting on it. As has been shown in the previous chapters, and as will become clearer in the next, the use of citation here is part of a bigger process of dealing with the past and the present, and leaving both behind, in some cases even rejecting them.

With the concept of intertextuality and its terminology in hand, the findings so far shall now be complemented with a different mode of citation that one encounters in Hermann Broch's texts: citations of myths.

## Chapter 2: Myth as Cultural Citation Practice and Broch's Broken

### Cultural Cycle

The analyses in this chapter start with the observation of a tension in Broch's works concerning the topos of myth. According to Broch, myth is "der Ur-Ahn jedweder erzählerischen Aussage, wenn nicht gar der menschlichen Mitteilung überhaupt" (Broch 1976b, 202). To him, myth is instrumental in a writer's attempt to gain historical insights ("historische Erkenntnis") and to represent the totality of a part of history in his works (Broch 1976b, 204). Ideally, each author should be concerned with developing a new myth for the epoch he is trying to depict. The tension between Broch's theoretical writings and the literary practice in *Die Schuldlosen* regarding this topos arises from Broch's expressed desire to create a new myth versus his invocation of existing myths in his works. With the help of two case studies that show Broch's referencing of the Faust myth and the Don Juan myth, I will analyze how Broch negotiates this topos in his literary text *Die Schuldlosen*. My guiding question in this chapter is whether Broch's specific citation of myth is an experiment to develop a new form. Two concepts will be relevant for my analysis. One is the idea of a cyclical transfer of culture, norms, values, and mindsets in a social group or population from one generation to the next. The process is cyclical because it brings different qualities (such as specific norms and specific values) of the population to the fore in each generation. Over the course of time, these qualities are replaced by others, which over time are then again replaced by qualities that had

already been significant in the past. This cyclical process affects a community or social circle as a whole. The interruption of this transfer process has the potential to bring about a modified future, however, according to Broch, major shifts in the human soul are required for this change to happen. Broch's understanding of how these shifts could happen, and what the human soul is, remains vague. For the purpose of my analysis and against the background of the historical context of *The Schuldlosen*, I define a potential major shift as a shift of mindset in a critical number of individuals, for example, through the recognition of political responsibility or a redefinition of moral values. While new ways of thinking rely on old ways of thinking (and be it only be opposing them), the new form that develops can be defined by a new relationship between the "old" and the "new."

### Terminology: Broch's Concept of Myth

I will start by examining Broch's concept of myth, *Mythos*,<sup>62</sup> as laid out in his theoretical writings. More specifically, I will first look at the function Broch assigns to the *Mythos* in the context of literature and historiography, and then discuss the term itself. This seemingly counterintuitive order makes sense insofar as there are

---

<sup>62</sup> In the following, I will use the German and English term interchangeably. Moreover, I will speak of the myth in the singular version, although my argument is applicable both to individual myths and the function of the entirety of myth within a culture.

numerous theoretical writings concerned with the function of the myth, while hints on Broch's respective terminology are rare.

Broch started working on his theory on myth in the 1930s. Key aspects of his concept can be traced in *Die mythische Erbschaft der Dichtung* (1945), as well as in his essays *Zeit und Zeitgeist* (1934), *Mythos und Altersstil* (1947) and *Hofmannsthal und seine Zeit* (1947/49). In his essay *Die mythische Erbschaft der Dichtung* (1945), Broch lays out the importance of the *Mythos* for historiography and literature:

Geschichtsschreibung, Biographie und historischer Roman stammen von einem gemeinsamen Ahn ab: dem Helden-Epos. Doch hinter solchem Ahn steht ein noch fernerer, noch ehrwürdigerer, der Ur-Ahn jedweder erzählerischen Aussage, wenn nicht gar der menschlichen Mitteilung überhaupt: der Mythos (Broch 1976b, 202)

Here, the significance of *Mythos* even touches on the basics of human communication, the “menschlichen Mitteilung.” Broch goes on by pointing out the interconnection between *Mythos* and *Logos* as the two basic principles for the “Erfassen der Welt”:

Denn im Mythischen enthüllt sich der Menschenseele Grundbestand, und er enthüllt sich ihr, indem sie ihn im Geschehen der Welt, im Geschehen der Natur wiedererkennt und zur Aktion bringt; es ist der gleiche Vorgang wie jener, mit dem der Menscheng Geist seinen Grundbestand als das Logische begreift und im Kausalgeschehen des Außen – dieses hierdurch beherrschend – wiederfindet. Von solch doppeltem Grundbestand des Menschenseins bedingt, vollzieht sich in Mythos und Logos das Erfassen der Welt: sie sind die beiden Urbilder von Inhalt und Form, unlösbar wie diese einander zugeordnet, und ebendarum sind sie im menschlichsten aller menschlichen Phänomene, in der Menschensprache [...] kurzum in aller Sprachstruktur wundersam ineinandergespiegelt und zu wunderbarer Einheit gebracht (Broch 1976b, 202)

Both *Mythos* and *Logos* are, as Broch argues here, central to understanding the world and the *Menschensein*. The true kernel of Broch's understanding of *Mythos*

and *Logos* though, as far as the context of my dissertation is concerned, is the role that they play not only in embodying but also in passing on all human endeavors from one generation to the next. It is through *Mythos* and *Logos*, Broch argues, that

alle menschliche Leistung, sei sie nun sprachlicher oder darstellender oder handelnder Art, durch die Generationenkette hindurchgetragen und jeder neuen Generation verständlich oder zumindest übersetzbar gemacht wird (Broch 1976b, 202)

This important statement deserves closer attention, especially regarding the function of myth. It is not clear what Broch means when he points out the function of the *Mythos* as handing over ("hindurchgetragen") the "menschliche Leistung" from one generation to the next. It also remains unclear how myth makes the "menschliche Leistung" understandable or at least translatable ("verständlich oder zumindest übersetzbar") to another generation. It seems that the myth is fit to encapsulate the essence of human nature,<sup>63</sup> and that its key elements remain the same while they are fleshed out differently in the treatment in each generation. I suggest a wide understanding of "treatment" (the myth as being dealt with in different forms of art as well as in human communicative acts, consciously and unconsciously), as Broch - apart from discussing the "text" and "artwork" in general - does not specify or exclude in his writings the media in which myth is being transmitted through the generations.

---

<sup>63</sup> According to Broch, *Mythos* and *Altersstil* are "Siglen des Weltinhaltes, indem sie dessen Struktur in seiner wahren Wesenheit aufzeigen" (Broch 1976e, 215). It is important therefore to strive for the depiction of *Welttotalität*, because "Mythos [...] umfasst die Totalität der menschlichen Wesenheit und muß daher zu deren Spiegelung und der Bewahrheitung nach Welttotalität verlangen" (Broch 1976b, 203).

Broch speaks of a *Generationenkette*<sup>64</sup>, generations that are connected like a chain or link, potentially sharing values and knowledge at the points where they are connected. "Ketten" can have both a positive and a negative connotation. It can give stability and support to a generation with its set of norms and values and the preservation of achievements and valuable knowledge. A *Generationenkette* can also metaphorically speaking enslave the following generation, when the norms and values and the human performance that are passed on function like a burden or chain, in that case, a negative and paralyzing legacy.

Through the continuing and gapless passing on of human endeavors through myth, Broch describes a process that is perpetuating and has both linear and circular qualities. If seen from an aerial perspective, it is a linear movement. The transfer of knowledge, norms, values, and performances - in short, of the achievements and underlying principles of human nature and societal functioning - moves from one generation to the next on a timeline. If seen from the perspective of a generation, though, the process is circular. A new generation turns into an old generation, which passes on the "menschliche Leistung" to the next new generation. The "menschliche Leistung" passed on to them turns from "unknown" to "verständlich gemacht," and each member takes his or her personal understanding of the "menschliche Leistung" of the past generation with them when they die.

Two critical points can be identified in this concept: One, the process is one in which the new generations seem to have a limited agency to impact or mold the

---

<sup>64</sup> I will use the German word due to its nuanced meaning.

*Mythos*. The myth is made "verständlich" and "übersetzbar," but Broch's use of the passive voice makes it unclear who is doing that.

Two, and a result of this, there is a dominance of tradition over novelty. While the change of the myth is necessary to make it understandable for the next generation, the old always seems to be inherent in the new. The same applies to the "menschliche Leistung." Both myth and "menschliche Leistung" appear to be part of a fixed and predetermined process. Against the background of Broch talking about a "new myth," this has a strong implication. It implies that there has either been a rupture or intentional act of letting go in the *Generationenkette*, or a reason that made it necessary to develop an entirely new myth. A new myth, thus, goes hand in hand with a disturbance in the cycle, and of the linear development of history.

According to Broch, the myth is an essential element in historical texts. Specifically "echte Geschichtsschreibung ist vermöge ihrer Methode an den Mythos gebunden" (Broch 1976b, 203). As far as art work and literature in particular is concerned, Broch writes:

jedes Kunstwerk, jedes und keineswegs bloß das dichterische, stellt die Totalität eines Weltausschnittes dar, und im besondern gibt – sehr simplifiziert gesprochen – das lyrische Kunstwerk die Totalität eines Augenblicks, das dramatische die eines Charakterkonfliktes, das novellistische die einer Situation, das Roman-Kunstwerk aber die Totalität eines Menschenlebens; der Roman ist also nicht einfach eine erfundene Biographie, [... weil] der Roman nicht nur auf Geistes-, sondern auf Lebenstotalität ausgerichtet ist und daher die ganze anonym-dunkle Seinsfülle des Helden zu erhellen hat, diese dunkle Anonymität, in der jedes Menschenleben mit all seinem Wertstreben, gleichsam in sie eingetaucht, vonstatten geht, und von der kein historisches Faktum Kunde gibt oder je Kunde geben kann (Broch 1976b, 205)

For Broch, each genre of literature encapsulates a concrete totality, the novel being by far the most complex one, because it depicts the "Lebenstotalität" of a "Menschenleben," a human life. It is only with the help of "mythisierendes Erzählen" that a writer can gain historical insights ("historische Erkenntnis") and represent the totality of a part of history in the historical novel (Broch 1976b, 204).

Ideally, the author should strive to develop a new myth. However, as Broch notes in his essay *Zeit und Zeitgeist*, due to the simplicity of human basic structure, as embodied by the *Mythos*, it is necessarily impossible to easily develop a new mythology, and in certain epochs, it is impossible altogether. Only a fundamental change in the human soul might lead to the formation of a new myth, and according to Broch, where it is absent, it is legitimate for the author to draw from the pool of traditional myths:

Die Erzeugung eines Mythos lässt sich nicht auf Kommando bewerkstelligen, nicht einmal aus Sehnsucht. Denn die Konkretisierungen des Mythischen haben offenbar nur eine sehr geringe Variabilität, vielleicht weil eben die Grundstruktur des Humanen, das im Mythos zum Ausdruck kommt, von so großer Einfachheit ist, und es bedarf verhältnismäßig sehr großer Veränderungen der Menschheitsseele, ehe sie sich ein neues mythisches Symbol, wie es in der Gestalt des Dr. Faust gewachsen ist, zu schaffen vermag. Und wenn ein Dichter, getrieben von jener Sehnsucht nach dem Mythos und seiner Ewigkeitgeltung, getrieben wird, Mythisches neu zu gestalten, so ist es nicht nur Bescheidenheit, wenn er sich gezwungen sieht, mit dem schon Bestehenden vorlieb zu nehmen (Broch 1976d, 197).

Thus, when Broch draws from existing myths in his novels, it can be interpreted as a sign that the fundamental change in human nature has not yet happened. As a result, the author's yearning for a new myth cannot yet translate into an actual development of a new myth, which is why one can still "nicht von einem neuen

Mythos, sondern eben höchstens von einer Sehnsucht nach ihm sprechen" (Broch 1976d, 197).

Now that the above excerpts of Broch's theoretical writings have shed some light on the importance and function of the myth for literature and historiography, it still remains to be examined what Broch means when he uses the term myth. In his essay *Romantische Mythologie und der Roman der Moderne: Transformationen im Werk von Hermann Broch*, Friedrich Vollhardt points to the vagueness of Broch's concept of myth and approximates it based on the influence of Schelling's *Philosophie der Mythologie*.<sup>65</sup> Moreover, Walter Hinderer has identified an indirect influence of Schlegel's *Rede über die Mythologie* in this context (Hinderer 2014, 24). As Vollhardt lays out, Schelling and Broch both value the epistemological potential of mythology, particularly with relation to *Erkenntnis* gained through the sciences.<sup>66</sup> Despite the fact that myth is a potentially "archaische bzw. poetische Form der Weltbewältigung" prone to criticism (Vollhardt 2014, 58), Broch follows Schelling's conceptual layout of the *Mythos* in his own theoretical writings.<sup>67</sup>

---

<sup>65</sup> He points out that Broch knew Schelling's writings in detail, that "er mit Schellings ‚Einleitung in die Philosophie der Mythologie‘ vertraut war, vor allem mit der 11. bis 17. Vorlesung des zweiten Buches, das die ‚Philosophische Einleitung in die Philosophie der Mythologie‘ enthält; sein Bibliotheksverzeichnis weist für diese Kapitel intensive Lesespuren und Anmerkungen nach" (Vollhardt 2014, 55).

<sup>66</sup> Schelling questions *Erkenntnis* acquired by the "deduktiv verfahrenen mathematischen Wissenschaften" (Vollhardt 2014, 58), as they base their insights on definitions and are thus subject to the limitations of these definitions. This makes it impossible to gain knowledge from the realms that lie beyond deductive accessibility. Any respective approach can thus only offer "bedingte Überzeugungen" (Schelling, *Philosophie der Mythologie*, p. 296, quoted in Vollhardt 2014, 58). Consequently, "[d]em ist eine andere Wissenschaft gegenüberzustellen, die von einem 'unbedingten Princip' [Schelling] ausgeht und dabei induktiv verfährt – eine Philosophie der Mythologie" (Vollhardt 2014, 58).

<sup>67</sup> The primacy of literature over science in regards to the depiction of reality is a consideration that Broch also shared with Hofmannsthal and other Viennese writers, as Janik and

While Vollhardt's analysis does not provide a full understanding of Broch's terminology of myth, I will rely on his approximation for the purpose of my dissertation. The Faust myth and the Don Juan myth that will be in the focus of my analysis can both be considered traditional myths - the former explicitly identified as such by Broch in the above quotation, and the later referred to as myth in Broch's letters. The results from my analysis of how Broch uses, adapts, and innovates these traditional myths and the function they fulfill in the respective text can thus legitimately be read in the context of Broch's concept of myth in his above theoretical works.

Having laid out the theoretical background for Broch's concept of myth, I will now examine Broch's use of myths in *Die Schuldlosen*. I will analyze how he references existing myths, whether Broch contributes to developing a new myth, and whether his use of myth indicates a rupture in the cyclical transfer of culture through the generations, as formulated in *Die mythische Erbschaft der Dichtung*. Two case studies shall serve this goal.

---

Toulmin point out in their work *Wittgenstein's Vienna*. They describe the fascination of the Viennese writers for the philosopher Ernst Mach's theory of knowledge: "Hofmannsthal, like his contemporary Hermann Broch, considered Mach so significant that he actually attended his lectures at the university. It seemed to Hofmannsthal - as to Bahr and others - that if Mach was correct, the poet was surely expressing more of 'reality' in his verses than the scientist could do. The scientist stood at one remove from sensations, because he described them in a nonverbal way, by means of mathematics. The poet endeavored to express his sensations directly, in as thoroughgoing and precise a manner as possible" (Janik and Toulmin 1973, 113). For Broch, myth assumed this function with an insurmountable effectiveness.

## Case Study: References to the Faust Myth

The first case study examines Broch's referencing of the Faust myth, which occurs both in *Die Schuldlosen* and *Die Verzauberung*. The Faust myth has constituted an important subject matter in European literature since the 16th century and is often considered the North European complement to the South European Don Juan myth. In the following analysis, I will focus on Broch's use of central elements of the Faust myth. For this purpose, I will occasionally refer to adaptations of the Faust myth that were written before Broch's *Die Schuldlosen*, such as Goethe's *Faust* (1808) and Thomas Mann's *Doktor Faustus. Das Leben des deutschen Tonsetzers Adrian Leverkühn, erzählt von einem Freunde* (1947), on a few occasions also to Klaus Mann's *Mephistopheles* (1936). These examples were chosen, in the first two cases, based on their significance as adaptations of the myth, and, in the latter case, based on the comparability in a particular aspect of the adaptation.

## Importance of the Faust Myth for Broch

The Faust myth is important for Broch in several regards. In his essay *Geist und Zeitgeist*, Broch identifies the Faust myth as the myth that “die Grundstruktur des Humanen“ in its “große[n] Einfachheit“ jahrhunderteübergreifend verkörpert

(Broch 1976d, 197). He writes: "es bedarf verhältnismäßig sehr großer Veränderungen der Menschheitsseele, ehe sie sich ein neues mythisches Symbol, wie es in der Gestalt des Dr. Faust gewachsen ist, zu schaffen vermag" (Broch 1976d, 197). While his wording suggests that it is the "Menschheitsseele," the soul of humanity, itself that creates the myth, Broch later suggests that it is the poet who should try to "Mythisches neu zu gestalten" (Broch 1976d, 197).

The Faust myth is an example of how literature can achieve one of its primary goals, as defined by Broch. He talks about it in the commentary of *Die Schuldlosen*, when reflecting on the purpose and potential of art. What Broch calls the "wesentlichstes Problem der Kunst, [ist] ihr Sozialproblem. Wem will sie einen Spiegel vorhalten? Was erhofft sie sich davon? Erweckung? Erhebung?" (Broch 1994, 326). In what follows, Broch answers these questions with an argument that testifies to his disillusionment with the potential of art: "Noch niemals hat ein Kunstwerk irgend jemanden zu irgend etwas 'bekehrt'. Das bürgerliche Publikum war von den 'Webern', war von den Brechtschen Stücken begeistert, ist aber darum nicht sozialistisch geworden, und weder hat der Katholizismus durch Claudel, noch die Hochkirche durch Eliot neue Gläubige gewonnen" (Broch 1994, 326 f.). The audience, Broch claims, does not care about the reasons why the protagonist dies on stage. Both the audience and art as such are interested merely in "den ästhetischen Effekt und ihm ordnet sich alles Ethische unter" (Broch 1994, 327). And yet, art does fulfill a major function in this context. Broch explains in his commentary to *Die Schuldlosen* that

so wenig das Kunstwerk zu bekehren oder in irgend einem konkreten Fall Schuldeinsicht zu erwecken vermag, der Läuterungsprozeß selber gehört trotzdem dem kunstwerklichen Bereich an; ihn zu exemplifizieren ist dem Kunstwerk möglich - der „Faust“ ist hierfür das klassische Beispiel -, und durch diese Fähigkeit zur Darstellung und (was noch mehr ist) zur Vermittlung von Läuterung gelangt die Kunst zu ihrer bis ins Metaphysische reichenden sozialen Bedeutung (Broch 1994, 327)

The question about the "Sozialproblem" of art, with which Broch started these reflections, thus turns into the recognition of the "soziale Bedeutung" of art by focusing on the power of art to exemplify the "Läuterungsprozess." This is where the Faust myth fits into the picture - Broch sees it as *the* example for this mechanism.

The importance of the Faust myth shall be kept in mind in the following analysis. I will show which stylistic techniques Broch uses to evoke the Faust myth in his texts and how he adapts the traditional myth. I will examine whether the result is a new myth that can interrupt the cycle of generational transfer of the "menschliche Leistung" that had - prior to Broch's revisions of the text that started in 1949 - in the case of Germany developed into a culture that set the stage for World War II and the Holocaust.

My reading starts with the rejection of Vollhardt's hypothesis regarding the Faust myth in Broch's *Sleepwalkers*. In his essay *Romantische Mythologie*, Friedrich Vollhardt writes about the Faust myth in the modern novel, referring to both Broch's *Sleepwalkers* and Thomas Mann's work *Doktor Faustus*. He notes:

Für den modernen Roman scheint der bewusst reduzierende und das Vorbild umformende Symbolbezug typisch zu sein. Thomas Mann hat den Fauststoff in vergleichbarer Weise [wie Hermann Broch, TW] bearbeitet. Natürlich spielt in seinem Roman der legendäre Teufelspakt eine größere Rolle als in den „Schlafwandlern“, wo die „Historia“ des 16. Jahrhunderts - der Thomas Mann eine Reihe von Motiven entnommen hat - so gut wie ohne Einfluss

bleibt und nur die Figurenkonstellation des Goetheschen Faust zitiert wird. Doch bei genauerer Betrachtung zeigt sich, dass auch im Roman Thomas Manns das Faustmuster nur geringe Bedeutung hat (Vollhardt 2014, 62).

Vollhardt in his comparison between Mann's *Doktor Faustus* and Broch's *Schlafwandler* notes a similarity regarding the "geringe Bedeutung" of the Faust myth, a virtual absence of the 'Historia' in the work of Broch, and a mere citation of the "Figurenkonstellation des Goetheschen Faust."

I agree with Vollhardt that one can note a "bewusst reduzierende und das Vorbild umformende" artistic transformation of earlier adaptations of the Faust myth in Broch's works. However, I contradict Vollhardt's inference that the Faust myth is of "geringe Bedeutung" in Broch's *Schlafwandler* and that it does not have an impact on the plot. While Vollhardt is here referring to *Die Schlafwandler*, I suggest that this is neither true for *Die Schlafwandler* nor for other works by Broch in which he makes similar decisions when it comes to the adaptation of the Faust myth. Its significance is hidden due to the reduction and variation of the traditional myth, however, if one reads the traces together, one can see that it is central to the plot.

I will also contradict another, related argument of Vollhardt. He claims that the satanic figure is not an important character (Vollhardt 2014, 62, italics in original). This extends the fundamental question about the relevance of the Faust myth for the plot into a question of form. Yet, my same hypothesis applies here: If one reads the reduced details together, it turns out that the devil is actually a protagonist in the novel, and one of central relevance. I argue that if one applied the close reading methodology that I will be applying to *Die Schuldlosen*, to *Die Schlafwandler*, one would - first - correct Vollhardt's conclusions about the

irrelevance of the Faust myth in *Die Schlafwandler*, and - second - discover that Broch is referring to the Faust myth with the same techniques in all three novels *Die Schlafwandler*, *Die Schuldlosen*, and *Die Verzauberung*.

In the following, I will conduct a close reading to identify methods with which Broch constructs the Faust myth in his work. I will examine if and how Broch's specific modes of citing myth serves him to interrupt the cycle of transferring cultural knowledge and to develop a new form.

The analyses will culminate in an examination of the final novella *Vorüberziehende Wolke*, the novella subsequent to Andreas' death. Broch's evocation of the Faust myth in that part of the novel is crucial for the understanding of all previous analyses. It will serve to provide concluding insights regarding the devil's identity, which will make this protagonist retrospectively identifiable throughout the novel. What's more, this last novella is particularly revealing regarding Broch's methods to depict the *Welttotalität* of his epoch in his novel, a principal purpose of literature that he discussed in his theoretical works. *Welttotalität*, world totality, is an important term in Broch's vocabulary. He uses it, among others, in his theoretical writings on myth, where he notes that "Mythos [...] umfasst die Totalität der menschlichen Wesenheit und muß daher zu deren Spiegelung und der Bewahrheitung nach Welttotalität verlangen" (Broch 1976b, 203). In my analysis, I understand *Welttotalität* as the sum of political, social, cultural and personal circumstances that constitute an individual's realm of experience at a certain moment in a certain place. The aspects of *Welttotalität* of his epoch that I'll focus on entail the banality of evil, the vanishing role of religion, and the cyclical nature of

history (here in the form of the recurrence of evil). And the implementation of another task of literature that was important to Broch becomes apparent in this last part of *Die Schuldlosen*: The exemplification of the process of catharsis. Since the close reading of the first novellas of *Die Schuldlosen* provides the foundation for all later insights, I will start with those first.

### Broch's References to and Variation of the Faust Myth

The first fact to state is that Broch does not actually cite the Faust myth in his novel. Nowhere in the text does he explicitly mention it. And yet, the myth is undeniably present in the novel. The following close reading shall show how Broch evokes the myth without citing it, and how this particular mode of referencing serves him to experiment with interrupting the cycle of transferring cultural knowledge and with developing a new form. For this purpose, it is necessary first to define what elements constitute the specific myth, or *Stoff*, as it can be called in this context.<sup>68</sup> I would propose that the elements that constitute the Faust myth are: a devil-like figure, a pact, a protagonist who sacrifices moral integrity for a personal

---

<sup>68</sup> In the definition of *Stoff* in the *Reallexikon*, it reads that *Stoff* is "die konkrete, in bestimmten Figurenkonstellationen und Handlungszügen geprägte Materialgrundlage für die Handlung erzählender und dramatischer Literatur" (*Reallexikon der deutschen Literaturwissenschaft*. Vol. 3. 1997, 521).

benefit, and erotic adventures that impose a threat on the protagonist's goal or goal-directedness.

In order to gauge to what degree Broch invokes the existing myth in *Die Schuldlosen*, the next step is to trace the abovementioned elements in the novel. A seeming genetic coincidence works to my advantage. As mentioned prior, the novel is a combination of Broch's early pieces, which were profoundly revised by the author starting in mid-1949. This, as noted earlier, was exactly the time when Broch published a number of theoretical writings on myth.<sup>69</sup>

It was only in the last phase of revisions that Broch included the Faust myth into the novel (manuscript G, mid 1949). An examination of these added elements related to the Faust myth is thus not only indicative of Broch's immediate implementation of his theoretical arguments into literary practice ("[den Läuterungsprozess] zu exemplifizieren ist dem Kunstwerk möglich - der 'Faust' ist hierfür das klassische Beispiel" (Broch 1994, 327)). An analysis of the introduction of the Faust myth during his revisions also reveals exactly how and to what degree Broch evokes the myth. This will offer a view of Broch's strategy of citation to an unprecedented degree of clarity.

I will first provide the raw data of the genetic analysis. While an overview of these details might seem tedious and too meticulous, the citation technique that Broch applies to them will become evident in their aggregate. If one does not take

---

<sup>69</sup> To repeat, those texts were *Die mythische Erbschaft der Dichtung* (1945), as well as his essays *Mythos und Altersstil* (1947) and *Hofmannsthal und seine Zeit* (1947/49). His essay *Zeit und Zeitgeist* (1934) had been written considerably earlier.

into consideration these details, one will come to a conclusion similar to Vollhardt's: that the reference to myth is reduced to a degree in which the myth becomes a pattern of limited significance and without impact on the plot. It is not my goal to confirm such a hasty conclusion, rather, it is a nuanced comparison between drafts of *Die Schuldlosen* that will, as a whole, reveal an authorial process at work. Moreover, in the context of the dissertation, it will provide a definitive answer to the question of how Broch evokes the Faust myth and whether he succeeds in breaking with tradition and developing a new myth, a new form. Finally, the insights drawn from these raw data will make the Faust myth become immediately visible in Broch's other works.

In my comparison of the manuscripts, I use the official denotation of genetic criticism and the notations of Broch's manuscripts as determined by the *Hermann Broch Archive* (Beinecke Library, Yale University, New Haven). Each of my textual examples compares one draft from Broch's early work on *Die Schuldlosen* from the time between 1917 and 1935 and one draft from the time of Broch's revisions starting in 1949. The two phases in which Broch worked on *Die Schuldlosen* are separated by 15 years of far-reaching political events and personal experience: The Second World War, Broch's immigration to the United States, and the composition of his theoretical texts. The exact dates of the drafts are not relevant for this analysis; however, an overview of denotations and time they were created is given in Table 1.

The transcription that I am using is a modified version of Pierre-Marc de Biasi's system of transcription<sup>70</sup> and reads as follows:

xxx	deletion
<xxx>	addition which has then be deleted
<xxx>	addition, of which parts have then been deleted
(illeg.)	illegible word
roman type	everything written by the author
italics	notes by the researcher

---

<sup>70</sup> compare de Biasi, Pierre-Marc (1989): Vers une Science de la Littérature: L'Analyse des Manuscrits et la Genèse de l'Œuvre. In. Encyclopaedia Universalis Symposium 1989. Paris, Encyclopaedia Universalis.

Table 1 Genetic Classification of *Die Schuldlosen*

Novella within Novel	Title	First period of writing (1917 - 1935)			Second period of writing (1949 - 1950)			
		Manuscript	Version (Galley Proofs)	Manuscript	Galley Proofs	Explanations for the Composer*s	Make-up Version	Published Text
I	Mit schwacher Brise segeln [prior: Ein Abend Angst]		F (March 1933) f. 1 - 10	G (Mid 1949) f. 1 - 16		C (Spring 1950) f. 3 - 12	D (First print Dec 1950) f. 20 - 32	
II	Methodisch konstruiert [prior: Eine methodologische Novelle]	E (Spring 1917) f. 1 - 19 f. 7v, f. 10v, f. 11v, f. 12v, f. 15v, f. 19v	H (July 1917) f. 1 - 18	J** (Sept 1935) f. 13 - 21	B (Mid 1949) f. 43 - 51 B18 - B20	C (Spring 1950) f. 12 - 22	D (First print Dec 1950) f. 33 - 44	
III	Verlorener Sohn [prior: Spiegelbild des Lichtes and Die Heimkehr]	O (Spring 1933) f. 1 - 47	M (Mid 1933) (Aug-Nov 1933) f. 1 - 54	L** (Aug-Nov 1933) f. 765 - 795	B (Mid 1949) f. 1 - 23 B9 - B17	C (Spring 1950) f. 23 - 48	D (First print Dec 1950) f. 50 - 82	
VI	Eine leichte Enttäuschung		N** (1932) f. 502 - 517		B (Mid 1949) f. 24 - 36 B2 - B8	C (Spring 1950) f. 77 - 90	D (First print Dec 1950) f. 123 - 140	
XI	Vorüberziehende Wolke		A (Spring 1933) f. 1 - 14		B (Mid 1949) f. 36 - 43 B1	C (Spring 1950) f. 187 - 196	D (First print Dec 1950) f. 279 - 290	

Notes

\* enclosed with the galley proofs

\*\* Manuscript is lost. Published text serves as basis for my analysis.

All documents are preserved at the *Hermann Broch Archive* at *Jale University*. Exception: Document O is preserved at

Quelle: Tabeca Weitz.

I will start by focusing on evidence for the presence of a satanic figure. Interestingly, in the first decades of the novel's genesis, there is only one sentence that indicates the presence of the devil:

Rot und satanisch glühte eine Lichtreklame über den Dächern beim S-tadteingang, [sic!] und durch den Raum der Finsternis wehte kühl und nächtlich der Wind. (M. f. 41)<sup>71</sup>

With Broch's revisions starting 15 years later, in 1949, a suspicious figure that hints at the devil appears especially in the first and in the last novellas in *Die Schuldlosen* (*Mit schwacher Brise segeln* [*before: Ein Abend Angst*]; *Vorüberziehende Wolke*).

His entrance is very striking. Just like Mephistopheles in Goethe's *Faust*, Broch's suspicious figure first appears in the form of an animal that is directly related to him. In Goethe's work, it is a poodle; in Broch's work, it is a cat. An angora cat with the name of Arouette<sup>72</sup>, non-existent in the early manuscript F, who enters the plot with a silent jump:

- (F. f. 4)<sup>73</sup>

Eine grosse, schneeweisse Angorakatze war nun mit unhörbarem Schwung auf den Bartisch gesprungen, putzte sich ein wenig und blieb dann unbeweglich sitzen, rosanasig und rund-blauäugig das Lokal betrachtend. (G. f. 5)

---

<sup>71</sup> The capital letter indicates the denotation of the manuscript. Lower case f = folio/page number as used in the Hermann Broch Archive.

<sup>72</sup> The cat's unusual name may refer to Arouet, the surname of Voltaire.

<sup>73</sup> The passage does not exist in earlier manuscripts.

Broch integrates the cat into the novel in mid 1949 with manuscript G. Both behavior and movement of the cat are inconspicuous and inaudible.<sup>74</sup> It arrives only moments after Andreas - sitting in the café and overhearing the conversation at the next table - enunciates the devil's name in his thoughts:

- (F. f. 4)

Ich möchte ihr vierhundert Francs dafür geben, denkt der junge Mann und vergewissert sich, ob seine nur allzusehr angefüllte Briefftasche – warum, zum Teufel, trage ich immer viel zu viel Geld mit mir herum? wem will ich damit imponieren? – auch wirklich noch vorhanden ist. (G. f. 4)

The devil is thus first mentioned verbally - in the context of the protagonist's reflections on his money - before he arrives personally. The link between the cat and the devil is strengthened through a subtle culinary detail, the indulgence in milk:

- (F. f. 6)

Die Frau hatte die bestellte Milch bekommen, und die Kassierin goss einen Rest in eine Untertasse: „Arouette“, lockte sie die Angora herbei, „Milch, hier, hier, Arouette.“ Und Arouette begab sich würdevoll zögernd über die Theke zu der Milchschale hin. / Wahrscheinlich trank die Frau gleichfalls jetzt ihre Milch in kleinen leckenden Schlucken, denn die Knabenstimme sagte bewundernd [...] (G. f. 9)

Again, only a moment prior, Andreas had established the connection between milk and the devil in his inner monolog:

- (F. f. 5)

Also hast du's doch kapiert, dass wir nach Südafrika fahren, Geld verdienen. Mir ist's recht. Nur, dass mir die Zigarre nicht schmeckt, ganz und gar nicht schmeckt, ist mir unrecht. Pfui Teufel, ich sollte eine heiße Milch trinken. (G. f. 8)

---

<sup>74</sup> Her casual brushing and her apparently innocent features distract from the fact that she is actively observing the scene.

Immediately after the cat's appearance, a man enters the café whose features Broch has strikingly revised in the last versions of the novel - after the man had already existed in the early draft:

Ein Mann war hereingekommen, ein etwas dicklicher Mann mit schwarzem Schnurrbart; ohne ins Lokal zu schauen, hatte er sich an die Bar gelehnt, die Zeitung aus der Tasche gezogen, und während sein Vermouth neben ihm stand, begann er zu lesen. (F. f. 6-7)

Aber nun war ein Mann ins Lokal hereingekommen, ein etwas dicklicher, schwarzschnurrbärtiger Mann, dessen rötlichgeädertes Gesicht auf eine gewisse Schlagflüssigkeit<Schlagflußneigung> schliessen liess, war<und> ohne sich umzuschauen war <er> strackwegs auf die Bar zugegangen, hatte ss<i>ch daran gelehnt, eine Zeitung aus der Tasche gezogen und zu lesen begonnen(illeg.), ein Stammgast, der nicht eigens zu bestellen braucht; der Vermouth wurde ihm von der Kassierin in Selbstverständlichkeit hingestellt <hingeschoben>. (G. f. 10)

Not only the "rötlichgeäderte Gesicht" indicates that the man is related to the devil or be the devil himself. It is also striking that he goes "strackwegs" to the bar, which is where the abovementioned cat is sitting. More than that, upon arrival of the "schwarzschnurrbärtiger Mann," Andreas states loudly:

„Jetzt ist er da.“ (D. f. 27) und gibt eine Bestellung auf:

„Kellner, noch ein Bock.“ (D. f. 27)

Since "Bock" evidently is not only a type of beer but also another name for the devil, Andreas' utterance "noch ein Bock" can be interpreted both as an order of a beverage and as a statement about the presence of now already two satanic characters: the cat and the man. This repeats the verbal invocation of the devil. The denomination of "Bock" moreover relates back to a saying uttered earlier by the man at the next table on whom Andreas had been eavesdropping:

„Laß dich doch nicht ins Bockshorn jagen“, bittet die Knabenstimme, „eher können wir ihn auf der Straße treffen ... er wird sich bestimmt nicht gerade in dieses Lokal verirren“ (D. f. 25)

The "Bockshorn" is yet another symbol of the devil, as is the man's black-haired and bony hand in the description that has also been considerably revised by Broch, as the comparison of the manuscripts shows:

zumindest schlug er oftmals und wie empört mit dem Handrücken und mit den Fingerknöcheln gegen eine bestimmte Stelle des Blattes. (F. f. 7)

Indes, interessanter als die Zeitungsleser draußen war der hier an der Theke, und der junge Mann, der ihn beobachtete, hatte plötzlich den Eindruck, als hielte der dort das Blatt verkehrt in den Händen; das war ein falscher, ja ein beleidigender Eindruck, denn dem Fräulein an der Theke zugekehrt, unterhielt sich der Mensch ganz p<o>ffensichtlich über den Inhalt des Gelesenen, da er immer wieder mit dem schwarzbehaarten Handrücken und mit den Fingerknöcheln gegen eine bestimmte Stelle des Blattes trommelte. (G. f. 10-11)

The upside-held newspaper is reminiscent of the magical practice of reading backwards and thus inverting curses and spells, including those of exorcism.

The mustache and the habit of wearing a skirt are further references that Broch particularly stresses, as two further revisions show:

Der Fremde sagte mit seiner weichen und eigentlich fettigen Stimme: (F. f. 10)

Der schwarzschnurrbärtige, schlagflüssig dickliche Gast, im Begriff sich auf der Lederbank beim Nebentisch <niederzulassen,> lächelte über das ganze rötliche Gesicht: (G. f. 15-6)

- (F. f. 8)

Ich werde die Kette aller Namen an mein Ich hängen. Ich werde mit A beginnen, auf dass ich als erster geprüft werde, geprüft auf Herz und Nieren,

geprüft auf Leben und Tod, auch wenn er das Urteil schon fix und fertig in seiner Rocktasche dort hat. (G. f. 13)

These examples indicate that Broch uses symbols (e.g. the outer appearance of the unknown man), semantic ambiguities ("ein Bock"), and proverbs ("Lass dich doch nicht ins Bockshorn jagen") to evoke the presence of the devil. More than that, the satanic figure is an actual person who is part of the plot.

In a similarly vague and yet unmissable manner of making use of intertextuality, Broch establishes the pact between Andreas and the devil. To start, in the opening scene, Andreas strangely rehearses a payment procedure that indicates a potential future agreement or exchange of services:

„Ich werde zahlen“, sagte der junge Mann [...] und er legte einen Hundertfrankenschein auf den Tisch. / Das Blut auf dem Marmorboden wird aufgewaschen und Sägespäne werden darüber gestreut werden. (F. f. 7)

„Ich werde zahlen“, sagt der junge Mann [...] und er legt einen Hundertfrankenschein auf den Tisch, gleichsam zur Probe, ob das ausreicht. / Der Mann<Gast> an der Theke schenkt der Geste, schenkt dem Geld keine Beachtung. Schulden müssen mit dem Leben bezahlt werden. (G. f. 11)

It is striking that Andreas supposes that a payment of money leads to the compurgation of an undefined guilt. In the early version, the *Ent-Schuldigung* even takes the form of the washing away ("aufgewaschen," an unusual wording) of the blood on the marble floor, a material which is linked to A.'s suicide, as has been shown in the previous chapter. Andreas wants to pay for his debt or (moral) guilt (both words are the same in German, "Schuld"). However, his wealth does not seem to serve this goal. It leaves the unknown satanic man at the bar unimpressed.

Interestingly, the man's pronounced indifference in this context establishes a connection between the devil and another protagonist of the novel, the Stone Guest. This is an important detail to the pact because it parallels the constellation of figures in the traditional Faust myth. In *Die Schuldlosen*, it reads:

- (F. f. 8)

Der Mensch an der Bar bleibt ungerührt, bei<le>ibt steinern ungerührt und spricht mit<wei>ter mit der Kassierin, der er das Zeitungsblatt hinübergereicht hat. Das war seine Rache für die Namenlosigkeit -, steinerne Verachtung. (G. f. 12)

The "steinerner Verachtung" und "steinerner Ungerührtheit" that the man at the bar shows for A. are qualities that A. would later notice in the facial face of the Stone Guest. Interestingly, the man at the bar is a Guest too, a "Bargast." The devil and the Stone Guest have even more in common. In addition to the explicit parallel regarding the stone material, the mentioning of "Namenlosigkeit" in the description of the unknown satanic man at the bar reminds one of the Stone Guest's unwillingness to give away his name.<sup>75</sup> Another direct link between this bar scene and the scene of Andreas' suicide in the aftermath of his conversation with the Stone Guest is established when the devil suddenly produces a revolver, a weapon just like the one which A. would later use to commit suicide after his encounter with the Stone Guest.

---

<sup>75</sup> "[Andreas:] Gut ... aber aufs bescheidenste eingeschränkt, muß es mir wenigstens gestattet sein, nach Eurem Namen zu fragen ... wie soll ich Euch nennen?" / "[Stone Guest:] Wenn man alt wird, fällt vieles von einem ab, so daß man sich selber kaum mehr daran erinnert; die ganz Alten werden namenlos, sogar für sich selber ... immerhin, nennt mich Großvater, denn das tun viele" (Broch 1994, 256 f.).

This threefold connection between the Stone Guest and the devil is not intuitive since they seem to be of opposing moral "teams." The unknown satanic man is later identified as the devil, while the Stone Guest is an unearthly figure of moral integrity that wants to get Andreas back on the straight and narrow. However, the apparent connection between the unlike characters implies that A. here becomes a pawn in the game between a divine and satanic figure, just as Faust in Goethe's work. This is a direct reference and replication of the figure constellation in the traditional myth.

With the revolver in hand, the unknown man sits down at the table next to Andreas, from where he starts to speak to him. The reader does not learn whether they exchange words beyond the first phrase of the unknown man. Instead, the novella abruptly ends with the description of the cat Arouette playfully striking at blinking glasses with her paw.

Die Kassierin begann nun die Gläserreihe zu reinigen. Sie nahm ein Glas nach dem andern, es klirrte klingend, und jedes Glas spiegelte die Lichter des Lokals. Doch der Wind draussen war abgeflaut. (F. f. 10)

Die Kassierin begann nun die Gläserreihe zu reinigen. Sie nahm ein Glas nach dem andern; es klirrte klingend, und jedes Glas spiegelte die Lichter des Lokals. Arouette, die wieder aufgewacht war, schlug manchmal mit spielender Tatze nach dem Blinkenden. Und draussen war der Wind abgeflaut. (G. f. 16)

Her pleasure and play mirror the smirk of the wicked man that had been mentioned prior. Again, the scene does not explicitly mention a pact between the devil and Andreas. The reader at this point does not learn about the content of their conversation, or whether another interaction between the two figures, such as a

handshake, took place. However, if one examines the next appearance of the cat Arouette and the devil, the evidence indicates that a pact must have been made.

One detail that supports this hypothesis is the fact that the cat Arouette happens to have turned into Andreas' pet when she appears again towards the end of the novel, more than 220 pages later and thus framing the entire plot. What is true for Faust and his poodle is also true for Andreas and the cat: He takes her up to his study room - in the hunting lodge in the woods. The cat's involvement with the devil shows when the supernatural, ancient Stone Guest visits Andreas in the cabin to make him recognize his guilt. To announce the visitor, Zerline goes up to A.'s study. The moment the Stone Guest enters, the cat leaves:

Unmittelbar darauf öffnet sie [Zerline, TW] die Tür zu einem Spalt – durch den Arouette, A.s schwarze Angora, sozusagen seine Privatkatze, rasch aus dem Zimmer schlüpfte-, und mit einem Schmunzeln, als handelte es sich um eine Überraschung, meldete ihre Greisinnenstimme: „da ist einer, der gern mit Ihnen reden möchte ... er ist blind.“ (D. f. 255)

It is unclear who is smirking here. The "Greisin" refers either to the old female cat or to Zerline. The grin and smile had been a characteristic of the cat Arouette when she last appeared in the first novella of the work. I suggest that Broch here references the devil's ability to assume different personalities and characters. In any case, it seems that the cat avoids staying in the same room as the supernatural Stone Guest.

Interestingly, Arouette's color has changed in comparison to the first scene. She is now black, of the same color as the poodle that is following Faust during his *Osterspaziergang*. When she first appeared in the novel, however, she was described as "schneeweiß" (A. f. 23). One can interpret this detail as a chiasmus: While in the

first novella, the supernatural power (the devil) who got in contact with A. had black hair and was accompanied by a white cat, in the tenth novella, the supernatural power (the Stone Guest) that visits Andreas has white hair and crosses paths with a black cat. This color symbolism is yet another method Broch uses to invoke the Faust myth. I suggest that the white cat Arouette in the first novella was a representation of the Stone Guest (and not the devil's pet, as assumed earlier), whereas the black cat Arouette in the last novella is a representation of the devil, thus making both the devil and the Stone Guest present in both scenes that start and end the pact.

It is also interesting to note that in the last novella, the Stone Guest enters the lower floor of the cabin only after A. enunciates the name of the devil twice. In the eight prior novellas that had followed A.'s encounter with the suspicious bar guest, the devil's name had not been mentioned a single time by Andreas or another character. Now, the text reads:

Aber warum, zum Teufel, sagen sie einander Ihr und nicht Sie oder Du? (D. f. 254)

A. stieß einen schweren Gegenstand, der da plötzlich unter den Papieren auf dem Tisch lag – wo in Dreiteufelsnamen hab ich das nun herausgekrämt? – mit unwilliger Achtlosigkeit beiseite und machte sich aufs neue an die Aufstellung seiner Pfund- und Frankenguthaben (D. f. 255)

The third time that the name of the devil is enunciated is the mentioning of the cat Arouette. Broch might be using this number symbolism as yet another way of citing.

Following the Stone Guest's visit, and thus after Andreas' recognition of his guilt and his suicide, Arouette's behavior changes noticeably, whereas the other Angora cat in the cabin, the "schnurrende Sidi"<sup>76</sup> (D. f. 277) remains unaffected:

Die Baronin schüttelte bloß traurig den Kopf; sie blieb noch eine Zeitlang bei Tisch, nippte ein wenig an den Speisen, und dann setzte sie sich zu den Hunden hin, streichelte sie und nahm die blond-tigerige Sidi, die eine der beiden Angorakatzen, auf den Schoß, doch die andere, die schwarze Arouette hatte sich verkrochen, ließ sich durchaus nicht herbeilocken, und das gab, als Zerline wieder hereinkam, Anlaß zu neuer Klage: „Die Arouette vermißt ihn gleichfalls; sie hat sich versteckt.“ (D. f. 277)

The black cat Arouette then disappears without further notice. It seems that with Andreas acknowledging his guilt, her function - be it only that she is a placeholder for a supernatural power like the devil during the duration of a pact - has become obsolete through the interference or intervention of another supernatural power. This detail reinforces the character constellation of two powerful figures - a divine and a satanic one - conducting an experiment. With his character constellation, Broch replicates the character constellation of the Faust myth.

But what, after all, is the exact content of the pact? Contrary to the works of Goethe and Thomas Mann, Broch does not stage the pact. He merely indicates a brief moment between the devil and its victim, when the red-faced guest takes a seat on the leather bench next to the young man A. and strikes up a conversation. In this regard, *Die Schuldlosen* is more comparable to Klaus Mann's *Mephisto*, which lacks a pact scene, but in which diabolical forces undoubtedly exists.

---

<sup>76</sup> The name of "Sidi" means "Herr", "mein Großvater" or successor to the throne. The cat Sidi might thus be the Stone Guest's accompanying animal, as the cat Arouette is for the devil.

In *Die Schuldlosen*, it is particularly difficult to identify the specific content and terms of an agreement. In fact, it can only be reconstructed if the penultimate novella (*Der Steinerner Gast*) is taken into consideration. In it, the Stone Guest tells A. that "deine Zeit um ist" and that "das, was sich da erfüllt, die Erfüllung deines eigenen Wunsches ist" (D. f. 258). The Stone Guest then asks:

Also sind wir uns wohl darüber einig, daß du dich nicht loskaufen kannst ... nicht wahr? (D. f. 258)

This refers back to A.'s considerations in the first novella when he tentatively puts a "Hundertfrankenschein auf den Tisch" to see whether his money would serve him in alleviating his guilt. Now, when A. hesitates to react to these questions of the Stone Guest, questions that are "weniger einleuchtend" to him, the latter explains:

Du wolltest nicht Vater, du wolltest ausschließlich und für immer Sohn sein. Das war dein Wunsch, ja fast dein Gelübde, wunschgetragenes und demnach schier unbrechbares Gelübde. Du hast dein Sein an jenes Gebunden, das dir zum mütterlichen geworden ist, und mit seinem Erlöschen wirst wohl auch du abzutreten haben. Du hast dir selber keine andere Wahl gelassen. (D. f. 258)

The Stone Guest's explanations suggest that the content of the pact is related to A.'s desire to be "für immer Sohn." This suggestion can be supported by the revisions Broch makes in the first novella of *Die Schuldlosen* at the same time when he includes the Faust myth. In these revisions, he remodels the café scene to emphasize Andreas' strong attraction to the motherly figure at the next table. In the third novella, Andreas moves in with the old Baroness, who accepts him as the son she never had. Their mother-son-relationship intensifies over the course of the novella

and culminates in their withdrawal from society and their relocation to the isolated country house.

From these findings one can conclude that the pact entails the provision with a mother figure, allowing A. "für immer Sohn sein [zu] dürfe[n]." His time of death supports this assumption. He dies at 5.11, which is the exact time that he had once met the Baroness upon his arrival in town.

And another aspect of the novel plays into this argument: Andreas' erotic adventure with Melitta. Their encounter has the potential to interfere with the pact because their relationship could have developed into a close bond of love and support that would have made the mother figure obsolete. Their potential relationship ends with Melitta's death - a suicide arranged for by Zerline, the servant in the Baroness' household. Melitta becomes a victim of the pact, as did Gretchen in Goethe's *Faust*, and just like her, she was first baited with a gift, the handbag. I suggest that Zerline greets the Stone Guest in the second last novella like an old friend just because she is involved with the devil to a degree that exceeds her preparing Melitta for her night with Andreas as if she is dressing up a dead girl. I would argue that she is his assistant. The close reading has disclosed that numerous parallels to the Faust myth exist that have hitherto been entirely ignored in secondary literature. The exact connection between Zerline and the devil is just one of them.

As it turns out, Broch's work exhibits a trivialization of the content of the pact: While the protagonists in *Faust*, *Doktor Faustus* and *Mephisto* aimed for artistic

and intellectual excellence, A. is "merely" interested in the loving support by another human being, a reliable and caring person, who helps him fulfill his basic emotional needs - a mother figure. In comparison to Goethe's epoch, the people's wishes have become small; the price they are willing to pay remains the same - testimony to the isolation of the human being in the modern age. By adapting the content of the pact, Broch pays tribute to the reality of his epoch, thus using the myth to depict the totality of his time.

#### **Functions of Referencing the Faust Myth and the Tasks of Literature**

By now, I have examined both sides of the tension regarding the topos of myth in Broch's work. On the one hand, I have described Broch's theoretical standpoints and his yearning for a new myth. On the other hand, I have shown his use of traditional myths in his works. This third part of the chapter shall focus on explaining the resulting tension.

I propose that Broch's specific mode of referencing traditional myths serves him to secure the purpose of literature in his works. For Broch, this purpose is twofold: First, literature is supposed to educate the reader ethically and to path the way for the resulting process of catharsis. With this method, he hoped to have an

influence on world history and to prevent the "Weltgrauen"<sup>77</sup> of the 20th century with its "Wertverfall" and the rise of fascism that he had predicted early on. He hoped, "[...] durch eine literarische Publikumsbeeinflussung dem historischen Ablauf eine andere Richtung geben zu können oder auch nur das Geringste zu solcher Richtungsänderung beizutragen" (Broch 1999, 104).

The second task of literature according to Broch is *Erkenntnisgewinn*. With his works, Broch strived to fulfill his "metaphysisches Bedürfnis," i.e. the comprehensive depiction and explanation of fundamental questions. He pointed out that "gewisse Grundlagenfragen [...] außerhalb des philosophischen Feldes zu lokalisieren und daher nicht innerhalb desselben zu behandeln sind" (Broch 1999, 95). Literature, Broch claimed, was capable of filling this gap. Important mechanisms to ensure the *Erkenntnisgewinn* and moral education of the reader are the depiction of *Welttotalität* and the exemplification of the process of catharsis. Looking at the last novella of *Die Schuldlosen* will serve to reveal how Broch uses his modes of referencing traditional myth to include those mechanisms in his work.

The end of the pact between A. and the devil does not constitute the end of the novel. And it is only in that last part of the work, the novella *Vorüberziehende Wolke*, that the identity of the unknown satanic man from the cafe scene is revealed - that is, after A.'s death and the end of the pact. For many reasons, this last novella holds the key to understanding not only Broch's treatment of the Faust myth but also the implementation of his principles of literature in his own literary work. Only

---

<sup>77</sup> Compare, for example, Broch's letter to Friedrich Torberg, dated April 10, 1943. Hermann Broch Archive, Beinecke Library, Yale University. Box 13. Folder 380.

now, after conducting the previous analyses on the Faust myth throughout the novel, will the examination of this novella allow to provide these insights. Examining this last novella is a resolution in many regards since it brings together several threads of the novel and of my analyses and shall conclude this chapter of my dissertation.

I will start by showing how Broch depicts the totality of his epoch through his depiction of evil, his representation of the power of religion, and the circularity of history. Here, I will begin by examining Broch's depiction of evil, apparent in the identity of the devil that is revealed in the last novella. In this final novella, the figure of the devil appears again - as the man who follows a *Fräulein*<sup>78</sup> in the streets. The *Fräulein* bears clear resemblance with Hildegard, the Baroness's sadomasochistic daughter with whom A. has spent a night. The *Fräulein* is on her way to church when she comes to meet a striking man.

und als wäre <so schien> das überaus bedächtige Näherkommen dieses Menschen, <dem man beispielsweise recht wohl das servile Hinken eines älteren Hofbeamten andichten mochte,> eine Aussendung jener Bedächtigkeit <zu sein> die in der weitausladenden Schloßfassade eingebaut ist. (B. f. 37)

[...] und kurze Zeit hernach hörte sie auch, wie sein Schritt in gemessener Entfernung <sein leichtes Hinken> ihr nachfolgte. (B. f. 38)

---

<sup>78</sup> The reader does not learn the character's name (although she bears a striking resemblance with Hildegard). Instead, she is referred to as the *Fräulein*, the traditional German form of addressing an unmarried woman. It has a sexist and disrespectful connotation that is consistent with Broch's depiction of Hildegard in previous scenes. In the following, I will thus also refer to her as *Fräulein*.

In both passages, the man moves with a suspicious limping.<sup>79</sup> To get a better grasp of how Broch uses his constellation of characters to represent the *Welttotalität* of his epoch, it is insightful to remember another protagonist of the novel: the Mathematiksupplent Zacharias who is earlier being beaten by his wife in A.'s presence with a dust mop. Although Zacharias is not mentioned in this last novella, his physiognomy and behavior are strikingly similar to those of the suspicious man. In the second novella of *Die Schuldlosen*, Zacharias is characterized as “schüchtern und gebieterisch und leidend zugleich“ (D. f. 41). Now, in the last novella, one learns that the *Fräulein* is “von dem halb schüchternen, halb gebieterischen und dabei eigentlich leidenden Ausdruck dieses gewöhnlichen Mannes betroffen“ (D. f. 281 f.), who is following her.

More of Zacharias' attributes become apparent when the *Fräulein* attempts to remember what the suspicious man that had just passed her had looked like.

- (A)

</Wie nur hatte der Mensch ausgesehen? Er war nicht mehr sehr jung, vielleicht so an die fünfzig. Jedenfalls Unter-Mittelklasse, fast proletarisch und dabei trotzdem mit einem gebieterischen Ausdruck im Gesicht. Wenn Hitler die Kommunisten nicht gottlob ausgeremert hätte, es hätte ein solcher sein können. Leidend und frech hat er ausgesehen, beinahe schulmeisterlich mit seiner Brille und seinem rötlichen Schnurrbärtchen -, oder war es schon weiss? Was hatte der Mensch hier beim Schloss zu suchen gehabt?> (B. f. 39)

These characteristics match the description of Zacharias in prior novellas. Upon further reflection, and with the repetition of her pressing question regarding his

---

<sup>79</sup> According to traditional mythology, the limping of the devil Lucifer is the result of him having being thrown on the earth by God.

looks, Hildegard realizes that the man following her on her way to church is a national socialist:

- (A)

</ Wie nur hatte der Mensch ausgesehen? Hatte er nicht – die Erinnerung schien jetzt deutlicher zu werden – das Parteiabzeichen getragen und sogar das goldene? Wenn das stimmte, so wäre er wohl einer der ersten Anhänger des Nationalsozialismus und sicherlich kein Kommunist. Frech war er darum trotzdem gewesen. Überhaupt, seit sie zur Macht gelangt sind, kommt ihre plebejische Frechheit mehr und mehr zutage. Ein frecher Brillenpöbel sind sie. Immerhin sie will an den Menschen nicht mehr denken, und sie braucht nicht mehr an ihn zu denken.> (B. f. 39)

The devil is a national socialist. Not Zacharias himself is the devil, but someone *like* Zacharias, a type. Not a specific person but a man who represents an anonymous group of people - interchangeable citizens with identical characteristics.

As it turns out, Broch's work not only exhibits a trivialization of the content of the pact, the satanic figure has become trivial as well. Broch constructs the devil in the last novella very differently from previous scenes. In this last novella, the devil has lost the aura of the supernatural. He appears as the average citizen and lacks his extravagant pet. He takes the shape of the innocuous banality. Yet, his presence in this scene is more threatening, more explicit, and more comprehensive than earlier in the work. The plot duration between the two novellas in which the devil appears amounts to approximately 20 years, during which the threat has evolved and has become ubiquitous. The trivialization and metamorphosis of the devil repeat the construction in Thomas Mann's *Doktor Faustus* (1947).

In contrast to Goethe's and Mann's works, more than one person becomes the target of the devil in *Die Schuldlosen*: Once A. commits suicide; the devil

approaches the *Fräulein* in the next scene. The devil becomes the repeat offender who afflicts the average, interchangeable, submissive citizen, and who himself has characteristics of the average, interchangeable, submissive citizen. Broch politicizes the devil; he attaches the emblem of the National Socialist party to his coat and lets Hildegard identify him as a National Socialist, as "einer der ersten" of them. While in *Faust*, Beelzebub comes to see the scholar, in *Doktor Faustus*, he is a highly talented musician, and in Klaus Mann's *Mephisto*, he is identified as a gifted actor (ergo each one an artist or intellectual and positioned at the margins of society), the devil in Broch's work seeks to make pacts with the average citizens. Broch stages the seduction of the petty bourgeois, thus presenting a parable on the rise of National Socialism.

The devil's true identity is not revealed to the reader until the end of the work. And by openly referring to him as the devil now, he retroactively can unmistakably be read as the devil throughout the entire work, making the devil an actual and central character of *Die Schuldlosen*, an antagonist to the Stone Guest, and a pivotal moment of the plot.

Broch's portrayal of evil and the identity of the devil is one example of how the author depicts *Welttotalität* in his work. Two other examples are the decline of the power of religion in the context of National Socialism and the circularity of history. Since they are closely linked in Broch's text, they will be examined together. The focus of analysis is the scene of the last novella when the *Fräulein* is being followed by the devil. To escape her follower, the *Fräulein* seeks refuge in the church. However, it does not provide her shelter. Many details point to the fact that

for the *Fräulein*, the act of going to church has become a relic: religion has lost its meaning for her. To give just one example: Broch in his revisions changed the "Gebetsbuch" in her hands to a mere "Gesangsbuch." As a result, religion does not provide (moral) protection from the evil persecutor. In the churchyard, then, the inferiority of God becomes evident in the inferiority of the book, the former Holy Book, in the *Fräulein's* hands:

- (A)

Wer eine Schneise läuft, ist imstande dem Bösen zu entrinnen, denn der Teufel, hinkehufig wie er ist, vermag trotz aller Schlauheit bloß geradeaus zu rennen, und darum bleibt er am Schluss auch immer der Erzdumme. (B. f. 40)

Rasch zieht das Fräulein die Hand und das Buch zurück. / In dem Torbogen zwitschern Sperlinge. (A. f. 10)

Rasch zieht das Fräulein die Hand und das Buch zurück. <Buch zurück. Warum tut sie es nur? Würde das heilige Buch nicht den Bösen bannen? Oder fürchtete sie, dass er der Stärkere sei, und dass sein Blick das Buch entheiligen könnte? fürchtet sie Vermählung, fürchtet sie Teufelsvermählung, wenn ihr Blick sich mit dem seinen im Buche träfe? Oh, er soll ihre Hand nicht berühren; sonst wäre es geschehen! [...]> (B. f. 41)

In the absence of faith, the divine power cannot turn against the devil. The *Fräulein* knows, "daß das Herz, gegen das sie das Buch preßt, die Worte nicht zu entziffern vermag, daß nichts als Buchstaben auf den weißen Seiten zwischen den schwarzen Deckeln stehen" (D. f. 287). She knows that she will fall victim to the evil, thus contributing to and becoming part of the cyclical nature of history, as a long insert in Broch's revisions shows:

[...] wie Gott am ersten Tage es befohlen hat. (A. f. 11)

[...] wie Gott am ersten Tage es befohlen hat. <fohlen hat. Von oben ist der Erlöser herabgestiegen, göttlich und irdisch in einem, auf daß er, fleischgewordenes Wort, in Menschensprache die göttliche Wahrheit verkünde und als Menschenopfer im Fleischesleid die irdische Welt entsühne. Und desgleichen von oben stürzten die Aufruh sengel herab, sie aber in die rotglühenden Wurzelabgründe der Bösheit, um daraus aufzusteigen in Menschengestalt, zwar sturzlahm für immerdar, um so gieriger jedoch auf Fleischeslust mit den Menschenkindern erpicht, die in irdischer Schwachheit wieder und wieder der verführenden Vergewaltigung ausgeliefert sind und der vergewaltigenden Verführung erliegen, Hexer und Hexinnen, anvermählt der fleischgewordenen Sünde, freilich gleich ihr der Austilgung verfallen und im letzten machtlos vor der Entsühnungstat, dennoch diese stets aufs neue gefährdend und das Böse weitergebend von Geschlecht zu Geschlecht bis zum jüngsten Tag.> (B. f. 41)

This is an important passage, because it describes the cyclical nature of a form of passing on of "menschliche Leistungen" to the next generation. What is being transferred here is "das Böse." The cyclical nature of the transfer is suggested with the repetitive use of words that indicate recurrence: "wieder und wieder," "stets aufs neue," "weitergebend," "von Geschlecht zu Geschlecht."

This notion of a cyclical movement has been discussed earlier in the context of Broch's concept of myth. There, I have demonstrated that Broch sees myth as a vehicle to transfer "menschliche Leistung," which I interpreted as knowledge, norms, values, and performances, from one generation to the next in a cyclical movement. Now, in the context of the *Fräulein* trying to escape the devil, the cyclical movement is used to describe the way in which evil and temptation is passed on through the "Generationsketten." It is the *Menschenkinder* themselves who pass on the evil and who "gefährden" their "Entsühnungstat" with their "irdische Schwachheit."

It is important to note that in the above quotation, Broch does not describe the passing on of evil through the generations in isolation, but intertwines it with the myth of the devil Lucifer being thrown on the earth by God, and with religious mythology. This hints at the fact that Broch does not treat the passing on of evil and the passing on of myth as two separate cyclical movements that are part of human culture, but that he makes evil a permanent component of myth. In the above passage, evil is part of the myth, and the myth is part of the evil. It is not too far-fetched to assume that Broch thus equates myth and evil, suggesting that the lingering in myths is the danger of modernity. In this context, the quotation of Ernst Cassirer that has been discussed in the context of romanticism comes to mind again. In his analogy in the final remarks of his book *Vom Mythos des Staates* (1946), to recall, Cassirer argues that myths are always existent under the cultural surface because the "Welt der menschlichen Kultur" had once been erected on an act of defeating myths without fully destroying them:

Die Mächte des Mythos wurden durch höhere Kräfte besiegt und unterworfen. Solange diese Kräfte, intellektuelle und moralische, ethische und künstlerische, in voller Stärke stehen, bleibt der Mythos gezähmt und unterworfen. Aber wenn sie einmal ihre Stärke zu verlieren beginnen, ist das Chaos wiedergekommen. Dann beginnt mythisches Denken sich von neuem zu erheben und das ganze kulturelle und soziale Leben des Menschen zu durchdringen (Cassirer 1949, 390)

The negative connotation - or at least, potential danger and chaos - of myth is palpable in this quotation. For Cassirer, the *Unterwerfung* of the Mythos guarantees moral order and control over chaos. For both Cassirer and Broch, a certain balance needs to be maintained to keep the dominance (and danger) of myth from unfolding.

Broch's depiction of the combination of myth and evil are a *Kunstgriff* of Broch's that serves him to construct a bridge to the topic of guilt, which is so central to the work. Broch uses the cyclical function of myth and evil to depict the cyclical passing on of guilt, namely the guilt of the "Menschenkinder" to be "irdisch schwach" and "das Böse weitergebend." In the last novella of *Die Schuldlosen*, the effect of this perpetuation is foreshadowed in the prospect of Hildegard falling prey to the National Socialist satanic figure in the future.

How could the interruption of this vicious cycle be achieved? This is where Broch's function of catharsis in literature enters the discussion. Broch stated that the task of literature is the demonstration of catharsis and that the myth plays a unique role to achieve this goal ("[den Läuterungsprozess] zu exemplifizieren ist dem Kunstwerk möglich - der 'Faust' ist hierfür das klassische Beispiel" (Broch 1994, 327)). While Andreas was the character of the novel who Broch uses to exemplify catharsis, this does not stop the "Weitergeben des Bösen" from happening. As we have seen in the novella following his death, the devil now plans on inflicting evil on the *Fräulein*, and for this purpose follows her through the streets. If Andreas' catharsis did not serve to stop evil, perhaps the *Fräulein* is able to interrupt the cycle of passing on the evil "von Geschlecht zu Geschlecht." The last passages of the novella shall serve to examine this option.

The narrative of the *Fräulein* being followed by the devil culminates in a "Rundtanz" of the "Teufelsgewirr" in the middle of the "Schlossplatz" in front of the

church, a circle dance that is reminiscent of the witches' dance on the Brocken in Walpurgis Night, to which Mephisto brings Faust in Goethe's work. In the early and the late versions of Broch's work, it is described as follows:

[...] Welt, die nicht mehr Welt ist, in unerträglicher Nacktheit zurücklassend.  
(A. f. 12)

[...] Welt, die nicht mehr Welt ist, in unerträglicher Nacktheit zurücklassend.  
<unerträglicher Nacktheit zurücklassend <,> <zur> Beute der  
Emporkömmlinge und Hinabzerrenden, zur Teufelsbeute. / Unentrinnbar die  
Vergewaltigung! In der prallen Sonne geht das Teufelsgewirr jetzt den  
Rundtanz an, den schattenlosen Hinketanz, zu dem der Verfolger mit  
servilem Hinken und serviler Verbeugung sie nun alsbald holen wird,  
unentrinnbar seine verführende Vergewaltigung. (B. f. 42)

The "Rundtanz," the circle dance, is another striking textual example of a circular movement and cyclical passing on of traditions. Walpurgis Night is the eve of a traditional annual religious holiday that over the centuries countless generations have celebrated in Northern and Middle Europe. A blend of folklore and mythology, it has been passed on from one generation to the next.

With the staging of the circle dance of the "Teufelsgewirr" in his text, Broch formally depicts the cyclical return of evil. It is ironic that in the traditional European feast, the Feast Day is a celebration, entertainment, and joy, while in Broch's context, it is combined with the threat of rape and a "Hinabzerren" to the underworld. This again is reminiscent of Cassirer and the positive and negative functions that are inherent in a myth and that can be brought to the fore depending on the interpretation and use, or instrumentalization and exploitation, of a myth. It might serve Broch to illustrate that myth contains both positive and evil aspects, and that the function of myth itself is oscillating between good and evil. This observation

of Broch alone, in the aftermath of the Holocaust, can be understood as a political statement, given that the devil has been characterized as a National Socialist.

Contrary to the tradition, Broch's circle dance takes place "in der prallen Sonne" as opposed to the night. Broch alters the tradition of the circle dance, and just like Goethe in his *Faust*, positions it close to the climax of his work. This puts the *Fräulein* into the position to interrupt the circularity of evil, the circularity of history. Her behavior in the face of the "unentrinnbare Vergewaltigung" in the above scene is telling in this regard. The "unentrinnbare Vergewaltigung" directly links back to the *Fräulein*'s night with Andreas, in which she had begged him to rape her. Broch, just like in that previous scene of Andreas' and Hildegard's night together, now in the church scene also combines the notions of violence and lust. In doing so, he indicates a shift in the *Fräulein*'s agency, her conversion from being the victim of an act of violence to being an accomplice:

Aber vielleicht auch, um den Verfolger zu schützen, vielleicht, um ihn in einem Schrank zu verstecken, löste sich das Fräulein mit grosser Anstrengung von der Mauer los und wandte sich dem Hofe zu. Der Hof lag schattig und leer da, [...] (A. f. 12-13)

Aber <Und> vielleicht auch um den Verfolger zu schützen, <dessen Opfer und Bettgenoss sie, zur Hexenschaft bereit, von nun ab und für ewig zu sein hatte.> vielleicht um mit ihm zu flüchten, ehe es zu spät sein würde, vielleicht um ihn <,> <unentdeckbar den beiden Fremdlingen,> in einem Schrank zu verstecken, löste sich das Fräulein mit großer Anstrengung von der Mauer los (B. f. 42)

Her attempt to flee the persecutor transforms into her willingness to cover him, to hide and thus save him ("um den Verfolger zu schützen," "vielleicht um ihn [...] zu verstecken"). The scene ends abruptly, and the threat for the *Fräulein* disappears.

[...] Verdunkelung des Tages, und für einen Menschen niederen Standes oder einen Kommunisten war hier kein Raum. Das Fräulein wandte sich zum Schlossplatz zurück. (A. f. 13)

[...] Verdunkelung des Tags <Tages>, und für einen Menschen niedern<en> Standes oder einen Kommunisten war hier kein Raum. Das Fräulein wandte sich zum Schlossplatz zurück. der <Raum. Der Hof war teufelsrein. Denn keiner tanzte. Schlaff hing droben die Fahne an der Stange, und die Vergewaltigung war wieder einmal abgeschlagen, vielleicht bloß verschoben; für heute jedoch sicherlich abgeschlagen. Eine Art bedauernder Schadenfreude stieg in der Seele des Fräuleins auf. Wahrlich die kühle Schönheit des Gewesenen und Geschaffenen hatte wieder einmal, mag sein zum letzten mal, die plebejischen Hinkdämonen und deren erzdumme Hässlichkeit besiegt. > (B. f. 42)

The reaction of the *Fräulein* to the disappearance of the devil is mixed. Her soul is filled with "Schadenfreude" which however has an element of regret, indicating that she would have enjoyed encountering the devil. Perhaps she would have perceived that encounter as a moment of distraction or entertainment in her life, which has repeatedly been described as monotone.<sup>80</sup> The element of regret also indicates that once the evil should return, it might meet less resistance.

While the devil was defeated this time, the threat persists. According to the above quotation, it was only the "kühle Schönheit des Gewesenen und Geschaffenen" that has postponed the course of history, "mag sein zum letzten Mal." The "kühle Schönheit des Gewesenen und Geschaffenen" that Broch describes here is a power that has the potential to deter the evil forces and save the *Fräulein*. This is the other side of the coin of traditions, achievements of history, moral values, and human endeavors which are encapsulated in Broch's notion of "alle menschliche Leistung, sei sie nun sprachlicher oder darstellender oder handelnder Art, durch die

---

<sup>80</sup> This can be read as an allusion to the atmosphere in Germany before World War I.

Generationenkette hindurchgetragen und jeder neuen Generation verständlich oder zumindest übersetzbar gemacht wird" (Broch 1976b, 202). The human achievements and values that are passed on from generation to generation, I propose, have the potential to provide orientation and stability for future generations both in a positive and in a negative sense. Here, the positive forces are still powerful enough to succeed in deterring the devil. But just like good and evil are both a part of the myth, so does Broch lay out the future success of the evil already in this scene when suggesting the *Fräulein's* regret about the disappearance of the devil, and the insert "vielleicht zum letzten Mal." In other words, the salvaging nature of the "kühle Schönheit des Gewesenen und Geschaffenen," the still positive and saving cycle of passing on of positive "menschlichen Leistungen," might soon be interrupted and replaced by a self-perpetuating cycle of evil. In the aftermath of the Holocaust, this, too, can be interpreted as a political statement of Broch.

Broch's depiction of world totality which I have thus examined with the three examples of his depiction of evil, his representation of the power of religion, and the circularity of history, is just one aspect of how he implements his theoretical arguments into *Die Schuldlosen* by way of citing myths. As I have introduced above, another aspect is the exemplification of catharsis in literature, which according to Broch is one of its central tasks. Revisiting the encounter between Andreas and the Stone Guest will be insightful for showing how Broch exemplifies catharsis in *Die Schuldlosen*. When one reads the climax novella of the novel, *Der Steinerne Gast*, one notices that it is the Stone Guest who visits Andreas before his death, and *not* the devil or a demonic figure. The Stone Guest himself perhaps gives the explanation:

Vielleicht ist's Gnade. Denn die Schuldsühne geschieht in Läuterung, nicht in Abbüßung, als ging es um Strafe. Du bist kein Verbrecher. Du wirst nicht gestraft. Aber der Lohn ist Geheimnis. (D. f. 272)

With these words of the Stone Guest to Andreas, Broch touches on key aspects of both human development and his concept of literature. To recall, Broch explains in the commentary to *Die Schuldlosen* that

so wenig das Kunstwerk zu bekehren oder in irgend einem konkreten Fall Schuldeinsicht zu erwecken vermag, der Läuterungsprozeß selber gehört trotzdem dem kunstwerklichen Bereich an; in zu exemplifizieren ist dem Kunstwerk möglich - der 'Faust' ist hierfür das klassische Beispiel -, und durch diese Fähigkeit zur Darstellung und (was noch mehr ist) zur Vermittlung von Läuterung gelangt die Kunst zu ihrer bis ins Metaphysische reichenden sozialen Bedeutung (Broch 1994, 327)

In the Stone Guest's above quotation from *Die Schuldlosen*, Broch replaces expiation with catharsis. In the excerpt from the commentary of *Die Schuldlosen*, Broch subsumes the depiction of the cathartic process to the realm of the artwork and thus the novel. In *Die Schuldlosen*, he directly implements this conviction. There is no evidence that A. turns in his soul to the devil. Instead, he seems to have been able to save his soul by admitting his guilt in the presence of the Stone Guest. One can conclude that the contract between the young man A. and the devil is only unilaterally fulfilled by the devil. When A. recognizes his guilt and undergoes the cathartic moment, the fulfillment his part of the pact becomes obsolete.

According to Broch, catharsis is not only the alternative to expiation but enables the individual to reach a higher knowledge regarding his own life and guilt. Broch explains in his commentary on *Die Schuldlosen* how catharsis is achieved:

Läuterung aber entsteht, wenn der Mensch sein Menschlichstes wiedergewinnt, [...] sich selber wiederfindet, sich selber und damit auch den

Nebenmenschen wieder zu jener Wichtigkeit erhebt, in der jene Gleichgültigkeit verlöscht (Broch 1994, 307)

Andreas recognizes the implications of his indifference towards his fellow man in the presence of the Stone Guest and thus experiences catharsis. With the development of his character, Broch thus fulfills a crucial task of the novel:

Niemand wird von einem Roman verlangen, daß er irgendjemanden zur inneren Läuterung bringe. Doch [...] kann und soll vom Roman verlangt werden, daß er Läuterung exemplifiziere und kraft seiner dichterischen Wahrheit ihre Möglichkeit überzeugend dartue (Broch 1994, 307)

Not only does Broch exemplify catharsis, but in doing so he also draws another parallel to conclusion to Goethe's *Faust*, when Faust does not stray from the right path, and saves his soul from the devil. Just like Faust, A. is a pawn in the game between a divine and satanic figure who is saved by supernatural intervention before his soul perishes. Indifference is the underlying factor for A.'s decisions and actions. By combining the thematization of indifference to the Faust myth in *Die Schuldlosen*, Broch points to essential characteristics of his epoch, and interweaves them with human condition in existence since the dawn of myth creation.

This puts me in the position to answer the question whether Broch is creating a new myth in his works. The comprehensive parallels between the Faust myth and Broch's treatment of it show that crucial elements of the Faust myth are still present in Broch's work. The development of a new myth by Broch cannot be confirmed. Instead, it seems that, through Broch, the Faust myth is being carried through the *Generationenkette* ("durch die Generationenkette hindurchgetragen und jeder neuen Generation verständlich oder zumindest übersetzbar gemacht wird").

In other words, Broch is perpetuating the cycle of myth transference from one

generation to the next. Although he adapts the myth to account for the *Welttotalität* of his epoch, he does not create a new myth.

### Conclusion - Faust Myth

At the beginning of this chapter, I proposed that to evaluate Broch's mode of evoking an existing myth, it is necessary to define the elements that constitute the specific myth. For the Faust myth, the suggested elements were: a devil-like figure, a pact, a protagonist who sacrifices moral integrity to fulfill a personal desire or a gain of knowledge, and erotic adventures.

My analysis has shown the existence of all these elements in *Die Schuldlosen*. Not only does Broch present a devil, a pact, and a protagonist who sacrifices moral integrity to fulfill a personal desire. Broch also includes an erotic adventure that imposes a threat on the pact. In addition to that, my analysis has revealed comprehensive parallels with the Faust myth, among them the presence of two supernatural figures that incorporate opposite ends of a moral spectrum and conduct a behavioral experiment with a human being. Important to note, both the content of the pact and the figure of the devil have undergone a trivialization in comparison to Goethe's *Faust* and Thomas Mann's *Doktor Faustus*. This trivialization can be explained with Broch's modernization and politicization of the myth. Broch included all elements of the Faust myth into *Die Schuldlosen* in the last creative

phase of the novel, and thus *after* developing his concepts on myths in his theoretical works.

While Broch does not explicitly quote the Faust myth, he also does not depart from its general elements. Instead, he evokes the existing myth by citing key plot elements, the constellation of figures, sites, and objects. In addition to that, he uses number symbolism and color symbolism that the reader can recognize from other texts to be able to recognize the Faust myth. As the analysis of the devil in *Die Schuldlosen* has shown, Broch also uses symbols, semantic ambiguities and proverbs to evoke the satanic figure. The name devil, if one will, is cited in his synonyms throughout the novel, but it is only towards the end, in the last novella, that he is eventually called "devil," as a result of which one could retrospectively identify him as the devil throughout the novel. In this context, I renounced Vollhardt's observation that the "Teufel als das personifizierte Böse ist kein integrierender Bestandteil der Handlung" in Broch's works, and that the Faust myth remains "so gut wie ohne Einfluss." However, my analyses confirmed Vollhardt's observation of a "bewusst reduzierende und das Vorbild umformende Symbolbezug."<sup>81</sup> The textual evidence seemed subtle in the beginning. After a comprehensive genetic criticism, however, the sum of the details unequivocally testifies to the reference of the text to the main elements of the Faust myth, including its ending.

---

<sup>81</sup> Vollhardt uses another term, the "Faust-Muster", interchangeably with "Fauststoff" or Faust myth, which I find interesting because it holds the idea of a pattern that runs through the text and partially loses the historical connection. One might argue that the historical reference indeed loses significance the more abstract and hardly recognizable the original myth becomes.

As has been the case in the examination of Broch's referencing of *romanticism*, one can observe an occasional use of quotation. This technique makes the reading experience both challenging, rewarding, and disruptive, and allows for a broad range of possible interpretations, depending on which texts with adaptations of the Faust myths one adduces for the understanding. By limiting his references to primary structures of the Faust myth, Broch keeps the citations vague and yet comprehensive.

Broch's referencing of the Faust myth and accessing the intertext has an important function for his work. Broch uses the Faust myth not only as an underlying and plot shaping structure of the work, but the myth also serves him to meet his standards of what literature should achieve. As has been shown, it serves him to depict the *Welttotalität* of his epoch - by identifying the evil as a National Socialist, by alluding to the decreasing power of religion, and by elaborating on the cyclical nature of evil. Moreover, the referencing of the Faust myth enables Broch to exemplify the process of catharsis in the encounter of Andreas and the Stone Guest.

I identified several instances that show Broch's understanding that myth serves as a medium to transfer a culture's norms, values, and achievements from one generation to the next. For example, Broch through the thoughts of Hildegard elaborates on the cyclicity of the seduction of the "Menschenkinder" by evil forces. In this context, he also discusses the positive influence that the transfer of culture and moral values from one generation to the next can have on the ability to deter evil. It seems that Broch depicts both the positive and adverse effects the transmission of "menschliche Leistung." An example of the great positive potential is

the scene in which Hildegard is followed by the evil and successfully seeks shelter in the religious architecture of her town, the church, which is the earthly manifestation of beliefs, norms, and values that have been passed on from generation to generation through centuries. An example of the potential adverse effects of the connection of generations through the *Generationenkette* is the passing on of "das Böse," and the "irdische Schwachheit," as formulated in the last novella of *Die Schuldlosen*. In this case, the *Generationenkette* metaphorically speaking enslaves the following generation, and the norms and values and the human performance that are passed on become a burden or chain, a negative and paralyzing legacy. It is important to note that Broch in *Die Schuldlosen* indicates a contemporary tendency towards the latter, the transfer of cultural achievements with a negative effect. He does so by hinting at the fact that Hildegard might engage with the devil in the future. In this context, Broch's staging of a circle dance of a devil tangle on Walpurgis Night mirrors the concept of cyclical movements in history.

While Broch's implementation of the Faust myth and the satanic figure is innovative in many aspects - with regard to its politicization, the choice and number of the devil's "victims," and his animal, to name just a few - Broch inherently still firmly follows the structures of the traditional Faust myth. The question regarding a new form must thus be answered in the negative. Just as Broch's attempts seem to indicate that a new myth cannot be written yet by the human soul or the poet, respectively, the protagonists of the novel do not succeed in interrupting the cyclical nature of seduction by evil forces. The catharsis is exemplified but is not effective in impacting history. It seems that the "Menschenkinder" of Broch's epoch are not

ready for this fundamental rupture and progression. Broch sticks to the Faust myth that he had already called the "classic example" of exemplifying the cathartic process (Broch 1994, 327) and of incorporating the "Grundstruktur des Humanen" (Broch 1976d, 197).<sup>82</sup>

### Case study: Citations of the Don Juan Myth

The second case study brings the Don Juan myth into focus, a myth whose first adaptation dates back to the 17th century and which has seen many variations ever since. The underlying story of the myth remained the same in most variations. I will choose one of the most important variations, the libretto for Mozart's opera *Don Giovanni* (1787), as a basis for my comparison.

The following close reading shall examine whether and how Broch cites the myth, and how this particular mode of citation serves him to experiment with interrupting the cycle of transferring cultural knowledge and with developing a new form. Since some research literature on the comparison between Mozart's *Don Giovanni* and Broch's *Die Schuldlosen* already exist, the question *whether* Broch cites the myth can be answered rather quickly by introducing the relevant points of existing analyses. The *how* and *why* of Broch's citation of the traditional Don Juan

---

<sup>82</sup> The Faust myth is also a central element in *Die Verzauberung*. Just like in *Die Schuldlosen*, there are explicit and implicit references to the devil.

myth will partially build on insights gained from examining Broch's referencing of the Faust myth. Therefore, this case study will be much shorter than the case study on Faust. However, this does not discount its significance. Rather, the case study will serve to complement the findings and thus provide a more comprehensive picture of Broch's modes of citation. In particular, it will allow for a comparison between Broch's modes of referencing the two myths, which are surprisingly different. The comparison is particularly insightful when interpreting the insights through the lens of Kristeva's concepts of intertextuality and signifying structures.

I suggest that central "Figurenkonstellationen und Handlungszüge" of the Don Juan myth are a protagonist who sacrifices social moral standards for pleasure and indulgence, erotic adventures and the seduction of an innocent woman, the murder of a person who would prevent the seduction, an accessory, and a Stone Guest who confronts that protagonist with his failures.

When looking for traces of the Don Juan myth in *Die Schuldlosen*, one does not have to read far. Citations of elements of the myth are abundant and explicit. Broch cites characters' names, replicates crucial constellation of characters, and recognizably depicts important plot points of the original myth.

To start, Broch cites the myth by citing its characters: Three major characters of Mozart's opera Don Giovanni, Zerline, Don Juan, and the Stone Guest, are central protagonists of Broch's work. While the names are not the same, their congruence with the model is undeniable: Zerlina becomes Zerline, and Don Juan becomes Herr von Juna. The names are an almost-citation, unambiguous and yet not the same. It

seems that Broch intended an apparent reference to the traditional myth, while making clear his auctorial agency and alerting to a difference to the traditional myth at the same time. The almost-and-yet-not-quite citation of the names of the traditional myth has the potential to create both irritation and expectation among the readers that Broch has a (yet to be defined) intention with his particular choice of names.

In addition to Broch's distortion of the names, a second disorientation for the reader familiar with the Don Juan myth stems from the fact that the traditional characters and their respective characteristics have undergone a re-combination in *Die Schuldlosen*. More precisely, while in Broch's *Die Schuldlosen*, a specific character's features do not resemble the features of the protagonist with the resembling name in Mozart's opera; their features nonetheless also existed in the original Don Juan myth and Mozart's opera - but within a different character. This phenomenon becomes evident in the powerful role of Zerline.

In Lorenzo da Ponte's libretto for Mozart's opera, Zerlina is cheeky and playful, presenting herself as naive, innocent country girl. Whether she is as gullible as she pretends to be is debatable, and the case can certainly be made that she knows full well what giving in to Giovanni's advances will mean both for her and Masetto, her husband-to-be. However, she definitely is mostly a passive character, reacting to Giovanni's initiatives, rather than actively influencing the plot. In Broch's work, Zerline slyly orchestrates the entire plot of the novel by directing Andreas' involvement with the Baroness, Melitta's devotion to Andreas, and Hildegard's visit at Melitta's house, which ends in Melitta's death before Hildegard even leaves the

building. Moreover, Zerline provides the deathly sleeping pills to the Baroness towards the end of the novel, installing herself as the heir to the wealth of the family. In addition to that, the reader learns about the intrigues Zerline had plotted in Herrn Juna's life. Zerline is the cruel intriguer who makes all characters the victim of her revenge of a lost love affair and her striving for personal gain. Not love, but an iron will to power is at the centerpiece of Zerline's character. Erotic conquest, subjugation, and the creation of dependency are her love strategies. Lützeler notes:

Die Zerlina Mozarts ist bei Broch nicht mehr wiederzuerkennen. Wenn alle Konflikte ausgetragen sind, erweist sie sich als Herrscherin. (Lützeler 2011, 13)

Zerline's function in the novel, as well as the high psychological status she maintains towards the other figures, sharply depart from the original myth. As Lützeler notes:

Mit Mozarts Landmädchen Zerline, wie wir sie aus dem Don Giovanni kennen, hat Brochs Magd nur wenig gemein. Einen Bauern Masetto, den Zerline heiratet, gibt es hier nicht. Nicht Don Giovanni, sondern Zerline bestimmt den Ablauf der Handlung. Sie ist keineswegs eine der vielen verführten Frauen des Don Juan (bei Broch des Herrn Juna), sondern selbst Verführerin. Sie diktiert die Bedingungen des Rendezvous und ihrem Dominanzanspruch ist weder ein Don Juan gewachsen noch ihre Herrschaft, der sie als Magd dient. Die Umkehrer des Verhältnisses von Herr und Knecht, wie Hegel [...] für unabwendbar hielt, wird in dieser Erzählung Brochs verdeutlicht. Aber es geht nicht nur um den Machtkampf von Herr und Knecht bzw. von Herrin und Dienerin, sondern auch um die Vertauschung der traditionellen Geschlechterrollen. Broch liebte es, weibliche Figuren aus der Literaturgeschichte umzudeuten. (Lützeler 2011, 13) [eg. Hamlet's Ophelia]

Two aspects are important in this citation. First, Zerline's power in the novel exceeds both that of a traditional servant and the Zerlina in the Don Juan myth. As has been discussed earlier, there is an undefined connection between the devil and her, raising the significance of her character beyond that of many other characters in

the novel, and putting her on the same hierarchy as the Stone Guest (with whom she is cordially joking upon his arrival at the hunting lodge). Second, the character of Zerline serves Broch to make political and social statements. It seems thus that the alteration of the traditional myth helps Broch to acknowledge and depict a shift in gender relations and distribution of roles of authority in his epoch in comparison to Mozart's. In other words, Broch here makes use of the function of myth to depict the totality of the human situation and the world in its contemporary reality. He does so with the use of irony, and it is not evident whether this irony serves to undermine his observation regarding the shift in gender relations and authority, or whether he thus questions its actual existence.

Broch also adapts other characters of the traditional myth, such as Don Juan. Herr von Juna is still a man with a wandering eye and a long list of female conquests (a man with "Frauen, die er immer bei sich gehabt hat" (Broch 1994, 100)). However, he seems to have become a victim of his numerous women. For example, it is actually Zerline who seduces him, who establishes conditions under which she would give in to him, and to whom he is addicted - not the other way around. She levels their hierarchy ("um den Herrn von Juna und die Dienstmagd wieder auf gleich und gleich zu stellen" (Broch 1994, 106)) with the help of his physical attraction to her, which persists even when in the moment of carnal desire she reminds him of his child and suggests having children with him herself. Through Zerline's purposeful distribution of information, she destroys his existence and drives a wedge between the Baroness and her husband, the judge in Herr von Juna's

case of the suspected murder of the woman with whom he is living. Herr von Juna, unlike Don Juan, does not have control over his female acquaintances.

Apart from Zerline and Don Juan, other characters - such as A. and the Stone Guest - also show striking differences to Mozart's Don Giovanni. As my previous analyses on irony have demonstrated, the Stone Guest is a giggling visitor with earthly desires towards the maid Zerline. This characteristic is another difference to the earnest moral guardian of the original myth and is indicative of Broch's extensive reshaping of the characters.

Another significant alteration of the traditional myth concerns central plot elements. As far as the encounter between the Stone Guest and Andreas is concerned, Broch models it by citing its core characteristics: an unexpected Guest, his stony quality, his otherworldliness, and the discussion of a morally questionable behavior on the part of the main character. But in its particular design, Broch's scene with the moral sinner and the higher power deviates considerably from the traditional Don Juan myth. The catharsis of the delinquent and the salvation of his soul is just one example.

I would suggest that Broch adapts the nature of the Stone Guest's visit to include elements that motivate the modern reader to gain *Erkenntnis* and initiate a turnaround with regard to his ethical behavior. Broch's adaptation also accounts for the loss of significance of religion in modernity. In Mozart's epoch, seeing the Stone Guest take a protagonist to hell as a consequence of his moral misdemeanor might have left a daunting feeling among the audience. In the 20th century, when the

concept of heaven and hell has lost part of its threat, the same act would have been considerably less frightening to Broch's readers. Broch himself characterizes the Stone Guest as the "Träger des Neuen," as a

geisterhaften Träger einer neuen Welteinsicht, welche berufen sein mag, die terroristische Menschheitsepoche zu überwinden und an ihre Stelle wieder die der ewigen Absolutheit des moralischen Gebotes zu setzen, denn er ist Prophet des unbekanntes Gottes, der von keinem Kult, nicht einmal von einem pantheistischen, von keinem Wissen erreichbar ist und trotzdem im Wissen des Menschen wohnt (Broch 1994, 315 f.).

The Stone Guest is thus a central figure for Broch since his religiosity, his message of morality, offers the hope for a "neue Welteinsicht," a change of world history for the better. And yet, Broch here also speaks about a circular flow and a cycle, in which the Stone Guest in the future "wieder" introduces the eternal "Absolutheit des moralischen Gebotes." The "wieder" indicates that what existed in the past will exist in the future, though in a different form, with an "unbekanntes Gott[]." The Stone Guest is thus a medium who makes the human capacity understandable to the modern man ("alle menschliche Leistung [...] durch die Generationenkette hindurchgetragen und jeder neuen Generation verständlich oder zumindest übersetzbar gemacht" (Broch 1976b, 202)). Since the modern man is different from the man in a previous age, so is the medium's method. Apparently, the Stone Guest has left his moral standards regarding promiscuity to the side (Andreas, too, has sexual encounters with more than one woman) and seems to be focusing on a more pressing issue of his time, the human ignorance towards one's fellow men. Again, here, the question of the function of irony arises. It might target the fact that the moral impurities of which the Stone Guest accuses Don Juan in the original have

become a peccadillo given the moral deficiencies in modernity that are both more fundamental and more threatening and far-reaching for humanity. Alternatively, Broch's irony might target the original Don Juan myth and Mozart's opera, making fun of its anachronism.

It is Andreas' "seelische Wandlung" to which Broch subordinates the constellation of characters, adapting that of the traditional Don Juan myth and Mozart's opera. Broch dedicates an entire novella to the occasion, *Der Steinerne Gast*, which happens to hold the climax of the novel. Broch himself notes in the detailed commentary section of *Die Schuldlosen*:

Für einen bloß flüchtigen Blick mag es scheinen, als sei das Ganze auf dem opernbezogenen Dreieck Elvira-Zerline-Don Juan (Herr v. Juna) aufgebaut; tatsächlich wird ja gezeigt, wie die Aufforderung 'Komm auf mein Schloss mit mir' sich nach fünfzig Jahren auswirkt. Doch das ist nur das Kernstück der Gesamtkonstruktion, die [...] in dem Läuterungsweg des jungen A., zuerst im Zusammentreffen mit der märchenentstiegenen Melitta, dann mit der Mythenfigur des „Imkers“, die tiefste Bedeutungsebene erreicht (Broch 1994, 321).

With the cathartic process of Andreas taking center stage of the novel, the character of Don Juan is literally marginalized. He still pursues his erotic interests, but only in the accounts of Zerline, accounts which she shamelessly forces upon Andreas, who is trying to pretend to not listen to her gossip.<sup>83</sup> The modern man does not care to hear the old tale. Broch retells the love story between Zerline and Don Juan, but does not give it the room it had in Mozart's opera.

---

<sup>83</sup> In the chapter *Die Erzählung der Magd Zerline*, Zerline unsolicitedly enters A.'s room and in a monolog of several pages imparts on him the story of her love affair with Herrn von Juna, together with family secrets of the Baroness.

This subordination of both Don Juan's story and Don Juan and Zerline's love story to Andreas' story parallels the subordination of the topic of morals in the conversation between the Stone Guest and Andreas to the discussion of Andreas' indifference towards his fellow men. With the traditional triangle Don Juan - Zerlina - Stone Guest pushed to the side, this opens up room for a modern protagonist with a different moral inadequacy. Rather than sacrificing social and moral standards for pleasure and indulgence, he sacrifices them together with his sexual desire to the preservation of an artificial family situation in seclusion from the world.

As a result of Broch's extensive rearrangement of character functions and his refocusing on a different set of figure constellations, the remaining specific elements of Mozart's opera get rearranged, as well. For example, the element "seduction of an innocent woman" enters the novel in the form of the seduction of the innocent Melitta, a plot point whose nature as an act of seduction, however, is disputable. As has been shown, one could make the point that Melitta is actually seducing the man. Analogously, the second sexual encounter in the novel is a seduction of Andreas by Hildegard. Moreover, the "murder" that takes place (Melitta's death) is technically a suicide. Unlike in Mozart's opera, the unnatural death in *Die Schuldlosen* does not eliminate the person that would interfere with the seduction (as is the case in the Mozart's opera, where Don Juan kills the father of the young girl he intends to seduce). Instead, it kills the seduced and seducing person herself, Melitta. This technique points to an example of entanglement of the Faust myth with the Don Juan myth, which I will discuss momentarily. In general, one can note that Broch cuts the male seductive potency of both men, Andreas and Don Juan. As a result of

their diverging characteristics, the functions that the characters fulfill in Broch's story strikingly differ from the original myth in Mozart's opera.

### Conclusion - Don Juan Myth

As has been shown, Broch cites names and constellations of characters of the Don Juan myth as seen in Mozart's opera, as well as plot elements and character traits. However, the citations do not cite the traditional myth in its original form and meaning, but elements of it, changing some of them completely. In addition to significant alterations of characters and plot elements, the significance of the original constellation of characters disappears, and there is a distortion of the acts of seduction, of the function of the murder, and of the protagonist's personal goals to which social and moral standards are sacrificed.

More than that, one can note an ambivalence regarding the overall importance of the Don Juan myth in Herman Broch's work. While the first four novellas only briefly reference the Don Juan myth (Broch 1994, 25), numerous characters from the Don Juan myth populate the fifth novella of *Die Schuldlosen* called *Erzählung der Magd Zerline*. The centrality of Zerline to the plot reinstates the relevance of the Don Juan myth and gives the impression that the impact of the Don Juan myth is radiating throughout the novel from its position at its center.

This form of referencing a traditional and well-known myth fulfills several functions for Broch. As has been shown, Broch cites the names of the characters but makes extensive alterations. He cites the past to leave its characteristics behind and create something new. The citation of the past serves a double purpose here. First, it shows how the past is the basis for change in the present and gets adapted for the representation of the modern man through the hands of the writer. Second, it shows that the past as is does not have a position in the present anymore. When Broch strips away all aspects of the traditional myth that only work in the past, all that is left is the shell, a name, a signifier. The past, then, is quoted so that it can be left behind. One could say that Broch both continues and breaks the cycle of passing on a literary tradition from one generation to the next.

When Broch cites the Stone Guest, Don Juan, and Zerline, one might first assume that he cites each name together with the function and message that used to be conveyed with the character in Mozart's opera. However, in the process of citing, Broch reduces the citation to a linguistic citation. The traditional significance is lost. He demonstrates this loss by replacing the original significance with a new, modernized significance. He keeps the form; the substance though is different. The names are not the same like in the original. One could say, even the signifier is subjugated to a process of defragmentation.

This technique has implications on the language-specific observation I made earlier regarding Broch's citation of signifiers. While the material citation is there, the signification is gone. This phenomenon also applies here. The name of the character has (almost) survived, but the signification, the role in the original myth, is

gone. However, it is not completely dropped, as was the case in numerous earlier examples when Broch voided the signification of the signifier. Here, we are dealing with an allocational and attributional impurity as the result of the citation process: The position and significance of elements of the Don Juan myth are reduced and relocated within the novel. The characters, for their part, switch functions and characteristics. As has been shown, this technique serves Broch to make political, social, and aesthetic statements.<sup>84</sup>

Another observation in examining Broch's citation of the Don Juan myth is his use of irony, as evident in Zerline's dominance towards Herrn von Juna, and the giggling Stone Guest's visit to Andreas, among others.<sup>85</sup> Irony is a literary technique of Broch's that was already discussed above in the context of romantic imagery. It does not seem far-fetched to assume that Broch applies irony more comprehensively than just shown when citing myths in his works.

Moving away from the formal level, Broch's citation of myth is also a statement on the morality of the 20th century. Both Zerline and Andreas lack a

---

<sup>84</sup> One detail is very striking in this context: Broch's positive moral prediction for Andreas differs from his political prediction for the other characters as laid out in the last chapter, in which he foreshadows a devil's pact with the young woman (Hildegard) and other citizens. Taking into consideration the political events in the three decades before the publishing of *Die Schuldlosen* in 1951, Broch's conception of Andreas' redemption is a surprising final point of the development of the protagonist. Its utopian quality does not seem to be understandable or justifiable given the Holocaust and the German public's practice of getting back to business as usual in the postwar period. This aspect creates a striking contrast between Broch's political statements within the novel.

<sup>85</sup> A footnote in Wohlleben's essay *Metaphysischer Humor zwischen Romantik und Moderne in Hermann Brochs "Die Schuldlosen"* offers another interesting detail in this context. When Zerline finds Andreas after his suicide, she expresses her disappointment about his death, since she had just been preparing one of his favorite dishes for him, "Hühnerragout mit Klößen." Wohlleben here points out a parallel to Wolfgang Amadeus Mozart's *Don Giovanni*, where one also finds the "possenhafte Essensmotiv in Verbindung mit dem Tod" in the figure of Leporello (Wohlleben 2014, 181, footnote 31). The irony is here emanating from this combination of culinary delights and death.

moral compass and show a high degree of indifference towards their fellowmen. Andreas as the modern Don Juan seems to have no moral conflict when using a naïve and helpless girl for his sexual desires, nor when learning about her death. Zerline, for her part, mercilessly plots the fate of several characters and seems to derive a satanic pleasure from her final victory. The lack of moral standards in the twentieth century, as shown by Broch, appears to be more prevalent than in Mozart's times. What is more, Broch does not provide even one character that would oppose the moral misdemeanors. Against the cold indifference and sadistic tendencies of Broch's characters, Mozart's Don Juan almost appears like a naïve boy. A traditional myth like the Don Juan myth, which seems outdated on first sight, serves Broch to provide the panorama of a nation whose indifferent mindset would allow the rise of National Socialism and to indicate the deterioration of morals in the twentieth century.

### **Function of Broch's Citation of Myths**

Having analyzed Broch's mode of referencing the Faust myth and the Don Juan myth separately, I will now take a step back and compare the results of both analyses. Several observations can be made when seeing Broch's citation of the Faust myth and the Don Juan myth together.

First, it is striking that Broch references the two myths with different methods. He cites the Don Juan myth by giving the characters in *Die Schuldlosen* almost the same names, and by repeating constellations of characters, as well as their shared stories. However, the character's characteristics and functions in the novel differ significantly from the Don Juan myth. As far as the Faust myth is concerned, the opposite seems to be the case: Broch does not cite the myth. Instead, he designs the plot surrounding Andreas in a way that evokes the traditional Faust myth before the eye of the reader. Broch employs a similar technique to evoke the Faust myth in *Die Verzauberung*. Many characteristics of the Faust myth still exist, and, what is more, drive the entire plot. This reconfiguration is another difference to his citation of the Don Juan myth, in which Don Juan has an almost decorative quality.

One can note that, when citing the Don Juan myth, Broch (almost) keeps the signifier and changes the signified, whereas when referencing the Faust myth, he omits the signifier and keeps the signified with slight changes (e.g. the design of the plot). If one conceptualizes signifier here not only as a word but also as a larger structure, one can find even more examples in Broch's works. For example, the formal constellation of characters between Don Juan - Elvira seen as a signifier remains intact but the mental concept (the signified) behind this constellation changes in Broch's *Die Schuldlosen*. Also, the signifier "Don Juan myth" does not hold the traditional signified of a man who sacrifices moral values for carnal desires. The traditional signified is not voided but significantly altered, as has been shown. Moral values are sacrificed in the case of the protagonist A.'s desire to be "für immer

Sohn," but this protagonist, who is later visited by the Stone Guest, is not Don Juan, but Andreas. Don Juan's traditional story of seduction and moral failure takes place as a subplot, in which the Stone Guest does not haunt Don Juan. Another example for modified signifying structures is the Faust myth that, if seen as a fixed signified of a protagonist entering a pact with the devil to fulfill a personal desire, is assigned an adapted signifier - the devil's pact is not staged and never called a pact.

The second observation regarding Broch's referencing of myths draws from my previous analysis of romantic imagery in *Die Schuldlosen*. As has been shown there, irony serves as a technique for embedding citations in his text. As has also been shown, Broch uses irony to depict the Stone Guest. Seen together with the above analysis of Broch's citation of myths, I suggest that Broch uses irony as one method to demystify traditional myths.<sup>86</sup> Broch, through his use and adaptation of the Faust myth and the Don Juan myth, implements the main elements of his *mythisierendes Erzählen* in his novel, but immediately deconstructs them through ironic refraction. Myth for Broch has an important function in the representation of history in the work of art. The analysis of Broch's ironic refraction of his *mythisierenden Erzählen* is, therefore, relevant to Broch's concept of myth in particular and the representation of history in the work of art in general.

The third observation regarding Broch's citations of myths in *Die Schuldlosen* is that he uses *two* myths, the Don Juan myth and the Faust myth, within one work. More than that, he combines the two myths by making some characters part of both

---

<sup>86</sup> While Wohlleben briefly mentions the laughter of the cat (Wohlleben 2014, 183), I would argue that in her analysis Wohlleben underestimates the significance of the cat Arouette's laughter as an example of Broch's humor.

citations. In *Die Schuldlosen*, the two myths intersect in the character of the Stone Guest. For one, he is a citation of the Don Juan myth. Faithful to the tradition, he visits the protagonist to point out his moral failures. In this position, however, he is also part of the Faust myth in that he seems to function as a benevolent opponent to the satanic figure who has made a deal with the protagonist Andreas.

The combination of myths is not unusual for Broch. I notice, however, that a precise term for this phenomenon has not been found yet. Barbara Mahlmann-Bauer calls this strategy a "Mythenvermischung," combination of myths, Broch himself calls it "Symbolkettenkreuzung," intersection of a chain of symbols (Stašková 2016, 142; 147).<sup>87</sup> Mahlmann-Bauer notes that there are "signifikante Abweichungen und Verschiebungen" in the constellation of characters, as well as "[n]eu[e] und zeitgemäß[e]" aspects of "Brochs Mythenaneignung" (Mahlmann-Bauer 2016, 145) in general. I have just shown the same tendency for Broch's appropriation of myths in *Die Schuldlosen*. My analyses have demonstrated Broch's playful adaptation of the triadic constellation of figures, significant changes, and contemporary aspects. Reading together my analyses and Mahlmann-Bauer's conclusions suggests that we are dealing with a pattern of appropriation of myths in Broch's works. However, unlike *Die Verzauberung*, for which Mahlmann-Bauer sees a relationship of plus and

---

<sup>87</sup> To give an example, Mahlmann-Bauer shows in her analysis of *Die Verzauberung* that Broch strategically combines the myth of Demeter with the myth of Dionysos: "Demeter und Dionysos verhalten sich in der *Verzauberung* zueinander wie Plus und Minus, Weisheit und Narrentum oder das gute Alte und böse Neue" (Stašková 2016, 143 f., italics in original). In particular, Broch "spielt dabei mit den triadischen Figurenkonstellationen der beiden Mythen" (Stašková 2016, 145). I appreciate Bauer's wording that Broch *plays* with the constellation of characters. The playfulness in Broch's *Mythenaneignung* in general and regarding the constellation of characters in particular, shows in his liberal use of irony, as well as in the way he innovatively combines the characters in his novel. It also shows his method of referencing, for example, Theodor Fontane's works, among others.

minus between Broch's appropriation of the myths, *Die Schuldlosen* are the platform for a different form of myth combination. It is distinct from a "combination of myths" (*Mythenvermischung*) or an "intersection of a chain of symbols" (*Symbolkettenkreuzung*), as Mahlmann-Bauer and Broch call it, respectively. In *Die Schuldlosen*, I propose, we see a relationship of *Mythenverzahnung*<sup>88</sup>, in which citations of parts of one myth scaffold the citations of another myth, with the citations taking different forms (citations vs. accessing the intertext) and visibilities and thus holding together the *Mythenverzahnung* on various levels of perception during the reading experience. It seems to be no coincidence that Broch's latest work shows a higher degree of myth complexity than *Die Verzauberung*, which he wrote in 1936 and for which he had ever since planned comprehensive revisions.<sup>89</sup>

Just like *Die Verzauberung* contains more than the two myths mentioned by Mahlmann-Bauer (to start with, one can find a prominent Faust myth), *Die Schuldlosen* analogously contains traces of more myths than the ones that I have discussed in detail in this dissertation. Broch seems to own an entire building set of myth fragments that he includes in his novels. Each evoked myth seen alone fulfills an individual function within the work, and each combination of myths yet another. Therefore, the result of Broch's *Mythenverzahnung* is a complex web of citations of myth that underlie the novels. It is only through accessing the intertext, which Broch activates through his modes of referencing, that interpretations become possible.

---

<sup>88</sup> In the following, I will use this term because of the notion of a crafted mechanism that holds the individual parts together.

<sup>89</sup> However, he had completed the revisions only partially when he died.

Making the reader aware of the potentials and limitations of intertextuality, and playing with intertextuality and with the reader's understanding, may be just two of many functions of Broch's technique to create webs of myth citations in his works.

As the analysis has shown, Broch's referencing of myths is both a combination of existing myths and a reshaping of some sort. By linking the Don Juan myth to the Faust myth, Broch uses citation fragments from both to create a mega myth that is new and yet not new. While this might seem like a failure of Broch's goal to develop a new myth, I propose different conclusions for this non-fulfillment.

First, the reader is here witnessing the fight of the author with his work, the process of the work being born, the creative act in which Broch is relentlessly searching for a new form of expression, a new language, a new myth. The process, rather than the result, is important here. In this process, Broch experiments with "alle menschliche Leistung, sei sie nun sprachlicher oder darstellender oder handelnder Art, durch die Generationenkette hindurch[zu]tragen" (Broch 1976b, 202). Broch manipulates both the cyclic nature as well as the act of passing on because Broch adapts structural elements of the traditional myth and - as far as the Don Juan myth is concerned - its original message.<sup>90</sup>

Second, the creation of a mega myth, the *Mythenverzahnung*, is an indicator that Broch is operating at a threshold, whose overcoming towards the new myth still depends on the "verhältnismäßig sehr großer Veränderungen der

---

<sup>90</sup> i.e. the satisfaction of corporal needs at the expense of moral.

Menschheitsseele" (Broch 1976d, 197).<sup>91</sup> This aspect might indicate that Broch writes from a position where he anticipates the new myth to form in the immediate future. What speaks for this hypothesis is a shift in Broch's concept of mythology that took place in the 1940s. Wohlleben und Lützel observed that in *Der Tod des Vergil* (1945) one can identify traces of Broch's increasing "Skepsis gegenüber [seinem] Programm" of mythology (Wohlleben and Lützel 2014, 2). Hinderer points out, however, that Broch's skepticism changed after 1945, and that he saw "Anzeichen eines neuen Mythos" (Hinderer 2014, 23). This observation would indicate that Broch saw a significant shift in the human soul, which would lead to the creation of a new myth, I am doubtful that this is what we are witnessing in Broch's revisions of *Die Schuldlosen* which he started - just to recall - in 1949. I think that even if Broch did see signs of a new myth, he is evidently still too comprehensively drawing from existing material for this hypothesis to hold.

The work at the threshold, the not-anymore-and-yet-not-quite, the eclectic, is an appropriate style for depicting the modern man at his threshold between an orientation towards the future and an imprisonment in the past. I would propose that Broch formally expresses this phenomenon of productive tension through the use and modification of existing myths. This methodology does not indicate a rupture in the cyclical transfer of culture through the generations, and Broch does not develop a new form. However, he *contributes* to developing a new form by

---

<sup>91</sup> I agree with Wohlleben who argues that the characters Andreas and the Stone Guest "oszillieren zwischen Romantik und Moderne, zwischen Kitsch und neuem Mythos" (Wohlleben 2014, 181).

formally and contentually depicting the inner tensions in the *Welttotalität* that are the “Anzeichen eines neuen Mythos” (Hinderer 2014, 23).

If, for the last time, one reads the above analysis of Broch's citation of myth through the lens of Kristeva's concept of intertextuality, a common notion in both Broch's concept of myth and Kristeva's concept of intertextuality becomes immediately apparent. In both, the notion of circularity arises. For Kristeva, "textual arrangements" are not only part of "the general text (culture)" but that general text "is in turn, part of them" (Kristeva 1980, 36). For Kristeva, texts are not stand-alone entities. They are part of a cultural and social web and are mutually dependent. Broch understands myth as cultural citation practice through which "alle menschliche Leistung, sei sie nun sprachlicher oder darstellender oder handelnder Art, durch die Generationenkette hindurchgetragen und jeder neuen Generation verständlich oder zumindest übersetzbar gemacht wird" (Broch 1976b, 202). Here, knowledge is transferred through generations and adapted to make understanding possible. Similarly, in Kristeva's concept, there is a transformation from diachrony to synchrony of communicative units. Broch applies this technique when referencing the Don Juan and the Faust myth. In both cases and with diverging techniques, he transforms the existing myth and takes it out of his diachronic position by adapting it to use it for depiction of the totality of his own time. Just as the word itself to Kristeva serves as "signifier for different modes of (literary) intellection within different genres or texts" (Kristeva 1980, 65), the elements of a traditional myth serve as signifiers (and signified, respectively) for Broch's literary intellection in *Die Schuldlosen*, *Die Verzauberung*, and *Die Schlafwandler*.

Coming back for a moment to two quotations by Kristeva discussed earlier will provide additional insight. As discussed, Kristeva specifies the relation between writer and history as follows:

The only way a writer can participate in history is by transgressing this abstraction [of linear history, TW] through a process of reading-writing; that is, through the practice of a signifying structure in relation or opposition to another structure. History and morality are written and read within the infrastructure of texts (Kristeva 1980, 65).

Broch, too, uses a signifying structure to position himself to other structures. In my above analysis, the "other structure" is the myths. As has been shown, Broch uses names and character traits, as well as constellations of characters, out of which he creates his particular "signifying structure." Rather than being in opposition to the traditional myths, his signifying structure is a modernization, a historical continuation, and adaptation of the traditional myth. Through his text, Broch contributes to the rewriting of an existing signifying structure, and to the transformation of diachrony to synchrony, as described by Kristeva. If Broch, despite his efforts, did not impact world history with his texts, he nonetheless did "participate in history" through his act of writing and writing himself into the infrastructure of texts. More than that, by way of citing, referencing, and accessing intertextuality, Broch responds to history and makes history assume two positions: the history as history is present in his text, but at the same time is ahistorical because that what Broch cites or references is removed from its original context.

The second quotation by Kristeva I would like to come back to refers to her notion of the productivity of the text. Kristeva writes:

The text is therefore a *productivity*, and this means: first, that its relationship to the language in which it is situated is redistributive (destructive-constructive) [...] and second, that it is a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another (Kristeva 1980, 37, italics in original).

After the above text analyses, one can apply the notion of "utterances, taken from other texts, intersect and neutralize one another" to Broch's transformations of myths. In combining elements from the traditional myths of Don Juan and Faust, these elements intersect in one text. While they were part of two different texts in THE text of intertextuality before, they now interact and their elements at times neutralize each other. One example is the Stone Guest, whose function as savior within the Faust myth neutralizes its function as an avenger in the Don Juan myth in the scene of his encounter with Andreas. Broch's productivity here takes the form of the permutation of existing textual elements.

This observation closes the circle to the starting point of my dissertation. Returning to my initial observations of the tension between Broch's theoretical works and *Die Schuldlosen*, if one reads all the above conclusions together, the perceived tension regarding the use of myths is not so obvious anymore. While Broch states that the writer should develop a new myth, his motivations for recurring to existing myths are already laid out in the same theory. These are, among others, his desire to depict world totality, the fundamental change in the human soul as a prerequisite for a new myth, and the desire to reveal the "true face of the modern man." Broch thus indirectly justifies and provokes his use of myths in his theoretical writings. His statements for the development of a new myth and his

statements that qualify the imperative to develop a new myth, both neutralize each other. The implementation of his theoretical arguments into practice thus interlocks his attempts to develop a new myth with his justified motivation not to do so. This interlocking even occurs in his works itself, in the form of the *Mythenverzahnung*.

## Conclusion

In the introduction, I described Broch's Vienna by discussing the social and architectural significance of the Ringstraße. I mentioned how the Ringstraße incorporated the nostalgia of Vienna's population, how it mirrored the rapprochement of social classes, and how its aestheticism, which deifies the façades and invokes past epochs, provoked the criticism of contemporary artists who identified its artistic void and demanded new formal categories. Toward the end of my dissertation, a look at Vienna's further architectural development under urban planner Otto Wagner in the late 19th century will offer an unexpected interpretation of Broch's search for new form.<sup>92</sup> Otto Wagner and Hermann Broch are indeed part of different historical contexts and work in distinct artistic forms. And yet, their understanding of how an artistic form should adapt to changes in society and humanity surprisingly coincides. Therefore, by reading together quotations from both Wagner and Broch, I will provide a potentially new understanding of Broch's search for new form.

In an argument that is reminiscent of Broch's statement that the author has to find new form in order to depict the totality of his epoch, Otto Wagner states regarding his Viennese architecture that "[a]rt has the task of adapting the face of

---

<sup>92</sup> New architectural forms in Vienna only arrived with a new development plan for the city in the last decade of the 19th century, which "focused on the non-aesthetic factors of urban development: communications, social and sanitary controls, and land-use differentiation" (Schorske 1980, 73). The architect Otto Wagner, whose architectural plans had prevailed over those of his professional contemporaries, held the conviction that "the demands of efficiency, economy, and the facilitation of the pursuit of business" were "art's only mistress" (Schorske 1980, 73).

the city to contemporary humanity" (Otto Wagner: Die Baukunst unserer Zeit, cited in Schorske 1980, 74). A new humanity needed a new form, and Wagner's new form was shaped to facilitate business and efficiency. However, Wagner's work featured a functionalization that still included a historical façade.<sup>93</sup> It was a structural modernization that still could not free itself of the *Mäntelchen* of aestheticism and history.<sup>94</sup> This reliance on existing architectural form parallels Broch's works in which new literary forms are also built on existing elements.

A passage from Wagner's work *Modern Architecture* (1895) is particularly striking in this regard. In it, we witness an architect negotiating the same theoretical thoughts that Broch is negotiating. Wagner writes:

New construction, new materials, new human tasks and views called forth a change of reconstitution of existing forms. Great social changes have always given birth to new styles (Otto Wagner: *Modern Architecture*, cited in Schorske 1980, 83)

The connection between social changes and new styles is strikingly reminiscent of Broch's statement that

es bedarf verhältnismäßig sehr großer Veränderungen der Menschheitsseele, ehe sie sich ein neues mythisches Symbol, wie es in der Gestalt des Dr. Faust gewachsen ist, zu schaffen vermag (Broch 1976d, 197)

---

<sup>93</sup> Wagner's allegedly "new aesthetic forms" were not entirely new. He made heavy use of ornamentation, hid his "[u]tility behind a screen of historical style" (Schorske 1980, 75). It would take him more than a decade to develop architectural answers to the development of the modern man. Schorske explains: "Wagner usually tuned his radical structural aesthetic to tradition by adding cosmetically the features that would make the structure beautiful: stone facings to screen raw iron pillars; swags, wreaths, and statuary to adorn and, as it were, to civilize the new structural material" (Schorske 1980, 81).

<sup>94</sup> Schorske describes the result as an "architecture astonishingly free of historical pathos" that "achieved an elegant, simple, and functionally expressive style" (Schorske 1980, 95).

As Schorske notes concerning Otto Wagner's architecture, the important dynamic between social changes and new styles has been interrupted in the second half of the 19th century due to a difference in speed of the elements involved:

The pace of social change had run too fast for the development of art to match it. Unable to devise a style to express modern man's needs and outlooks, architects dredged up *all* past historical styles to fill the void (Schorske 1980, 83)

I propose to read all three above quotations together. And to then adopt a new way of thinking about Broch's argument. Perhaps, the reason why the development of a new myth is not possible for Broch is not, as Broch notes, because the "Menschheitsseele" has not developed enough yet, but because it has developed *too quickly*. When Broch attempts the interruption of the cycle of literary traditions and existing forms but does not succeed, it is perhaps for the same reason that Wagner's architectural innovations were dismissed and fell out of favor: because social change had accelerated to a degree that made it impossible for art to represent *Welttotalität*, because art did not succeed in reinventing its forms at the same pace.

Although Broch does not develop a new myth in *die Schuldlosen*, a new form evolves as the result of his deconstructive mode of citation. As has been shown, the newness stems from the new relationship between the old and the new, a new combination of a traditional and a new form, between a cited element and its new textual surroundings in *Die Schuldlosen*. In the modulation of an existing signifying structure, the signifier is kept and the signified altered, or vice versa. This reconfiguration leads to a new form.

Against this background, Broch's use of irony is not so much a parody of what is being said but the formal expression of his attempt to crack open a traditional structure and reconfigure it. The underlying mechanism is based on citing a structure, then deconstructing the structure, citing the constellation of figures, then pushing it to the side, etc. This mechanism becomes even visible in the title and subtitle of the novel (*Die Schuldlosen. Roman in elf Erzählungen*), where he cites a genre, then cracks open the genre.

When Broch thus attempts to interrupt the cyclical nature of the passing on of literary traditions from one generation to the next, I understand this as an attempt to manipulate the *Generationenkette* he described it in his essays on myth. I said earlier that I read Broch's *Generationenkette* as a concept of generations that are connected like a chain or link, sharing values and knowledge at the points where they are tied. I also said that "Ketten" could have both a positive and a negative connotation, in that they can give stability and support, but can also enslave the following generation - all as a result of sets of norms and values and the preservation of achievements and valuable knowledge.

Applied to literature and Broch's attempt to create a new form, the positive connotation of the *Generationenkette* can be understood as the supporting structure of an existing canon of symbols, constellation of characters, and images; - in short, of intertextuality. Broch's use of irony and the high degree of modification indicate the questionable function that he sees in these established elements of past literature and culture. The negative connotation of *Generationenkette* with regard to literary traditions results from the potential danger of orienting oneself towards the past.

When the values and achievements that are being passed on are overwritten by a negative and paralyzing legacy, the *Generationenkette* functions like a burden or chain. In the aftermath of the Holocaust, the questioning of cultural traditions that paved the way to National Socialism became necessary, while the values and human achievements passed on in the *Generationenkette* after the Holocaust would always contain the paralyzing legacy of National Socialism, an inheritance that cannot and should not be forgotten. This inheritance constitutes another reason why the creation of a new form might never be possible again for any author writing literature after World War II.

This dissertation has shown Broch's comprehensive strategies of citation. They include but are not limited to, his citations of textual elements (images, metaphors, and symbols), as well as citations of textual structures (constellations of characters and genres). Broch, who in his theoretical writings so fiercely demands a new form, ends up in *Die Schuldlosen* ingeniously citing an existing form.

My analyses have shown that Broch conjures up disruptive forces on four fundamental levels of literary production: On a text level, he embeds deconstructive citations to disorient the reader (through collapsing images, inherent contradictions, implicit references, unclear identities, and formal ambiguities, among others). Moreover, his modes of citation create a productive tension between his literary work *Die Schuldlosen* and his theoretical works. On the level of the cultural furtherance of traditional literary topoi, Broch's modifications interrupt the cycle of transfer, as has been shown for the Don Juan myth, among others. Finally, on the

level of intertext in the widest sense of the meaning,<sup>95</sup> Broch recodes traditional signifying structures. The tensions and ruptures are productive in that they serve Broch in fulfilling essential literary functions, such as *Erkenntnis* through the depiction of a world totality, and the exemplification of the process of catharsis. This conclusion confirms the overarching hypothesis of my dissertation that with Broch's specific modes of citation create textual disturbances that reveal the strategies, process, and result of the auctorial attempt to implement his self-declared principles of literature.

---

<sup>95</sup> As I defined above, intertext as THE text of history and society which is constantly rewritten, like an expansive web being woven simultaneously by an endless number of writers and other artistic craftsmen, as well as by history and society itself.

## Bibliography

- Allen, Graham. 2011. *Intertextuality*. Abingdon: Routledge.
- Arendt, Hannah. 1955. *Elemente und Ursprünge totaler Herrschaft*. Frankfurt am Main: Europäische Verlagsanstalt.
- Arendt, Hannah. 1976. *Die verborgene Tradition*. Frankfurt am Main: Suhrkamp.
- Bakhtin, Mikhail. 1968. *Rabelais and his world*. Cambridge: M.I.T. Press.
- Bakhtin, Mikhail. 1981. *The dialogic Imagination: four essays*. Austin: University of Texas Press.
- Bakhtin, Mikhail. 1984. *Problems of Dostoevsky's poetics*. Minneapolis: University of Minnesota Press.
- Bakhtin, Mikhail, and Pawel Medvedev. 1978. *The formal Method in Literary Scholarship: a critical introduction to sociological poetics*. Baltimore, London: Johns Hopkins University Press.
- Barthes, Roland. 1977. *Image - Music - Text*. London: Fontana.
- Bevc, Tobias. 2006. *Kulturgenese als Dialektik von Mythos und Vernunft: Ernst Cassirer und die Kritische Theorie*. Würzburg: Koenigshausen and Neumann.

- Broch, Hermann. 1964. *Hofmannsthal und seine Zeit. Eine Studie*. Tübingen: Piper.
- Broch, Hermann. 1976a. "Das Böse im Wertsystem der Kunst." In *Kommentierte Werkausgabe, Schriften zur Literatur 2, Theorie, Bd. 9/2*, edited by Paul Michael Lützeler, 119-157. Frankfurt am Main: Suhrkamp.
- Broch, Hermann. 1976b. "Die mythische Erbschaft der Dichtung." In *Kommentierte Werkausgabe, Schriften zur Literatur 2, Theorie, Bd. 9/2*, edited by Paul Michael Lützeler, 202-211. Frankfurt am Main: Suhrkamp.
- Broch, Hermann. 1976c. "Einige Bemerkungen zum Problem des Kitsches." In *Kommentierte Werkausgabe, Schriften zur Literatur 2, Theorie, Bd. 9/2*, edited by Paul Michael Lützeler, 158-176. Frankfurt am Main: Suhrkamp.
- Broch, Hermann. 1976d. "Geist und Zeitgeist." In *Kommentierte Werkausgabe, Schriften zur Literatur 2, Theorie, Bd. 9/2*, edited by Paul Michael Lützeler, 177-201. Frankfurt am Main: Suhrkamp.
- Broch, Hermann. 1976e. "Mythos und Altersstil." In *Kommentierte Werkausgabe, Schriften zur Literatur 2, Theorie, Bd. 9/2*, edited by Paul Michael Lützeler, 212-236. Frankfurt am Main: Suhrkamp.
- Broch, Hermann. 1978a. "Die Intellektuellen und der Kampf um die Menschenrechte." In *Kommentierte Werkausgabe, Politische Schriften*, edited by Paul Michael Lützeler. Frankfurt am Main: Suhrkamp.

- Broch, Hermann. 1978b. *Die Schlafwandler*. Edited by Paul Michael Lützeler. 13 vols. Vol. 1, *Kommentierte Werkausgabe*. Frankfurt am Main: Suhrkamp.
- Broch, Hermann. 1981. *Briefe*. Edited by Paul Michael Lützeler. 13 vols. Vol. 13/1, *Kommentierte Werkausgabe*. Frankfurt am Main: Suhrkamp.
- Broch, Hermann. 1994. *Die Schuldlosen*. Edited by Paul Michael Lützeler. 13 vols. Vol. 5, *Kommentierte Werkausgabe*. Frankfurt am Main: Suhrkamp.
- Broch, Hermann. 1999. *Psychische Selbstbiographie*. Edited by Paul Michael Lützeler. Frankfurt am Main: suhrkamp.
- Butler, Rohan D'O. 1942. *The roots of national socialism*. New York: Dutton.
- Campe, Rüdiger. 2014. "Three Modes of Citation: Historical, Casuistic, and Literary Writing in Büchner." *The Germanic Review: Literature, Culture, Theory* 89 (1):44-59.
- Campe, Rüdiger, and Arne Höcker. 2014. "Introduction: The Case of Citation: On Literary and Pragmatic Reference." *The Germanic Review: Literature, Culture, Theory* 89 (1):40-43.
- Cassirer, Ernst. 1949. *Vom Mythos des Staates*. Zürich: Artemis.
- Chandler, Daniel. 2002. *Semiotics. The Basics*. New York: Routledge.
- Curtius, Ernst Robert. 1948. *Europäische Literatur und lateinisches Mittelalter*. Bern, München: Francke.

- Dowden, Stephen D. 2016. "Die Schlafwandler." In *Hermann-Broch-Handbuch*, edited by Michael Kessler and Paul Michael Lützeler. Berlin/Boston: Walter de Gruyter.
- Fontane, Theodor. 1974. *Effi Briest*. München: Carl Hanser Verlag.
- Fontane, Theodor. 1994. *Irrungen, Wirrungen*. München: Carl Hanser Verlag.
- Frank, Manfred. 1978. "Steinherz und Geldseele. Ein Symbol im Kontext." In *Das kalte Herz und andere Texte der Romantik*, edited by Manfred Frank, 345-57. Frankfurt am Main: Insel.
- Genette, Gérard. 1992. *The Architext: an introduction*. Berkeley, Oxford: University of California Press.
- Genette, Gérard. 1997a. *Palimpsests: literature in the second degree*. Lincoln, London: University of Nebraska Press.
- Genette, Gérard. 1997b. *Paratexts: Thresholds of interpretation*. Cambridge: Cambridge University Press.
- Greaney, Patrick. 2014. "Last Words: Expression and Quotation in the Works of Luis Camnitzer." *The Germanic Review: Literature, Culture, Theory* 89 (1):94-120.
- Hinderer, Walter. 2014. "Hermann Brochs Romantikkonzepte: Kritik und kreative Veränderungen." In *Hermann Broch und die Romantik*, edited by Doren

- Wohlleben and Paul Michael Lützeler, 167 - 183. Boston: Walter de Gruyter.
- Iser, Wolfgang. 1976. *Der Akt des Lesens. Theorie ästhetischer Wirkung*. München: Wilhelm Fink.
- Janik, Allan. 2001. *Wittgenstein's Vienna Revisited*. New Brunswick and London: Transaction Publishers.
- Janik, Allan, and Stephen Toulmin. 1973. *Wittgenstein's Vienna*. New York: Simon and Schuster.
- Kafka, Franz. 1996a. *Das Schloss*. Frankfurt am Main: suhrkamp.
- Kafka, Franz. 1996b. *Die Erzählungen*. Edited by Roger Hermes. Frankfurt am Main: Fischer.
- Kohl, Katrin Maria. 2007. *Metapher*. Vol. 352, *Sammlung Metzler*. Stuttgart: JB Metzler.
- Kopperschmidt, Josef. 1973. *Allgemeine Rhetorik. Einführung in die Theorie der Persuasiven Kommunikation*. Stuttgart: Kohlhammer.
- Kopperschmidt, Josef. 1991. "Formale Topik. Anmerkungen zu ihrer heuristischen Funktionalisierung innerhalb einer Argumentationsanalytik." In *Rhetorik zwischen den Wissenschaften*, edited by Gert Ueding, 53-62. Tübingen: Max Niemeyer.

- Krau, Andrea. 2014. "'A Kind of Idyll': Epistemologies of Citation in Jean Paul." *The Germanic Review: Literature, Culture, Theory* 89 (1):76-93.
- Kristeva, Julia. 1980. *Desire in Language. A semiotic Approach to Literature and Art*. New York: Columbia University Press.
- Kurz, Gerhard. 2004. *Metapher, Allegorie, Symbol*. Gttingen: Vandenhoeck & Ruprecht.
- Lachmann, Renate. 1983. "Intertextualitt als Sinnkonstitution. Andrej Belyis Petersburg und die 'fremden' Texte." *Poetica* 15 (1-2):66-107.
- Liebrand, Claudia. 2014. "Bezugssysteme: Romantik und Kitsch in Hermann Brochs Essayistik." In *Hermann Broch und die Romantik*, edited by Doren Wohlleben and Paul Michael Ltzeler, 187-204. Boston: Walter de Gruyter.
- Lukcs, Georg. 1955. *Die Zerstrung der Vernunft. Der Weg des Irrationalismus von Schelling zu Hitler*. Berlin: Aufbau.
- Ltzeler, Paul Michael. 2011. *Hermann Broch und die Moderne: Roman, Menschenrecht, Biographie*. Mnchen: Wilhelm Finkenwerder.
- Ltzeler, Paul Michael. 2014. "Hermann Brochs 'Pasenow oder die Romantik' und Carl Schmitts 'Politische Romantik'." In *Hermann Broch und die Romantik*, edited by Doren Wohlleben and Paul Michael Ltzeler, 107-126. Boston: Walter de Gruyter.

Lützeler, Paul Michael. 2016. "Biographie." In *Hermann-Broch-Handbuch*, edited by Michael Kessler and Paul Michael Lützeler. Berlin/Boston: Walter de Gruyter.

Mahlmann-Bauer, Barbara. 2016. "Die Verzauberung." In *Hermann-Broch-Handbuch*, edited by Michael Kessler and Paul Michael Lützeler. Berlin/Boston: Walter de Gruyter.

Mann, Thomas. 1960. *Buddenbrooks. Verfall einer Familie*. . 12 vols. Vol. 1, *Gesammelte Werke in zwölf Bänden*. Oldenburg: Fischer.

Ovid. 2004. *Metamorphoses*. New York, London: Norton.

Picht, Barbara. 2016. "Politische Schriften." In *Hermann-Broch-Handbuch*, edited by Michael Kessler and Paul Michael Lützeler. Berlin/Boston: Walter de Gruyter.

Reallexikon der deutschen Literaturwissenschaft. edited by Klaus Weimar, Klaus Grubmüller, Jan-Dirk Müller, Klaus Weimar and Harald Fricke. Berlin, New York: Walter de Gruyter.

Saussure, Ferdinand de. 1974. *Course in General Linguistics*. London: Fontana.

Schorske, Carl E. 1980. *Fin-de-Siècle Vienna. Politics and Culture*. New York: Knopf.

Shklar, Judith N. 1957. *After Utopia: The Decline of Political Faith*. Princeton: Princeton University Press.

- Sitte, Camillo, and Christiane Crasemann Collins. 2003. *Der Städte-Bau nach seinen künstlerischen Grundsätzen: ein Beitrag zur Lösung modernster Fragen der Architektur und monumentalen Plastik unter besonderer Beziehung auf Wien*. Vol. 3: Böhlau Verlag Wien.
- Stammen, Theo. 2000. "Ernst Cassirers Kritik der politischen Romantik." In *Politik und Politeia. Formen und Probleme politischer Ordnung*, edited by Wolfgang Leidhold, 215-228. Würzburg.
- Stašková, Alice. 2016. "Schriften zur Literatur, Kunst und Kultur." In *Hermann-Broch-Handbuch*, edited by Michael Kessler and Paul Michael Lützeler. Berlin/Boston: Walter de Gruyter.
- Tieck, Ludwig. 1952. *Der Runenberg*. Ditzingen: Reclam.
- Vollhardt, Friedrich. 2014. "Romantische Mythologie und der Roman der Moderne: Transformationen im Werk von Hermann Broch." In *Hermann Broch und die Romantik*, edited by Doren Wohlleben and Paul Michael Lützeler, 53-68. Boston: Walter de Gruyter.
- von Eichendorff, Joseph. 1985. *Ahnung und Gegenwart. Erzählungen I*. Edited by Wolfgang Frühwald, Brigitte Schillbach and Hartwig Schultz. 5 vols. Vol. 2, *Joseph von Eichendorff. Werke*. Frankfurt am Main: Deutscher Klassikerverlag.

Wohlleben, Doren. 2014. "Metaphysischer Humor zwischen Romantik und Moderne in Hermann Brochs "Die Schuldlosen"." In *Hermann Broch und die Romantik*, edited by Doren Wohlleben and Paul Michael Lützeler, 167 - 183. Boston: De Gruyter.

Wohlleben, Doren. 2016. "Die Schuldlosen." In *Hermann-Broch-Handbuch*, edited by Michael Kessler and Paul Michael Lützeler. Berlin/Boston: Walter de Gruyter.

Wohlleben, Doren, and Paul Michael Lützeler. 2014. *Hermann Broch und die Romantik, linguae & litterae*. Boston: Walter de Gruyter.