

## INFORMATION TO USERS

This was produced from a copy of a document sent to us for microfilming. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help you understand markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure you of complete continuity.
2. When an image on the film is obliterated with a round black mark it is an indication that the film inspector noticed either blurred copy because of movement during exposure, or duplicate copy. Unless we meant to delete copyrighted materials that should not have been filmed, you will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed the photographer has followed a definite method in "sectioning" the material. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For any illustrations that cannot be reproduced satisfactorily by xerography, photographic prints can be purchased at additional cost and tipped into your xerographic copy. Requests can be made to our Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases we have filmed the best available copy.

University  
Microfilms  
International

300 N. ZEEB ROAD, ANN ARBOR, MI 48106  
18 BEDFORD ROW, LONDON WC1R 4EJ, ENGLAND

7923771

STEELE, WALANNE PADUS  
THE LOST PARADISE OF THE CLOWN: THE CLOWN  
FIGURE IN TWENTIETH CENTURY GERMAN  
LITERATURE.

CITY UNIVERSITY OF NEW YORK, PH.D., 1979

COPR. 1979 STEELE, WALANNE PADUS  
University  
Microfilms  
International 300 N. ZEEB ROAD, ANN ARBOR, MI 48106

© COPYRIGHT BY  
WALANNE PADUS STEELE  
1979

PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark .

1. Glossy photographs \_\_\_\_\_
2. Colored illustrations \_\_\_\_\_
3. Photographs with dark background \_\_\_\_\_
4. Illustrations are poor copy \_\_\_\_\_
5. Print shows through as there is text on both sides of page \_\_\_\_\_
6. Indistinct, broken or small print on several pages \_\_\_\_\_ throughout  
\_\_\_\_\_
7. Tightly bound copy with print lost in spine \_\_\_\_\_
8. Computer printout pages with indistinct print \_\_\_\_\_
9. Page(s) \_\_\_\_\_ lacking when material received, and not available  
from school or author \_\_\_\_\_
10. Page(s) \_\_\_\_\_ seem to be missing in numbering only as text  
follows \_\_\_\_\_
11. Poor carbon copy \_\_\_\_\_
12. Not original copy, several pages with blurred type \_\_\_\_\_
13. Appendix pages are poor copy \_\_\_\_\_
14. Original copy with light type \_\_\_\_\_
15. Curling and wrinkled pages  \_\_\_\_\_
16. Other \_\_\_\_\_

THE LOST PARADISE OF THE CLOWN : THE CLOWN FIGURE IN  
TWENTIETH CENTURY GERMAN LITERATURE

by

WALANNE PADUS STEELE

A dissertation submitted to the  
Graduate Faculty in Germanic  
Languages and Literatures in  
partial fulfillment of the re-  
quirements for the degree of  
Doctor of Philosophy, The City  
University of New York.

1979

This manuscript has been read and accepted for the Graduate Faculty in Germanic Languages and Literatures in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

May 17, 79

date

Rolf Kieser

Chairman of Examining Committee

17 May 1979

date

Burton Pike

Executive Officer

Professor Rolf Kieser

Professor Burton Pike

Professor Martin Anderle

Supervisory Committee

The City University of New York

## Abstract

THE LOST PARADISE OF THE CLOWN : THE CLOWN FIGURE IN  
TWENTIETH CENTURY GERMAN LITERATURE

by

WALANNE PADUS STEELE

Adviser: Professor Rolf Kieser

The dissertation seeks to examine the literary manifestations of the clown figure in twentieth century German literature. The introduction sets forth the basic characteristics commonly associated with the clown figure and attempts to define a unifying thread. The works which will be dealt with in detail in the body of the work include, Ansichten eines Clowns by Heinrich Boell, Katz und Maus and Die Blechtrommel by Guenter Grass, and Kaspar by Peter Handke.

The chapter following the introduction traces the history of the clown figure both as a performer and as a literary figure and as such attempts to provide an historical context for the modern day clown. The clown figure is traced to its earliest reported occurrences in China, Egypt and ancient Greece and follows the figure even to the most modern occurrences of the clown as a

circus performer.

The first work treated in detail by the dissertation is Boell's Ansichten eines Clowns. The novel deals primarily with the private life of Hans Schnier, who happens to be a professional mime. It is apparent from the analysis that many of the aspects of his nature that are basic to his professional life as a clown, also surface in his private life. Schnier's life as a clown, furthermore stands in basic contrast to the professional lives of the intellectual theologians, who are very much a part of the Catholic, postwar German world, which provides the atmosphere for the Novel.

Grass' Katz und Maus deals with the fate of Joachim Mahlke, who despite early inclinations to become a clown engages in a career as a military hero, during the Second World War. It becomes apparent during the course of the novelle that Mahlke, in striving for heroics, has abandoned totally the clownlike inclination of his youth.

Oskar Matzerath in Die Blechtrommel is through willful refusal to grow, a dwarf. He never really engages in the main thrust of the war, but rather remains apart from it, engaging in some rather bizarre antics and occupying much of his time drumming. Oskar is much influenced by the troupe of dwarf clowns, which he joins. The leader of the troupe, the clown Bebra, in fact be-

comes Oskar's master.

Peter Handke's play Kaspar portrays the development of a figure based on the life of the historical Kaspar Hauser, who appeared in Nuernberg in 1828 as a full grown man who had spent the earlier part of his life entirely secluded from civilization. Since he is very much the naive simpleton he has much in common with the clown figure. It is apparent furthermore from Handke's stage directions that he intends him to appear clownlike, but as Kaspar learns language during the course of the play he becomes less and less clownlike and more and more civilized.

It becomes apparent through these works that the clown figures, when they remain true clowns, are not strivers or intellectuals, rather their focus is more on "das Ding as sich". As they relate to their task without reflection and goal orientation they play rather than work and as such are in a state, which could be equated with grace. As they become more and more conceptual, more goal oriented and more reflective they experience a kind of fall from the paradise which remains the clown's.

Many special thanks to Professor Rolf Kieser for his constant encouragement and willing assistance and to Professors Burton Pike and Martin Anderle for their cooperation and help.

Contents

Introduction

I. The History of the Clown

II. The Views of a Clown

III. Mahlke the Clown

IV. The Clown Drums

V. Kaspar

Conclusion

## Introduction

Any examination of German literature in the twentieth century will make the reader cognizant of a variety of characters which are usually thought of as populating the fringes of society. Criminals, deformed people, cripples, the insane appear with astonishing frequency. Also one is struck by the repeated recurrence of clowns and clown-like figures, who often share one or more characteristics in common with the previously mentioned group of misfits.

It is necessary to examine the tradition of the clown through history to gain an understanding of the background which the clown character brings to literature. Upon quick appraisal a multitude of images rush to mind when the word clown is considered. Everything from a village simpleton to Picasso's Clown and Family of the blue period come to mind almost at once. Even a dictionary consultation yields a motley picture of clown:

CLOWN, n. 1. a comic performer, as in a circus, theatrical production, or the like, who wears an outlandish costume and make-up and entertains by pantomiming common situations or actions in exaggerated or ridiculous fashion, by juggling or tumbling, etc. 2. a prankster; practical joker. 3. a coarse, ill-bred person; a boor; a peasant; rustic. 1

The word clown conjures up a variety of nuances traditionally associated with the character. Wilpert's

Sachwoerterbuch der Literatur further complicates an attempt at simple definition.

Clown (engl. + Toelpel) ursprueng. die komische Person des engl. Theaters, der Hanswurst, seit 16. Jh. aufgekommen und auch im Trauerspiel erscheinend, schliesslich als Spassmacher und Dummer August in die Pantomime und von dort als Scherzmusiker in den Zirkus verwiesen. Das Groteske seiner Komik und sein verzerktes Menschenbild, in dem tief menschliche Zuege immer wieder durchbrechen, ohne zu triumphieren, laesst den C. immer wieder zu einer Schluesselfigur moderner Erzaehlkunst aufsteigen. 2

One is immediately struck, not only by the variations in definition, but also by the fact that the figure, to whom we refer as clown, rather generically, has been known through the ages by a variety of names. Just a few of these are Harlequin, Pierrot, Toelpel, Hanswurst, Pickelherring, August, Joey and Mime. Upon examining these names, it becomes apparent that they refer to performers, whereas our concern is for literary figures. We question why a figure, known primarily as a performer has become a popular literary personality, and at a time when clowns as performers are declining in popularity.

In evaluating the twentieth century literary manifestations of the clown figure, it becomes first of all necessary to sort through the various characteristics commonly associated with the clown figure to find the essential unifying threads, which unite the figures in our study. This is an exceedingly difficult task. Primarily because, the clown is associated with opposites

in every aspect of his nature, one can scarcely hit on a character trait without inferring its antithesis. He is happy, but somehow we sense that he is also sad, naive, but wise, clumsy, but also something of an acrobat, good but evil, often sublime but occasionally ridiculous.

Perhaps these antitheses result from the fact that the clown figure has in fact, a dual nature. He is the embodiment of opposites, and through him we begin to sense that things often regarded as opposites may in fact simply be two aspects of one nature, two sides of the same coin, so to speak. We know clowns as clumsy Augusts, but also as adroit white clowns, as "Komische Gestalten",<sup>3</sup> simple naively humorous figures, and as "Lustigmacher",<sup>4</sup> knowing sophisticated clowns who play the fool to point out human foibles.

The fact that the clown is familiar with opposites may be the key to his nature, and in fact to his popularity as a contemporary literary figure. Other ages have been more disposed to a rational unified picture of the world. In a more rational time concepts such as good and bad sort themselves out more easily. Perhaps it is the fact that in the twentieth century and particularly in the period since the second world war any affirmation of the world as a rational entity seems to have eroded, and recent German fiction seems to reflect this.

The clown is associated often with a world in which normal restrictions no longer function. Theodore Ziolkowski speaks of the realm of contemporary German fiction as a view from a madhouse. He states, "When we venture into the realm of recent German fiction, we expose ourselves to the laws of a topsyturvy world, a fairy-tale kingdom in which normal restrictions are invalid and everyday conditions are annulled."<sup>5</sup> Richard Pearce shares Ziolkowski's view that the contemporary world in fiction is viewed as mad and chaotic, and he sees the main means of functioning as "stringing together impossibilities."<sup>6</sup>

Not only does the clown function in a world where normal restrictions are lifted he seems to share in a sense of loss. There seems to be a loss of central focus for the age and R.W.S. Lewis in his work, The Picaresque Saint writes about the presence of "an abysmal sense of loss."<sup>7</sup> Lewis attributes this sense of loss to the waning of strong religious conviction, what one might equate to the Nietzschean concept of the death of God. What results, according to Lewis, is the feeling of a lost paradise, and the result is a sense that everything has become somewhat disconnected, gestures, words, feelings, actions and result are no longer so predictable alliances.<sup>8</sup>

The clowns we will encounter seem to be in various instances either thrust out of paradise or seeking to reenter it again. Interestingly, Kleist in

his essay "Ueber das Marionetten Theater", equates the feeling of being in a state of paradise with grace. The grace that Kleist observes in the gestures of puppets may well be equated with the clown at a certain level of his art. He goes on to state that it is through consciousness that grace is lost and one slips out of paradise. This loss of paradise is especially apparent in Katz und Maus. Kleist writes in his essay, "Ich sagte, dass ich gar wohl wuesste, welche Unordnungen, in der natuerlichen Grazie des Menschen, das Bewusstsein anrichtet. Ein junger Mann von meiner Bekanntschaft haette, durch eine blosse Bemerkung, gleichsam vor meinen Augen seine Unschuld verloren, und das Paradies derselben, trotz aller ersinnlichen Bemuehungen, nachher niemals wiedergefunden. - Doch welche Folgerungen, setzte ich hinzu, koennen Sie daraus ziehen?"<sup>9</sup> It is the clown's innocence, like the marionette's that provides him with an access to a paradise which dissolves as conscious thought emerges.

Furlani in Hugo von Hofmannsthal's play, Der Schwierige, is a clown who maintains a sense of grace that could be equated with paradise. He performs his feats for their own sake and the resultant gesture is one of pure grace. He is unreflective and he performs his art only for its own sake. Two characters in the work discuss Furlani's routine:

Hans Karl. (...) Aber das, was der Furlani macht, ist noch um eine ganze Stufe hoeher, als was alle anderen tun. Alle anderen lassen sich von einer Absicht leiten und schauen nicht rechts und nicht links, ja, sie atmen kaum, bis sie ihre Absicht erreicht haben: darin besteht eben ihr Trick. Er aber tut scheinbar nichts mit Absicht - er geht immer auf die Absicht der anderen ein. Er moechte alles mittun, soviel guten Willen hat er, so fasziniert ist er von jedem einzelnen Stueckl, was irgendeiner vormacht: wenn er einen Blumentopf auf der Nase balanciert, so balanciert er ihn auch sozusagen aus Hoeflichkeit. Helene. Aber wie er ihn hinunterwirft, daring liegts! Er wirft ihn hinunter aus purer Begeisterung und Seligkeit darueber, dass er ihn so schoen balancieren kann! Er glaubt, wenn man's ganz schoen taet, muesst's von selber gehen. 10

Furlani can drop the flower pot that he balances so beautifully on his nose and begin again. Although Furlani is a wise clown, he maintains the natural grace which is also characteristic of the clown in his simplest most naive state. In his unreflective state the clown simply plays and is unaffected by concerns of this or that.

The clown, then has been able to get beyond the consideration of opposites through his ability to play, to involve himself in a separate process which has its own order and which can accommodate and synthesize opposites within it. What is unique to the clown is his ability to engage in unreflective play. Through play he is able to unite and go beyond a polarized universe, which is itself yearning for a reentry into paradise. Huizinga points out that it is the influx of mind which breaks down the absolute

determinism of the cosmos. As the clown frees himself from rational purpose he is able to define and control his environment, and to win a sense of liberation, which may be equated with a reentry into paradise.

It is through play that the clowns we encounter manage to reenter or remain in a state of paradise. While he is playing, the clown is not goal oriented as one is when one tries to achieve something through work. Huizinga, in his work, Homo Ludens: A Study of the Play-Element in Culture, gives a definition of the word play as he sees it and which is useful for us in attempting to define the range of possibilities within the term play. He states:

We can only start from the play concept that is common to us, i.e. the one covered with slight variations, by the words corresponding to the English word "play" in most modern European languages. Such a concept, we felt, seemed tolerably well-defined in the following terms: Play is a voluntary activity or occupation executed within certain fixed limits of time and place, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy and the consciousness that it is 'different' from 'ordinary life'. Thus defined, the concept seemed capable of embracing everything we call play in animals, children and grown-ups: games of chance, exhibitions and performances of all kinds. We venture to call the category 'play' one of the most fundamental in life. 11

The clown, because of his inclination to engage in unreflective play, is able to function in a world that has become thoroughly chaotic, one that has lost its centerpoint and sense of order. The clown is

undaunted by chaos, perhaps because through play, which is his medium, his soul can be set at leisure. He has no need of traditional order, because he has his own. Although he deals with impossible situations, he is able to play through and to begin again. What we see in the course of analysis are various clown figures, at various stages of their development.

Clowns, who are often simple characters, have traditionally set out to do the impossible, or at least accomplish a goal which is way beyond their simple capabilities. One need only think of the clown Emmet Kelly's well known routine of trying to sweep up the image of a spot light on the floor. It is our own recognition of the impossibility of the task which causes us to be amused. Likewise the special effects possible in early movies made the situations presented to clowns in silent film equally impossible and at the same time so overwhelming so as to appear even threatening. Pearce tells of some examples of this in early film:

In the early movies comedy and terror were blended through cinematic techniques for bringing objects to life and turning people into things; further, the sped-up and silent action contributed to the mechanical transformation. Charlie Chaplin trying to balance a shack that had slipped off the edge of a cliff, Buster Keaton fighting with a deck chair and matching wits with a railroad engine, the voiceless Harpo Marx producing a giant scissors and a klaxon horn from bottomless pockets, recall the theatrics of Grock and Grimaldi. But the films realism added a new dimension. Sitting in the dark the spectator becomes totally absorbed in the movie, and is unaware of the camera tricks and the film

editing; thus the transformation is believable. We respond with laughter when the transformation breaks the realistic mood enough to effect detachment. If we remain absorbed, however, we react with terror to the destruction of a realistic world into which we have been drawn. 12

In film the terror that arises from identification comes from a blurring of the boundaries of reality. In circus clown routines we remain aware of the unreality of the situation and do not identify with the predicament of the clown and the impossibility of his task, although in nature it is not unlike that of the clowns of silent film. One can compare a clown routine observed at The Ringling Brothers Barnum and Bailey Circus, by the well known clown Lou Jakobs. A clown dressed as a hunter is pursuing a dog dressed as a rabbit. First of all we are made aware of the unreality of the situation because the hunter is quite obviously a clown and the rabbit is quite obviously a dog. As the hunter repeatedly tries to shoot the rabbit with no success the audience laughs. The audience knows the gun is a toy and even when the rabbit is shot and apparently proven dead by the clown's testing shows no sign of remorse. Indeed the only emotional response of the audience to the situation is the humor that arises out of the clown's inability to secure the rabbit in his sack so that he may take it home for dinner. When the rabbit slips out of a hole in the sack and walks away unscathed there is laughter from the audience directed

at the poor clown who has been outwitted by the rabbit.

Perhaps the contemporary individual faced with impossible situations in a world apparently gone mad found a feeling of identification with the clown figures who are dwarfed by the impossibility of their tasks. The notion of progress, so popular in the nineteenth century, seems to be one of declining credibility for contemporary man, and we see a reassessment of the notion of human achievement. The developments in science that had seemed previously to be the vehicle that was moving the individual forward to greater heights, now seemed to represent the very source of his helplessness. Science and technology had alienated the individual from the means of production, and had produced a type of warfare that became so large scale that the proportions of it could only dwarf and alienate the common man. It becomes ever more painfully clear that the scope of the problems presented to the individual are not to be overcome. The world no longer appears to be moving toward a perfected finished state, but is in the last analysis "unvollendbar". It is within this frame of reference that the individual becomes ever more aware of the imperfectability of his own situation.

The clown tries repeatedly to overcome problems which remain insurmountable, but unlike contemporary man, he does not become discouraged, he is ever ready to begin again. Although the clown is never able

to reach completion (sometimes his ambitions are too great, sometimes his abilities are too minimal) he maintains an ability to survive. If we might become depressed in his situation because of a sense of futility or despair, he does not. His emphasis is on the routine and not on the result. His focus is "das Ding an sich."

It may be useful for our purposes to draw a fine line between the words "fool" and "clown". The clown is a character who does not concern himself with considerations of this or that and plays without goal orientation. The fool, on the other hand, is one who attempts to accomplish a goal which is impossible to attain, but he continues undaunted, seemingly unaware of the futility of the effort. The expression, "a fool's errand" comes to mind, an expression which alludes to a task which one embarks upon, which cannot because of some inherent difficulty be achieved. The fool is the person, who attempts to achieve a goal which is inherently unattainable. Some wise clowns may play the fool, but can after a point let go and begin again. He is willing to let go, to give it up, to stop and begin again, because he performs the task only for its own sake, without reflection and without goal and although he may appear comic during the routine, we realize his wisdom as he lets go.

The fertility ritual which preceded the birth of drama in classical and medieval times, enabled

primitive man to live with a view of the cosmos as terrifying and irrational, and to discover its creative potential. The division of the ritual into tragedy and comedy worked to diminish the primal contradictions by separating it into rationally comprehensible and emotionally and ethically manageable categories, one based on the experience of death and evil, the other on resurrection and goodness. 13

It is perhaps difficult for the modern mind to sense these seeming contradictions as unities. It is however the ultimate task of the clown, through play to synthesize the opposites into a unity as pain gives birth to laughter, for comedy and tragedy are, as Duerrenmatt suggests two sides of the same coin. Pearce suggests that it may be the developed sense of irony of the modern mind which may interfere with the comprehension of the unity.<sup>14</sup>

There are a number of characters in German literature of the twentieth century, who rather peripherally infringe upon the topic of the clown, and it is their reoccurrence and proliferation that have led to the consideration of the topic. Nuances and situations that we associate with the clown figure come up in certain works which do not specifically allude to the clown figure and in still others where the names which commonly are associated with clown figures occur.

Several of Thomas Mann's characters appear as fools as they strive to attain the impossible. Bajazzo, in Thomas Mann's piece of the same name, feels himself cut off from society and his family. He is an

outsider who considers himself to be a clown because he is unable to integrate himself properly. Bajazzo, much like Christian Buddenbrook in Buddenbrooks and Tonio Kroeger in the piece of the same name finds society problematic, he is caught between the antithesis of artist and Buerger, represented by mother and father. Bajazzo like the other early works of Mann stem from a turbulent historical period in which the old European values, which were strongly in effect were coming to an end. The order which had been accepted as fundamental and constant was vanishing and it remained a problem of the individual to reintegrate himself somehow in a chaotic world.

Bajazzo is more at home with play than work. He has not been inclined to formal education. Bajazzo was apprenticed to a carpenter, but preferred to read, go to the theater and listen to music, and write poetry. During his childhood his favorite pastime was to present puppet plays that were in fact miniature operas, and later in life Bajazzo like Christian Buddenbrook excelled at improvisations, a talent often associated with clowns or mimes. Bajazzo, like Christian Buddenbrook is not an economic man, his main defect seems to be his lack of inclination toward work. What Nachmann and Bravermann wrote about Christian Buddenbrook could be equally said of Bajazzo. "Christian embodies those

qualities of man which cannot fulfill themselves in work. But such attributes -- the aesthetic and the moral -- may be more specifically and more uniquely human than those which do find their fulfillment in work."<sup>15</sup>

Bajazzo appears foolish because he cannot get over striving to be bourgeoisie, to embody those materialistic and productive values that were his fathers, and indeed belonged to his father's generation. Bajazzo's father describes what talents his son might have as "Bajazzobegabung".<sup>16</sup> He cannot accept talents that do not relate to productive work, talents that are without goal orientation. When Bajazzo's mother suggests that Bajazzo might become an artist his father replies: "Das alles ist Clownerie und Blague."<sup>17</sup> The father equates play values with clowns.

So it seems that it is not so much Bajazzo's lack of talent and desire to be productive, but rather the fact that he cannot excell at the work that is acceptable to his family that compels him to a life without accomplishment, the life of a diletante and something of a dandy. He withdraws into a reclusive existence and cannot even integrate himself into society sufficiently to make an advance toward the woman he admires from a distance. He depends only upon the routine of his daily existence to keep him going. He states:

"Sehr moeglich immerhin, dass ich es noch diesen und den anderen Monat treibe, dass ich noch ein Viertel-order Halfjahr fortfahre zu essen, zu schlafen und mich zu beschaeftigen, - in derselben mechanischen, wohlgeredelten und ruhigen Art, in der mein aeusseres Leben waehrend dieses Winters verlief und die mit dem wuesten Aufloesungsprozess meines Inneren in entsetzlichen Widerstreite stand."<sup>18</sup> Likewise Bajazzo's concern with his appearance seems to be an all out attempt not to appear comic. Physical awkwardness can appear comic and Bajazzo seems to camouflage his illsuitedness to life with a mechanistic preoccupation with dress.

Bajazzo even finds suicide too heroic for a clown and this dooms himself to a repetitious life of empty routine. Henri Bergson makes a connection between mechanistic routine and the comic, which certainly bears repeating in connection with Bajazzo. "The comic is that side of a person which reveals his likeness to a thing, that aspect of human events which, through its peculiar inelasticity, conveys the impression of pure mechanism, or automatism of movement without life. Consequently it expresses an individual or collective imperfection which calls for an immediate corrective. This corrective is laughter, a social gesture that singles out and represses a special kind of absentmindedness in men and events."<sup>19</sup> Bajazzo because of his inability to give up trying to integrate himself in an old order and accept the play aspect of his nature which tries to sur-

face remains, despite his respectable exterior, the fool. Perhaps it is the fact that he is never really able to liberate himself that leads him to declare at the end, "Ich bin verloren".<sup>20</sup>

Another fool is to be found in Heinrich Mann's Professor Unrat. An aging professor becomes a fool as he tries to win the affections of a younger woman. He even goes as far as to perform as a clown in a cabaret routine, giving up every shred of dignity he had and appears not only as grotesque, but also pathetic.

Gottlieb, in Max Frisch's short piece "Harlekin" sets himself an equally impossible task, to liberate himself from work. Indeed it is a Harlequin figure who suggests the intolerability of work to him. Harlekin states: "Ich verstehe nicht," sagt der Harlekin, "Morgen ist Montag, und da hocken sie wieder alle an ihren Pulten, tagein, tagaus. Woche um Woche, Jahr um Jahr. Ein ganzes Leben lang. Nichts als arbeiten! Ich weiss nicht wie die Leute es aushalten."<sup>21</sup> Gottlieb is so repelled by the idea of spending his life engaged in the routine of work that he is willing to stop at nothing; even murder to insure that he will not have to. In the end it is all for naught and it appears that work is inevitable. Gottlieb remains the fool.

There is, it seems a step from fool to clown, which can be made when one realizes the limitations of circumstance and is willing to let go and accept what

is impossible. Romulus der Grosse in Duerrenmatt's play of the same name comes close to exhibiting the essence of what it means to be a clown. Romulus is a sort of mythical last Roman Emperor who welcomes the onslaught of Barbarians from the north, while he plays at chicken farming. As silly as he seems, he is no fool. He realizes what for him is unattainable and does not struggle with an impossibility.

Like Romulus, the young king in Boell's short piece "Erinnerungen eines jungen Koenigs" decides to give up the business of ruling and join the circus. The king, who has the unlikely name of "Pig Gi der Zweite" at first enjoys the role of king, but as a political conflict ensues he becomes disenchanted with the position. Finally Pig Gi der Zweite is forced to flee the country because of the unpopularity of one of his decisions to pardon a deserter who follows a circus rider, the lovely Hula. While Pig Gi and his wife are in exile they come to enjoy the less orderly existence of the circus and decide to give up ruling in favor of circus life.

Both Romulus and Pig Gi der Zweite realize the futility of their lives as rulers, as people who maintain the prevailing order. They opt for a less order oriented existence, Romulus as a chicken farmer and Pig Gi as a member of the circus, a clear affirmation of play over work. Although neither of the two are clowns,

they both elect to give up the struggle to do the impossible and so become clownlike. There are of course some clowns who play the fool, but they are able to move from impossibility to impossibility and begin again, to let go of a lost cause and start over.

We shall investigate the clown figure in its various post World War II literary manifestation. Although we differentiate between fool, as the hopeless striver, and clown as the free artist, who performs *l'art pour l'art*, they are in fact only varying levels of the same nature. The figures we will regard will include clowns, in a state of grace and fools who have been in a sense cast out of paradise.

A strong existentialist element pervades the entire theme. One cannot help but sense in the clown the Sisyphus like inclination to try again and again to toll the stone up hill. How the figure pursues the task makes him either more the fool or more the clown. The clown at his highest level pursues any undertaking as play, that is not as work. He is not goal directed, nor is he reflective. It is not important to reach a goal, but only to have the willingness to begin again. A fool on the other hand still believes that he can complete a task that is by its nature uncompletable.

When the clown achieves a level of pure play he enters a kind of paradise and the grace of his gestures attests to it. The figures included are at varying

times at divergent levels. Sometimes they are the most graceful of clowns at others the most awkward of fools, and yet the possibility of achieving paradise remains theirs, perhaps theirs alone.

Perhaps the greatest asset of the clown as a literary figure in the twentieth century has been his ability to work through impossibility and function without order, indeed to work through what seems to be nonsense and survive. The clowns which are included in the treatment are at various stages of success in dealing with this basic problem.

I

The History of the Clown

Any analysis of the clown figure in twentieth century German literature demands first of all an examination of the history of the comic character throughout the ages. Through this survey we hope to ascertain and define the historical emergence of the clown figure. Through this discussion of the clown in history we hope to trace, furthermore the historical background of the characteristics which we have come to associate with the clown and which make him an important twentieth century literary motif.

Historically two major developments seem to have given impetus to the development of clownlike figures early on. The first of these was the practice of kings and rulers to keep court clowns who entertained and acted as foils for the actions of the powerful and who were often considered something of sages, although they played the fool. The second was the earliest development of the theater in ancient Greece where comic figures began to appear in festival celebrations and touched off a type of entertainment that was to spread in time throughout Europe.

The use of a clown as a palace servant to keep rulers and their families amused, perhaps represents the oldest manifestations of the comic figure we have come to know as clown. Newton asserts that the earliest clowns of which we have any knowledge were those attached to the imperial courts in China in 1818 B.C.:

In that year one of China's rulers began to neglect the ancient rites, and filled his palace with clowns,

dwarfs and actors. His subjects considered this very improper and hastened to restore the rites. But they enjoyed the clowns so much that they kept him too. Like clowns of all times, the Chinese court clowns were privileged to say more or less what they liked even to the emperor. Consequently they had a fair amount of political power. 1

In ancient Egypt the political implications of the clown figure came to be merged with religious ones through the clown's relationship with the Pharaoh. Tietze-Conrat explains the connection between the king and jester in ancient Egypt in the following way: "The identification of the king with his jester can be explained by the religious beliefs: Pharaoh was not a mortal but a god: the jester, 'who dances the god' is god. That is an equation. From this we can infer the motif of interchangeability, and hence the proximity of the two existences, king and jester."<sup>2</sup>

Even in Christian times the connection between king and fool existed. Tietze-Conrat further explains how Philo of Alexandria, the philosopher who lived in Jesus's time tells how the anti-Jewish population of Alexandria, to show their contempt for Agrippa, King of Judea, dressed up Carabus, an idiot well known in town, in royal garb, decked him out with all the paraphernalia of kingship, and acclaimed him king. In this situation the fool is again used to satirize the political situation of the day.

As one views the paintings of Christ by Georges Rouault such as Head of Christ (1905) one senses in the bright colors of the face, which one normally associates with clown make-up and the tilted crown of thorns an un-

spoken association between The King of the Jews and the clown. Christ was in fact considered to be a fool, precisely because he considered himself to be a king. The fact that Jesus called himself this under Pilate's cross-examination branded him as a fool in the soldiers eyes.

The connection between holy men and fools enjoys a long history which can probably be traced to Bysantium. Russian ascetic holy men, although practising self-inflicted suffering, were free to talk about all sorts of injustices without punishment. Tietze-Conrat explains that they were relieved of responsibility for their comments much as a fool is: "They mock God and insult him, yet nobody doubted their subjection to God."<sup>3</sup>

During the middle ages the connection between the king and fool continued in a prominent way. In the court life of the medieval period the jester served to amuse the children. There has come to be a sort of interchangeability understood between the king and jester on the one hand and the jester's freedom of speech on the other. The jester occupied quite an important position in the court life of the day and was often regarded as something of a sage. Although he played the fool, it was often assumed to be a role, a mask which relieved him of responsibility for his comment.

Another sometimes parallel development of the early clown figure may be traced to ancient Greece. It was during the reign of Pisistratus in the early sixth century

B.C. that Thespis first began to set up a stage and use make-up and masks in the festival celebrations. Niklaus states that it is probable that all mimes, clowns, drolls and mummers which followed in Europe were related to the satyr of the Greek old comedy. The satyr took his name from a form of phallic ritual which took place as early as 500-400 B.C.<sup>4</sup>

In early Greece the mimes not only took part in religious celebrations, but also developed a function similar to that early jesters, that is to satirize customs, politicians and even dramas of the time. It is apparent from what little we know about the Greek theater that the prototypes of the modern clown were engaged in religious observances as well as in social satire. Not only did they attempt to influence the other world, but they also sought to bring about constructive change in this one.

These two basic inclinations of the clown appear to have carried through the clown figure's history in varying degrees. On the one hand he seems through his comic routines to be able to express the most basic yet the most central truths of man's existence, a task with which religion concerns itself, and yet in addition an element of social satire is often apparent which ties it very much to the here and now. Hunt speaks of this aspect of the clown's work in the present day theater: "In the legitimate theater of today, pantomime and satire are still trying to improve the customs, the politicians, and the dramas of

a world that changes less rapidly than we sometimes think."<sup>5</sup>

In any case the Roman mimes continued the tradition which had begun in Greece. By about 400 B.C. Roman popular comedy was established. The Romans performed the Saturnae or Fabulae Saturnal, simple farces of everyday life. These farces flourished around Attela, and thus came to be known as Attelan comedy.<sup>6</sup> Attelan comedy contained the same traditional characters as were found in Greek farces. These included coarse gluttonous characters with animal characteristics, who gave frank displays of lechery, drunkenness, greed and cowardice and all of whom wore the grossly exaggerated phallus, adding a rather grotesque aspect which has often come to be associated with the clown costume. Clowns were often featured at both harvest home and nuptial celebrations. As a basis for the comedy each clown was placed in an impossible situation.

The Roman figures, in that they continued to appear at such festivals as harvest home continued to be associated with some sort of religious or magical power over the gods. Perhaps it was the clown's ability to free himself through play that made him seem closer to the gods. As Nietzsche pointed out a strong connection exists between the phallic celebrations and the religious origins of drama. Drama itself is often regarded as the result of primitive man's desires to understand the sources of life. The Dionysian ceremonies and the fecennine festivals were attempts to express the mysteries of life, perform magic, and secure preservation.

After the decline of Greece and Rome the clown tradition as it had been developed was carried north by traveling Roman mimes who made their way north and gave impetus to the improvised Italian comedy which arose about the middle of the sixteenth century, and came to be known as the *commedia dell'arte*. At first the *commedia dell'arte* derived its humor, as the Attelan comedy often had, from regional characteristics. Audiences could both see themselves as others saw them and mock their neighbors at the same time. By 1560 the *commedia dell'arte* was firmly established. It came to be composed of a group of stock characters: a beautiful girl called Columbine, her father Pantalon, an old man; a boastful captain; a Doctor; Pulchinella or Pulchinello, and a comic servant, who came to be one of the most popular clowns of all times, Arlecchino.

Niklaus writes that it was Arlecchino who immediately became one of the most popular characters, a leading player around whom the sketches were built. Niklaus further comments on the role that Arlecchino assumed in the pieces:

In spite of his many doubtful qualities there was something in his simplicity, his willingness to be duped, his lack of success in any of his undertakings, his frequent discomfiture, that was endearing enough for the public to forgive him his sins, sympathize with his sorrows, and enjoy to the fullest his lewdness. Moreover, even when his vices were most apparent, they were amply compensated for by his dancing and acrobatics, and his delightful clowning. His body was as civilized as his mind was primitive, and it illuminated his shoddiest dealings with his master, his fellow valets, or his current light o'love. That was already part of his enigma." 7

Kayser points out that it is rather difficult to gain insight into the true nature of the *commedia dell'arte* since it did not actually establish itself in its own tradition on German soil, although Kindermann points out that the influence of the *commedia dell'arte* on German drama is often overlooked by literary historians.<sup>8</sup> Perhaps the difficulty results from the fact that the *commedia dell'arte* was improvised, that is, it did not operate with written texts, rather only the bare outlines of plots were written down and predetermined, while the dialogues were improvised. Also pantomime followed the dialogues of the plays and interpolated scenes called *Lazzi* which were interspersed not unlike the comic routines of circus clowns.

The *commedia dell'arte* players also wore exaggerated and animal-like, often grotesque masks which traced their counterparts back to the Greek and Roman Dionysian revels and Fescennine festivals. Niklaus explains that there was a religious aspect to the original employment of masks: "The mask of all primitive rites was potent in three ways. It gave the wearer magical powers over the creature whose likeness he assumed: it released his own personality by concealing it beneath another that was different: and it was a symbol of universal awareness of a godhead: The creative power, understood first in its phallic term and then to cover the mystery of the universe." 9

Niklaus goes on to explain that the extended use of the mask in antique drama caused it to develop other

functions while never losing its aspect of divinity. The mask not only hid the features of the ordinary actor, but it also gave him an objective reality greater than himself or any man. Furthermore, the concealment of the actors own identity afforded him the possibility of liberation from oneself. Since he was anonymous he no longer had to respect the limitations of his own personality. Any indiscretion of speech or personality was automatically forgiven him, since he was after all a personality other than himself. The clown thus gained even more liberation from himself and his responsibility for his comments of political or social nature. Thus the mask, whose origins were essentially religious evolved as an excellent tool for the clown in his role as a political and social satirist.

In any case it seems that there existed in Germany a clown tradition that was perhaps partially influenced by external forces, but which developed in its own manner on German speaking soil. Tietze-Conrat alludes to the diversity of clown figures which existed during the middle ages: "But even in times when a jester really had to be a 'fool' the word had a wider span: actors, minstrels, tumblers of all kinds; knaves, criminals and idiots; monsters, dwarfs and other variations of each kind all under this heading."<sup>10</sup> It seems that during the middle ages the distinction between clown and fool, which we alluded to earlier, began to sort itself out. There existed the tradition of the wise clown, who played the fool, such as the jester and the clowns

in Greek and Roman plays and, on the other hand the innocent fool, the simpleton, whether he be a country person, an idiot, or a criminal, who naturally because of his naivete was an innocent fool. The tradition of the wise, knowing clown combined together with that of the innocent to produce the clowns that were to follow in German speaking lands.

The medieval fools who appeared at carnivals and Eselsmessen were carried over from the courtly clowns and jesters. Kayser points out that it was these clowns that upset all of the religious as well as secular customs of the day. It was by the introduction of a comic element that the existing order was destroyed.<sup>11</sup>

During the middle ages comic figures also began to emerge, at least in the south in the Osterspiele. They were plays that were performed during the Easter celebrations and were based on the liturgy. They included scenes of people and angels visiting the tomb of Christ. Since the beginning of the thirteenth century the resurrection itself was often portrayed and eventually the Osterspiele were lengthened into the Passionspiele which dealt with the entire passion of Christ and could go on for days. In any case the comic scenes came to be interjected into these quite serious spectacles in the form of the Salbenkraemer episode.<sup>12</sup> In the Innsbrucker Osterspiele this incident provides a kind of comic relief from the more serious and heavy aspects of the play. During the Middle Ages it was not uncommon to find the comic juxtaposed with the serious

and even the grotesque. One need only recall the occasional humorous figures among the grotesque gargoyles in a gothic church facade or the fool in intervals between mystery plays, and it is to be noted that it is from the court jester who parodied the contests of chivalry at the medieval tournaments that the circus clown evolved.

It was also during the Middle Ages that the clown emerged in yet another type of play. In the early German Fastnachtspiele, plays performed on a local basis in anticipation of lent, the comic figure had much in common with the crudeness of the early Greek mimes who already employed such themes as indecency, sexual exhibitionism, shrewish wives, theft and drunkenness. Rommel, who traces the origins of the comic figures in order to piece together the development of the Alt-Wiener Volkskomoedie, sees this crudeness on the part of the comic figures in the Fastnachtspiele as less of an outgrowth of the climate of the times and more as the result of the fact that the prelenten celebrations were also revels directed at the stimulation of fertility in the early spring when they were traditionally performed. Although tied into the Christian holiday festival calendar, they were in fact lingering vestiges of pagan fertility rites. Rommel explains, "Jeder Versuch, etwa die geradezu ungeheuerliche Obzoenitaet der Fastnachtspiele an der Wende von Mittelalter und Neuzeit aus den kulturellen Zustaenden des damaligen Buergertums herzuleiten, ist aussichtslos. Man

versteht sie erst, wenn man sich erinnert, dass die Kulte, denen das Fastnachtsbrauchtum entstammt, dem Fruchtbarkeitsdaemon galten und phallischer Natur waren."<sup>13</sup>

Gero von Wilpert explains that the Fastnachtspiele originated from pagan fertility rite origins in the fourteenth century.<sup>14</sup> In the fifteenth century through the writings of Hans Rosenpluet and Hans Folz especially in Nuernberg the Fastnachtspiel was elevated to a literary form which became a kind of social satire, as it poked fun at simple people. But the form reached its highpoint in the works of Hans Sachs who managed to combine satirical wit with moralizing sobriety. Hans Sachs was able to portray a realistic representation of human weakness in a comic form with witty dialogue. Most importantly, however for the history of the clown is the occurrence in the works of Hans Sachs of that comic figure of German comedy, Hanswurst, who was to become the favorite of the German Volkstheater.

Rommel's definition of the German Narr seems to give some hint as to the type that was portrayed as Hanswurst. Rommel explains that he was a combination of what we would term fool and clown in English. He wore peasants clothes and his protests were part of his earthly vitality: "Meist als Mensch baeuerlicher Herkunft gedacht, wie schon in the Spielmandichtung von Salman und Morolf, tritt er vierschroetig und breitspuerig auf. Derb in Reden und derb von Instinkten, fressig und sauf lustig, unanstaendig, geschwaetzig, verrichtet und redet er Unsinn, veruebt mut-

willige Streiche und fordert Unwillen heraus."<sup>15</sup>

The occurrence of the fool was not only limited to early German drama, but also in prose he occurs, if as a somewhat different character. Parzival may be thought of as a fool in the broader sense of the term, which may include the unschooled noble innocent, a completely unsophisticated country type. Parzival, however, in that he is educated through his experiences in the outside world, already has much in common with the main character in a Bildungsroman. It is not unusual for a clownlike character to occur as the central figure in novels of this type that were to occur later in literary history.

The role of the commedia dell'arte in the development of the German comic figures such as Hanswurst and others which were to proliferate throughout the ages is still in dispute. Although the development of the German comic figure is often thought to be an indigenous one, Kindermann asserts that the rather considerable contribution of the commedia dell'arte to German drama is often overlooked by literary historians.<sup>16</sup>

The commedia dell'arte it seems also made a rather considerable contribution to the development of the comic theater in Elizabethan England. Esslin points out that it was Hermann Reich, the great historian and partial rediscoverer of the mimus from obscure sources, who traced a line of succession from the Latin Mimus through the comic figures of medieval drama to the Italian commedia dell'arte

and to Shakespeare's clowns.<sup>17</sup> The English kept the commedia dell'arte figures alive in the Harlequinade, which they took on tour to Europe about 1550. The Harlequinade modified the commedia dell'arte figure to meet its own needs. For example Pulchinello soon became a puppet play hero and his name was changed to Punch. Thus the Punch and Judy show was formed. Perolino's name was changed to Pierrot and when he stopped clowning in the Harlequinade another character merely called clown was introduced.<sup>18</sup>

Although clowns have entertained people for thousands of years, the actual name enjoys a relatively short, three hundred year history. Newton explains: "The name originated in Elizabethan England and means 'clumsy', slow-witted'. At the time of Elizabeth I city people considered country people to be slow-witted and clumsy."<sup>19</sup>

The Harlequinade, which flourishes in Elizabethan England, probably gave Shakespeare the impetus for the eccentric manner of some of his characters, but his fool, or clown type characters, seem equally influenced by the court jesters who performed at the British royal court. Touchstone in As You Like It by Lavanche in All's Well That Ends Well, Feste in Twelfth Night, of whom Viola, another character says: "This fellow's wise enough to play the fool,"<sup>20</sup> and perhaps the most famous fool of these, the fool in King Lear.

Gero von Wilpert points out that Shakespeare, as other dramatists of the time, endowed the fool with a dramatic

function, that is he takes over the role of commentator from the chorus, who had served this purpose originally in Greek drama.<sup>21</sup> Fools as commentators, however, go beyond simply commenting, they actually take part in the action of play. The fool in Lear, for example, enjoys all of the advantages commonly associated with the role of jester. He enjoys freedom of speech and is credited with possessing a certain amount of wisdom even while playing the fool. He is wise, kind and loyal, and although critical of the king he remains faithful while others desert him.

Since the motif of interchangeability between King and his fool has been understood throughout the ages, it is possible for Shakespeare to take advantage of this identification between the two and use this dramatically. While the fool stands in contrast to the king as a kind of dramatic foil, the line between the two, as between sanity and madness becomes ever more blurred and as Richard Pearce points out: "Lear becomes a better and greater man in the struggle, and his greatness is recognized."<sup>22</sup>

Interestingly it was the court fool who was emulated during the Baroque period in Germany, when it became actually fashionable to play the fool. Rommel explains this phenomenon:

So konnte der Lustigmacher als Hofnarr -- bis in das Barockzeitalter gemaess seiner archaischen Funktion aus der Zeit der Maennerbuende oft ein adeliger Gefolgsmann des Fuersten --, als Haus-, Gemeinde-, Klosternarr, als stehende Figur bei brauchtuemlichen Umzuegen und Festen ein unentbehrliches Element der Geselligkeit werden. Seine grosse Zeit hatte er um die Wende vom Mittelalter zur Neuzeit, als einer laesslicher werdenden

Moral die Suenden zu Torheiten und die Suender dadurch zu 'Narren' wurden. Damals entwickelte sich eine foermliche Narrenkultur: Narrengilden und Narrengesellschaften von denen sich manche bis in die Gegenwart erhalten haben, wurden gegruendet, Narrenwagen und Narrenschiffe bemannt, der Narrheit Lob an allen Orten gesungen, bis die schaerfere Luft der Reformation wider die Teufel zu Ehren brachte." 23

The baroque period shows a particular predilection for clown type figures. Even earlier the first Hanswurst type figure is found in a Rostock edition of Sebastian Brant's Narrenschiff (1519) and in Luther's Vermahnung an die Geistlichen (15300, and Wider Hans Worst (1541).<sup>24</sup> The proliferation of the fool figure during the Baroque period can be ascertained merely by glancing at the titles of Baroque works such as Johann Beer's Narrenspiel and Christian Weise's Die drei ernstest Erznarren. In the comedies of Gryphius; Absurda Comica oder Herr Peter Squentz, and Horriblicribrifax we see the further development of the type of German comic figure that evolved from the Fastnachtspiel, and in Hans Jakob von Grimmelshausen's Simplizius Simplizissimus (1669) we see the simple country fellow emerge in the Baroque as the hero of the Schelmenroman.

Christian Weise, interestingly uses simple comic types in his works. In Der Niederlaendische Bauer the naive peasant appears as the main character. He is the simple comic type, typical of the comedies of Gryphius with his roots in the Fastnachtspiel of Hans Sachs. In Masaniello, however, Weise uses a court jester-type clown who comments on the action and takes part in it as well. 25

In the German dramas that were to follow in the Sturm und Drang period as well as in the works of German romanticism the atmosphere of the commedia dell'arte, which is one in which clown figures present themselves was felt. In a pamphlet published by Jusus Moeser in 1761, Harlekin oder die Verteidigung des Grotesk-Komischen, the author formulates a defense against the classicists of the grotesque as an esthetic category. In it Moeser says some interesting things about the difference between Hanswurst and Harlekin and the nature of the world of the commedia dell'arte as a whole. Harlequin differentiates himself from the coarse and often obscene little Hanswurst. Harlequin belongs to the nobler race of the commedia dell'arte. Kayser explains: "Their world is grotesque; and the speaker defines the nature of the grotesque with reference to it. Harlequin explains that he considers it to be a world of own. Harlequin is in his element only where the entire dramatic creation is grotesque."<sup>26</sup> The result of the commedia dell'arte atmosphere is that it produces an effect not unlike the effect of the clown, that is that the gestures, costumes and exaggerated language tend to estrange the world and thus can be laughed at with an easy conscience.<sup>27</sup> By using characters that seem to be caricatures the playwright creates a kind of masked play, which give rather the effect of a world gone mad.

Beginning in the Sturm und Drang and continuing into the Romantic period and through the nineteenth even into

the twentieth century the defining line between comic and tragic became more and more blurred, so that as time goes on one finds the clowns dual nature of blending the comic with the tragic to be ever more stronger felt. The clown, has always touched a central emotional core, where crying and laughing hang in delicate balance so that any emotional event of great impact could evoke either one or the other. The Hanswurst figure who appears in Die Nachtwachen des Bonaventura seems to understand this as he states in the prologue that he wants people to burst with laughter no matter how serious and tragic the poet had intended his actions.<sup>28</sup>

The Austrian folktheater, which reached a point of fruition in the nineteenth century abounds with comic characters who rather like the clown, allude to the basic comic absurdity of the human condition which is both comic and at the same time deeply tragic. Esslin comments on this development:

In Central Europe, the tradition of the *commedia dell'arte* merged with that of the clowns and ruffians of Elizabethan England to produce a long line of Pickelherrings, Hanswursts, and other comic characters who dominated the folk theater of the seventeenth and eighteenth centuries. In the Austrian folk theater, this tradition fused with another development, that of the baroque spectacle and the allegorical drama of the Jesuits, to produce a genre combining clowning with allegorical imagery which foreshadows many elements of the theater of the Absurd."<sup>29</sup>

It seems reasonable to assume that the *commedia dell'arte* as well as the Englische Komoedianten who toured Europe at this time had a significant effect on the development of

the Austrian clown figure and although to some extent he emerged as a regional manifestation, his development must have been influenced by these popular external sources.

The Austrian folk theater not only represented the coming together of many of these sources, but it also made its own significant contribution to the development of such comic types as Hanswurst and Pickelherring. The Viennese actors J.A. Stranitzky and G. Prehauser borrowed the art of improvised comedy from the *commedia dell'arte* and made it their own enriching it with a local color that was particularly Viennese. They popularized a type of improvisation known as Stegreifkomoedie. Raimund and Nestroy whose written Viennese comedies follow in this tradition fill their works with the broad comic absurdity of the human condition which is at the same time deeply tragic.

Although literature through the ages has borrowed much from the clown figure and indeed incorporated him into its manifestations the clown remains primarily a performer the most recent manifestation of which has been in the circus. It was toward the end of the nineteenth century that circus clowns came into their own. They seem to perform a function much as Jesters at medieval contests, of lightening the mood between heroic feats, thus they became in a sense anti-heros. Within the ranks of circus clowns, however, there emerged two types of clowns, the Whiteface who is a setup and the Auguste who is a troublemaker and often the fall guy. Newton distinguishes between Whiteface, who takes his name from the

type of make-up he uses, a white grease paint made from animal fat, zinc oxide, and benzoin, which cover his entire face and throat, and Augustes. The white clowns were as their name implies originally white-faced and wore little conical hats and elegant costumes. They were the dandies of their profession and in circus situations they were free to talk to the ring master. A white clown is nimble and graceful. An Auguste is clumsy and wears baggy pants and old bowler hats. Newton adds, "The Augustes are as sloppy as they can make themselves. A white clown is nimble and graceful. An Auguste is always tripping, falling, rolling or being rolled on the ground, and having buckets of water sloshed over him. An Auguste is always a fool among fools."<sup>30</sup>

The whiteface clown has been around as a defined type longer than the Auguste. His origins date, in fact to the *commedia dell'arte*. A stock character in the sixteenth century, the dreamy comic servant Pedrolino, who was later popularized in the Paris theater as Pierrot, used to dust his face with flour. It was a radical departure from the half mask used by fools prior to that time. John Townsen asserts that the word clown up until that point had meant country bumpkin or clodhopper, but as the whitefaced Pierrot character became more and more popular, he assumed the name of the clown. Also as his popularity ascended he was allowed more and more to turn the tables on his master. He evolved into a witty sophisticate, a clever trickster, paving the way for a new clown type to play the fool.<sup>31</sup>

It was to fill this void that the Auguste seems to have emerged. The word Auguste literally meant "fool" in Berlin slang of the 1800's. The type was created by accident, so the story goes, by Tom Belling, son of an American circus owner and an accomplished equestrian and acrobat. Townsen relates how the young Belling was confined to the dressing room one day after he fell while doing an easy acrobatic turn during a tour with the Renz circus through Europe.

To pass the time and amuse friends who came to visit, Belling started dressing up with an old wig and a riding coat that he wore inside out. When Renz caught sight of him he burst with laughter and insisted that Belling go on in the circus. When Belling offered some opposition to the proposal Renz gave the startled Belling a shove and propelled him through the curtain into full view of the audience. Belling stumbled and fell flat on his face. The audience roared with laughter, and someone yelled "Auguste." Belling took offense at being called stupid, but the indignant look on his face only caused more laughter. Attempts to run from the ring resulted in yet another unplanned fall and even more laughter. When he finally escaped Renz was delighted with the entire routine and kept it on in the circus.

One of the most famous relatively contemporary clowns, Grock, was in fact an Auguste. He was born in Switzer-

land and worked in the early part of his career with a white faced clown, Antonet, who subsequently left the act.

Among contemporary American circus clowns the most popular ones have been Augustes. One need only think of Emmet Kelley, who was famous for his bowler hat, baggy pants and sad face, and Lou Jacobs the best known clown of the Ringling circus who also plays the Auguste.

It seems that through the ages two types of clown figures seem to have existed and often played together. Rommel makes a rather basic distinction between two types of clowns as well. He distinguished between what he calls the "Komische Gestalt" and the "Lustigmacher" in the following way: "Die 'komische Gestalt' ist eine zum Typischen verdichtete oder zur Karikatur verzerrte Verkoerperung gewisser teils allgemein menschlicher, teils national, lokal, oder staendisch bedingter Hemmungen, deren Traeger sich Abstandes von der Norm nicht oder angeblich nicht bewusst ist and daher komisch wirkt, waehrend der 'Lustigmacher' durch sein ganzes Gehaben, auf der Buehne oft schon durch Maske und Kostuem, als ausser und ueber der Wirklichkeit bezeichnet wird."<sup>32</sup>

It seems that two basic types of clowns can then be distinguished throughout the ages. On occasion, however the distinctions may blur. Occasionally a Whiteface may play the Auguste, that is a clown may play the fool. A "Lustigmacher" may assume regional affectations in order to poke fun at that segment of society, but he remains apart from

that group in his essential nature. The "Lustigmacher" plays the fool whereas the "komische Gestalt" remains naively comic.

Even in the earliest manifestations of the clown figure two types seem to emerge. The ancient jesters were very much the wise clowns or "Lustigmacher" although they played the fool on occasion, no one doubted their wisdom. The ancient Greek mimes, on the other hand emerged out of a tradition of regional humor and in their common, coarse and obscene humor they practiced a type of deportment typical of the "komische Gestalt" or fool. These two aspects seem to have developed in parallel and sometimes overlapping. Throughout the ages though both seem to have existed one or the other enjoyed greater prominence during certain periods.

II

The Views of a Clown

Boell's work Ansichten eines Clowns, like Mann's Bajazzo, alludes directly in the title to a clown figure, who is the main character of the novel. One senses immediately in Boell's work a satirical undercurrent which is deeply entwined with the clown's role. In Ansichten eines Clowns the satire is directed at the sociological and religious climate of the times, which is post World War II Germany. The clown figure seems an appropriate character for such a work, since the clown figure since his earliest beginnings in Greece was something of a satirist. In the post Second World War period in which Boell writes social conscience has become particularly keen and the satirist thus serves an important function.

Thrall, Hibbard and Holman, A Handbook to Literature, define satire in the following manner:

A literary manner which blends a critical attitude with humor and wit to the end that human institutions or humanity may be improved. The true satirist is conscious of the frailty of human institutions of man's devising and attempts through laughter not so much to tear them down as to inspire remodeling... If the critic simply abuses he is writing invective; if he is sad and morose over the state of society he is writing irony or mere gloom. As a rule, modern satire spares the individual and follows Addison's self-imposed rule: "to pass over a single foe to charge whole armies."<sup>1</sup>

Satire has been central to many of Boell's works just as it is in Ansichten eines Clowns. Crowner explains this tendency of Boell: "For satire is necessarily born out of an author's recognition of a discrepancy of the realities

he sees and the standard by which he judges these realities."<sup>2</sup> According to Crowner, Boell is concerned about the distressing realities of society, and he continues: "He carries out his intention through satire because satire is the expression of ridicule, scorn, contempt, sarcasm, irony, or the ludicrously eccentric for the purpose of exposing, criticizing, deriding or attacking the foibles, follies, absurdities, or vices of man."<sup>3</sup>

Ziolkowski seems to support Crowner and offers his explanation for Boell's use of satire:

Das Hauptuebel der Gesellschaft unserer Zeit ist nach Boell's Auffassung die Angst, die aus dem Widerspruch zwischen diesem Christlichen Ideal and der wirklichen Sachlage entsteht. Das Bewusstsein einer solchen Diskrepanz zwischen dem Wirklichen and dem Ideal ist, wie Schiller ausfuehrte, die Quelle zugleich der Satire, der Elegie and der Idylle: der drei vorherrschenden Stimmungen bei Boell. Wenn er sich gerade auf das Wirkliche konzentriert, indem das Ideal in den Hintergrund tritt, nimmt das literarische Resultat die Form der Satire an, die bei Boell von dem fruehsten bis zum neuesten Werk in wechselnden Intensitaetsgraden begegnet."<sup>4</sup>

Satire is perhaps the best means of artistic expression for an age with glaring incongruities in social make-up. James Ried writes that Boell feels "... there is an impassable gulf between contemporary, divided Germany and the Germany of the past, and that the older traditions have lost their validity and taken on the air of museum pieces."<sup>5</sup>

Since satire is also very much part of the clown's art, it is possible that Boell, the writer and the satirist, chose the clown as his main character out of a certain

affinity to his art. As an artist Schnier possesses an acute sensitivity to the world about him which enables him to comment on and interpret his environment.

The clown as a satirist enjoys a unique position; he is able to satirize what he sees about him and the fool in his nature relieves him of the responsibility for his comment. Hans Gensecke states, "... so wird er Clown: Spoetter, Ironiker, Enthueeller, geschuetzt von der Immunitaet des Narren,"<sup>6</sup> Reinhard Baumgart discusses the fool aspect of Schnier's nature. "Anderseits, der Narr, so muss Boell vorgeschwebt haben, koennte der gruendlich verkehrten Welt aussehen wie der Letzte Mensch."<sup>7</sup>

As a fool, Schnier is an outsider to society, just as Johanna Faehmel in Boell's Billard um halb zehn, who has withdrawn to the confines of an insane asylum. As a clown he is relieved of the responsibility for his remarks just as Johanna Faehmel is because she lives among the insane. It is not hard to find other characters who stand outside the social order in Boell's works. In the short story, "Die schwarzen Schafe," Boell writes, as the title indicates, about the family oddball who does not share the values of his peers. Marcel Reich-Ranicki comments upon Boell's selection of outsiders for characters in his works. "Die frueheren Romanen von Boell hafteten ebenfalls etwas Provinzielles an, ihre Perspektive war eng. Aber die Schicksale der Helden liessen all das ahnen, wovon in den Buechern nichts gesagt wurde. Denn es handelte

sich um Schicksale unserer Epoche. Es waren Zeitverhaelt-nisse, der Krieg vor allem, die aus diesen Menschen un-glueckliche Sonderlinge and Aussenseiter der Gesellschaft gemacht haben."<sup>8</sup>

Schnier characterizes himself as others see him: "Aussenseiter, radikaler Vogel".<sup>9</sup> His existence as an out-sider stems in part from his chosen profession, which is deeply entwined with the rest of his life. He alludes to the isolated existence of the clown as he states: "Ich glaube, es gibt niemanden auf der Welt, der einen Clown versteht, nicht einmal ein Clown versteht den andren..."<sup>10</sup>

In her article, "Franz Kafka und die junge Literatur", Inge Meidlinger-Geise points out that the life of professional entertainers in the circus and other places when they appear in literature generally stands as a symbol for the kind of existence that attracts the lonely person, the outsider, who cannot find a place within society. She comments specifically about Boell's two short pieces, "So ein Rummel" and "Der Mann mit den Messern". "In beiden Erzaehlungen schwingt etwas von erregender Zirkusluft des grausamen Lebens, das uns alle in die kleine oder grosse Arena wirft."<sup>11</sup> It seems that the circus atmosphere suggests the atmosphere of the grotesque as well.

Although the clown remains an outsider to society, he never completely withdraws in the manner of Johanna Faehmel. In this respect Boell has progressed in Ansichten

eines Clowns from the earlier work. Guenter Bloecker describes the function of the clown as the main character in Ansichten eines Clowns: "Der Clown ist alles -- der Mann der Naehelike wie der Distanz. Er operiert mit dem Material des Alltags and rueckt es durch Pointierung, Ueberschaerfung, Verzerrung sogleich von sich ab.."12 The clown as a performer is dependent upon society for material and as such uses his role as an outsider not as an opportunity for total withdrawal, but as a vantage point for observation.

The nature of the clown role necessitates a constant touch with society, for it is from this source that he draws his material and his entire art depends upon audience response. In this respect the figure of the clown goes a step beyond the hero of the regular Kuenstlerroman of the past, which features the artist as an eccentric, recluse of sorts, who permits himself to remain outside of society, in a sort of ivory tower producing art for art's sake. Schnier is more than that, as a performer and a clown as such he must have his ear to the pulse of society to survive as an artist, but as an outsider he maintains a degree of necessary objectivity.

This commitment to the outside world on the part of the clown makes him very much like the artist Boell, who on various occasions has stated the necessity that the artist be involved most importantly in his own time. Krueger refers to this attitude on the part of Boell as "Moralisch

engagierte Zeitgenossenschaft".<sup>13</sup> Boell himself states, "Fuer mich ist das Engagement die Voraussetzung, es ist so zu sagen die Grundierung, und was ich auf dieser Grundierung anstelle, ist das was ich unter Kunst verstehe."<sup>14</sup> For Boell, it is clear that without a concern for the reality of today there can be no legitimate art. Boell adds, "Das Aktuelle ist der Schluessel zum Wirklichen."<sup>15</sup>

It is, then, important that the artist seek out what is real and important (das Aktuelle) from the volume of insignificant occurrences of human experience. Hans Schnier with his clown's penchant for social satire tries to accomplish precisely this. He explains his art quite succinctly: "... ich bin ein Clown ... und sammele Augenblicke."<sup>16</sup> Perhaps the clown, more than any other type of artist can produce the type of art which Boell finds significant.

Art, according to Boell, need not be eternal, rather it must be a medium which speaks to its time: "Fuer die Frage nach der Bestaendigkeit der Kunst interessiere ich mich nicht; ich glaube, Kunst wird von Zeitgenossen fuer Zeitgenossen gemacht."<sup>17</sup> The clown's art with its social satire and fleeting series of images is well suited to Boell's aims. In mime there can be none of the lingering artifacts, the junk of art, left over for a time for which they are perhaps unsuited.

Boell never loses sight of the time in his works. It is the period of the second World War and its after

effects which form the background for his writings. It would seem that Boell, like other contemporary writers, felt that art is useless if it overlooks history's woes. Particularly the German experience of recent years, the immediate past reality of the war, the occupation and the economic miracle, are too large to dismiss or disregard. Even Boell's short stories which do not deal directly with the war have it as a background. Boell feels that the past is never over and it colors our emotions in the present, or it should. The clown too can never lose sight of the past, for it is the recollection of past experiences which color emotions in the present.

As a profession, that of the clown is seldom taken seriously, for people are accustomed to reacting with humor to the antics of a clown, and at face value humor and seriousness appear to be opposites. Schnier is perhaps trying to give his profession a somewhat more serious sounding title when he goes on to describe himself in the following manner: "Ich bin Clown, offizielle Berufsbezeichnung Komiker, keiner Kirche steuerpflichtig, siebenundzwanzig Jahre alt."<sup>18</sup>

Many of the characters Boell describes try to define themselves in terms of their work, which is difficult since many of them have professions, which are not commonly associated with respectable professional work. Some of them, such as the laughter, even perform their profession more

within the boundaries of what we traditionally associate with play rather than work functions. It is this recognition, perhaps which causes them embarrassment at trying to describe their professional lives.

Like Mann's Bajazzo, many of Boell's characters seem cast into the role of fool by their inability to perform work, an ideal which had become all important during the nineteenth century. Huizinga explains that the nineteenth century zeal for work left little room for play. Utilitarianism, prosaic efficiency and the bourgeois ideal of social welfare were exacerbated by the Industrial revolution. Huizinga goes on to state; "Work and production became the ideal, and then the idol of the age. All Europe donned the boiler suit."<sup>19</sup>

Poor Bajazzo even earlier in the twentieth century was having difficulty fitting into a European industrial system which was perhaps just past its prime, and the problem continues even after the Second World War for people to define themselves in terms of productive work in order to remain respectable middle class citizens. It is work that remains the measure of a man's worth.

Hans Schnier suffers from the same family pressures as Mann's Bajazzo, for he comes from the same upper middle class industrialist sort of background. Schnier's father, like Bajazzo's is anxious that he choose a suitable profession. When Schnier tells his father that

he wants to be a clown his father replies, "'Du meinst Schauspieler - gut - vielleicht kann ich Dich auf eine Schule schicken.' - 'Nein', sagte ich, 'nicht Schauspieler, sondern Clown - und Schulen nuetzen mir nichts.'"<sup>20</sup> Schnier like Bajazzo has no need of formal education and thwarts his father's attempts to give his chosen profession an air of legitimacy through formal education. Even when his career is faltering and his father suggests some formal training to improve his art, Schnier explains that what he does has nothing to do with formal education.

Although Schnier's mother defends him to an extent, she unlike Bajazzo's mother lacks any fundamental understanding of art as such. She is known to fancy the literary works of two "Kitschbruder" Schnitzler and Gruber. She weakly asserts to the father however: "'Unser Hans ist ein Kuenstler, er wird schon sein Weg finden. Er ringt noch.'"<sup>21</sup> She assumes that Hans although talented is still in the process of finding himself.

Bajazzo and Christian Buddenbrook seem to be particularly at odds within their family as to the choice of a profession for which they are suited. Schnier, however, although also from the same sort of background, seems to suffer from a general sociological problem, judging from the large number of Boell's characters who are unable to hang a legitimate title on their profession. Perhaps this need for a work label results in part as Duroche suggests

from the fact that man has been reduced by society to a "thing" that needs not a name, but a label. Duroche asserts, "Hans has spent all of his twenty-seven years in a world where man is reduced to a 'thing' as a matter of course; it is easier to deal with the other on the level of object. He has lived his life among labels. In his youth there 'Nazischweinehund' and 'juedische Yankees.'"<sup>22</sup> Duroche goes on to assert that at present Schnier reacts strongly to the labels people try to hang on him, for he wants to be considered a man first.

As a clown, that is a mime, Schnier has no need for labels. His is a preverbal form of communication which lacks any of the disadvantages of written or spoken language. Words themselves in the postwar years had become suspect or devalued and robbed of their true meaning. Perhaps Boell sensed that one could elicit more of "das Aktuelle" from silence than from language. Already in Dr. Murkes gesammeltes Schweigen, Boell has shown an interest in silence. Murke listens to tapes of nothing but silence.

The generation of postwar writers of which Boell is a part found as they attempted to pick up the threads of literature after the war that the propagandists of Nazi Germany had perverted the language in order to serve their own ends. Richter explains that such words as "treu", "Herz" and "Schmerz" were used in the most ludicrous and grotesque contexts by the National Socialists and thereby lost all

meaning.<sup>23</sup> Not only the Germany of the war, but also the Germany of the economic miracle suffered a devaluation of language with the onslaught of advertising, mass media and the press. Esslin points out that a gulf developed between language and reality.<sup>24</sup>

In the postwar years the word had lost its credibility. Formerly the word could only be used to express "das Aktuelle", since a faith in rational explanation and the credibility of the word still existed. Korn points out that moralizing through sermons, empty clichés and rational discussion can no longer be effective. He elaborates, "Der Satiriker ist ein heimlicher Moralist. Sein scharfes Auge kann nicht von den Abnormalitäten im gesellschaftlichen Leben lassen. Dies scheint ein Widerspruch zu sein. Denn wenn der Satiriker Moralist ist, dann müsste er Norm und Mass zu erkennen und darzustellen suchen. Der Satiriker macht Umwege. Er weiss, dass das moralistische Traktat und die Predigt nicht mehr verfangen."<sup>25</sup>

The strength of the clown's satire lies in its ability to make a point without overt moralizing. The clown is outside the existing order. The bizarre aspects of the figure of the clown produces a sort of "Verfremdung" much as Brecht seeks to achieve in his plays. The clown communicates on a primary level and then allows the audience to draw its own conclusions. One can reflect back on the character of Till Eulenspiegel, who characterized himself

as a mirror of society. Boell molds his clown in this way. He is an outsider, but at the same time he is deeply involved in and sensitive to the society which he satirizes. The clown is accustomed, through his experience with the mask, to recognizing incongruities in society and others and to exposing them. Perhaps most importantly, the clown in his communication is not dependent upon outmoded language and rational logic to expose that which cannot perhaps ever be explained in logical terms and intellectualized discussion.

Although the novel deal with Schnier's private life, his profession colors everything about it. There has often been speculation as to the private lives of performing clowns and the notion has long existed that the laughing exterior of the clown conceals a weeping interior. The figure of Pagliaccio is a good example of this. Boell deals with the inner life, of Hans Schnier who is a professional mime. It is Schnier's personal problems which Boell reveals throughout the course of the novel. The fact that Schnier is a clown, however, affords the reader with a kind of detachment, since one does not usually take the predicaments of a clown seriously. Since the novel is told in the first person, the point of view we are presented with is exclusively the clown's.

Boell reveals Schnier's private life through the clown's own remembrances. Schnier's professional life as a clown affords him with a humorous mode of description.

One example of this is Schnier's description of a dog sniffing about political posters, which is a mini allegory on the way political selections are made: "Es kam ein streunender Hund von links, er schnueffelte an einer Laterne, dann an dem SPD-Plakat, an dem CDU-Plakat und pinkelte gegen das CDU-Plakat, lief weiter, langsam in die Strasse hinein, die rechts vollkommen dunkel wurde."<sup>26</sup>

The humor which pervades the work enables the reader to keep a bit of distance from the clown's problems, it reinforces what the reader already knows from the title, these are the views of a clown. Schnier also finds that people regard his actions as clowning and fiction, but they rarely perceive the real meaning which lies beneath the surface. They fail to see the serious aspect of the clown's work, in general and this carries over to their assessment of Schnier's private life. Since it is an age of labels, and Schnier is a clown, he cannot escape that image, even in his personal affairs. Schnier has a great deal of difficulty convincing people how deeply he is suffering over the loss of the woman he had been living with, Marie. Perhaps that is why he appears to some critics to have an excess of self-pity. Carl Zuckmayer employs a Brecht quote to give his assessment of Schnier: "Dieser Mensch tut sich selbst so leid, dass er jeden Anspruch auf allgemeines Mitgefuehl verscherzt hat."<sup>27</sup>

What saves Schnier, however, as a person worthy of consideration is, as Roy Pascal sums up, "Schnier kennt

seine eigenen Schwächen, weiss, dass er zuweilen 'unfair' ist."<sup>28</sup> If he keeps lamenting his position and situation, it is only because his pleas for help constantly fall on deaf ears, for after all, who really takes a clown seriously? In one of Schnier's telephone conversations he is dead serious, while the person on the other end of the line continues to laugh at what he considers to be jokes. Their conversation builds up to the crucial question:

"Und was sind Sie eigentlich?"  
 "Ich bin Clown," sagte ich,  
 "im Augenblick besser als mein Ruf."<sup>29</sup>

Schnier is perfectly aware that people are unable to distinguish between his act and his real life. It appears that he alone possesses the ability to perceive the difference between appearance and reality. He tells how he will attend his parents' next at home day and collect for a needy friend. He comments on the lack of sensitivity of his mother's well-to-do guests: "Alle bei meiner versammelten Idioten wuerden mein Auftreten fuer einen herrlichen Witz erklaren, meine Mutter selbst wuerde es mit sauerem Laecheln als Witz durchgehen lassen muessen -- und keiner wurde wissen, dass es todernst was. Diese Leute verstehen nichts."<sup>30</sup>

Through Schnier's remembrances, a series of near caricatures of the people in the society about him, Boell points out the superficiality of the lives of the people he portrays and how their insensitivity has left them unaware of the underlying realities. Boell, through Schnier, the

narrator, describes them thus: "Falsche Scham, falsche Spekulation auf Widernatuerliches."<sup>31</sup> The lives of these people have become a charade, concerned only with meaningless routine for the sake of appearances.

Routine has become a constant theme of Boell's works. In his short story, "Ueber die Bruecke", Boell shows how the routine of things never really changes, even from generation to generation. As the same images recur to people crossing a bridge. In "Nicht nur zur Weihnachtszeit" Boell shows how routine can become a horror, through the person of a woman who insists on the repeated celebration of Christmas.

Schnier recognizes routine even in his own life:

Fuenf Jahre lang bin ich fast jeden Tag irgendwo abgefahren und irgendwo angekommen, ich ging morgens Bahnhoftreppen rauf und runter and nachmittags Bahnhoftreppen runter und rauf, winkte Taxis heran, suchte in meinen Rocktaschen nach Geld, den Fahrer zu bezahlen, kaufte Abendzeitungen an Kiosken und genoss in einer Ecke meines Bewusstseins die exakt einstudierte Laessigkeit dieser Automatik. Seitdem Marie mich verlassen hat, um Zuepfer, diesen Katholiken, zu heiraten, ist der Ablauf noch mechanischer geworden, ohne an Laessigkeit zu verlieren. <sup>32</sup>

In Schnier's case the emptiness of routine has left him with nothing and since Marie has abandoned him nothing more seems of consequence. The mechanization and routine that Schnier describes brings to mind the description of Bajazzo's routine at the end of Mann's work. Interestingly both Schnier and Bajazzo experience the intensification of the emptiness of routine after a failure at love.

Not even Schnier's own family shows any sensitivity to his situation or to that of others. Schnier's mother pays

a lot of attention to appearances for their own sake. Currently she is president of the "Zentralkomitee der Gesellschaften zur Versoehnung rassischer Gegensaeetze."<sup>33</sup> Yet it hasn't been very long since Frau Schnier sent her only daughter to the front and consequently to her death with the following explanation to Hans: "Du wirst doch einsehen, dass jeder das Seinige tun muss, die juedischen Yankees von unserer heiligen deutschen Erde wieder zu vertreiben." Schnier explains the irony of his mother's statement: "Diese Besorgnis um die heilige deutsche Erde ist auf eine interessante Weise komisch, wenn ich mir vorstelle, dass ein huebscher Teil der Braunkohlenaktien sich seit zwei Generationen in den Haenden unserer Familie befindet. Seit siebzig Jahren verdienen die Schniers an den Wuehlarbeiten, die die heilige deutsche Erde erdulden muss: Doerfer, Waelder, Schloesser fallen vor den Baggern wie die Mauern Jerichos."<sup>34</sup>

Though it might appear on the surface that Frau Schnier has changed her attitude, it becomes ever clearer that she acts only out of her own interests, which follow the fashionable causes of the time without any further personal reflection. As she delivers speeches to women's clubs about "die Reue der deutschen Jugend", Hans notes that her tone has not changed at all. He comments about her voice: "... immer noch mit ihrer sanften, harmlosen Stimme, mit der sie Henriette wahrscheinlich zum Abschied gesagt hat, 'Mach's gut, Kind'."<sup>35</sup>

Frau Schnier and her friends appear to suffer from an inability to relate past and present, something the clown cannot afford. The clown's art is dependent upon evoking emotions in the present, which are interpreted by the memory of past experiences in the mind of the audience. An audience that is unable to relate past and present is emotionally disadvantaged.

Schnier cannot forget the past, indeed even the smallest details remain vivid in his memory. Kinkel during a telephone conversation with Schnier makes the following suggestion to him: "'Schnier', sagte er, 'lassen Sie doch das Vergangene vergangen sein. Ihre Gegenwart ist die Kunst'."<sup>36</sup> Schnier, however never loses sight of the importance of the past and even criticizes his grandfather who is vacationing on Ischia, "... diese alten Knaben werden weder von Erinnerungen noch Gewissensqualen zer-muerbt."<sup>37</sup>

Roy Pascal expresses the opinion that Schnier's inability to forget affords the clown with a certain clarity in observation and he adds that the clown's inability to express what he feels results from the clown's association with childlike qualities. He states, "Dass Hans Schnier nicht vergessen kann, erscheint nicht als Symptom einer Neurose oder seiner Kindlichkeit, sondern als Folge einer klaren Beobachtung seiner Mitmenschen; wenn er kindisch bleibt, so kindisch wie das Kind im Maerchen, das damit

herausplatzte, das der Kaiser nackt ging."<sup>38</sup> The naive state of the clown has something of the innocent quality of Adam before the fall.

Like many of Boell's other heroes, Schnier is a sensitive person, reserved in speech and inclined toward silence. Since Schnier is a mime, it is natural that he would feel more comfortable with gesture than with words, but Walter Robinson points out that this is not uncommon for many of Boell's characters, since many of them express their most vital emotions through gesture. He further states, "It seems paradoxical that Heinrich Boell, one of the most articulate of modern German writers, should present so frequently in his fiction the problem of man's inability to express his most vital feelings in words."<sup>39</sup>

Through these characters Boell points to the problem he encountered because of the devaluation of language. The clown, however, seems to have a sixth sense in going beyond the confines of language. Schnier states in this respect, "Du kannst es nicht aussprechen, nicht einmal denken, was ich weiss. Dir fehlt ein Clown,..."<sup>40</sup> Schnier seems to find his clown's ability lacking in others.

Boell through the description of a meeting between Hans Schnier and his father, suggests one of the most common gaps in communication, which may in part be the result of the inadequacy of language, that is, the problem of communication between the generations. Hans' reaction to

his father's unexpected visits is symptomatic of man's inability to express his most vital emotions in words: "Wir waren beide sehr verlegen. Verlegenheit scheint zwischen Eltern and Kindern die einzige Moeglichkeit der Verstaendigung zu sein."<sup>41</sup>

Since many of the characters in the novel exhibit obvious communication difficulties, it is through their gestures that we gain more insight into their characters than any other way. Schnier seems to be particularly conscious of this and is, probably because of his familiarity with gesture and facial expression, able to interpret the actions of those about him. He interprets his mother's actions following Henriette's death in the following manner: "Mutter machte tatsaechlich einen Versuch zu essen, sicher sollte das bedeuten: Das Leben geht weiter oder so etwas aehnliches, aber ich wusste genau: es stimmte nicht, nicht das Leben geht weiter, sonder der Tod."<sup>42</sup>

Schnier is able to interpret not only his mother's actions but also those of others in the novel. As he describes a catholic gathering that he attended with Marie he reveals his ability to read a silent conversation in the eyes of the group: "Dann fingen sie mit ihrer Augensprache an. Frau Kinkel sagte mit den Augen zu Sommerwild: Lassen Sie ihn, er ist noch so schrecklich jung. Und Sommerwild sagte mit seinen Augen zu ihr: Ja, jung und ziemlich ungezogen."<sup>43</sup> He also speaks of a silent conversation which

occurs during his father's visit: "Er sah mich an und flehte stumm, nicht Henriettes Namen zu nennen. (...)  
Ich nickte und er verstand: Ich wuerde nicht von Henriette sprechen."<sup>44</sup>

For Schnier actions are more important than words. Schnier describes marriage to Sommerwild during a telephone conversation. He understands that in all the sacraments of the Catholic Church a physical element is the decisive ingredient in making the sacrament valid. In the sacrament of marriage, for example, the physical element is the sexual union between man and wife. If the union does not occur in the marriage it can be annulled; it is as though there never was a marriage at all. Schnier explains the importance of the physical act above all:

"Ja", sagte ich, "soweit ich unterrichtet bin, spenden sich nach katholischer Auffassung die Eheleute gegenseitig das Sakrament?"  
"Natuerlich", sagte er.  
"Und wenn sie doppelt und dreifach standesamtlich und kirchlich verheiratet sind and spenden sich das Sakrament nicht -- ist die Ehe nicht existent."<sup>45</sup>

Quite ironically, Schnier's primary communication medium of communication with others is the telephone. The telephone is a familiar symbol in Boell's works. For example Fred Bogner in Und sagte kein einziges Wort maintains a rather long distant relationship with his wife and children. He is quite ironically a professional telephone operator and his wife comments: "... und das Telephonieren hast du im Krieg gelernt."<sup>46</sup> Schnier comments about his family's telephone system: "Unser Telefonsystem ist kompliziert."<sup>47</sup>

This complicated telephone system is indicative of the general lack of communication among the Schnier's. Hans' father has kept a mistress for some time, completely unknown to the rest of the family, and Hans says of the lack of perceptiveness of his mother in particular that "... meine Mutter wahrscheinlich, wenn ich drei Jahre lang mit einer Frau heimlich verheiratet waere, nicht das geringste merken wuerde."<sup>48</sup>

Schnier uses the telephone, a long distance tool of communication, to try to solicit help from his family and acquaintances, since he has injured his leg and is unable to make personal visits. In the course of the novel he talks to ten people about his depression at the loss of Marie. They include Frau Schnier, Fredebeuel, Kinkel, Sommerwild, an old priest, Bella Brosen (his father's mistress), Monika Silvs (neighbor and friend), Karl and Sabina Edmonds and his brother, Leo.

The clown is forced to rely on the telephone since he has become physically disabled during a performance of his act. Nothing could appear more ineffectual and pathetic than a mime dependent upon the telephone for communication. The struggle that Schnier makes to communicate and his inability to overcome the problem are truly comic. It is clear that he ranks low as a telephone persuader, since no one volunteers any real help. The one person who comes closest to helping him, Monika Silvs, asks if there isn't

something she might do for him over the telephone, rather than appear in person.

The difficulty Schnier experiences with communication over the telephone is apparent, as when Schnier attempts to convince the old man at Leo's seminary that his problem involves the soul. The old priest seems unfamiliar with the word: "'Seele', sagte er kalt, 'Bruder, Gefahr'. Er haette genausogut: Muell, Mist, Melkeimer sagen koennen. Mir kam die Sache komisch vor: immerhin wurden die Studenten dort zu zukuenftigen Seelesorgern ausgebildet, und er musste das Wort Seele schon einmal gehoert haben."<sup>49</sup>

Words alone have little importance for Schnier, and if anything at all is important about them, it is the manner in which they are spoken. Again, it is sensitivity to expression which makes him aware of the nuances of speech. When he reminisces about Marie he muses: "Ich dachte an Marie: an ihre Stimme und ihre Brust, ihre Haende und ihr Haar, an ihre Bewegungen und an alles, was wir miteinander getan hatten."<sup>50</sup> It is interesting to note that in addition to the physical aspects of Marie the single other thing that sticks in his memory, is not something she has said, since words are suspect to him, but rather the quality of her voice.

The voice represents an element of sensual appeal in the characters in the novel who compare favorably. Hans

would like very much to hear the voice of his sister Henriette once more: "Ich haette Henriettes Stimme so gern gehoert, und wenn sie nur 'nichts' gesagt haette oder meinetwegen nur 'Scheisse'. In ihrem Mund haette es nicht eine Spur gemein geklungen."<sup>51</sup>

Hans , however, cannot verbalize about what he senses in voices. He says of his mother's voice, as she sends Henriette to the front: "... mit ihrer sanften Stimme ...".<sup>52</sup> He goes on to tell of his reaction to the voice: "Ich hatte Angst, wusste sogar warum, haette es aber nicht ausdruecken koennen, ...".<sup>53</sup> The fact that his mother has not really changed over the years is also revealed in her voice. She continues delivering speeches to women's clubs in America and making trips to the Anne Frank house "... immer noch mit ihrer sanften harmlosen Stimme...".<sup>54</sup>

Although Hans is ineffectual over the telephone, he is still very much able to pick up on and interpret what he hears on the other end of the line. For example, he can ascertain the condition of a woman's house from what he hears on the other end of the line. Hans describes his reaction to a woman's voice: "Eine sehr zaghafte Stimme sagte: 'Ja, bitte?' und ich konnte aus dieser Stimme heraushoeren, dass es in Kueche, Badezimmer und Schlafzimmer hoffnungsloser aussah als je."<sup>55</sup>

Schnier is not only able to size up the situation from the voice, but also from movements and sounds he per-

ceives over the telephone. "Kinkel straeubte sich offenbar buchstaeblich mit Haenden und Fuessen, ans Telefon zu kommen, und seine Frau -- ich konnte die Geraeusche und Bewegungen im Hintergrund allmaehlich entziffern -- war noch heftiger dagegen als er, waehrend der Sohn sich weigerte, mir zu sagen, er habe sich getaeuscht, sein Vater sei nicht zu Hause."<sup>56</sup> Even through hearing movements Schnier is able to interpret the fine points of a situation. Schnier exhibits a capacity to look beyond words to the essentials of a given situation.

The people that Schnier telephones fail to see the seriousness of his situation. Schnier's physical incapacity occurred as the result of a fall which occurred after Schnier had been drinking to forget his loss of Marie. Mimes of the past frequently feigned drunkenness on the stage. Schnier, however, did not pretend drunkenness, he actually had been drinking, and the drunk he played in his on stage performance was his real self. Schnier has lost the separation between life and art. He can no longer expect detachment from the audience and thus appear humorously. He has become pathetic. He says of himself: "Es gibt nichts Deprimierenderes fuer die Leute als einen Clown, der Mit-leid erregt. Das ist wie ein Kellner, der im Rollstuhl kommt und Ihnen Bier bringt."<sup>57</sup> Schnier has become grotesque. Quite ironically the people on the other end of the line continue to think that Schnier is performing and fail to take him seriously.

The imagery which Hans evokes in the mind of the reader as he tries to communicate on the telephone should be enough to indicate alike his personal and private life have become. Schnier's telephone conversations strongly resemble what he describes as his act. He says of his work, "Am besten gelingt mir die Darstellung alltaeglicher Absurditaeten: ich beobachte, addiere diese Beobachtungen, potenziere sie und ziehe aus ihnen die Wurzel, aber mit einem anderen Faktor als mit dem ich sie potenziert habe."<sup>58</sup>

As a clown Schnier pays a lot of attention to the real nature of things, which sometimes may be obscured by a discrepancy between appearance and reality. He states: "Als Clown interessiere ich mich natuerlich fuer die modernen Formen der Pantomime."<sup>59</sup> Through the observance of society he attempts to ferret out where appearance and reality may not converge in modern life.

Even as a Schnier reminisces about his childhood, it becomes apparent that he has learned early on that things may not always be what they seem. For example, Schnier grew up in postwar Germany, the days of the economic miracle. Although he is the son of a well-to-do prominent family that owns large coal deposits in Germany, he has never enjoyed any of the benefits of wealth. To others it appears that Hans enjoys all that he needs as the won of a wealthy and prominent family, but as Hans muses about his early life, one learns that the reality

has been quite different. He is all too aware of the hypocrisy which accompanies his parent's style of life. During a conversation with his father, Schnier tells him of the most extraordinary experience of his childhood: "'Ruhig, ruhig,' sagte ich, 'du wirst dich wundern; die erstaunlichste Erfahrung unserer Kindheit war die Erkenntnis, dass wir zu Hause nie richtig zu fressen bekamen'."60

The Schnier family functions as a microcosm of the greater society. There are certain incongruities between appearance and reality in the Germany of the economic miracle, the Germany that emerged after the Second World War. Although the economic improvement in Germany has been substantial, the economic progress has done little to improve the quality of life in truly significant areas. What appears as progress is actually not that at all in any real sense. Marie's father sensed that money and general well-being do not necessarily accompany each other. He points out that the family life of the rich often leaves much to be desired. Derkum tells Hans, "'(...) Wenn ich noch Mut und den Glauben haette, dass man in dieser Welt etwas ausrichten kann, weisst du, was ich tun wuerde?' -- 'Nein', sagte ich. 'Ich wuerde', sagte er und wurde wieder rot, 'irgend eine Gesellschaft gruenden, die sich um die Kinder reicher Leute kuemmert. Die Dummkoepfe wenden den Begriff asozial immer nur auf die Armen an.'"61

Boell points out through Hans Schnier, the clown,

that in the Germany of the economic miracle there is an obvious incongruity between the appearance of economic boom and well-being and the fact that an improved economy is not a panacea for social problems, which are even more painful when they occur in an economically developed country. Hans Schnier, of the brown-coal Schniers, becomes the most embarrassing incongruity in an economically prosperous world, a beggar. Despite the fact that the Schnier's are obviously wealthy, Hans is, in reality, bankrupt, both financially and emotionally.

The political situation is not pictured with any degree of optimism either. Schnier does not feel that the political situation has improved a great deal. Although Germany to all appearances has become a radically different country politically since the war, Schnier's ability to imitate easily the actions of politically prominent Germans indicates that they are just as predictable as those of the past. In his routine Schnier often includes political satire and he relates how often he had entertained his grandfather's friends with these impressions: "Manchmal hatte Grossvater mich rufen lassen, und ich hatte den alten Knaben ein paar Faxen vorgemacht, Adenauer imitiert, oder Erhard -- was auf eine deprimierende Weise einfach ist, ---." <sup>62</sup> The fact that these political leaders are easily imitated seems to indicate their predictability which never changes. Apparently not much is

learned from the past and only the labels have changed.

In Ansichten eines Clowns people seem to slide from one ideology to another as easily as the clown changes masks, but the underlying realities do not change despite the labels. Boell makes it sufficiently clear that the differences between political parties, despite the labels, are negligible. Von Severn, for example is a sensation because he is both a Catholic and stands close to the S.P.D. The sensation itself which results from consideration of the labels is enough for these progressive Catholics. It is an acceptable substitute for any serious political reflection. Paslick states, "He has identified with the contrasting masks and is quite pleased to be identified with them by others." <sup>63</sup> Categorizing political affiliations by means of labels gives a neat appearance to matters which are in fact very complex and often quite different from what the terms seem to indicate.

Boell points out that the discrepancy between appearance and reality in Schnier's world often is the result of the hypocrisy which gives a false illusion and goes unrecognized, and in other cases it is the result of oversimplification which in its narrow view obscures hidden reality. Many of the characters lack the ability to look beneath the surface to the subtleties of the particular situation which often reveal more truth than the obvious generalities. Schnier, with his clown's penchant for reflection

and exaggeration of the smallest mannerism, together with his ability to unmask, is perhaps the only one capable of making truly meaningful observation.

The world which Boell satirizes in Ansichten eines Clowns is the post World War II Catholic world, and religion plays a significant role in every aspect of the novel, as indeed it does in many of Boell's works. The entire work cannot be separated from the Catholic milieu, for the society and political situation which Boell portrays is deeply rooted in the Catholic tradition. Boell, as previously discussed is deeply rooted in his own time and place, and one of the primary forces and underlying currents of Boell's milieu is its religious background. Baumgart describes the world Boell portrays in the novel: "Enger macht ihn schon die Szenerie, Bonn eben, und Boell's starrer Blick auf die dort geübte Symbiose von Wirtschaft, Politik und sogenanntem Christentum. Denn die Welt, die der Clown schief auf dem Kopf stehen sieht, das ist vor allem die katholische Welt, drastisch ausgesetzt dem Widerspruch zwischen Sein und Sollen." 64

Grothe traces the figure of the clown to religious text in the Bible. "Im uebrigen scheint Boell bei der Auffindung seiner Clowns-Figur dem I. Korintherbrief zu folgen: "Niemand betruege sich selbst. Welcher sich unter euch duenkt weise zu sein, der werde ein Narr in dieser Welt, dass er moege weise sein." 65 The connection between the clown and wisdom is one that has been asserted through the ages

and is reasserted in Biblical text.

Perhaps the clown is enabled to separate himself from the logical laws of space and time and to reach greater truths that know no limit. Huizinga describes how the game with the mask enables the player to become another being: "The 'differentness' and secrecy of play are most vividly expressed in 'dressing up'. Here the 'extra-ordinary' nature of play reaches perfection. The disguised or masked individual 'plays' another part, another being. He is another being. The terrors of childhood, openhearted gaiety, mystic fantasy and sacred awe are all inextricably entangled in this strange business of masks and disguises." <sup>66</sup>

Boell employs the connection between clown and religion in his creation of the character of Schnier. Through his personal suffering and insight into religion, Schnier points out the current insufficiencies of modern organized religion. Just as Schnier opposes the contemporary political order, he also takes to task the contemporary religious order as it is manifested in postwar catholicism. Wilhelm Gothman points out that Boell is criticizing "die Kirche als Machtinstitution", <sup>67</sup> and Manthey adds; "Dieser Roman ist aber nicht nur - wie gesagt - ein rein schoengeistiges Werk, sondern weil er ein weltanschauliches, ja theologisch anmutendes Buch darstellte, das gewisse Thesen ausspricht, auf religioese und ethische Ueberzeugungen wirken, christliche Leben formen und wohl auch fruchtbar neugestalten will." <sup>68</sup>

It is first of all apparent through Boell's own writings that his sensitivity to the religious climate of the times has been awakened by the realization that the role of the Catholic Church during the Nazi period and even in the present shows a basic discrepancy between its theoretical convictions and its tangible actions. The Catholic church's seeming disregard for its spiritual dogmatic precepts in its own actions is symptomatic of an overall failure on the part of modern man to infuse the physical with the spiritual. Indeed the true spiritual aspects of modern man's religious existence are an often overlooked side of religion, and it is only after modern man reaffirms or, in fact, re-discovers this aspect of religion that the spiritual and the physical can be brought into balance. It is from such an equilibrium that meaningful religious experience results.

The Catholics that Boell presents have substituted a kind of intellectualization for a more genuine spirituality, which results from an internalization of religious precepts. The clown, in contrast, does not intellectualize his thoughts or actions, rather he simply demonstrates his convictions through his life and work, thus overcoming the artificial alienation between thought and action. In the clown's life the two cannot be separated, since they are automatically united in his experience.

Boell's personal heritage has had an important effect upon his religious attitudes and he feels the obliga-

tion of the artist to bring his own religious views together with his artistic endeavors. He writes of his predicament as an artist: "So bleibt das Dilemma, Christ zu sein und zugleich Kuenstler und doch nicht christlicher Kuenstler."<sup>69</sup>

In Ansichten eines Clowns through the plight of Hans Schnier, the clown, and his Catholic acquaintances, Boell portrays the state of modern religion. Through the clown's eyes Boell exposes the inadequacies of modern Catholicism. Schnier, as the clown, offers an alternative to religious logic, that alternative is religious experience which is part of life and colors the way one lives.

Boell contrasts the professions of clown and theologian in order to make apparent the difference in their religious orientation. As Schnier telephones an acquaintance, Kinkel, a voice on the line asks him: "'Schnier, der Theologe oder Schnier, der Clown?'"<sup>70</sup> In trying to ascertain whether the person in the line is Hans or Leo, his brother, he sets the two professions in interesting contrast.

For the most part Schnier's acquaintances, whom he has met through Marie, are Catholic intellectuals interested in theology, in fact, theology is central to their concept of religion. These young theology enthusiasts spend most of their religious and professional lives learning and discussing abstract principles of order which form the basis of religion for them.

The difference between the clown and the theologian is essentially the difference between logical pursuit and natural inclination. Schnier explains that he is not an intellectual through his account of his own education. "Mein Urteil in Schulsachen besagt nichts. Es war einfach ein Irrtum, mich laenger als gesetzlich vorgeschrieben auf die Schule zu schicken; selbst die gesetzlich vorgeschriebene Zeit war schon zu viel." <sup>71</sup> It is only through living experience that the clown develops his already innate basic talents. He communicates not through intellectualized writings, but through routines which are a kind of parable and speak directly to our own experiences without intellectualization and go beyond logic and finiteness in the multiplicity of their appeal.

Schnier, who has been raised as a Protestant, explains his religious position to his brother Leo, who has become a Catholic theologian:

"Katholiken machen mich nervoes," sagte ich,  
 "weil sie unfair sind."  
 "Und Protestanten?" fragte er lachend.  
 "Die machen mich krank mit ihrem Gewissensgefummel."  
 "Und die Atheisten?" Er lachte noch immer.  
 "Die langweilen mich, weil sie immer nur von Gott sprechen." <sup>72</sup>

Finally to his brother's question about Schnier's own religious convictions, Hans replies quite simply that he is a clown. None of the other religious alternatives appeal to him because they rely heavily on an intellectually devalued form of religion.

Schnier has often attended Catholic gatherings of young intellectuals with Marie, where theological discussions were held. He gives the following assessment of one of these get-togethers: "... es wurde ungefaehr so, wie ich mir ein Oberseminar fuer Soziologie bei einem langweiligen Professor vorstelle. Nicht nur anstrengend, sondern auf eine ueberfluessige und unnatuerliche Weise anstrengend."<sup>73</sup> Schnier feels that these gatherings have much in common with his education, that is, they are unnaturally trying. The situation is so uncomfortable for Schnier that he mentions that he did not know where to put his hands and face, an unusual situation for a mime, which suggests that a clown's system of communication would have no place at such a gathering.

The theme of the evening, "Armut in der Gesellschaft",<sup>74</sup> sounds more like a topic for a sociology course than an area for theological discussion, since it concerns what is essentially a social problem. Schnier comments further on the evening's events:

Ich habe spaeter sogar Kierkegaard gelesen (eine Nuetzliche Lektuere fuer einen werdenden Clown), es war schwer, aber nicht anstrengend. Ich weiss nicht, ob es Leute gibt, die sich nach Picasso oder Klee Tischdecken sticken. Mir kam es an diesem Abend so vor, als haekelten sich diese fortschrittlichen Katholiken aus Thomas von Aquin, Franz von Assisi, Bonaventura und Leo XII. Lendenschuerzen zurecht, die natuerlich ihre Bloesse nicht deckten, denn es war keiner anwesend (ausser mir), der nicht mindestens seine fuenfhundert Mark im Monat verdiente."<sup>75</sup>

The group of Catholic intellectuals, through rational discussion and the invocation of past theological thinkers, attempts to verbalize about the problems of contemporary society. Much as they try to weave solutions out of rational thought, they miss the point, for they lack the most fundamental understanding which comes from living experience. The intellectualization of this group cannot hide their insufficiencies, since systems of logic do not function well in a world which lacks a basis in rationality. Furthermore rational explanation has very little to do with the essential nature of religion. The situation is much the same as the one Leo Baeck reacts against in objecting to detailed logical explanation of the Bible: "For the problem is not to explain in words, but to understand men." 76

Schnier has no regard for abstract generalities which masquerade as principles. The idealistic values so common in the nineteenth century gave rise to institutions which represented such values as justice, humanity and fatherland. The clown finds these institutions suspect for they are unable to relate to the particulars of a given situation. It is in these details that the clown senses the essence of the matter... Others, he finds, often lack his sensitivity to the finer points of the situation: "... meiner bescheidenen Erfahrung nach haben Katholiken nicht den geringsten Sinn fuer Details." 77

Details which reveal the subtleties of a situation play no part in the Church's doctrine or dogma either. At one of the Catholic gatherings Schnier attends a discussion about divorce shows how insensitive the church's official position can be. Schnier relates the particulars of the discussion: "Sommerwild erzählte dann die Geschichte von dem katholischen Schriftsteller, der lange mit einer geschiedenen Frau zusammenlebte, und als er sie dann heiratete, sagte ein hoher Praelat zu ihm: 'Aber mein Lieber Besewitz, konnten Sie's denn nicht beim Konkubinat lassen?'"<sup>78</sup>

Through this account and others it becomes ever clearer that the Church's doctrine is insensitive to the subtleties which require more than a black and white interpretation of a situation. In this case it is apparent that its insensitivity to details has done more to defeat the sanctity of marriage than to further it. The Catholics present, completely unaware of the irony of the situation, only laugh at the humor and appear unable to perceive the anguish of the individuals involved.

Schnier counters with a story that is reminiscent of Christ's efforts to teach by means of parables. Normally Schnier as a mime teaches by means of silent parables, but this verbal one is quite effective. Schnier continues,

Ich erzählte ihnen die Geschichte von dem Arbeiter, der ganz in unserer Nahe gelebt hatte; er hiess Frehlingen und hatte in seinem Siedlungshäuschen auch mit einer geschiedenen Frau zusammengelebt,

deren drei Kinder er sogar ernährte. Zu Frehlingen war eines Tages der Pfarrer gekommen und hatte ihn mit ernster Miene und unter gewissen Drohungen aufgefordert, "dem unsittlichen Treiben ein Ende zu setzen", und Frehlingen, der ziemlich fromm war, hatte die hübsche Frau mit ihren drei Kindern tatsächlich fortgeschickt. Ich erzählte auch, wie die Frau auf den Strich ging, um die Kinder zu ernähren, und wie Frehlingen ans Saufen gekommen war, weil er sie wirklich gern hatte.<sup>79</sup>

As a clown Schnier is very much at home with the parable, since each of his routines as a mime is a sort of parable of its own. Just as Christ did not intellectualize about religion in his teachings, but rather used parables to communicate greater truths, the clown is accustomed to dealing with the silent parable, mime. Since religious truths elude simple verbalization and the limitations of language, the parable is perhaps the best means of communication.

Many of Boell's characters show the same inability to verbalize about both matters of religion and love which results in silence. In Boell's story, "Abenteuer", a salesman of prefabricated houses makes a confession and afterwards attempts to pray, but Boell adds: "... die Worte fielen in ihn zurueck wie stumpfes Geroell."<sup>80</sup> Robert Faehmel in Billard um Halbzehn, speaks of his inability to speak Christ's name: "Ich erschrak, als ich Johanna in der Totenmesse fluestern hoerte: 'Christus'. Ich sprach den Namen nie aus, wagte kaum ihn zu denken..."<sup>81</sup> Robert Faehmel's inability to speak Christ's name brings to mind the practice of Jews not to speak the name of God, "Yahweh",

when it appears in print, but rather to remain silent since the word represents that which is after all inexpressible; remaining silent indicates a sense of awe at the name of the Lord. Many of Boell's characters, though not always religious in a traditional sense, maintain a sense of awe before God which renders them silent.

Boell's works also reveal a number of characters who show the same inability to speak about love. Fred Bogner says in Und sagte kein einziges Wort to his wife Kaethe: "Ich wollte sie fragen, ob sie mich liebte, aber hatte Angst, es koennte albern klingen."<sup>82</sup> In the short story, "Abschied", a man speaks of his inability to express the most important things to his wife: "Ich wollte ihr eigentlich sagen, dass ich sie liebte, aber ich kam nicht dazu, schon seit fuenfzehn Jahren...".<sup>83</sup>

The similar reaction of Boell's characters to matters regarding both religion and love suggests a strong connection between the two. Rudolph Otto also found that the experience of love between a man and a woman has much in common with the religious experience or it should. Though Otto stresses that religion is rooted in the supernatural, he never disregards the need for man to bring his supernatural religious life in tune with his physical existence. Otto uses the experience of love between man and woman to illustrate how the spiritual and the physical can be united in human experience. The physical act is infused with

emotion that is in no way separate from it. If the sexual act is to be meaningful it must combine the natural instinctiveness of the body with the higher realm of the mind, and in perfect union the two become one with no thought required.

Schnier, who accepts the basic functions of life as being quite natural, at the same time is guided by the most fundamental religiousness. If he belongs to no organized religion, that is not to say he is without spirituality, morality and ethics. His life is directed by the spirit, not the letter of the law. He does not have intercourse with Monika Silvs, not because he follows some superficially imposed dogma which forbids sex without marriage, nor because he has proven logically to himself that sex with her would be inadvisable, but rather because he intuitively knows as a sensitive and religious human being that intercourse with her would be wrong because it lacks the spiritual aspect of love.

Schnier's attitude toward erotic love is reflective of his convictions in general: in love as in everything one does, two elements must be involved. He speaks of the night Marie became his "wife":

Auch ich redete viel, ich sagte, dass ich alles was ich ueber die sogenannte koerperliche Liebe und ueber die andere Liebe gelesen haette, fuer Unsinn hielte. Ich konnte das nicht voneinander trennen, und sie fragte mich, ob ich sie denn schoen faende und sie liebte, und ich sagte, sie sei das einzige Maedchen, mit dem ich 'diese Sache' tun wollte, und ich haette immer nur an sie gedacht, wenn ich an die Sache gedacht haette, auch schon im Internat; immer nur an sie. 84.

Schnier takes love so seriously that it becomes his downfall, for the sacrament of marriage is central to the work.

It is clear that love is quite important for Schnier and he is unable to separate physical love from emotional love, for him they are one. Others fail to understand the strong relationship between the two. Schnier discusses intercourse with a Catholic theologian:

Ihr haltet im Grunde eueres Herzens diese Sache fuer eine aus Notwehr gegen die Natur in der Ehe legitimierte Schweinerei -- oder macht euch Illusionen und trennt das koerperliche von dem, was ausserdem noch zu der Sache gehoert, aber gerade das, was ausserdem dazu gehoert, ist das Komplizierte. Nicht einmal die Ehefrau, die ihren Eheherrn nur noch erduldet, ist nur Koerper -- (...), sowenig wie die Dirne. (...) Ihr behandelt diese Sache wie eine Sylvester-rakete -- und sie ist Dynamit." 85

The theologians have denied the irrational, emotional aspects of sex, just as they have disregarded the emotional and irrational aspects of religion. Schnier, however, is quite conscious of the fact that the sexual act, when it is meaningful, is more than animal instinct and urge, and is indeed related to the sublime.

Schnier finds it deplorable that the young seminarians such as his brother Leo, are fed foods which suppress their erotic urges: "Was die Jungen da vor sich haben, ist auch ohne Kohl schwer genug; es muss schrecklich schwer sein, jeden Tag diese unfassbaren Sachen zu verkuendigen: Auferstehung des Fleisches und ewiges Leben. Im Weinberg des Herrn herumzuackern und zu sehen wie verflucht wenig Sichtbares da herauskommt." 86 These seminarians

are asked to accept the intangible and irrational aspects of religion without being able to experience that which is perhaps the closest comparable experience possible, which might by comparison make the religious unknowns acceptable without being explainable.

Schnier, furthermore, states that in times of spiritual need he would flee to the heart of Luther. Perhaps because Luther preached that there are aspects of religion which transcend finite reason and understanding. He realized that God, in order to be God, cannot fully be explained in finite terms. Yet Luther was very much aware that religion must be part of life. He married, unheard of for clergymen of his day, and was in fact considered a heretic by the Catholic Church for advocating a religion which was closer to the natural life of the individual.

The clown understands, most importantly, that there are two aspects to man's religious life, the physical and the spiritual. Probably his experience in his act, in which he expresses the metaphysical through the physical, has made him conscious of the unity between the two and caused him to relate this to his personal life, if the physical is one with the spiritual, there is no need for intellectualization or the artificiality of law.

A quotation from the Bible serves as an introduction to Ansichten eines Clowns: "Die werden es sehen, denen von ihm noch nichts verkuendet ward, und die verstehen,

die noch nichts vernommen haben." Those who have perhaps the greatest insight into religion are those who have neither seen him, nor heard him. God, according to Boell, cannot be reached through conscious seeking or intellectual pursuit, but rather through a Godly existence.

The clown's concept of religion comes close in essence to that set forth in the writings Adolf Harnack in his work, What is Christianity. Already around the turn of the century Harnack saw the need to return to a religion of essence rather than continue along the religious trends of the nineteenth century, which sought a scientific basis for religion.

Jung pointed out that Western society has experienced a deification of reason. With the rise of industrialization and technology, religion too has become intellectualized, resulting in an alienation of modern man from his inner world and the function of his feelings. Jung goes on to state that man's religious symbols form a medium of expression for his religious archetypes. In Western culture these symbols have lost their mystery through intellectualization. Jung adds that God is an archetype which will be projected into something, and if religion fails the demagogue takes over. It does not take much consideration to realize that Jung's theories may already have come to pass and it is precisely this rational, intellectualized form of religion which Boell reacts

against in the novel, *Ansichten eines Clowns*. 87

Through the character of Hans Schnier, Boell exposes the fact that religion needs a new direction beyond logic and cliché. Emotional involvement with religion, essential to any religious experience, is disregarded by Catholic intellectuals who lack the fundamental understanding that sentimentality is the first step toward a sense of religious awe, which is basic to any meaningful spiritual experience. It is a beginning of an inner knowledge that God exists, not because we can explain his existence, but rather because we can sense the presence of God in a way that transcends mortal rationalization.

Schnier feels no need to intellectually justify his religious convictions, just as he does not find it necessary to explain his other actions. For Schnier, much the same as for the Irish Boell wrote about in *Irisches Tagebuch*, every human action springs from a direct need of the individual and carries with it its own justification. Schnier openly admits that he likes sleep, a warm bath and that he needs intercourse. In modern society, on the other hand, it is expected that even the most basic aspects of existence be justified. The clown cannot accept the necessity to label and consequently rationalize basic human needs under the guise of thriftiness, cleanliness, conjugal duty and so on.

Much as the other needs of life, religion need not be justified, rationalized or explained, rather it carries within itself its own reason for being. Paslick finds that the religious views of the clown have much in common with oriental philosophy. He states: "On the contrary, the positive views of the clown are grasped and expressed at a level which in oriental philosophy is designated as 'advita', the level of nondualism. The minute the reader becomes involved in distinctions between this and that, he is no longer in a position to understand the meaning of clown." 88

What Paslick describes as the nondualism of the clown is precisely what we observed in Hofmannsthal's clown in der Schwierige an unreflective sort of play. Both Furlani and Schnier do not occupy themselves with what Schnier calls "Das-sich-dabei-etwas denken". There is simply no need for the clown to justify any aspect of his existence by abstraction. The clown does not formulate a theoretical view, he simply does what he feels he should.

Schnier presents us with a return to a religion which is playful rather than logical. In Homo Ludens Huizinga quotes Plato in regard to the sacred ritual quality of play: "The Platonic identification of play and holiness does not defile the latter by calling it play, rather it exalts the concept of play to the highest regions of the spirit." 89 Schnier as a clown elevates play perhaps to its highest level, one where it attains the holy.

Schnier's art of playing is part of his life, his performance is uncontrived and largely spontaneous and incidental. His life and his performance are fused in his experience and he lives his life the same way that he performs. Schnier states as he attempts to open the door of his apartment: "War es eine Nummer, die ich vorfuehrte?"<sup>90</sup> and of his inability to distinguish reality: "Manchmal weiss ich nicht, ob das, was ich handgreiflich erlebt habe, wahr ist, oder das, was ich wirklich erlebe." <sup>91</sup>

Schnier asserts that he, like Christ has never felt the necessity to take time off from his life as a clown. Time off, Schnier asserts, is possible only when one has accepted the principles of order. He asks Marie to imagine children or animals with time off. It is, however, his mention of time off in regard to Christ's life which evokes a reaction from her: "Marie wurde blass, als ich das sagte, gab zu, dass ihr die Vorstellung eines Christus mit Feierabend blasphemisch vorkomme, er habe gefeiert, aber wohl nie Feierabend gehabt." <sup>92</sup> Christ celebrates life through his very existence. Only when life becomes artificial is it necessary to take time off. The idea of taking time off from one's existence is absurd. For others time off is an escape from the meaningless absurdity of their everyday existence.

Schnier's view of existence is an extremely religious one. Life must be part of religion and not separate

from it. The natural life of man must be part of his supernatural life. This condition cannot be brought about by conscious efforts, but rather through the purity of existence. Paslick quotes from the teachings of Zen Buddhism to clarify Schnier's religious thinking:

The Monk: In order to work in the Tao is there a way?

The Master: Yes there is one.

The Monk: Which is it?

The Master: When one is hungry, he eats; when one is tired, he sleeps.

The Monk: That is what everyone does; is their way not the same as yours?

The Master: It is not the same.

The Monk: Why not?

The Master: When they eat they do not only eat, they weave all sorts of imaginings. When they sleep they do not only sleep, they give free reign to a thousand idle thoughts. That is why their way is not my way. 93

Schnier and his sister Henriette as well share one curious pastime, that is the ability to think of nothing, which is very close to the Master's suggestion in the Zen parable. Hans describes the feelings of his sister: "'An nichts ich denke an nichts.' Ich sagte man koenne doch gar nicht an nichts denken, und sie sagte: 'Doch, das kann man, ich bin ploetzlich ganz leer und wie betrunken, und ich moechte am liebsten auch noch die Schuhe abwerfen und die Kleider - ohne Ballast sein!' Sie sagte auch, es sei so grossartig, dass sie immer darauf warte, aber es kaeme nie, wenn sie darauf warte, aber es sei wie eine Ewigkeit." 94

What Henriette describes in this liberating experience has much in common with what Huizinga describes as the 'disinterestedness of play'. He further states, "It interpolates

itself as a temporary activity satisfying itself and ending there. It is an interlude in daily life." 95

Schnier also describes his own practice of thinking of nothing, which one can identify with a sort of return to paradise. He states, "Schlafen kann ich wie ein Tier, meistens traumlos, oft nur fuer Minuten, und ich habe doch das Gefuehl, eine Ewigkeit lang weg gewesen zu sein, als haette ich den Kopf durch eine Wand gesteckt, hinter der dunkele Unendlichkeit liegt, Vergessen und ewiger Feierabend, und das, woran Henriette dachte, wenn sie ploetzlich Tennisschlaeger auf den Boden, den Loeffel in die Suppe fallen liess oder mit einem kurzen Schwung die Spielkarten ins Feuer warf: nichts." 96 Schnier goes on to add that he experiences something similar while playing the game of Parchesi. The sound of the game is already like a drug for him.

Huizinga describes the effect of game playing: "It can be repeated anytime, whether it be 'child's play' or a game of chess, or at fixed intervals like a mystery. In this faculty of repetition lies one of the most essential qualities of play. It holds true not only of play as a whole, but also of its inner structure. In nearly all the higher forms of play the elements of repetition and alternation (as in the refrain) are like the warp and woof of a fabric."97 So it seems that the repetition brings about a state of suspension from cares which liberates the mind from the trivialities of existence and allows one to think of nothing.

Rudolf Otto, in his Idea of the Holy (Das Heilige) discusses nothingness in connection with religious thought. Otto examined both Eastern and Western religion to find the common denominator. He explains that in Eastern as well as Western art there are two ways of representing the "numinous", that aspect of religion which is non-rational. The numinous is best expressed by the negative aspects of art. Visually it is darkness and auditorily it is silence."<sup>98</sup> Otto comments further, "For 'void' is like darkness and silence, a negation, but a negation that does away with every 'this' and 'here' in order that the 'wholly other' may be actual." <sup>99</sup>

Schnier is aware that the irrational aspect of religion and the nothingness which lets it emanate forth are part of Catholic tradition, even if they are often overlooked. He comments very early in the novel: "(...) Marie schleppte immer viel mystische Literatur mit sich herum, und ich erinnere mich, dass die Worte 'leer' und 'nichts' haeufig darin vorkamen."<sup>100</sup> It is also interesting to note that the clown is familiar with silence, indeed it is his medium. Since silence, according to Otto, is symbolic of the numinous when it occurs in art, the mime may be particularly well suited to communicating religious truths.

Unfortunately Schnier becomes a victim of a society that has failed to merge religious experience with its natural everyday life. Bloecker says the following about Boell's Clown as well as Salinger's Holden Caulfield, the

main character of Catcher in the Rye, which Boell translated from the English: "...Opfer einer Gesellschaft, die sie in die Aussenseiter und Narrenrolle zwingt." 101

Schnier is emotionally bankrupt at having lost the woman he loved, but he is financially broke as well and Schnier after exhausting every other possibility by telephoning all of his acquaintances, takes the only other option open to him, he becomes a beggar. He describes his own image: "Das war kein Clown mehr, ein Toter, der einen Toten spielte." 102 He imagines the reactions his acquaintances will have when they see him begging in the train station, waiting for Marie's train from Rome. This is at best wishful thinking and Manthey describes what is probably closer to the truth: "Aber helfen wuerde ihm keiner -- denn der heutige deutsche Katholik kennt wohl alles andere: Aesthetic, Diskussionen, rechtliches Denken und Ordnungsprinzipien, Planungen, Rechnen, Geldverdienen, katholisches Gehabe und Getue -- bloss eines nicht: Naechstenliebe." 103

The void between the religious life and the natural life of Schnier's acquaintances is clear and Schnier becomes the victim of their religious insufficiencies and misdirection. Bloecker describes him, "Am Ende sitzt er inmitten des Karnevals, ein Narr unter Narren, auf der Treppe des Bonner Bahnhofs, bettelt und singt die Lauretanische Litanei. Eine hochgroteske, tragikomische Szene, in der antiklerikale Affekt des Buches noch inmal volle Schaerfe gewinnt." 104

Walter Lennig writes similarly about the clown: "(...) ein Narr in einem Heer von Narren."<sup>105</sup> As a victim Schnier's life has become an example, living proof of what he tried to verbalize and express through his work: "Durch sein Leiden wuerde er wesentlicher gewinnen als mit Witz und Argumenten (...)"<sup>106</sup>

As Schnier dresses up with clown's make-up to go begging at the railway station we sense that he is still "playing" in the sense that Huizinga uses the term. For as he makes himself up, he is playing another part, he becomes another being. His selection of a piece of the litany to sing suggests this as well. For the litany is a liturgical form of prayer consisting of a series of supplications or invocations with responses that are the same for a number in succession. Huizinga suggests the close connection between the liturgy and play. He states, "The close connections between mystery and play have been touched on most tellingly by Romano Guardini in his book The Spirit of the Liturgy (Ecclesia Orans I, Freiburg, 1922) particularly the chapter entitled "Die Liturgie als Spiel." He ascribes to the Liturgy more than one of the features we held to be characteristic of play, amongst others the fact that, in its highest example, liturgy is 'zwecklos aber doch sinnvoll' - 'pointless but significant'."<sup>107</sup>

As Clown, Schnier is still able to play inspite of his grim situation. The mask and the Litany as play forms, provide Schnier with a sort of freedom in escape. As

he sits in the railway station begging, no matter how grotesque he may appear, he seems still able to accomplish a certain degree of inner freedom, which makes suicide unnecessary. His ability to play remains his one salvation.

Schnier's religious philosophy, if it can be called that at all, is quite simple. He points out the need for a revitalization of one of the most basic aspects of religion, its emphasis on the super-natural, which is often disregarded in modern theology, which attempts to define God in rational secular terms. Schnier advocates a natural form of religion with mystical overtones. It is through the relationship of the natural and the supernatural brought into a kind of mystical union that true religious experience is reached. For only if one patterns his life in a religious way can one imitate God and show obedience to His word. Since Schnier, the clown, is particularly at home with imitation, he is perhaps best able to communicate greater truths.

Hans Schnier, as a clown, criticises the prevailing orders of the postwar German world. One political party is pretty much the same as another and religion, as it is practiced is about the same as politics. Both on a political and religious basis not all that much has changed since the war. It is perhaps for this reason that Hans Schnier advocates a new direction, that is rather inward directed. He likes to think of nothing and it is perhaps in this way

that he manages not to fall under the spell of one order or another, but rather to remain, as is common for the clown, outside of all order. In the moments when he is able to think of nothing he manages to put aside the concerns of the everyday world and reenter the paradise of the clown.

III

Mahlke the Clown

Both critics Spaethling<sup>1</sup> and Fickert<sup>2</sup> sense in the works of Guenter Grass an atmosphere of uncertainty in a world deprived of meaning after the Second World War! Spaethling goes on to quote what Wolfgang Kayser found to be true and necessary for the modern Novel - "Was aber an wirklicher und im Vergleich mit dem bürgerlichen 19. Jahrhundert so merklicher Unsicherheit in unserer Welt ist, kann in den Formen des Romans seine Gestaltung finden."<sup>3</sup>

Cunliffe asserts that in order for there to be an adequate artistic literary endeavor in the postwar period the overwhelming events of the recent past had to be treated with a kind of detachment and for those reasons of indirect approach Grass concern himself with the, "Apparently inconsequential adventures of a mad dwarf, now confined to a mental hospital in Blechtrommel 1959 and a Danzig schoolboy who aspires to be a clown 1961."<sup>4</sup>

Michael Steig sees the use of the grotesque figures which include the clowns of both Grass and Boell in postwar German literature, as attempts to assuage fear. He states, "If the response to the grotesque involves a confrontation and allaying of anxiety, the precise way this happens depends upon the works cultural context."<sup>5</sup> Steig also suggests a second function of the grotesque, that is that the result of the possibility that the use of the grotesque may stem from the artist's vision of an actually existing supernatural realm. He goes on to state;

"... a recent Jungian study of the grotesque speaks of man's archetypal sense of the noumenal, without the critic committing himself as to his beliefs in the supernatural."<sup>6</sup>

Die Blechtrommel and Katz und Maus are often viewed as companion pieces and both indeed have central characters, who through their grotesque posture and even selfassertion may be considered Clowns. The structure of both works is however quite different. Die Blechtrommel has the broad sweeping form of the Bildungsroman, which provides an ample view of the general war and postwar society presented as seen through the eyes of Oskar Matzerath, the first person narrator. Katz und Maus, on the other hand is a Novelle. Thomas makes the following assertion about the peculiarities of its Novelle form:

"As such it exhibits all the features of compactness and conciseness which one associates with the "Novellen" of the nineteenth century; it concentrates upon a specific aspect of a person's development; hence avoiding the broad narrative sweep expected of the novel and like many of its antecedents the "Novelle" incorporates into the narrative objects of symbolical value which not only serve to draw the strands of the plot together but also highlight significant episodes and motifs in the story."<sup>7</sup>

It is the fact that the "Novelle" focuses sharply on the main character that makes it easier to get a quick grasp on the main character.

Although the story of Katz und Maus concerns the life of a certain Danzig schoolboy named Joachim Mahlke, the story has a narrator whose point of view colors the

story. Pilenz, who tells the story, is a schooltime chum of Mahlkes'. Several critics have asserted that the story may indeed say something about Pilenz as well as Mahlke. The story that Pilenz relates is the story of his school chum Mahlke, who gives up intentions to become a clown in favor of a military career.

Often Pilenz's account of the events that take place is quite ambiguous adding to the feeling of uncertainty in the work. Often he directly contradicts himself. Pilenz begins the story and even his initial account of how a mouse attacked Mahlke's Adams Apple as he and a group of boys rested on a playing field is fraught with ambiguity.

"Die Katze kam uebend naeher. Mahlke's Adamsapfel fiel auf, weil er gross war, immer in Bewegungen und einen Schatten warf. Des Platzverwalters schwarze Katze spannte sich swischen mir und Mahlke zum Sprung. Wir bildeten ein Dreieck. Mein Zahn schwieg, trat nicht mehr auf der Stelle: denn Mahlke's Adamsapfel wurde der Katze zur Maus. So jung war die Katze, so beweglich Mahlke's Artikel -- jedenfalls sprang sie Mahlke an den Hals; oder ich, mit wie ohne Zahnschmerz, packte die Katze, zeigte ihr Mahlke's Maus; und Joachim Mahlke schrie, trug aber nur unbedeutende Kratzer davon."

There seems to be quite a few areas on which Pilenz's recollection is fuzzy. He does not seem to be clear about who sicked the cat on Mahlke or even about whether or not he had a toothache that day.

The group of boys spend time on a sunken mine-sweeper chewing seagull droppings as a pastime, which Mahlke

does not engage in. The narrator goes on to state that as a child Mahlke was not permitted to engage in gymnastics or swimming, since he had a health excuse.<sup>9</sup> When Mahlke does finally learn to swim, however, he surpasses everyone. Indeed he repeatedly dives into the body of the minesweeper and brings up the treasures that he finds there. Among these are a screwdriver that he used on subsequent trips to unearth the curiosities he brings forth, a fire extinguisher, cans of exotic foods such as frogs legs and a medal of the Virgin, which has a black patina.<sup>10</sup>

Mahlke dives and recovers treasures from the depths, much as Hofmannsthal's clown performs his routine. Pilenz describes what Mahlke would do if he came up as he surfaced with a broken screwdriver: "Auch den zeigte er und machte Eindruck. Jene Geste, mit der er das Ding ueber die Schulter in die See warf und sogleich Moewen irritierte, wurde weder von flauer Enttaeuschung noch von zielloser Wut gesteuert. Nie warf Mahlke kaputtes Werkzeug mit gespielter oder tatsaechlicher Gleichgueltigkeit hinter sich. Auch das Wegwerfen besagte noch: 'Jetzt zeige ich es Euch bald von der anderen Seite'."<sup>11</sup> Mahlke is not disappointed by a failure to achieve, indeed he evidences the clown's nature in his willingness to simply begin again.

In fact Pilenz repeats three times in close succession that Mahlke did not strive for the sake of achievement. He states that he was a good student. "Aber kein Streber, bueffelte maessig, liess jeden abschreiben,

petzte nie, entwickelte, ausser waehrend der Turnstunde, keinen besonderen Ehrgeiz, hatte auffallende Abscheu vor den ueblichen Sauereien der Tertianer..."<sup>12</sup> Pilenz goes on to add that because of Mahlke's behavior he was considered special and gained a certain amount of approval from his peers. At this stage Mahlke conducts himself with a certain amount of simple ethics that is generally associated with a pure soul.

Pilenz goes on to assert that all of Mahlke's behavior of this type may have in fact been practice for the circus or stage. When he removed a condom which had been placed on a doorhandle as a practical joke for a purblind teacher, Pilenz states that this may have been practice for clowning and Pilenz goes on to state that Mahlke received murmurs of approval when he hung from a parallel bar and Pilenz suggests that the frantic diving Mahlke engages in may have been considered a circus act.<sup>13</sup> Pilenz then concludes with the following assertion: "... und ich bewunderte Dich, ohne dass Du es darauf angelegt hattest. Nein Mahlke war kein Streber."<sup>14</sup>

Mahlke's unreflective attitude toward his tasks certainly brings to mind the play aspect of a clown's behavior. But Mahlke's association with the clown character unravels further when he himself asserts: "Ich werde einmal Clown werden und die Leute zum Lachen bringen."<sup>15</sup> Pilenz goes on to reflect on the nature of the way Mahlke's remark was received by him and the other classmates:

"... lachte im viereckigen Klassenzimmer niemand -- und ich bekam einen Schreck, denn Mahlke machte waehrend er den Willen, Clown im Zirkus oder sonstwo zu werden, laut und geradeaus vor sich hinsprach, ein solches ernstes Gesicht, dass wirklich zu befuerchten stand, er werde spaeter einmal die Leute schrecklich zum Lachen bringen, und sei es durch die oeffentliche, zwischen Raubtiernummer und Trapezattraktion plazierte Anbetung der Jungfrau Maria; aber dass war wohl ernst gemeint, das Gebet auf dem Kahn -- oder wolltest Du Spass machen?"<sup>16</sup>

It seems apparent that Pilenz has mixed emotions on how he feels about Mahlke's comic routines, a reaction which suggests the grotesquely comic.

In fact there are many descriptions of Mahlke which suggest the grotesquely comic nature of Mahlke's appearance while performing some action. Pilenz states for example, "Noch bevor Mahlke das Radfahren lernte und steif verbissen, mit hochrot abstehenden Ohren und seitlich verbogenen Knien eine komische Figur abgab, meldete er sich waehrend der Wintersaison im Hallenbad Niederstadt zum Schwimmen, wurde aber vorerst mit acht und Zehnjaehrigen zugelassen."<sup>17</sup>

Mahlke often, it seems, presents an awkward appearance which might be considered clownlike. Pilenz states also, "Mahlke trug im Winter wie im Sommer altmodische hohe Schuhe, die er von seinem Vater geerbt haben mochte."<sup>18</sup> Furthermore the colors which Pilenz uses to describe Mahlke's face while swimming could suggest the make-up of a clown. "Gelbliche Lippen hatten blaue Raender und entbloessten Mahlke's klappernde Zaehne."<sup>19</sup>

Despite all of Pilenz's close contact with Mahlke he states at one point that he never really understood him.

"Und seine Seele wurde mir nie vorgestellt. Nie hoerte ich was er dachte."<sup>20</sup> The fact that Pilenz does not really understand Mahlke could be the result of his somewhat paradoxical nature which he never explained, perhaps because Mahlke, as is the case with clowns in general, is a loner.

As Pilenz continues to tell Mahlke's story he relates another incident which he asserts could have been a circus routine. This incident involves a spindly legged adolescent girl named Tulla Prokriefke.<sup>21</sup> One day Tulla joins the boys on a minesweeper and enjoys watching them masturbate. Mahlke has previously not engaged in this activity with the others, but Tulla prods him with the following remarks. "'Kannste das auch? Mach doch mal. Oder kannst du das nicht? Willst du nicht? Darfst du nicht?'"<sup>22</sup> Mahlke takes up the challenge and reveals himself to have a sexual organ that is much larger and more powerful than the other boys. Mahlke's huge organ and sexual prowess brings to mind the origins of the clown figure in fertility rites, in which clowns wore attached phalluses which were larger than life, much as Mahlke wears the screwdriver, to represent their supernatural powers over the universe. Pilenz alludes to the theatrical nature of Mahlke's undertaking as he states: "Kinder staunten im Kasperltheater..."<sup>23</sup> Mahlke even repeats the amazing performance.

Quite interestingly Tulla is described as almost serpentlike or at least as having many animal-like character-

istics. "Eigentlich haette sie Schwimmhaeute zwischen den Zehen haben muessen, so leicht lag sie im Wasser."<sup>24</sup> and further, "Als das Zeug endlich kam und auf den Rast Klatschte, begann sie erst richting zappelig zu werden, warf sich auf den Bauch, machte enge Rattenaugen, guckte, wollte ichweissnicht was entdecken, hockte wieder, ging auf die Knie, stand leicht x-beinig darueber...", and again, "Tulla weinte natuerlich keinen tropfen, lachte meckernd mit geschlossenem Mund, kugelte sich vor ihn, verdrehte ihre Gummiglieder und guckte aus muehelos geschlagener Bruecke zwischen Strichbeinen hindurch solange in Richtung Mahlke..."<sup>25</sup>

Mahlke, it seems, has been tempted to engage in practices he had formerly avoided by a figure that is part serpent and part woman, which calls to mind a connection between his large Adam's apple and the concept of original sin. The name for this part of physiognomy relates to the apple which stuck in Adam's throat when he yielded to temptation from both the serpent and Eve in partaking of the forbidden fruit and thus committed original sin. One might go as far as to suggest that the masturbation scene represents Mahlke's fall from grace.

It is for this physical deformity the Adam's apple, that Mahlke now attempts to compensate by hanging such things as a screwdriver, religious amuletts and pompoms around his neck. The following passage, in which Pilenz describes Mahlke's somewhat bizarre appearance also

mentions the addition to a safety pin to Mahlke's wardrobe.

Keine Muetze. Rot und glassig die abstehenden Ohren. Vom Zuckerwasser und Frost erstarrtes, vom hinteren Wirbel weg in der Mitte gescheiteltes Haar. Leidend zur Nasenwurzel strebende Brauen. Entsetzte Augen, die wasserblass mehr sehen, als da ist. Hochgeschlagen der Mantelkragen. - Auch den Mantel hinterliess der verstorbene Vater ihm. - Ein grauer Wollschawl dicht unterm spitzen bis kuemmerlichen Kinn uebereinandergelegt und mit grosser, schon von weitem deutlicher Sicherheitsnadel am Verrutschen gehindert. Alle zwanzig Schritte kommt seine rechte Hand aus der Manteltasche und prueft die Ordnung des Schawls vor seinem Hals - Spassmacher, den Clown Grock, auch Chaplin im Kino, sah ich mit aehnlich grossen Sicherheitsnadeln arbeiten - und Mahlke uebt: Maenner, Frauen, Uniformierte, die Urlaub haben, Kinder einzelne und als Knaeuel, wachsen ihm ueber dem Schnee entgegen. Allen, auch Mahlke, weht der Atem weiss vom Mund, weg ueber die Schulter und alle Augen, die ihm entgegen kommen, sind auf die komische, schrecklich komische Sicherheitsnadel gerichtet - mag Mahlke bei sich denken.<sup>26</sup>

It is as though, like Adam, he wishes to hide the revelation of his nakedness and thus uses the enormous safety pin.

It is to be remembered also that it is the Adam's apple which initially attracted the cat. Ruhleder sees a sexual nature in the relationship of the cat to the Adam's apple. He states, "It alludes to a sexual relationship between Mahlke and a woman by drawing the reader's attention to Mahlke's enormous Adam's apple, the analogy to the phallus, and to the cat, traditionally a symbol of lust and woman. The narrator's statement that it is a young cat, but no kitten - implying maturity and possibly virginity - connects the parable to the story. The cat of the parable is the Virgin of the Novella."<sup>27</sup>

It becomes apparent as the Novella progresses that Mahlke has a sort of obsession with the Virgin which reminds one of the knightly cult of the Virgin which was in evidence during the middle ages. Pilenz speaks of Mahlke's preoccupation with the worship of the Virgin: "Mahlke's Marienkult grenzt (...) an heidnischen Goetzendienst, welcher innere Not ihn auch immer vor den Altar fuehren moege."<sup>28</sup> and again, "Er selbst bekennt: Natuerlich glaube ich nicht an Gott (...) Die einzige an die ich glaube, ist die Jungfrau Maria."<sup>29</sup>

Karthus suggests the following reason for Mahlke's obsession with the Virgin: "Das heisst: seine Marienfroemmigkeit steht fuer das ganz und gar unbegrueendete rational unfassbare; sie ist der utopische, ins Jenseits verlagerte Fluchtpunkt seines Denkens: Handelt es sich also um eine individuelle Eigenart, psychologisch erklarbar und - vielleicht heilbar?"<sup>30</sup>

N.L. Thomas views two opposites in Mahlke's life represented by the screwdriver and the medal of the Virgin, both of which he wears about his neck. He comments on Mahlke's being able to take the medal of the black Virgin into the gym while he must leave the screwdriver behind. He states, "She unlike the screwdriver is allowed to take part in Mahlke's activities in the gymnasium. Gymnastics, ('Turnen') appears to fulfill the same function in Mahlke's life as diving ('Tauchen'). Both present him with opportunities to explore the heights and depths of his existence - a kind of Faustian desire which Mahlke shares with Oskar -

and also to impress his fellows."<sup>31</sup> Thomas further states that Christ is described as a gymnast in Die Blechtrommel because of the prowess he shows hanging on the cross.<sup>32</sup> Interestingly in Katz und Maus the church was originally a gymnasium and continues to look like one, whereas, the gymnasium with its gothic windows resembles a church.

Thomas furthermore points out that although Mahlke attains great ability as both a swimmer and as a gymnast, he is not able to cope very well with ordinary terrestrial reality. "The scene on the minesweeper, for example, is set between the heights of the heavens and the depths of the sea, with the gulls as the inhabitants of the atmosphere and Mahlke ever questing the water depths below, with the deck of the ship as the meeting place between the two realms. The spheres of operation of Mahlke as a boy have their counterpart later in the two fields of war associated with the aeroplane and the submarine."<sup>33</sup>

Thomas sees the fact that Mahlke is a seeming terrestrial misfit as the reason for his being likened to fish later in the Novella when the narrator creates the image of Mahlke praying at the altar to the Virgin Mary. Pilenz compares him to a fish: "Auf den strand geworfene Fische schnappen so regelmaessig nach Luft."<sup>34</sup> This may be true, but Mahlke's constant association with fish suggests yet another possibility, that is an association with Christ, the Savior, to whom Mahlke is often compared. Mahlke parts his hair in the center and slicks it down with sugar water

presumably to give himself the appearance that Christ is often pictured with or perhaps to suggest a daily act of baptism.

Shilling, one of the boys draws a picture on the blackboard which Pilenz describes in with the following association to Christ: "Der Erloeser Mahlke war perfekt und verfehlte seine Wirkung nicht,"<sup>35</sup> Pilenz confesses that it was he who erased the picture and again eludes to the association with the savior: "Ich war es, der Dein Abbild als Erloeser mit dem Schwamm von der Tafel wischte."<sup>36</sup> Yet another time Pilenz says of Mahlke's face: "Gesicht wollte sagen: Erloesermiene."<sup>37</sup> and later he states, "Mahlke haette als Jesus auftreten koennen!"<sup>38</sup> Furthermore he suggests a tie between Mahlke and the divine when he refers to Mahlke's enormous penis as "anbetungswuerdig"<sup>39</sup> Even his use of only Mahlke's last name suggests a similarity to Christ, furthermore he has the same first initial as the savior as well.

Pilenz cannot seem to decide where Mahlke's home was located. "Euer Haus stand in der Westerzeile... Nein, Euer Haus stand in der Osterzeile."<sup>40</sup> This association with Osterzeile might suggest a connection with easter and the resurrection. It could also infer that it was not clear to Pilenz whether Mahlke has an eastern or a western orientation and he seems to have decided on eastern as his best guess, suggesting an eastern metaphysical or mystical

inclination. This conclusion seems born out by the fact that Pilerz senses an awesome quality about Mahlke which is frequently associated with the noumenal aspect of the divine. Mahlke he states is "... ein duerftiges Gespenst, das allenfalls Kinder und Grossmuetter erschrecken kann und von einem Leid abzulenken versucht."<sup>41</sup>

Karl Ruhleder suggests a millennial association is apparent in the figure of Mahlke. He states the history of the pursuit of the millenium,

"the extremely helpful study by Norman Cohn, The Pursuit of the Millenium (1961) traces revolutionary messianism from its Biblical origins to modern totalitarian movements, and the author does not fail to mention either Oscar Mazerath's Millennial drummer father, the drummer of Niklashausen, or the Calabrian Abbot Joachim of Fiore (1145-1202) who perceived in history a pattern and meaning, namely those three ages which reappear in Auguste Comte's idea of history and in Shelling's Die Weltalter. Shelling in turn influenced Rudolf Steiner."<sup>42</sup>

Ruhleder continues to discuss the Joachite prophecy. "By comparing Biblical prophecies Joachim envisioned three Ages - The Age of the Father, The Age of the Son, and The Age of the Spirit." He further explains, "The following equations are even more interesting: The Age of the Father = The Age of the Old Testament, The Age of the Son = The New Testament, The Age of the Spirit = ... The prophecy does not tell us what kind of a Testamentum will replace the Gospels, but the Christ-like heroes in modern literature certainly reveal what the individual authors imagine the coming of the third age to be like."<sup>43</sup> Ruhleder further states that The Age of the Son is equated with Pisces and

the Age of The Spirit with Aquarius and he views Mahlke as progressing from fish to swimmer, which may be going a bit far.<sup>44</sup>

It seems that Mahlke is seeking direction in the Novelle. He seems to be having difficulty in finding the proper path and two role models seem to be presented to him. He is impressed by two recipients of the knight's cross, the Nazi medal of honor for war heroes, who are invited to lecture at his school and present lectures about their heroics. Karthaus gives the following assessment of the two lectures as Grass presents them. Karthaus finds that the first lecturer's description of war resembles a description of Sport as was common in many of the battle books during the third Reich. The second speaker who has studied theology and German literature paints an artistic abstracted picture of war with none of the gruesome bizarre aspects in fact it rather resembles a fairy tale. Karthaus asserts, "Hier wird ein Naturansicht reflektiert, die Angesichts des Seekrieges mit seinen Grausamkeiten voellig verlogen ist und inhuman, trotz oder gerade wegen - aller scheinbaren Feinfueligkeit."<sup>45</sup>

Mahlke shows himself to be so impressed by these two war heroes that he even steals the "Ritterkreuz" from one of them. At this point Mahlke who had previously left the impressive "Jungvolk" to join the slipshod "Hitler Youth" makes a decisive change in attitude. He now selects

an heroic path so that he too may be permitted someday to make a speech at the "Gymnasium". One wonders why Mahlke is so intrigued by the knight's cross. He gives up his other throat decorations in order now to wear the "Ritterkreuz", perhaps because as Karthaus suggests, "Das Ritterkreuz ist ganz eindeutig das Emblem des Krieges, das Ideal von Maennlichkeit dieser Zeit verdichtet."<sup>46</sup>

One day following these incidents Pilenz observes Mahlke in church in front of the Virgin, his neck bare of any of the pompoms, pendants and screwdriver he had previously worn. Moreover he is reported as kneeling before the Virgin without child. It is at this time that he mentions to Pilenz that he has volunteered to go to war. He states, "Weisst ja, wie wenig ich davon halte: Militaer Krieg spielen und diese Ueberbetonung des Soldatischen."<sup>47</sup> In the next breath he reflects on his previous ambition to become a clown and thus sets this former notion in direct contrast with his present heroic undertaking. "Weisst ja, wollte mal Clown werden, was einem Junge nicht alles einfaellt."<sup>48</sup> At this point Mahlke says his Adam's apple is no longer a source of concern for him and he aims his glassy gaze at the belly of the Virgin. It is as though he has ceased to feel any sense of shame at his nakedness.

It is Mahlke's image of the Virgin which leads him into battle much as medieval knights were known to worship the cult of the Virgin and serve Mary with their

heroic deeds. But Mahlke's image of the Virgin is fraught with sexual implications. In fact, after the war he desired to lecture at the "Gymnasium" about how the Virgin in the midst of battle presented her stomach to him as a firing target and thus it was through her guidance that he was able to destroy many tanks and thus earn the knight's cross for himself. The fact that Mahlke is never permitted to speak indicates the ultimate worthlessness of his heroic deeds.

Grass himself discussed the underlying pagan aspects of religion. "Es ist allgemein bekannt, dass sich der Katholizismus in Polen, aehnlich wie in anderen vorwiegend Katholischen Laendern, Reste heidnischer Urspruenglichkeit bewahrt hat, zum Beispiel Marienkult, der das Verhealtnis zu Jesus Christus, zur Bergpredigt weit ueberragt. Dem Autor kam es darauf an, diese spielfreudige und farbenpreachtige, halb heidnische, halb christliche Welt darzustellen und in Beziehung zu setzen zur Epoche des Nationalsozialismus."<sup>49</sup>

Johanna Behrendt suggests that Mahlke is prompted to perform feats because of an inferiority complex.<sup>50</sup> Cunliffe challenges this opinion quite correctly and states that Mahlke has no inferiority complex rather from the beginning he exhibits a quiet self confidence.<sup>51</sup> Cunliffe reminds us that Mahlke's early accomplishments in diving are characterized by an unpretentious sort of heroism.<sup>52</sup>

It is to be remembered also that when Mahlke averts the cruel joke on the purblind teacher he is not considered weak but rather gains a special prestige.

It is rather false pressures to heroically achieve within the society the Mahlke lives in that lead him to abandon his desire to become a clown. Beginning with the challenge to masturbate from Tulla, Mahlke is gradually lured out of a kind of state of innocence to perform heroic feats, which he knows himself to be capable of, but which before he seemed to have no need of performing. Mahlke abandons his inclination to become a clown and selects quite an opposite direction, that is to strive to become a hero. A kind of false religion recognizable in his heathen like obsession with the Virgin drives him forward.

It is interesting to note that ancient Greek mimes during fertility rites as pointed out wore exaggerated phallusses and attempted through their acting out of sexual routines to have some effect on the universal fertility. Mahlke, however, particularly in his attempt to impregnate the Virgin, if symbolically, goes as Ruhleder points out, a step beyond action that seeks to influence by parallelism and attempts to influence the cosmic order by direct intervention. In attempting to impregnate the Virgin he is assuming the role of God. He no longer attempts to influence as a clown, but as a hero.

Mahlke realizes that his heroics have gained nothing for him when he is not permitted to speak at school. Up until this point Mahlke has been actively pursuing the role of hero. Cunliffe states:

"The actions of Mahlke, the central figure of Katz und Maus, reveals himself as a true hero with the traditional attributes of bravery, honesty, modesty, and chastity. Grass gives further shape and meaning to the experiences by means of parallels with the established mythical and literary patterns. He allows the reader to glimpse fleeting resemblances between Mahlke on the one hand, and Parzival, Arthur, and Dostoevsky's Holy Fool on the other." 53

Mahlke exhibits many knightly characteristics. He is an arbiter of taste, Mahlke sets fashion trend with the pompoms he wears around his neck, he shows knightly devotion to the Virgin and Mahlke though apparently attracted to women endeavors to remain chaste, at least until challenged.<sup>54</sup>

Mahlke has much in common with Parzival of the medieval German epic by the poet Wolfram von Eschenbach. Cunliffe traces this similarity,

"(...), Mahlke has lost his father who dies heroically. As Parzival did, Mahlke lives with his mother, who gives him strange clothes to wear that lend him a comic appearance. When Parzival sets out on his adventures, his mother dresses him in the clothes of a fool; the parallel with Parzival explains Mahlke's wish to become a clown, often expressed in the course of the story. After Mahlke's final disappearance, the narrator, Pilenz, searches for him. The disappearance itself, it may be noted, is at this point mysterious and leaves lingering hopes of survival, like that of King Arthur and other mythical heroes." 55

Mahlke, like Parzival, abandons the simple naive life associated with the clown for active heroics. Although Parzival in his society is able to make some valid accomplish-

ments with his striving, Mahlke is not.

After Oberstudienrat Klose refuses to allow Mahlke to deliver his prepared lecture at the school, he asks Pilenz to row him out to the minesweeper once more. Mahlke has become Physically ill presumably from eating underripe berries, again a subtle allusion to the forbidden fruit. Mahlke perhaps becomes aware of his guilt once again and collapses under psychological pressure. Pilenz describes Mahlke at this point: "Er zitterte, produzierte Schweiss, drueckte sich beide Faeuste in die Magengrube; aber ich kann ihm heute nicht die Bauchschmerzen glauben, trotz unreifer Stachelbeeren auf nuechternen Magen."<sup>56</sup> Spaethling quite correctly asserts that this is a turning point, ... "that breaks Mahlke's obsession to prove and produce himself publicly, to harmonize his psychological and physical disarray by external means."<sup>57</sup>

Mahlke states at this time: "Ich lese neuerdings ziemlich viel Kierkegaard. Spaeter mal musst Du unbedingt Dostoevski lesen..."<sup>58</sup> Perhaps Mahlke has learned something about his situation through these writings which leads him to new selfawareness. Cunliffe notes Mahlke's similarity to Dostoevsky's Prince Myshkin: "The clown motif, Mahlke's constantly stressed ridiculous appearance, and the strange trembling remarked on by the narrator, recall Dostoevsky's epileptic, virtuous idiot. Dostoevsky draws parallels between his hero, Myshkin, and Christ, just as Grass sometimes com-

pares Mahlke to 'der Erloeser' (.....)."59

Karthaus views Mahlke's progress in the work as moving from "Spielerei" to "Streben" in a political sense.

"Mahlke's Ehrgeiz war zunaechst scheinbar individual psychologisch erklaeubar. Je weiter die Novelle fortschreitet, desto deutlicher wird, dass diese Erklaeuerung nur die eine Seite der Sache sieht, denn auf eine erschreckende selbstverstaendliche Weise nimmt der Krieg die Welt - und damit auch Mahlke - in Besitz. Das an Stelle des Schraubenziehers und Marienbildes erstrebte Ritterkreuz bezeugt, dass der Krieg sich vollends bemaechtigt hat. Aus einer Spielerei ist ein Streben mit politischem Sinn geworden."60

Mahlke, it is certain, has been moving from playing to striving up to this point. He has been learning to be an achiever in a heroic sense. But now as Pilenz rows him out to sea, it appears, that he has been stripped of his desire to achieve, and of what he has previously achieved. Although he has proven himself to be an excellent swimmer, he now states to Pilenz: "Ich kann nicht schwimmen."<sup>61</sup> Mahlke, who was at first not even physically well suited to either swimming or gymnastics has been encouraged by the "cat", to achieve and he performs well. He has been encouraged to strive in a Faustian sense and now in the boat all sorts of image collide in his mind, the Virgin, his dead father, the Russian tanks in a kind of inner chaos.

Strangely enough, by the time Mahlke reaches the minesweeper, Mahlke seems to have gained a clarity of vision. In any case his mood has changed entirely. Now he seems gay and light hearted. Pilenz describes him, "Mahlke schritt das Deck mit besitzergreifenden Schritten ab, summtte

sich ein Stueck Litanei, winkte zu den Moewen hoch und spielte jenen aufgeraumten Onkel, der nach jahrelanger und abenteuerlicher Abwesenheit auf Besuch kommt, sich selbst als Geschenk mitbringt und Widersehen feiern will:

'Halloh Kinder, Ihr habt Euch ueberhaupt nicht veraendert!'"<sup>62</sup>

Shortly thereafter Mahlke dives away. It seems that now Mahlke has given up striving and heroics and is playing again. He is humming a part of the Litany just as Hans Schnier does at the end of Ansichten eines Clowns.

As he waves to the gulls, he does so much as a clown in a routine, and seems to indicate that the old Mahlke has returned. It seems that the game of cat and mouse is over as Mahlke dives into the water, as if into the realm beyond.

Mahlke could have possessed redemptive powers for society, the entire non-competitive, non-heroic aspect of his nature could have served as a positive model for society, but instead he was tempted or challenged into a life of willful striving.

In setting the cat after Mahlke's mouse, Pilenz who says he might be responsible, or society as a whole has made Mahlke aware of his guilt, original sin, which is clearly alluded to by the large Adam's apple. For a time Mahlke attempts to hide his guilt and uses all types of neck ornaments to conceal his Adam's apple. Mahlke seems to experience a symbolic fall from grace after Tulla

challenges him to masturbate. It is after this incident that Mahlke seems to be most keenly aware of his guilt and it is after the incident with Tulla that he begins striving to achieve as if to compensate for his guilt. Pilenz reports that it is during Mahlke's prayers to the Virgin in church that he allows his Adam's apple to be bare of adornment. It is during these prayers to the Virgin that Mahlke is directed by her to enter the army. It is as though Mahlke has found a direction now for his striving and when he returns from the war and meets Pilenz he is no longer wearing any neck adornments, in fact it seems that his appearance is quite altered. In the following description of Mahlke when he returns home, it is clear that he no longer has the bizarre appearance of the clown, rather he has become completely the soldier and hero:

Wie sah er aus? (....) Wie alle, die bei den Panzern Dienst taten, trugst Du diese raeubermaessig gewuerfelte, aus schwarzen und feldgrauen Stuecken gemischte Phantasieuniform: graue Ueberfallhosen verdeckten die Schaefte schwarzer hochgewichster Knobelbecher. Eine schwarze enge, Dich faeltchenziehend unter den Armen kneifende - denn Deine Arme standen henkelartig ab - dennoch kleidsame Panzerjacke liess Dich, trotz ein paar zugenommenen Pfund, schmaechtig wirken. Auf der Jacke kein Orden. Dabei hattest Du beide Kreuze und noch irgend etwas aber kein Verwundetenabzeichen: Du warst ja mit Hilfe der Jungfrau kugelsicher. Verstaendlich, dass auf der Brust alles, von neuen Blickfang ablenkende Beiwerk fehlte. Das bruechige, nachlaessig geputzte Koppel schnuerte nur eine schmale Handbreite Stoff ab: so kurz waren die Panzerjacken, wurden auch Panzerjacken genannt. 63

Pilenz goes on to state that although the redeemer's hairdo

is gone, they have given him a crewcut as is typical in the military, Pilenz still feels there is something of the redeemer about him. This remark implies that although Mahlke is now very much the soldier, this does not negate the possibility that he still retains some of the characteristics of a savior.

When Mahlke goes out to the minesweeper with Pilenz after not being permitted to deliver his address, he strips down to his gym outfit.<sup>64</sup> It seems that Mahlke's guilt and nakedness are revealed again. Perhaps, he now realizes the absurdity of his previous attempts to conceal his guilt. Mahlke has, it seems forsaken heroics.

The fact that Mahlke disappears on a Friday seems to suggest parallels with Christ and a resurrection is anticipated, but Mahlke does not reappear. Pilenz states: "Du wolltest nicht auftauchen. If anyone seems to suffer from lingering guilt now it is Pilenz, for he states: "Denn, was mit Katze und Maus begann, quaelt mich heute als Haubentaucher auf schilfumstandenen Tuempeln."<sup>65</sup> Pilenz may indeed be the Brutus of the Novelle, for as he suggests, it may have been he who sicked the cat on Mahlke's Adam's apple.

Bruce sees Mahlke's disappearance as a suicide or defeat, "(...) as the final outcome and symbol of the complete disorganization of his existence."<sup>66</sup> But Bruce seems to miss the point of the last scene with its liberating effect on Mahlke. Johanna Beherendt's assessment seems more feasible:

"Mit dieser Darstellung der Menschlichen Natur werden alle je erreichten Werte und Leistungen des Menschlichen Strebens verneint und dem Menschen jede Hoffnung auf eine Selbstbefreiung von den Trieben und seiner Triebgebundenheit genommen, und wenn Mahlke am Ende mit seinem Glauben an eine hoehere Natur - und Triebbreite Existenz des Menschen auf uebernatuerlicher Ebene ernst und als Clown ueber Katz und Maus triumphiert."<sup>67</sup>

It seems that Grass is suggesting a new religious direction. Sol Gittleman suggests that Grass felt the necessity for a new religious direction because of the absurdity of recent events. He states,

Some like Boell, feel that there is hope in Christianity or the Christian ideal, if mankind can found a society based on Christian principles. Others, like Guenter Grass, detect a permanent relentless horror in the human condition, and would rather adjust their religion to meet the particular needs of the times. Traditional Christianity must be improved according to Grass, it must be 'adapted' to a weird bizarre congregation. What is needed says Grass is a theology for a mad world. 68

One could conclude from both Grass and Boell that the irrational aspects of contemporary life suggest the need for a religious redirection, which is essentially based in the spiritual, for within the realm of the spiritual, which is by its essence less logical, the irrational can be accommodated. Ruhleder in tracing the religious ages of Christianity suggests that the third age might be The Age of the Spirit and he wonders what the verbal text of this age might be. It is possible that the The Age of the Spirit may have no text, since the spiritual eludes verbalization.

It may be that only the clown, who is essentially nonverbal can relate the essence of this new religious age, and in fact the Age of the Spirit may also be The Age of the Clown. When Mahlke fails to resurface, it may perhaps be that he no longer sees the need for a religious hero, a savior in the old sense, for The Age of the Father and The Age of the Son are past.

Mahlke undergoes in the course of the Novelle a kind of development from clown to hero, yet in the end he seems to have overwhelming doubts about the wisdom of his endeavors. At the outset he is a not goal oriented, although he seems to have natural talents. He is not given to engaging in competition until Tulla challenges him to perform sexually. Many parallels can be drawn to temptation and the fall and thus Mahlke embarks on a course quite different from his previous inclination to become a clown. He now abandons play in pursuit of heroics.

Even Mahlke's appearance changes from that of a clownlike savior to a grotesque military appearance. He appears to have fallen from grace as he pursues some quite bizarre heroics. Mahlke has even become a fool of sorts, for end he realizes that despite all of his commitment he cannot really achieve his goal, that is to be permitted to speak to the boys at his school, the way in which the war heroes had previously spoken to him and his classmates about the heroics of their war experiences. The fact that he is

denied the privilege of speaking appears to shock him into the realization that his goal is not attainable and perhaps that he may have chosen the wrong path. Perhaps at this point, as Pilenz suggests, Mahlke may have joined the circus.

Pilenz, however, fails to have gained any insight, it seems, into Mahlke's character, for when Mahlke fails to resurface he looks for him not only in circuses and among troops of clowns, but also at reunions of war heroes. Although he is the chronicler of Mahlke's life it all remains meaningless for him, he cannot seem to come to any conclusion of his own and even wishes someone would supply an ending for him.<sup>69</sup> Pilenz is still looking for direction, he apparently has learned nothing from the experiences about which he writes, yet he remains haunted by them.

IV

The Clown Drums

Grass's Novel Die Blechtrommel has as its central figure a dwarf Oskar Matzerath, who has willed himself not to grow since the age of three. Since the work takes on the sweeping form of the Bildungsroman rather than the more limited Novelle form as we have seen in Katz und Maus, it presents not only a picture of the hero, but also of the society in which he lives. In a Bildungsroman one typically sees the central character go through some sort of development. Wilpert defines the Bildungsroman in the following way.

Spezifisch deutsche Abart des Entwicklungsroman, bei der weniger die Persoenlichkeits und Charakterentwicklung im Laufe der Lebensschicksale des Helden, als vielmehr der Einfluss der objektiven Kulturgueter und der personalen Umwelt auf die seelische Reifung und damit die Entfaltung und harmonische Ausbildung der geistigen Anlagen (Charakter, Willen) zur Gesamtpersoenlichkeit im Mittelpunkt steht; meist mit dem Erziehungs- oder Entwicklungsroman verschmolzen. 1

The hero commonly through a group of loosely connected experiences and travels, often with the guidance of a master undergoes a progression which allows him to take up a role within society.

When Grass published Die Blechtrommel in 1959 it was widely acclaimed as a new step in the traditional Bildungsroman form. Kremer describes the ways in which Blechtrommel is like the conventional Bildungsroman, "Halten wir also fest, dass es mit dem Bericht ueber eine Reihe von Ereignissen zu tun haben, die zwar im Rueckblick vom Insassen einer Heil- und Pflegeanstalt erzaehlt werden, sich ansonsten aber chronologischen Reihenfolge entwickeln und um einen

zentralen Helden, der als Ich auftritt, gruppiert sind."<sup>2</sup>

Seifert asserts that the Bildungsroman commonly has a third person narrator, whereas the ich form dominates in Blechtrommel and alludes to the typically critical point of view of the picaresque hero which Oskar shares, "Der picareske Roman erhaelt seine besondere Struktur dadurch das der Erzaehler sein frueheres Handeln and das Verhalten der Welt einer kritischen, satirischen, aber auch schuldgequaelten Abrechnung unterwirft."<sup>3</sup>

Kremer points out that Grass wrote his novel after a large war that destroyed prevailing values just as Grimmelshausen did when he wrote Simplizissimus, and like Grimmelshausen Grass gives the most brutal occurrences a comic bent.<sup>4</sup> Seifert adds that often the dilemma of the picaresque hero is whether to try to fit in or to maintain his self-assertion.<sup>5</sup> Elizabeth Boas views the development of the novel to be quite opposite to the development of the progress of the traditional Bildungsroman such as is found in Wilhelm Meister. She states, "Die Blechtrommel simply reverses the basic theme of Wilhelm Meister. Goethe's novel tells of the growth of a hero to maturity and social integration, it deals with the interaction of society and the individual. The permanently three-year-old Oskar represents the total reversal of the theme of personal development."<sup>6</sup>

The clown like the picaresque hero has traditionally been a critic of society. The clown, however, has been a performer whereas the picaro is a literary figure. Oskar,

as though alluding to his critic's role, at one point compares himself to a dwarf who appears in a Velasquez painting and compares the position of the jester at the Court of Phillip IV of Spain to his own position vis a vis Joseph Goebbels. It is Oskar's connection with his master, Bebra the clown that assures Oskar a role in any clown treatment. It is Bebra who gives Oskar a gem of advice in regard to the proper position of clown types within society, "Bebra, der mich auf die Stirn kuesste, sagte auch: 'Oskar, stelle dich niemals vor eine Tribuene. Unsereins gehoert auf die Tribuene!'"<sup>7</sup>

Since Oskar chooses to remain a dwarf and as such is rather physically mishapen the work takes on something of a grotesque aspect. Dwarfs and those who otherwise physically mishapen have been associated with the grotesque for centuries, and have been suspected often of possessing demonic powers. Seifert sees Oskar's roots in other demonic characters very much in the German mythic tradition. He is a dwarf not unlike the demonic Waldzweig in Doebblins Wallenstein and the possessed dwarf in Elias Cannetti's Die Blendung, who is as much obsessed by chess as Oskar is by drumming. Gisela Elsner's giant dwarfs in her work Die Riesenzwerge enjoy some demonic aspects in common with Oskar. Ziolkowski writes about the grotesque aspects of the works of Grass and Elsner;

The grotesque has one immeasurable advantage: it makes possible a nontragic action, since it no longer operates through the antithesis of reality and absolute. Instead

it takes place in an intermediate realm where the madman can do anything he likes: remain a child and play his tin drum; overpower his parents and tie them together in bed; bite his beloved to death; play the role of a blind man or a clown. The radical confrontation is avoided from the start by the displacement of the perspective of the entire work. The reader knows immediately that he is not dealing with a conventional reality, but with a realm of the imagination where rules no longer apply. 8

Through the invocation of the grotesque an element of black humor arises. Grass creates an atmosphere of the grotesque by focussing on small grotesque details that call attention away from the more horrible overriding atmosphere. Since Oskar is a dwarf we see the world from a low point of view. It is a view upward, rather than from above as Derek von Abbe points out.<sup>9</sup>

Oskar, one must remember is a dwarf by choice. He has chosen to play the role of a dwarf. In order to justify his failure to grow, at the age of three, he flings himself down a flight of cellar stairs. The age of three seems to have a great deal of significance for Oskar for it was at that time that he was given his first drum, although he has regarded himself as a drummer since birth. It is Matzerath's mention that perhaps Oskar, upon growing up will take over his store that prompts Oskar to make the fall down the steps. It is while a picture is taken of Oskar holding his first drum that Oskar makes the decision. Oskar writes, "Da sagte ich, da entschloss ich mich, da beschloss ich, auf keinen Fall Politiker und schon gar nicht Kolonialwarenhändler zu werden, vielmehr einen Punkt zu machen, so

zu verbleiben - und ich blieb so, hielt mich in dieser Groesse, in dieser Ausstattung viele Jahre lang.<sup>10</sup> Oskar obviously alludes to Hitler's prose in Mein Kampf, where Hitler decides quite opposite from Oskar to become a politician.

Oskar's choice to remain a dwarf sets him apart from the rest of society. He is a sort of observer and recorder. Gelley asserts correctly that Oskar is alienated from the lower middle class atmosphere in which he lives. He records their activities, but plays no significant role in the events. Indeed people regard him as such a non-person that they show no shame before him and Oskar himself knows no tabus.

Oskar is afforded with a knee level point of view and because he is considered something of a child as well as something of an unteachable halfwit he enjoys the same kind of immunity from responsibility for his comment as the clown typically enjoys. Indeed Oskar even seems to be immune from responsibility to the prevailing powers. He can pass a guard to enter the Polish post office during the siege of Danzig and when he survives the fall of the post office in which his uncle Jan Bronski is killed, he does so without penalty, since he is not taken seriously. He is not punished for interrupting a Nazi rally with his drumming or for joining a gang of youthful ruffians. Indeed he seems to escape the consequences of all his actions.

Thus Oskar through his position as a dwarf is like the clown figure, at once cut off and at the same time a part of the society in which he lives so that he is able to comment on it. Although Oskar is a dwarf he is by no means the naive child that others take him for. Indeed he states that he entered the world with all of his intellectual powers intact. Oskar writes, "Damit es sogleich gesagt sei: Ich gehoerte zu den hellhoerigen Saeuglingen, deren geistige Entwicklung schon bei der Geburt abgeschlossen ist und sich fort an nur noch bestaetigen muss. So unbeeinflussbar ich als Embryo nur auf mich gehoert und mich im Fruchtwasser spiegelnd geachtet hatte, so kritisch lauschte ich den ersten spontanen Aeusserungen der Eltern unter Gluehbirnen."<sup>12</sup>

One wonders what sort of intellectual powers Oskar possessed at birth. He mentions that a moth drumming on a light bulb at the hour of his birth was his master. He describes it,

Mittelgross und haarig umwarb er die beiden Sechzig-Watt-Gluehbirnen, warf Schatten, die in uebertriebenem Verhaeltnis zur Spannweite seiner Fluegel den Raum samt Inventar mit zuckender Bewegung deckten, fuellten, erweiterten. Mir blieb jedoch weniger das Licht- und Schattenspiel, als vielmehr jenes Geraeusch, welches zwischen Falter und Gluehbirne laut wurde: Der Falter schnatterte, als haette er es eilig, sein Wissen loszuwerden, als kaeme ihm nicht mehr Zeit zu fuer spaetere Plauderstunde mit Lichtquellen, als waere das Zwiespraech zwischen Falter und Gluebirne in jedem Fall des Falters letzte Beichte und nach jeder Art von Absolution, die Gluehbirnen austheilen, keine Gelegenheit mehr fuer Suende und Schwaermerei." <sup>13</sup>

Oskar goes on to state that the moth drummed like many other creatures. He has on occasion heard drumming

rabbits, foxes, dormice, frogs, woodpeckers and men, even negroes in darkest Africa and in America who may not have forgotten how to drum with disciplined passion.<sup>14</sup> It would seem that together with the ability to drum there exists some sort of original knowledge of the cosmos, which eludes more formal kinds of education. The drum beats a sort of primitive order of things. Leo Frobenius suggests, "Archaic man plays the order of nature as imprinted on his consciousness, plays the cosmic order. No need for a why or a wherefore. Freed from the tyranny of causality at its worst -- antiquated utilitarianism."<sup>15</sup>

The beat of the drum suggests the rhythm of nature itself. Huizinga writes of the play quality of rhythm,

Such elements as the rhyme and the distich derive from and only have meaning in those timeless, ever-recurring patterns of play: beat and counter-beat, rise and fall, question and answer, in short rhythm. Their origin is inextricably bound up with the principles of song and dance which in their turn are comprehended in the immemorial function of play. All the qualities of poetry which come to be recognized as specific of it, i.e. beauty, sacredness, magic, are embraced in the primary play quality.<sup>16</sup>

Various critics have given their opinions as to the function of the drum as a device in the novel. Both Ide<sup>17</sup> and Scharfman<sup>18</sup> see the drum as the unifying device of the work. Scharfman adds that in the traditional picaresque novel the hero himself is the unifying factor whereas here it is the drum. Elizabeth Boas regards it as a narrative device, "When we first hear it (drum), it is being used to

conjure up the long distant past and the faraway, now lost, land of Oskar's ancestors. The drumming here suggests the act of narration itself, and the drum the organ of the creative imagination and of memory."<sup>19</sup>

Bance views the drum mistakenly as a non-communicating instrument. He writes, "This instrument which Oskar continually proclaims as a medium of communication, is, in fact, complete non-communication."<sup>20</sup> Bance goes on to state that the use of the drum is an indication of the opinion on the part of Grass and other postwar German writers of the meaninglessness of words. Bance equates what he feels is the inability of the drum to communicate with the ineffectiveness of language following the war. The fact is that the drum, perhaps chosen as an alternate form of communication to language, communicates nonetheless in a kind of primary way that verbalization cannot, much as the clown might use mime, Oskar uses the drum. The drum succeeds then, where words fail. Oskar, in fact, communicates quite effectively with the drum. He manages to disrupt a Nazi rally by drumming beneath the rostrum,<sup>21</sup> and he accomplishes this, not with the logic of verbalization, rather he has become a sort of pied piper through the magic of the drum.

There is indeed a kind of magic involved in Oskar's drumming ability, just as there is rather a miraculous quality in his ability to destroy glass with his voice. Oskar states, "... was ich mit der Trommel nicht klein bekam, das

toetete ich mit meiner Stimme."<sup>22</sup> Oskar states that his upsetting of the Nazi rally was not directed against the Nazis in particular, but was destructive in general. Oskar with his voice, in fact, assaults many old institutions as well. Kremer asserts, "So ist auch Oskars magische Eigenschaft, die Faehigkeit Glass zu zersingen, gelegentlich als Symbol fuer seine Bildstuermerei interpretiert worden, dann Oskar zersingt ja Uhrklaeser (=die arge Zeit), Schaufenster (=die arge Wirtschaft), Opernglas (=die arge Gesellschaft)."<sup>23</sup>

Although the critic Rothenberg views Oskar's anti-order destructiveness as being directly anti-Nazi, it seems more apparent that Oskar is opposed to order of any sort. When his teacher tries to read a schedule Oskar breaks glass<sup>24</sup> and he equates faith in Santa Claus with faith in the gasman<sup>25</sup>. He joins a gang of school children who engage in petty thievery and remains aloof from the working class political organization of the shipyard apprentices.<sup>26</sup> Boas suggests quite aptly that Oskar chooses the general chaos rather than commit himself to any organized political opposition.<sup>27</sup>

Richard Pearce suggests that Oskar is very much a clown in the manner of Harlequin of the commedia dell'arte. He states, "Harlequin not only thrived in chaos, he was an arch destroyer of order; but he was not a rebel. When he stole pie or seduced a rich man's wife or turned a somer-

sault without spilling his wine glass, he transgressed social law and abrogated the laws of nature out of sheer indifference."<sup>28</sup>

Oskar, like Harlequin, even uses his sexuality to destroy the existing order of things. The frequent mention of Oskars penis and its size bring to mind the phalluses worn by ancient mimes and players in the *commedia dell'arte*. It seems that Oskar possesses a sexual organ somewhat disproportionate to his size. He states the amazement of the scultresses when he poses in the nude, "... trotz Buckel, trotz sparsam bemessener Koerpergroesse ein Geschlechtsteil mit sich fuehrte, welches sich notfalls mit jedem anderen, sogenannten normalen maennlichen Attribut haette messen koennen!"<sup>29</sup> Oskar sleeps with the wife of the greengrocer Greff, which possibly contributes to Greff's suicide and even claims to have impregnated his future stepmother Maria. It is clear that Oskar regards his sexual member as a source of power. He calls it at one point a third drumstick<sup>30</sup> and even compares its size with the size of the one on the statue of Jesus in the church.<sup>31</sup>

Interestingly, as Steig points out Oskar does not by his unrighteous actions threaten any order which the work itself supports. "The modern author of the grotesque, writing in an ordered universe and whose values tend toward the chaotic, can give us the childlike, rebellious, anarchic side of man, unchecked by opposing elements which might

arouse comforting stock responses. Any fear to a threat of order must arise within ourselves."<sup>32</sup> Oskar seems to play at destroying order with his drumming, his voice and his sexual powers and yet he does this all in a childlike way which at times even borders on the humorous.

Bance sees a principle at work in Die Blechtrommel which he states could be called a Spieltrieb.<sup>33</sup> Bance calls to mind the formulation of Schiller's aesthetic imperative set forth in The Fourteenth Aesthetic Letter, "... der Mensch spielt nur, wo er in voller Bedeutung des Wortes Mensch ist, und er ist nur da ganz Mensch wo er spielt."<sup>34</sup> Bance is correct in his assessment that the play element is at work in Die Blechtrommel, but a bit far afield in his pinpointing it in the novel. Bance misses the point somewhat when he identifies both Oskar and the Nazis with the Spieltrieb. Oskar plays to be sure. He is after all a drummer. Oskar's play is however something quite different from the Nazis pursuits.

The opposition to play on the part of the Nazis seems particularly poignantly made by their attack on the toy shop of the Jew Sigismund Markus, which constitutes the first blatant display of real Nazi force in the work. Markus had supplied Oskar with his drums and thus Oskar feels somewhat connected with him. Oskar wonders earlier why Markus had been shunned at his mother's funeral and states, "Ich wusste nicht, was Markus getan hatte, nahm

ihn bei seiner Schweissnassen Hand, fuehrte ihn durchs schmiedeisern offenstehende Fensterhofstor und wir beide, der Hueter meiner Trommeln und ich, der Trommeler, womoeglich sein Trommeler, wir trafen auf Leo Schugger, der gleich uns ans Paradies glaubte."<sup>35</sup>

Oskar observes the siege of Markus's toy store, which Markus himself avoids by taking poison and committing suicide. As Oskar sees the soldiers still at work in the store, cutting open dolls heads and defecating on toy boats he feels at least relieved that they will not disturb his drums. "Ich sorgte mich um meine Trommeln. Meine Trommeln gefielen denen nicht mein Blech hielt ihren Zorn nicht aus, musste still halten und ins Knie brechen."<sup>36</sup> After the death of Markus Oskar has difficulty securing drums, obviously drumming is not something encouraged or popular during the Nazi period judging from the dearth of drums.

The attack on the toy store appears almost like an attack on the concept of play itself. It is as Rothenberg points out all the more frightening because the victims of the attack appear as helpless and childlike toys, symbols of innocenece. He goes on to add, "Indem der Erzaehler die Spuren der Verwuestung mit dem Exkrementen der Terrorbande sich vermischen laesst, rueckt er das Masaker in die Perspektive, aus der er gesehen werden muss: als ein atavistischer Ausbruch von erschreckend untermenschlicher Primitivitaet."<sup>37</sup>

Bance uses as an example of play in the work,

Oskar's trying to decide whether to grow or not which parallels the transition from war to postwar period in the chapter entitled "Soll ich oder soll ich nicht". He feels that Oskar is playing in that he is juggling two ideas in his mind.<sup>38</sup> Bance seems to suffer from a misconception about the real nature of play. Play is something done for its own sake as juggling done by the clown Furlani in Hofmannsthals play Der Schwierige. When one grapples with questions of a dialectical nature one ceases to play and begins to reason. When one engages in considerations of this or that one is in fact invoking logic and play stops.

Whereas Bance regards Oskar's Kassubian grandmother as a victim who does not engage in the Spieltrieb<sup>39</sup> Ide points out that she is in fact the most unreflective of the novels characters. As such she comes closest to exhibiting a real play nature. Ide states,

Der dialektische Charakter dieses Bildungsromans wird noch einmal ganz deutlich, wenn man einsieht, dass Oskar auf der Stufe des reflektierenden Bewusstseins zu der Haltung gelangt, welche seine Grossmutter Anna Kolaicek naturhaft unreflektiert lebt. Sie verbirgt den Brandstifter, der gegen die vorfindliche gesellschaftliche Ordnung protestiert, unter ihren Roecken, wo es 'still war... wie am ersten Tag oder am letzten.' Sie schuetzt ihn vor den Repraesenten des Entweder-oder-Denkens; 'Feldgendarmen, heisst es, kennen immer nur zwei Moeglichkeiten'." 40

So it would seem that the kind of knowledge which Oskar possesses at birth goes back to his grandmother, Anna Koljaicek. Ide further explains that in contrast to the

other characters like Jan Bronski, Oskar's mother, and the Polish Cavalry officer, "... ist Anna Koljaicek aber nicht naiv, sondern - in einem unintellektuellen Sinne - wissend. Unter ihren Roecken ist Oskar dem Ursprung nah, wo die Totalitaet des Daseins noch nicht in seine dialektische Widerspruchlichkeit auseinandertrat, wo zwar kein goettliches Ein-und-Alles ist, aber die Polaritaeten noch nicht gesondert waren."<sup>41</sup> Interestingly Oskar always seeks refuge in his grandmothers skirts when the issues get to be too heavy for him.

Oskar does seem to depart from the non-dialektical thinking of his grandmother in the novel. Indeed his fall down the cellar stairs could be representative of a fall from innocence. The raspberry syrup which Oskar smears himself with and which is almost indistinguishable from blood seems to allude to forbidden fruit.<sup>42</sup> Willson points out that red in the novel is often indicative of guilt and white of innocence.<sup>43</sup> Later when Oskar's keeper Bruno offers him strawberry jam Oskar states, "Weder kann ich Marmelade sehen noch essen..."<sup>44</sup> Oskar seems to have lost his taste for red fruits later in the work. Other references to temptation and the fall appear throughout the work. At one point Oskar imagines the comic hero Vittlar to be the tempting snake. Vittlar states, "Bis heute kann ich nicht begreifen, warum den Angesprochene in mir, nur weil ich im Apfelbaum lag, das Symbol einer Schlange sehen wollte. Auch

verdaechtigte er die Kochaepfel meiner Mutter, sagte, die seien gewiss paradiesischer Art."<sup>45</sup> Oskar seems ever aware of the possibility of the fall from innocence.

Oskar seems to undergo a fall from innocence as he commences his education. Although Oskar is born with innate wisdom, a kind of innocent knowledge of the order of the universe symbolized by the drumming of the moth at the hour of his birth, his parents perhaps not understanding Oskar and his drumming set about the task of educating Oskar. Because Oskar has little success in group education, he is practically thrown out of Miss Spollenhauers nursery school because of his drumming, he is placed under the tutelage of one Gretchen Scheffler who gives him private instructions. Oskar, who prefers drumming to learning the alphabet is finally brought to the task by Miss Scheffler. Oskar is not only separated from his drum and learning the alphabet, but he is also in the home of Miss Scheffler introduced to the writings of Goethe and Rasputin. Oskar writes of the influence the two opposing ways of thinking have had on him.

Dieser Doppelgriff sollte mein Leben, zumindest jenes Leben, welches abseits meiner Trommel zu fuehren ich mir anmasste, festlegen and beeinflussen. Bis zum heutigen Tage - da Oskar die Buecherei der Heil- und Pflegeanstalt bildungsbeftissen nach und nach in sein Zimmer lockt - schwanke ich, auf Schiller und Konsorten pfeifend, zwischen Goethe und Rasputin, zwischen dem Gesundbeter und dem alleswisser, zwischen dem Duestern, der die Frauen bannte, und dem lichten Dichterfuersten, der sich so gern von den Frauen bannen liess." <sup>46</sup>

Oskar distinguishes his preoccupation with written knowledge,

in the form of Goethe and Rasputin from his original inclination to play, to drum, rather than to reason.

Indeed the duality of life becomes increasingly problematic for Oskar. In fact he sees himself as the product of two fathers. He never seems to be quite able to make up his mind as to whether Alfred Matzerath or Jan Bronski is his father. Rotheberg states, "Darf man dem Autor glauben, dann hat jeder Mensch (mindestens) zwei Vaeter <sup>47</sup> und das ist ebenso woertlich- und dann anstaendig unmoralisch- wie uebertragen, d.h. reine geistige Herkunft betreffend gemeint."<sup>48</sup> Thus it appears during the course of the novel that not only Oskar, but his mother Anna, Bebra the clown and Oskar's son Kurt, as well as Jesus, all have within their familial line some question of dual paternity.

Oskar's protest and destruction of existing order even extends to doing away with his parents, for whose death he seems at least partially responsible. His grandmother states that Oskar drove his mother to death with his drumming<sup>49</sup>. He lures Jan Bronski to the Polish post office in search of drums, just prior to its siege, in which Bronski is killed. <sup>50</sup> He places Alfred Matzerath's Nazi pin on him just as the Russians invade their living quarters, Matzerath in an attempt to hide the incriminating evidence swallows the pin and chokes to death.<sup>51</sup> Steig sees Oskar as acting out oedipal wishes in a chaotic universe.<sup>52</sup> He further asserts while comparing Oskar to other characters in

Shakespeare and Dickens, "Grass's Oskar Matzerath, though seemingly the most fantastic of these figures, comes so close in acting out of parricidal and incestuous impulses to our post-Freudian dreams that his threat to order is inextirpable."<sup>53</sup>

There is a kind of duality apparent in Oskar's threat to order as well. It is at once attractive and repellent, as Steig points out.<sup>54</sup> On the one hand it shatters an order with which we are accustomed and yet it is apparent that Oskar has taken it upon himself to avenge the sins of the father and it is only after Matzerath's death that Oskar decides to grow. As Matzerath's coffin is lowered into the ground Oskar understands, "... dass er Matzerath vorsatzlich getoetet hatte, weil jener aller Wahrscheinlichkeit nach nicht nur sein wirklicher Vater war; auch weil er es satt hatte, sein Leben lang einen Vater mit sich herumschleppen zu muessen."<sup>55</sup>

Like the question of Oskar's dual paternity, Oskar seems always troubled by the dialectical nature of life. Guilt and innocence become overriding concerns for him and Oskar goes beyond conventional Catholicism to penetrate the essence of religion as it concerns good and evil. Oskar seems to return to the universalized, pristine, pre-Christian struggle, although Christian myth plays a significant part in the novel as well. He appears to be attempting to return to the basic issues.

Oskar shuns organization of any type, and he equates conventional Catholicism with politics over and over again. He states that the Church of the Sacred Heart was built in the early years of the German Empire and its style was consequently Neo-Gothic.<sup>56</sup> He even compares Christ to an athlete hanging on a cross and states that there are all different types of crosses, which he describes in detail suggesting that perhaps one symbol is like another and one ought to be sceptical of all institutions.<sup>57</sup>

Oskar identifies himself with Christ, while at the same time exhibiting the demonics of Satan. This paradox has led some critics to assert the blasphemous nature of the work. Mauerer describes Oskar's relationship with Satan aptly in the following way, "Oskar's destructive Satanism is inextricably mixed with his inability to adjust himself to the demands of the sacred realm, to a Roman Catholicism that is as historical and as circumstantial as his Kashubian ancestry or his Polish nationalism."<sup>58</sup>

Oskar compares himself with Christ repeatedly. This connection is especially repeated when Oskar joins the Dusters. He tells the youthful gang of hoodlums that he joins, that his name is Jesus,<sup>59</sup> and yet states that unlike Jesus he has no aptitude for enlisting disciples.<sup>60</sup> As mentioned earlier his feats such as breaking glass take on the quality of miracles, in fact, Oskar says at one point that the voice of Jesus will now demolish glass. To the youthful gang he states, "'Jesus geht euch voran. Folget

mir nach!"<sup>61</sup> Oskar's fascination with the youthful gang, The Dusters, probably results from the fact that they like Oskar are opposed to all organizations. They raid offices of the Hitler youth, and waylay leaders of The League of German Girls. Oskar himself seems to be trying to do away with old religious conventions and establish new ones. He attempts to replace a statue of Jesus with himself,<sup>62</sup> as he drums the litany, an obvious connection with play. Oskar is delighted when after several of his attempts are thwarted by a priest he is able to get Christ to drum, and Jesus reveals himself to be quite a good drummer.<sup>63</sup> Oskar seems to be trying to woo Jesus away from the church to a new basic religious direction which has its roots in play.

Friedrichmeyer examines Oskar as the divine child<sup>64</sup> and Karl Ruhleder points out that Oskar's last name Matzerath sounds like Nazerath.<sup>65</sup> Sharfman writes of the various aspects of Oskar's nature which identify him with Jesus. "The identification of Oskar with Jesus is reinforced by other scenes in which he is variously portrayed as leader, creator, performer, or in general as being a part from the world of both adults and children. For example, he is shouted down by the irate mob of Nazi children and denounced by Miss Spollenhauer for his drumming in his schoolroom.<sup>66</sup> Here he is misunderstood and maligned and the scene resembles that in which the rabble rejects Jesus."<sup>67</sup>

We sense in Oskar the Christ-clown duality that is apparent in the paintings of Christ by Rouault.

Oskar does not seem to be the only one in the novel who has become disenchanted with traditional Christianity. Leo Schugger, the theology student gone mad, Oskar describes how he had been driven to madness while still in the seminary, "Ich hatte von Schugger Leo gehoert, wusste, dass sich dem Leo, da er noch auf dem Priesterseminar war, eines sonnigen Tages die Welt, die Sakramente, die Konfessionen, Himmel und Hoelle, Leben und Tod so vollkommen verueckt hatten, dass Leos Weltbild fortan zwar verrueckt, aber dennoch vollendet glaenzte."<sup>68</sup> Since Leo's madness his profession consists of showing up at funerals, suggesting perhaps the death of God, dressed in a shiny black suit several times too large for him, a tattered black top hat and white gloves. His appearance suggests that of a clown or mime, Chaplin and other clowns tattered elegance immediately comes to mind. Furthermore Oskar describes him as moving with the lightness of a dancer. Much later it is Leo Schugger who tells Oskar, through an elaborate pantomime while chanting the litany where Jan Bronski is buried.<sup>69</sup> It is furthermore Leo Schugger who shows his perceptiveness at noticing that Oskar is growing at Matzerath's funeral and states, "'Nu seht den Herrn, wie er waechst, nu seht, wie er waechst!'"<sup>70</sup> Interestingly there seems to be a whole group like Leo who after becoming disenchanted with seminary

life, now live in cemeteries. Oskar discovers this after meeting one Willem Sabber, who looks exactly like Leo Schugger and works in another cemetery.<sup>71</sup>

It seems that Leo Schugger and Willem Sabber play the roles of clowns in cemeteries, Oskar seems to be playing a variety of roles as well. From early on he has an interest in the theater. His mother took him to see Tom Thumb, the opera, and to the circus where he met his master, Bebra, the clown, who himself stopped growing at the age of 10.<sup>72</sup> Oskar at various times throughout the novel compares himself to a full range of Clown figures. He says That Oskar the fool is much like Parzival the fool.<sup>73</sup> He dons a jester's costume to emulate the dwarf jesters in court paintings by Velasquez. When he compares himself to Yorick, the court jester in Hamlet he states. "... Oskar suchte als Yorick den Sinn des Lebens."<sup>74</sup> With the muse Ulla Oskar poses as the mournful mime with the commedia dell'arte figure Columbine.<sup>75</sup>

Mason feels that Oskar plays a variety of roles. She finds Oskar's poses with Ulla as being satirical in nature. She states, "For example the various poses Oskar undertakes with the 'muse' Ulla seem to parody the themes and cliches of postwar literature. Ulysses and Penelope suggest the Heimkehrmotiv, the unicorn and the virgin allude to the theme of lost innocence, the 'Madonna 49' plays on the perversion of Catholicism during the Nazi period, and the 'Entfuhrung Europas' represents the war situation in general."<sup>76</sup> Mason goes on to state that much of Oskar's

postwar behavior parodies the postwar situation. "Later as a jazz musician, Oskar satirizes the absurd comedy of the postwar confessional mania; as a recording star, Oskar fulfills and satirizes as no one else could the prevailing mode of the time, for, himself so long the willed infant, he plays a music that gives the postwar society what it wants, a return to infancy."<sup>77</sup>

Willson feels that Oskar is in a certain sense assuming roles throughout the work. He states, "Oskar is a paradox whose profundity demands to be plumbed. He is a dichotomous creation mysteriously unified like the universe. He speaks of himself as I as Oskar, he is tempted and tempts others; he is Jesus and Satan; he riots with Rasputin and gambols serenely with Goethe. But then, too, he is Oskar Bronski, Oskar Matzerath, Oskar the drummer, Oskar the dwarf, Oskarnello Raguna."<sup>78</sup>

Whereas others find themselves bound up with one ideology or one identity, Oskar, perhaps due to his talent to play, can assume different roles and then let them go just as easily as he picks them up, never deciding between one or the other definitively. In his own way, perhaps because of his clown's nature he forms a certain unity from paradox. Willson explains this succinctly, "There is no reconciliation of the two which are one, of the dichotomy which is a unity - the perspective remains, just as white and red remain, just as good and evil remain. The ambiguity and the paradox are necessary in the universe, else there

would be no universe."<sup>79</sup>

It is when Oskar finally realizes that there are no more questions of this or that and that opposites can exist simultaneously, then is he ready to accept the dwarf, Roswitha's advice, "'Verzeihen Sie Ihren Vaetern!' ermahnte mich die Signora, 'gewoehnen Sie sich an Ihre eigene Existenz, damit das Herz Ruhe bekommt and Satan Missvergnuegen!'"<sup>80</sup> As Oskar frees himself from opposites, and from his past that he gains a real freedom, but he can never quite avoid responsibility.

Oskar senses the burden of guilt that he carries, perhaps not only for his parents death, but also for his failure to heed Bebra's advice to be one behind the rostrum and not in front of it. Oskar, although he does not claim to have been part of the "inner emigration" of which Bebra speaks, has also not taken any active part in averting any wrong doing during the course of the war years. Oskar must accept his guilt, for as Boas points out, "Acceptance of guilt and responsibility, the refusal to forget are necessary marks of maturity."<sup>81</sup>

Boas goes on to state that Oskar, bu choosing to remain a three year old, has maintained for himself a position of neutrality, he refuses to align himself with any kind of ideology, he will not even accept the label of "inner emigration", that his intellectual freedom represented a moral stance against Nazism.<sup>82</sup> Oskar comes through the

war with his objectivity and freedom intact, but what is left to him is a sense of guilt, which personifies itself in the form of the black witch, who haunts him at the end.

V

Kaspar

Peter Handke's first full length play, Kaspar, takes its title, theme, and main character from the real life Kaspar Hauser, who mysteriously turned up in Nuernberg in 1884 at the age of sixteen, but who nonetheless possessed still the mind of a child because he had until that age been deprived of any exposure to the outside world. The subject matter has fascinated writers since Kaspar Hauser's discovery which is clear from a look at Frenzel's Stoffe der Weltliteratur.<sup>1</sup> Anselm Ritter von Feuerbach was the first to write about Kaspar Hauser's fate in Kaspar Hauser.

Beispiel eines Verbrechen am Seelenleben des Menschen; others that followed include: Paul Verlaine, Gaspar Hauser chante; Trakl, Kaspar Hauser-Lied; J. Wasserman, Kaspar Hauser oder die Traegheit des Herzens; and most recently the German Filmmaker Werner Fassbinder made a film entitled Kaspar which portrayed a rather straight forward historical account of the subject matter. Handke himself seems to have been most directly influenced by Feuerbach's account. He states: "Aus dem Kaspar-Hauser-Gedicht von Georg Trakl habe ich fuer mich nichts erfahren, aus dem Bericht des Juristen Anselm von Feuerbach sehr viel, auch fuer meine Wirklichkeit, nicht nur objektive Daten."<sup>2</sup>

Fassbinder concerns himself more literally with the historical facts of Kaspar Hauser's situation, whereas Handke is interested in Kaspar's life more in a metaphysical than a historical perspective. Hern quotes an interview Handke had with Artur Joseph:

In *Kaspar Hauser I* discovered the prototype of a kind of linguistic myth. The figure made me curious. A human being for sixteen or seventeen years had lived in a wooden compartment suddenly comes into the outside and has to make himself familiar with it, although he cannot speak... This *Kaspar Hauser* appeared interesting to me not merely as a prototype of people who do not get on with themselves and the world around them, who feel themselves isolated."<sup>3</sup>

*Kaspar* because of his decidedly non-verbal nature and simple naive manner immediately evokes the image of the clown. One remembers that the name "*Kaspar*" in German is often used for clown. Indeed as *Hern* points out *Kaspar's* theatrical namesake is the *Kaspar* puppet of the *Punch and Judy* show. *Hern* adds speaking of *Handke's Kaspar*: "His first blundering entrance, his unsteady gait, his tendency to walk into things, his set expression (*Handke* directs the actor to wear a mask - a mask depicting perpetual astonishment), all are reminiscent of a string puppet, and the actor might well adopt this as his style for the part."<sup>4</sup>

When *Hern* equates the early *Kaspar* of the piece with a puppet he somewhat misses the point of what *Handke* portrays. The puppet, in that it is controlled by someone else who pulls the strings, lacks freedom, whereas *Kaspar* at this point is in control of himself and has the freedom to try every possibility spontaneously and without reflection. At the opening of the play *Kaspar* is truly the clown, he enjoys true freedom, which is directly the opposite from the puppet, who is controlled by someone else. *Kaspar*, stumbling through the curtains and on to the stage, approximates the routine of the *August*. *Tom Belling* who is credited with being the first *August*, was

also unwillingly pushed through the curtains and onto the stage of the circus ring by the circus owner.

It is felt by some critics that Handke denies Kaspar's clown nature when he states in the early stage directions to the piece: "Kaspar habe kein Aehnlichkeiten mit einem Spassmacher; er gleicht vielmehr von Anfang an, als er auf die Buehne kommt, Frankensteins Monster (oder King Kong)."<sup>5</sup> These suggestions by Handke do not necessarily contradict Kaspar's clown nature, for although it is generally held that clowns tend to be funny, often this humor is black and borders on the grotesque. It is not to be overlooked that clowns are often considered to be frightening as well as comic, because of their bizarre and unusual appearance.

One cannot lose sight of the fact that everything about Kaspar's appearance suggests the clown. Handke explains his conception of Kaspar's appearance:

Seine Aufmachung ist eine Theatralische. Er traegt ein helles Hemd mit geschlossenem Kragen. Seine Jacke ist farbenfroh und mit vielen (etwa sieben) Metallknoepfen gesetzt. Seine Hose ist weit. Er traegt klobige Schuhe; and einem Schuh ist zum Beispiel das sehr lange Schuhband aufgegangen. Er sieht 'pudelnarrisch' aus. Die Farben seiner Kleidung schlagen sich mit den uebrigen Farben auf der Buehne. Erst auf den zweiten oder dritten Blick erkennen die Zuschauer, dass sein Gesicht eine Maske ist; ihre Gesichtsfarbe ist 'bleich'; sie sieht sehr lebensecht aus; sie ist dem Gesicht vielleicht angepasst; ihr Ausdruck der Verwunderung und Verwirrung."<sup>6</sup>

Handke's description of Kaspar's appearance brings to mind many clowns: the motley clothing assemblage of Chaplin; the baggy trousers of circus Joeys; the pale faces

of white-faced clowns. Also his awkward actions in the beginning of the play before he utters a single word recall traditional clown routines. Hern describes these actions aptly: "His fumbling effort to find the gap in the curtains through which he enters the stage is a standard music-hall routine, as is the bit where he puts his hand into a crevice in the sofa, gets it stuck, puts in his other hand to help, and gets that stuck too."<sup>7</sup> Furthermore the way Kaspar attempts to walk brings to mind the typical efforts of the clown to try, fail and try again. Seemingly with no preconceived notions about his task he is ever ready to begin again. One critic who saw Peymann's production of the play in Frankfurt, in fact described Kaspar's first appearance as that of an "Arlechino" and a "commedia dell'Arte figure."<sup>8</sup>

It is possible that when Handke calls to mind the more frightening aspects of Kaspar and downgrades the comic ones, he does so in the service of his dramatic technique. Unlike Brecht who sought to distance the audience from identification with the characters so that objective judgments could be made, Handke seems to seek both distance and identity with Kaspar. Blanke alludes to this in his assessment: "Kaspar wirkt wie ein kuenstlich zusammengebauter Mensch, das Publikum vermag sich nicht mit ihm zu identifizieren, kann sich allenfalls an ihm erkennen."<sup>9</sup> If Kaspar were simply funny, the audience could comfortably laugh off his situation as humorously make believe, but it is the under-

lying horror of it which evokes identification and fear.

One wonders at the beginning what sort of horror is present in the piece. Handke himself states in the directions that the piece could have just as well been called "Sprechfolterung",<sup>10</sup> and we sense that the piece concerns a horror inherent in language. Heinz Ludwig Arnold alludes to the general Austrian scepticism about language:

Ganz besonders mit dem Kaspar steht Handke auch in einer Tradition des Sprachskeptismus, die gerade in seinem Mutterland Oesterreich bedeutende Vertreter hat: in Ansaetzen bei dem kritischen Feuilletonisten Ferdinand Kuernberger, dann sehr wirkungsvoll in den selbst noch literarischen Demonstrationen bei Hofmannsthal (Chandos-Brief), bei Karl Kraus, ganz entscheidend bei Ludwig Wittgenstein und in ihrer Wittgenstein-Rezeption auch bei der fruehen theoretisierenden Ingeborg Bachmann, die, Ludwig Wittgenstein zitierend, ihn akzeptierend schreibt: 'Es kann keine Saetze der Ethik geben, da ein Satz nichts Hoeheres aussagen kann (...) keine der Fragen, die wir an die Philosophie zu richten gewohnt sind, kann sie uns also beantworten. Mit Frage nach dem >Sinn von Sein< werden wir auf uns selbst verwiesen'."<sup>11</sup>

The theme of the work is in fact language itself. What the audience sees throughout the piece is how Kaspar masters language, or perhaps more directly, how language masters Kaspar. According to Handke himself we are shown, "Wie man durch sprechen zum Sprechen gebracht wird,"<sup>12</sup> und "ist dadurch in die Wirklichkeit uebergefuehrt."<sup>13</sup> We see through Kaspar quite clearly how one learns language, but more than that we see how through the learning of language the individual is brought more and more away from himself and from any true discovery that is possible when a person is still naive and childlike enough to be able to play as

Kaspar is at the outset of the piece.

Just as Kaspar plays at the beginning non-verbally as he tries to walk, so he does with his initial attempts at speech. Kaspar's first sentence; "Ich moecht ein solcher werden wie einmal ein anderer gewesen ist," becomes his new plaything. Handke writes in his notes to the play how Kaspar is to play with the sentence:

In der gleichen Stellung auf dem Boden, im Schneidersitz, wiederholt Kaspar den Satz, jetzt mit fast allen moeglichen Spielarten von Ausdruck. Er setzt ihn mit dem Ausdruck der Frage. Er ruft den Satz aus. Er skandiert. Er spricht den Satz freudig. Er spricht den Satz erleichtert. Er spricht mit gedankenstrichen. Er spricht ihn mit aeusserster Angst. Er spricht ihn wie einen Gruss, wie eine Anrufung aus einer Litanei, wie eine Antwort auf eine Frage, wie einen Befehl, wie eine Bitte. Dann, eintoenig zwar, singt er den Satz. Schliesslich schreit er ihn. 14

Handke goes on to state that after all this experimentation Kaspar then attempts to direct the furniture in the room.

After this point gradually four "Einsager" are heard in the play. They although unseen attempt to teach Kaspar language. They begin by causing initial confusion in Kaspar which causes him to lose track of his original sentence, they introduce new sentences and ideas in them one by one to Kaspar to replace his own sentence. Gradually after this ordering of his language Kaspar brings the room's furnishings into like order and it becomes clear that Kaspar has learned the order of the sentences as well.

The "Einsager" use many of the techniques of applied linguistics, introducing words, sentences and patterns encouraging repetition and substitution. After the

simple sentences, sentences which include rules for an orderly existence are introduced to Kaspar, in fact, they are fed to him much as one might fill the memory bank of a computer. Blanke discusses some of the sources for the Montag of statements the "Einsager" use to program Kaspar: "Neben dem Werk Answelm Feuerbach verwertete Handke fuer sein weitgehend aus Zitaten montiertes STueck noch zahlreiche andere Quellen. In bewusster Gleichgueltigkeit gegenueber den Inhalten entnahm er Saetze aus politischen, philosophischen und literarischen Texten, aus Anstandsbuechern, Hauswirtschaftsbuechern usw."<sup>15</sup> One can, in fact, find quotes from Lenin, Mao, literature of the DDR and obvious rules of etiquette and cleanliness. Kaspar is introduced to many of the aspects of everyday existence that we have come to take for granted without questioning.

Handke's ideas about language were in part formed under the influence of the writings of Wittgenstein. In the preface to his Tractus logico-philosophicus he writes, "The aim of the book is to set a limit to thought, or rather - not to thought, but to the expression of thoughts... It will therefore be in language that the limit can be set, and what lies in the other side of the limit will simply be nonsense,"<sup>16</sup>

But Handke, as Blanke concurs, goes beyond Wittgenstein and differs with him in part. Whereas Wittgenstein feels that the limits can be set on language, Handke feels that the limits are already set by language: "Handke

korrigiert die Aussage Wittgensteins jedoch in seiner Interpretation: aus einer sprachlichen Moeglichkeit wird stattdessen Fixiertheit und manipulativer Zwang; die Sätze die Kaspar spricht sind nicht seine Sätze, die Grenze die er vorziehen kann, sind von anderen vorgezogen."<sup>17</sup> Similarly the philosopher Ernst Topitsch in his piece Sprachlogische Probleme der Sozialwissenschaftlichen Theoriebildung, writes that the assertions and patterns of language offer a substitute "für die entspezifizierten Instinkte des Menschen."<sup>18</sup>

What Kaspar learns is not the real meaning of words, nor the essence of self expression, but rather the function of sentences. Handke writes in an essay: "Es wird nämlich verkannt, dass die Literatur mit der Sprache gemacht wird und nicht mit den Dingen, die mit der Sprache beschrieben werden(....) So werden die Worte für die Gegenstände selber genommen(....) Man denkt nicht daran, dass es möglich ist, mit der Sprache buchstäblich jedes Ding zu drehen (...) wie sehr die Sprache manipulierbar ist."<sup>19</sup> Kaspar seems to recognize quickly that language is so limited that it has become virtually useless. Kaspar states, "Jeder Satz ist für die Katz."<sup>20</sup>

It seems that Kaspar's development can be traced through his utterances about himself as a person. His first sentence, "Ich möchte ein solcher werden wie einmal ein anderer gewesen ist,"<sup>21</sup> suggests Kaspar's own desires and aspirations to be human. Iden suggests that this is his one sentence against the world.<sup>22</sup> When this sentence is taken

from him by the "Einsager" and he learns their conventional order he comes to another conclusion reflected in the following statement: "Ich bin, der ich bin,"<sup>23</sup> Kaspar has accepted what he has become and states a bit later: "Ich bin still ich moecht jetzt kein andrer mehr sein nichts mehr hetzt mich gegen mich auf."<sup>24</sup> Finally at the end of the piece Kaspar is joined by five other identical Kaspar who appear clownlike as the early Kaspar had been. Kaspar haltingly states as he is interrupted by their bizarre behavior: "Ich: bin: nur: Ziegen und Affen."<sup>25</sup>

As Kaspar becomes more articulate in the piece he verbalizes about the way in which language has ordered his life. He states: "Seit ich sprechen kann, kann ich alles in Ordnung bringen."<sup>26</sup> When he is joined by the other Kaspars he even instructs them with rules beginning with such universals as "Jeder" and "Keiner",<sup>27</sup> but later as he gives a full account to the audience of his development in his new neatly ordered room, he realizes that he has lost every freedom through the uniformity of language. Kaspar realizes that he was happier when he was less verbal. He states, "(...) wenn ich stottert, war ich gluecklich."<sup>28</sup> He also senses that it was language that led to his present lack of freedom when he states: "Schon mit meinem ersten Satz bin ich in die Falle gegangen."<sup>29</sup>

Hern points out that language which is practically unavoidable does not free, rather it controls. "Philosophically the basis of Kaspar is that language is necessary for

the expression of thought (and may even be a prerequisite for thought itself), he who is in a position to control people's language also controls thoughts."<sup>30</sup> Uwe Schultz seems to concur when he states, "Sprache, die befreien sollte, befreit nur von Individualitaet zum allgemeinen, nichtssagendem Geschwaetz."<sup>31</sup> Even if Kaspar would wish to be a non-conformist he lacks the tools to express himself in any kind of non-conformist way.

As Kaspar and his environment become more ordered they lose their play nature. In the beginning of the play nothing is taken for granted. The entire stage is a play kind of atmosphere. Even the furniture is randomly placed. Blanke comments on this play aspect of the piece: "Die Elemente werden aus ihren bisherigen Funktionen geloest und neu- frei- spielerisch verwandt. Das Wort "Spiel" zur Beschreibung einer bestimmten Verfahrensweise mit Dingen, von Handke gern zur Kennzeichnung seiner Arbeitsweise genannt, kennzeichnet das Gemachte, das kuenstliche and unverbindliche dieser Art zu schreiben."<sup>32</sup>

As the stage environment moves from playful to orderly, Kaspar moves from clown to citizen. He is now fully integrated into society, but as a fully integrated member, he has become more of a puppet than a free individual. Kaspar has become completely controlled with no possibility of higher thought.

## Conclusion

One asks in conclusion what special advantages the clown figures we have encountered have over other characters. One might say they have a capacity for survival. Although they often miss the mark, they seem to understand the mysterious balance of opposites which can gain them entrance to a level which we refer to as paradise and which is characterized by a type of grace. It is their inclination to engage in play, which allows them to function through chaos by creating their own order.

Each type of play in which the clown figures encountered engage creates its own order, that is it depends on its own system of rules which are not tied to any greater prevailing order. Furthermore, it is always possible to repeat play, without apprehension of failure, because play is done simply for its own sake.

The clown figure by his nature remains outside of traditional order, if he enters into it he is lost, for then he sacrifices the innate freedom, which he enjoys as a clown. The clown, in order to function in his medium must be free to set his own order, he is a likeable, sometimes pathetic, sometimes remarkable rebel, who remains outside of traditional and prevailing systems. Hans Schnier opposes the acceptable political and religious order as does Oskar Matzerath, if in a somewhat more bizarre manner. When Mahlke and Kaspar are drawn into prevailing systems and ideologies they are lost. They become enslaved by systems which corrupt through uniformity.

Even fools, though not liberated yet from the struggle, seem to possess the inherent capacity to survive. Perhaps it is because of their willingness to fight the odds, to joust with windmills, as it were. They, in taking on the insurmountable, make the spectator aware of the futility of the struggle, which we suddenly acknowledge as a "fool's errand". He makes us aware of the absurdity of goal orientation in work and yet the existentialist element in his behavior liberates him from too much reflection. The importance remains in "das Ding an sich" and not in the result.

We have talked about the clown and the fool are simply different levels of one type of character, to whom we refer rather generically as the clown figure. He goes through in fact various phases. Sometimes he struggles foolishly against what seem to be insurmountable odds, but in his ability to play through his routine and begin again he maintains the capacity to go beyond the struggle to reach some goal. How many of the characters we encountered, one wonders actually reach the state of grace that Furlani exhibits.

Hans Schnier is able to escape from time to time into his Parchesi games and to thinking of nothing, but he is never fully able to let go, to accept the inevitable and in this respect he remains a fool. Nothing is more of a "fool's errand" than his pursuit of his exlover Marie, who has already become another man's wife. Yet he continues

this obsession up until the very end as he waits in the railway station for her to return from the honeymoon. Although he is humming the Laurentian litany, which suggests an escape into play, his clown's makeup and pathetic appearance evoke pity in others as they mistake him for a beggar and drop coins into his hat. Although he has the capacity to escape through play, his unyielding notion that he can succeed where he cannot, cause him to remain a fool.

Joachim Mahlke in the course of the novelle, falls from his original state of grace. He loses sight of his former unreflective nature, through his desire to conform to political and religious systems. Although at the beginning of the work he is not driven or goal oriented, and seems to devote himself to the task for its own sake, he gradually loses this purity and seems to decline during the course of the work to an ever more achievement oriented state. He becomes intent upon winning the knight's cross and serving the virgin, until in a moment of insight, perhaps produced by society's failure to acknowledge his heroics he lets go, and it is at this point that he may perhaps regain the paradise and state of grace possible for the clown figure.

Oskar Matzerath, unlike Mahlke does not fall under any prevailing order, rather he, like Harlequin is more of a destroyer of order. He drums to destroy the attention of people at a Nazi rally, and he shatters glass of churches and other institutions when crossed. Oskar, however, never seems able to bring his life into balance. He does not seem

able to reconcile his own position and suffers feelings of guilt, perhaps because although he has helped to destroy order he has not effected his own as Bebra the clown suggested he should.

The clowns we have observed are for the most part able to withdraw into their own form of play, which affords them a sense of liberation, albeit a fleeting one, because they do not seem to be able to sustain that state in the other aspects of their lives. Although this liberation may be considered a possible cause for optimism, it requires a withdrawal, a kind of inner emigration as it were, which does not effect any positive change on the greater world outlook. One might recall that Bebra, Oskar's clown mentor and master suggested that Oskar's type should be behind the podium addressing the crowd rather than hiding under it.

A further cause for pessimism about the efficacy of the clown's art comes into play when we observe the *Kaspar* piece. The clown can communicate legitimately on a nonverbal level. Through the *Kaspar* play we see how once language is learned a system is presented which governs every aspect of life and it becomes questionable whether real play and liberation is possible for anyone an age where he has learned language. What we see illustrated in Kaspar is how when a person learns language he loses his freedom and becomes manipulated by the restrictions of the system of language which he has learned. He is reduced to functioning and thinking through a system of cliches and inane axioms which relate to

every preconceived system of society. Whereas the other clowns seem to have retained the facility to play, Kaspar, the moment he learns his first sentence already experiences a kind of fall from grace and loss of paradise which he enjoyed when he remained preverbal. The option to play may, if we take Handke's point of view as legitimate, not be open for anyone who past the naive state of the preverbal child, for the moment one learns language he learns a type of reflective system of cliché which inhibits freedom. Perhaps only if, language can emerge as less of an inhibitor, or if it could be done without completely, can the figure of the clown present a true option.

It seems that the clown may however point out a positive direction, one which questions absolutes and embraces opposites. The clown as an outsider and a rebel of sorts poses an alternative to systems which have become not only obsolete but suspect. Perhaps it is necessary to question language as thoroughly as any other system that colors our perceptions and Handke's clown legitimately points out that it is as much of a proselytizing force as the church or political parties.

FOOTNOTES

Introduction

- 1  
Jess Stein, ed. The Random House Dictionary of the English Language (New York: Random House, 1966), p. 280.
- 2  
Gero von Wilpert, Sachwoerterbuch der Literatur (Stuttgart: Kroener, 1969), p. 139.
- 3  
Otto Rommel, Die Alt-Wiener Volkskomoedie (Muenchen: Anton Schroll, 1952), p. 157.
- 4  
Rommel, p. 157.
- 5  
Theodore Ziolkowski, Dimensions of the Modern Novel (Princeton: Princeton University Press, 1969), p. 332.
- 6  
Richard Pearce, Stages of the Clown (Carbondale Illinois: Southern Illinois University Press, 1970), p. 142.
- 7  
R.W.B. Lewis, The Picaresque Saint (Philadelphia: Lippencott, 1958), p. 25.
- 8  
Lewis, p. 26.
- 9  
Heinrich von Kleist, Saemtliche Werke (Berlin: Aufbau, 1971), I, p. 329.
- 10  
Hugo von Hofmannsthal, Der Schwierige, in Gesammelte Werke, Herbert Steiner ed. (Stockholm: Bergmann-Fischer, 1948), pp. 344-45.
- 11  
Johan Huizinga, Homo Ludens: A Study of the Play Element in Culture (Boston: Beacon Press, 1950), p. 28.
- 12  
Pearce, p.8.

Introduction

- 13  
Pearce, p. 142.
- 14  
Pearce, p. 142.
- 15  
Larry Nachmann and Albert Bravermann, "Thomas Mann's Buddenbrooks: Bourgeois Society and the Inner Life," Germanic Review, 45 (1969), p. 212.
- 16  
Thomas Mann, Bajazzo in Gesammelte Werke (Oldenburg: Fischer, 1966), X, p. 112
- 17  
Bajazzo, p. 113.
- 18  
Bajazzo, p. 106.
- 19  
Henri Bergson, Laughter, trans. Cloudesley Brereton and Fred Rothwell (London: Macmillan, 1913), p. 87-88.
- 20  
Bajazzo, p. 140.
- 21  
Max Frisch, Harlekin in Tagebuch 1946-49 (Frankfurt am Main: Suhrkamp, 1950), p. 356.

Chapter I

- 1 Douglas Newton, Clowns (London: Harrap, 1958), p. 21.
- 2 Erika Tietze-Conrat, Dwarfs and Jesters in Art (London: Paidon, 1957), p. 13.
- 3 Tietze-Conrat, p. 51.
- 4 Thelma Niklaus, Harlequin (New York: Braziller, 1956), p. 18.
- 5 Douglas and Kari Hunt, Pantomime and the Silent Theater (New York: Atheneum, 1964), p. 22.
- 6 Niklaus, p. 19.
- 7 Niklaus, p. 32.
- 8 Wolfgang Kayser, The Grotesque in Art and Literature (New York: McGraw-Hill, 1963),
- 9 Niklaus, pp. 35-36.
- 10 Tietze-Conrat, p. 7.
- 11 Kayser, p. 55.
- 12 von Wilpert, p. 541.
- 13 Otto Rommel, Die Alt-Wiener Volkskomoedie (Muenchen: Anton Schroll, 1952), p. 159.
- 14 von Wilpert, p. 255.
- 15 Rommel, p. 160.

Chapter I

- 16  
H. Kindermann, Die Commedia dell'arte und das deutsche Volkstheater (Leipzig: H. Keller, 1938), p. 391.
- 17  
Martin Esslin, The Theater of the Absurd (Garden City N.J.: Doubleday, 1961), p. 232.
- 18  
John Hornby, Clowns Through the Ages (New York: Walck, 1965), pp. 40-41.
- 19  
Newton, p. 10.
- 20  
William Shakespeare, Twelfth Night in Yale University Shakespeare, ed. William P. Holden (New Haven: Yale University Press, 1954), p. 25.
- 21  
von Wilpert, pp. 35-36.
- 22 Richard Pearce, Stages of the Clown (London: Feffer & Simons, 1970), p. 19.
- 23  
Rommel, p. 159.
- 24  
von Wilpert, p. 313.
- 25  
von Wilpert, p. 569.
- 26  
Kayser, pp. 37-38.
- 27  
Kayser, pp. 40-46.
- 28  
Die Nachtwachen des Bonaventura (Muenchen; Goldmann, 1961) p. 18.
- 29  
Esslin, p. 238.

30  
Newton, p. 14.

31  
John Townsen, Clowns: A Panoramic History. (New York:  
Hawthorne, 1964), p. 25.

32  
Rommel, p. 157.

Chapter II

- 1 Thrall, Hibbard and Holman, A Handbook to Literature (New York: Odyssey, 1960), pp. 436-37.
- 2 David Louis Crowner, "Time and Reality in the Fiction of Heinrich Boell," Diss. Rutgers-The State Univ. 1967, p.222.
- 3 Crowner, p. 223.
- 4 Theodore Ziolkowski, "Heinrich Boell und seine Dichtung," Universitas, 16 (1961), p. 507.
- 5 James H. Ried, "Time in the Works of Heinrich Boell," Modern Language Review, 62 (1967), p. 477.
- 6 Hans Gensecke, "Ein Moderner Bajazzo," Telegraf, July 21, 1963.
- 7 Reinhard Baumgart, "Ungluecklich oder verunglueckt?," Die Zeit, 25, June 21, 1963, p. 12.
- 8 Marcel Reich-Ranicki, "Geschichte einer Liebe ohne Ehe," Die Zeit, 19, May 5, 1963.
- 9 Heinrich Boell, Ansichten eines Clowns (Koeln: Kiepenheuer & Witsch, 1970), p. 38.
- 10 Ansichten eines Clowns, p. 118.
- 11 Inge Meidlinger Geise, "Franz Kafka und die Junge Literatur," Welt und Wort, 7 (1952), p. 189.
- 12 Guenter Bloecker, "Heinrich Boells Ansichten eines Clowns," Moderna Sprak, 57 (1963), pp. 309-10.
- 13 Horst Krueger, "Koennen Clowns die Welt veraendern?" Die Zeit, 45, Sept. 8, 1966, p. 10.

Chapter II

- 14  
Horst Bienek, "Heinrich Boell", in Werkstattgespraeche mit Schriftstellern (Muenchen: Hanser, 1962), p. 140.
- 15  
Heinrich Boell, "Der Zeitgenosse und die Wirklichkeit," in Erzaehlungen Hoerspiele Aufsaezte, p. 347.
- 16  
Ansichten eines Clowns, p. 294.
- 17  
"Moegen Sie Picasso?" Frankfurter Allgemeine Zeitung, October 21, 1961, Supplement Bilder und Zeiten.
- 18  
Ansichten eines Clowns, p. 12.
- 19  
Huizinga, p. 192.
- 20  
Ansichten eines Clowns, p. 50.
- 21  
Ansichten eines Clowns, p. 51.
- 22  
Leonard L. Duroche, Boell's Ansichten eines Clowns in Existentialist Perspective," 25 (1971), p. 349.
- 23  
Hans Werner Richter, "Die Gruppe 47," Moderna Sprak, 58 (1964), p. 342.
- 24  
Martin Esslin, The Theatre of the Absurd (Garden City, N.J.: Doubleday, 1961), p. 299.
- 25  
Henri Plard, "Mut und Bescheidenheit," in Der Schriftsteller Heinrich Boell, ed. Werner Lengning (Muenchen: Deutscher Taschenbuch Verlag, 1968), p. 49.
- 26  
Ansichten eines Clowns, p. 237.
- 27  
Carl Zuckmayer, "Gerechtigkeit durch Liebe," in In Sachen Boell, ed. Marcel Reich-Ranicki (Koeln: Kiepenheuer & Witsch, 1968), p. 67.

## Chapter II

- 28  
 Roy Pascal, "Sozialkritik und Erinnerungstechnik,"  
 in In Sachen Boell, ed. Marcel Reich-Ranicki, p. 87.
- 29  
Ansichten eines Clowns, p. 115.
- 30  
Ansichten eines Clowns, p. 229.
- 31  
Ansichten eines Clowns, p. 183.
- 32  
Ansichten eines Clowns, p. 183.
- 33  
Ansichten eines Clowns, p. 37.
- 34  
Ansichten eines Clowns, p. 31.
- 35  
Ansichten eines Clowns, p. 37.
- 36  
Ansichten eines Clowns, p. 112.
- 37  
Ansichten eines Clowns, p. 42.
- 38  
 Pascal, p. 81
- 39  
 Walter L. Robinson, "Voices and Silence - Communication  
 Beyond Words in the Works of Heinrich Boell," Proceedings of  
 The Pacific Northwest Conference on Foreign Languages, 17, XV  
 (1963), p. 195.
- 40  
Ansichten eines Clowns, p. 274.
- 41  
Ansichten eines Clowns, p. 70.
- 42  
Ansichten eines Clowns, p. 279.
- 43  
Ansichten eines Clowns, p. 105.

## Chapter II

- 44 Ansichten eines Clowns, p. 208.
- 45 Ansichten eines Clowns, p. 113.
- 46 Boell, Und sagte kein einziges Wort, p. 144.
- 47 Ansichten eines Clowns, p. 39.
- 48 Ansichten eines Clowns, p. 75.
- 49 Ansichten eines Clowns, p. 86.
- 50 Ansichten eines Clowns, p. 18.
- 51 Ansichten eines Clowns, p. 40.
- 52 Ansichten eines Clowns, p. 30.
- 53 Ansichten eines Clowns, p. 30.
- 54 Ansichten eines Clowns, p. 37.
- 55 Ansichten eines Clowns, p. 99.
- 56 Ansichten eines Clowns, p. 110.
- 57 Ansichten eines Clowns, p. 137.
- 58 Ansichten eines Clowns, p. 123.
- 59 Ansichten eines Clowns, p. 180.
- 60 Ansichten eines Clowns, p. 199.

## Chapter II

- 61  
Ansichten eines Clowns, p. 62.
- 62  
Ansichten eines Clowns, p. 70.
- 63  
Robert H. Paslick, "A defense of Existence: Boell's Ansichten eines Clowns," German Quarterly, 41 (1968), p. 701.
- 64  
Reinhard Baumgart, "Heinrich Boell, Ansichten eines Clowns," Neue Rundschau, 74 (1963), p. 477.
- 65  
Wolfgang Grothe, "Biblische Bezuege im Werk Heinrich Boells," Studia Neophilologica, 45 (1972), p. 316.
- 66  
Huizinga, p. 13.
- 67  
Grothmann, Wilhelm H. "Die Rolle der Religion im Menschenbild Heinrich Boells," German Quarterly, 44 (1971), p. 191.
- 68  
Franz Manthey, "Der bundesdeutsche Katholizismus in Heinrich Boell's Ansichten eines Clowns," Begegnung, 20 (1965), p. 338.
- 69  
Heinrich Boell, "Kunst und Religion," in Erzaehlungen Hoerspiele Aufsaezte, p. 391.
- 70  
Ansichten eines Clowns, p. 109.
- 71  
Ansichten eines Clowns, p. 48.
- 72  
Ansichten eines Clowns, p. 115.
- 73  
Ansichten eines Clowns, p. 22.
- 74  
Ansichten eines Clowns, p. 23.

## Chapter II

- 75  
Ansichten eines Clowns, p. 23.
- 76  
Leo Baeck, The Essence of Judaism (New York: Schocken, 1967), p. 42.
- 77  
Ansichten eines Clowns, p. 81.
- 78  
Ansichten eines Clowns, p. 107.
- 79  
Ansichten eines Clowns, p. 107-08.
- 80  
Heinrich Boell, "Das Abenteuer," in Erzaehlungen Hoerspiele Aufsaezte, p. 20.
- 81  
Heinrich Boell, Billard um Halbzehn (Koeln: Kiepenheuer & Witsch, 1959), p. 79.
- 82  
Heinrich Boell, Und sagte kein einziges Wort, p. 176.
- 83  
Heinrich Boell, "Abschied", in Wanderer kommst du nach Spa... (Berlin: Ullstein, 1961), p. 69.
- 84  
Ansichten eines Clowns, p. 54-55.
- 85  
Ansichten eines Clowns, p. 158.
- 86  
Ansichten eines Clowns, p. 88.
- 87  
Ansichten eines Clowns, p. 72.
- 88  
Paslick, p. 704.
- 89  
Huizinga, p. 19.

## Chapter II

- 90  
Ansichten eines Clowns, p. 21.
- 91  
Ansichten eines Clowns, p. 235.
- 92  
Ansichten eines Clowns, p. 135.
- 93  
Paslick, p. 707.
- 94  
Ansichten eines Clowns, p. 126.
- 95  
Huizinga, pp. 8-9.
- 96  
Ansichten eines Clowns, pp. 125-26.
- 97  
Huizinga, p. 9.
- 98  
Otto, p. 68.
- 99  
Otto, p. 70.
- 100  
Ansichten eines Clowns, pp. 13-14.
- 101  
Guenter Bloecker, "Der letzte Mensch," in Der Schriftsteller Heinrich Boell, ed. Werner Lenging, p. 74.
- 102  
Ansichten eines Clowns, p. 276.
- 103  
Manthey, p. 343.
- 104  
Bloecker, "Der letzte Mensch," p. 74.
- 105  
Walter Lenning, "Der voellig gescheiterte Clown,"  
Eckart Jahrbuch, II (1963-64), p. 299.

## Chapter II

106  
Baumgart, p. 479.

107  
Huizinga, p. 19.

Chapter III

- 1 Robert Spaethling, "Guenter Grass: Katz und Maus," Monatshefte, 62 (1970), p. 141.
- 2 Kurt J. Fickert, "The Use of Ambiguity in Cat and Mouse," German Quarterly, 44 (1971), p. 372.
- 3 Kayser, p. 445.
- 4 W.G. Cunliffe, "Aspects of the Absurd in Guenter Grass," Wisconsin Studies in Contemporary Literature, 7 (1966), p. 311.
- 5 Michael Steig, "The Grotesque and the Aesthetic Response in Shakespeare, Dickens and Guenter Grass," Comparative Literature Studies of the University of Illinois, 6 (1969), p. 167.
- 6 Steig, p. 168.
- 7 N.L. Thomas, "An analysis of Guenter Grass Katz und Maus with Particular Reference to Religious Themes," German Life and Letters, 26 (1973), p. 227.
- 8 KuM, pp. 5-6.
- 9 KuM, p. 7.
- 10 KuM, p. 17.
- 11 KuM, p. 12.
- 12 KuM, p. 23.
- 13 KuM, p. 23.
- 14 KuM, p. 25.

## Chapter III

15  
KuM, p. 9.

16  
KuM, p. 19.

17  
KuM, p. 7.

18  
KuM, p. 10.

19  
KuM, p.9.

20  
KuM, p. 30.

21  
KuM, p. 30.

22  
KuM, p. 32.

23  
KuM, p. 32.

24  
KuM, p. 31.

25  
KuM, p. 32.

26  
KuM, p. 40.

27  
Karl H. Ruhleder, "A Pattern of Messianic Thought in Guenter Grass Katz und Maus," German Quarterly, 39 (1966), p. 610.

28  
KuM, p. 91.

29  
KuM, p. 122.

30  
Ulrich Karthaus, "Katz und Maus von Guenter Grass: eine Politische Dichtung," Der Deutschunterricht, 23 (1971), p. 82.

## Chapter III

31  
Thomas, p. 229.

32  
Guenter Grass, Die Blechtrommel (Neuwied am Rhein:  
Rohwohlt, 1962), p. 160.

33  
Thomas, p. 229.

34  
KuM, p. 58.

35  
KuM, pp. 36-37.

36  
KuM, p. 59.

37  
KuM, p. 81.

38  
KuM, p. 00.

39  
KuM, p. 33.

40  
KuM, p. 19.

41  
KuM, p. 53.

42  
Ruhleder, p. 600.

43  
Ruhleder, p. 601.

44  
Ruhleder, p. 602.

45  
Karthaus, p. 80.

46  
Karthaus, p. 80.

47  
KuM, p. 90.

## Chapter III

48

KuM, p. 91.

49

Guenter Grass, "Publik, I. II.", 1968 also quoted in Gudrun Uhlig, Autor, Werk, Kritik I, Munich 1969, p. 93.

50

Johanna Behrendt, "Die Ausweglosigkeit der Menschlichen Natur," Zeitschrift fuer Deutsche Philologie, 87 (1968), P. 546.

51

W.G. Cunliffe, "Guenter Grass: Katz und Maus," Studies in Short Fiction: Newberry College South Carolina, 3 (1966), p. 177.

52

Cunliffe, "Aspects of the Absurd," p. 323.

53

Cunliffe, "Katz und Maus," p. 180.

54

Cunliffe, "Katz und Maus," p. 179.

55

Cunliffe, "Katz und Maus," p. 179.

56

KuM, p. 121.

57

Spaethling, p. 141.

58

KuM, p. 122.

59

Cunliffe, "Katz und Maus," p. 179.

60

Karthaus, p. 82.

61

KuM, p. 131.

62

KuM, pp. 133-34.

## Chapter III

63  
KuM, pp. 114.

64  
KuM, p. 134.

65  
KuM, p. 139.

66  
Bruce, p. 140.

67  
Behrendt, "Die Ausweglosigkeit der Menschlichen Natur,"  
p. 561.

68  
Sol Gittleman, "Guenter Grass: Notes on the Theology of  
the Absurd," Crane Review, 8 (1964, p. 32.

69  
KuM, p. 139.

Chapter IV

- 1  
Gero von Wilpert, Sachwoerterbuch der Literatur  
(Stuttgart: Kroener, 1969), p. 93.
- 2  
Manfred Kremer, "Guenter Grass, Die Blechtrommel und  
die pikareske Tradition," German Quarterly, 46 (1973),  
p. 381-92.
- 3  
Walter Seifert, "Die pikareske Tradition im deutschen  
Roman der Gegenwart," in Die deutsche Literatur der Gegenwart,  
ed. Manfred Durzak (Stuttgart: Reclam, 1971), p. 192.
- 4  
Kremer, p. 349.
- 5  
Seifert, p. 192.
- 6  
Elizabeth Boa, "Guenter Grass and the German Gremlin,"  
German Life and Letters, 23 (1970), p. 145.
- 7  
Guenter Grass, Die Blechtrommel (Frankfurt am Main:  
Fischer, 1962), p. 95.
- 8  
Ziolkowski, pp. 354-55.
- 9  
Derek Van Abbe, "Metamorphoses of 'Unbewaeltigte Ver-  
gangenheit' in Die Blechtrommel," German Life and Letters, 23  
(1970), pp. 154.
- 10  
Die Blechtrommel, p. 47.
- 11  
Alexander Gelley, "Art and Reality in Die Blechtrommel,"  
Forum for Modern Language Studies, 3 (1967), pp. 115-25.
- 12  
Die Blechtrommel, p. 35
- 13  
Die Blechtrommel, p. 36.
- 14  
Die Blechtrommel, p. 14.

## Chapter IV

- 15  
Leo Frobenius, Die Kulturgeschichte Afrikas, Prologomena zu einer historischen Gestaltslehre, Schicksalkunde im Sinne des Kulturwerdens (Leipzig: \_\_\_\_\_, 1932), p. 22.
- 16  
Huiizinga, p. 142.
- 17  
Heinz Ide, "Dialektisches Denken im Werk von Guenter Grass," Studium Generale, 27 (1968), p. 608.
- 18  
William L. Sharfman, "The Organization of Experience in The Tin Drum," Minnesota Review, 6 (1966), p. 64.
- 19  
Boa, p. 148.
- 20  
A.F. Bance, "The Enigma of Oskar in Grass's Blechtrommel," Seminar, 3 (1967), p. 148.
- 21  
Die Blechtrommel, p. 142.
- 22  
Die Blechtrommel, p. 50.
- 23  
Kremer, p. 387.
- 24  
Die Blechtrommel, p. 65.
- 25  
Die Blechtrommel, p. 166.
- 26  
Die Blechtrommel, p. 298
- 27  
Boa, p. 148.
- 28  
Pearce, p. 118.
- 29  
Die Blechtrommel, p. 387.

## Chapter IV

- 30 Die Blechtrommel, p. 298.
- 31 Die Blechtrommel, p. 132.
- 32 Michael Steig, "The Grotesque and the Aesthetic Response in Shakespeare, Dickens and Guenter Grass," Comparative Literature Studies University of Illinois, 6 (1969), p. 179.
- 33 Bance, p. 150.
- 34 Bance, p. 150.
- 35 Die Blechtrommel," p. 135.
- 36 Die Blechtrommel, p. 202.
- 37 Juergen Rothenberg, "Anpassung oder Widerstand?" Germanisch Romanische Monatshefte, 25 (1975), p. 178.
- 38 Bance, p. 151.
- 39 Bance, p. 155.
- 40 Ide, p. 520.
- 41 Ide, p. 614.
- 42 Die Blechtrommel, p. 49.
- 43 A. Leslie Willson, "The Grotesque Everyman in Guenter Grass's Die Blechtrommel," Monatshefte, 58 (1966), p. 133.
- 44 Die Blechtrommel, p. 338.

## Chapter IV

- 45  
Die Blechtrommel, p. 433.
- 46  
Die Blechtrommel, p. 72.
- 47  
Die Blechtrommel, pp. 454 & 490.
- 48  
Rothenberg, p. 182.
- 49  
Die Blechtrommel, p. 141.
- 50  
Die Blechtrommel, p. 176.
- 51  
Die Blechtrommel, p. 327.
- 52  
Steig, p. 179.
- 53  
Steig, p. 167.
- 54  
Steig, p. 170.
- 55  
Die Blechtrommel, p. 335.
- 56  
Die Blechtrommel, p. 96.
- 57  
Die Blechtrommel, p. 113.
- 58  
Robert Maurer, "The End of Innocence: Guenter Grass's  
The Tin Drum, Bucknell Review, 45 (1970), p. 62.
- 59  
Die Blechtrommel, p. 303.
- 60  
Die Blechtrommel, p. 300.
- 61  
Die Blechtrommel, p. 307.

## Chapter IV

- 62  
Die Blechtrommel, p. 314.
- 63  
Die Blechtrommel, p. 114.
- 64  
Erhard M. Friedrichsmeyer, "Aspects of Myth, Parody, and Obscenity in Grass' Die Blechtrommel and Katz und Maus," Germanic Review, 40 (1965), p. 211.
- 65  
Ruhleder, p. 599.
- 66  
Die Blechtrommel, p. 72.
- 67  
Sharfman, p. 61.
- 68  
Die Blechtrommel, p. 135.
- 69  
Die Blechtrommel, pp. 208-09.
- 70  
Die Blechtrommel, p. 338.
- 71  
Die Blechtrommel, p. 369.
- 72  
Die Blechtrommel, p. 91.
- 73  
Die Blechtrommel, p. 393.
- 74  
Die Blechtrommel, p. 389.
- 75  
Die Blechtrommel, p. 391.
- 76  
Ann L. Mason, "Guenter Grass and the Artist in History," Contemporary Literature, 14 (1973), p. 350.
- 77  
Mason, p. 351.

## Chapter IV

- 78  
Willson, p. 131.
- 79  
Willson, p. 131.
- 80  
Die Blechtrommel, p. 140.
- 81  
Boa, p. 150.
- 82  
Boa, p. 146.

Chapter V

- 1  
Elizabeth Frenzel, Stoffe der Weltliteratur (Stuttgart: Kroener, 1970), pp. 284-86.
- 2  
Peter Handke, "Ich bin ein Bewohner des Elfenbeinturms," in Peter Handke Ich bin ein Bewohner des Elfenbeinturms (Frankfurt am Main: Suhrkamp, 1968), p. 25.
- 3  
Nicholas Hern, Peter Handke (New York: Ungar, 1972), p. 59.
- 4  
Hern, p. 59.
- 5  
Peter Handke, Kaspar (Frankfurt am Main: Suhrkamp, 1967), pp. 7-8.
- 6  
Kaspar, pp. 11-12.
- 7  
Hern, p. 60.
- 8  
Hern, p. 61.
- 9  
Mechthild Blanke, "Zu Peter Handke's Kaspar", in Ueber Peter Handke, ed. Michael Schrang (Frankfurt am Main: Suhrkamp, 1972), p. 278.
- 10  
Kaspar, p. 7.
- 11  
Heinz Ludwig Arnold, "Innovation und Irritation als Prinzip," in Ueber Peter Handke, ed. Michael Schrang (Frankfurt am Main: Suhrkamp, 1972), p. 247.
- 12  
Kaspar, p. 15.
- 13  
Kaspar, p. 99.
- 14  
Kaspar, p. 13-14.

## Chapter V

- 15  
Blanke, p. 175.
- 16  
Hern, p. 71.
- 17  
Blanke, p. 86.
- 18  
Ernst Topitsch, "Sprachlogische Probleme der sozialwissenschaftlichen Theoriebildung," in Logik der Sozialwissenschaften (Koeln: Kiepenheuer & Witsch, 1968), p. 17.
- 19  
Peter Handke, Fuer eine neue Literatur in Gruppe 47. Eine Dokumentation (Frankfurt am Main; Suhrkamp, 1966), p. 51.
- 20  
Kaspar, p. 14.
- 21  
Kaspar, p. 34.
- 22  
Peter Iden, "Triumph and Pleite der Woerter," in Ueber Peter Handke, ed. Michael Schrang (Frankfurt am Main: Suhrkamp, 1972), p. 136.
- 23  
Kaspar, p. 56.
- 24  
Kaspar, p. 69.
- 25  
Kaspar, pp. 101-102.
- 26  
Kaspar, p. 30.
- 27  
Kaspar, p. 86.
- 28  
Kaspar, p. 95.
- 29  
Kaspar, p. 98.

## Chapter V

30  
Hern, p. 70.

31  
Uwe Schultz, "Zwischen Virtuosität und Vakuum,"  
Text und Kritik, 24 (October, 1969), p. 26.

32  
Blanke, pp. 261-2.

## A SELECTED BIBLIOGRAPHY

## Primary Sources

- Boell, Heinrich. Ansichten eines Clowns. Koeln: Kiepenheuer & Witsch, 1970.
- Boell, Heinrich. Billard um Halbzehn. Koeln: Kiepenheuer & Witsch, 1959.
- Boell Heinrich. Doktor Murkes gesammeltes Schweigen; und andere Satiren. Koeln: Kiepenheuer & Witsch, 1958.
- Boell, Heinrich. Erzaehlungen Hoerspiele und Aufsaezte. Koeln: Kiepenheuer & Witsch, 1967.
- Boell, Heinrich. Irisches Tagebuch. Koeln: Kiepenheuer & Witsch, 1957.
- Boell, Heinrich. "Nachwort." in Amery, Carl. Die Kapitulation oder deutscher Katholizismus heute, Reinek bei Hamburg: Rowohlt, 1963.
- Boell Heinrich. Und sagte kein einziges Wort. Koeln: Kiepenheuer & Witsch, 1953.
- Boell, Heinrich. Wanderer, kommst du nach Spa... Berlin: Ullstein, 1961.
- Boell, Heinrich. 1947 bis 1951. Koeln: Middelhaue, 1963.
- Grass, Guenter. Die Blechtrommel. Frankfurt am Main: Fischer, 1962.
- Grass, Guenter. Katz und Maus. Neuwied am Rhein: Rowohlt, 1961.
- Grass, Guenter, Publik I, & II. 1968 in Gudrun Uhlig, Autor, Werk, Kritik I., Munich 1969, p. 93.
- Handke, Peter. Fuer eine neue Literatur in Gruppe 47. Eine Dokumentation. Frankfurt am Main: Suhrkamp, 1966.
- Handke, Peter. "Ich bin ein Bewohner des Elfenbeinturms." in Peter Handke Ich bin ein Bewohner des Elfenbeinturms. Frankfurt am Main: Suhrkamp, 1968.
- Handke, Peter. Kaspar. Suhrkamp: Frankfurt am Main, 1967.

## General Clown Sources

- Bergson, Henri. Laughter. trans. Cloudesley Brereton and Fred Rothwell, London: Macmillan, 1913.
- Broadbent, R.J. A History of Pantomime. New York: Benjamin Blom, 1964.
- Chaplin, Charlie. "What People Laugh At." American Magazine, November (1918) p. 134.
- Cornford, Francis Macdonald. The Origin of Attic Comedy. New York: Doubleday Anchor, 1961.
- Disher, Maurice Willson. Clown. London: Constable, 1925.
- Fowlie, Wallace. Pantomime. Chicago: Henry Regenery, 1951.
- Frenzel, Elisabeth. Stoffe der Weltliteratur. Stuttgart: Kroener, 1970.
- Freud, Sigmund. Der Witz und seine Beziehung zum Unbewussten. Frankfurt: Fischer, 1958.
- Hays, Peter L. The Limping Hero. New York: New York University Press, 1971.
- Hohenemser, Herbert. Pulchinella, Harlequin, Hanswurst; ein Versuch. Emsdetten: Lechte, 1940.
- Hornby, John. Clowns through the Ages. New York: Walck, 1965.
- Hunt, Douglas and Kari. Pantomime and the Silent Theater. New York, Atheneum, 1964.
- Kayser, Wolfgang. The Grotesque in Art and Literature. New York: McGraw-hill, 1963.
- Kindermann, H. Die Commedia dell'arte und das deutsche Volkstheater. Leipzig: H. Keller, 1938.
- Kott, Jan. Shakespeare our Contemporary. trans. Bolesaw Taborski, Garden City N.Y.: Anchor Books, 1966.
- Lewis, R.W.B. The Picaresque Saint: Representative Figures in Contemporary Fiction. Philadelphia: Lippencott, 1958.
- Mawer, Irene. The Art of Mime. London: Methuen, 1932.
- McCaffrey, Donald, ed. Focus on Chaplin. Englewood Cliffs: Prentice-Hall, 1971.

- Newton, Douglas. Clowns. London: Harrap, 1958.
- Nicoll, Allardyce. The World of Harlequin. Cambridge, England, 1963.
- Niklaus, Thelma. Harlequin. New York: Braziller, 1956.
- Pearce, Richard. Stages of the Clown. Carbondale Illinois: Southern Illinois University Press, 1970.
- Rommel, Otto. Die Alt-Wiener Volkskomoedie. Muenchen: Anton Schroll, 1952.
- Sanders, Manning. English Circus. London: Werner Laurie, 1952.
- Smith, Winifred. The Commedia Dell'Arte. New York: Columbia University Press, 1964.
- Stein, Jess ed. The Random House Dictionary of the English Language. New York: Random House, 1966.
- Tietze-Conrat, Erika. Dwarfs and Jesters in Art. London: Phaidon, 1957.
- Towsen, John. Clowns: A Panoramic History. New York: Hawthorne, 1964.
- Usinger, Fritz. Die geistige Figur des Clowns in unserer Zeit. Mainz: Verlag der Akademie der Wissenschaften und der Literatur in Mainz in Kommission bei Franz Steiner Verlag GMBH. Wiesbaden, 1964.
- Thrall, Hibbard and Holman. A Handbook to Literature. New York: Odyssey, 1960.
- Walker, Kathrine Sarley. Eyes on Mime. New York: John Day, 1969.
- Welsford, Enid. The Fool: His Social and Literary History. New York: New York: Doubleday Anchor Books, 1961.
- von Wilpert, Gero. Sachwoerterbuch der Literatur. Stuttgart: Kroener, 1969.

## Other Secondary Sources

- Arnold, Heinz Ludwig. "Inovation und Irritation als Prinzip." in Ueber Peter Handke ed. Michael Schrang. Frankfurt am Main: Suhrkamp, 1972.
- Augstein, Rudolf. "Potemkin am Rhein." Die Zeit, 24, June 14, 1963, p. 10.
- Baeck, Leo. The Essence of Judaism. New York: Schocken, 1967.
- Bance, A.F. "The Enigma of Oskar in Grass's Blechtrommel." Seminar, 3, 1967, pp. 147-56.
- Baumgart, Reinhard. "Heinrich Boell/Ansichten eines Clowns." Neue Rundschau, 74, 1963, p. 10.
- Baumgart, Reinhard. "Ungluecklich oder verunglueckt?" Die Zeit, 25, June 21, 1963, p. 12.
- Behrendt, Johanna E. "Auf der Suche nach dem Adamsapfel der Erzaehler Pilenz in Guenter Grass' Novelle Katz und Maus." Germanisch-Romanische Monatshefte, 19, 1969, pp. 313-26.
- Behrendt, Johanna. "Die Ausweglosigkeit der Menschlichen Natur." Zeitschrift fuer deutsche Philologie, 87, 1968, pp. 546-62.
- Bernhard, Hans J. Die Romane Heinrich Boells: Gesellschaftskritik und Gemeinschaftsutopie. Berlin: Ruetten and Loening, 1970.
- Blanke, Mechthild. "Zu Peter Handkes Kaspar." in Ueber Peter Handke ed. Michael Schrang. Frankfurt am Main: Suhrkamp, 1972.
- Bloecker, Guenter. "Heinrich Boells Ansichten eines Clowns." Moderna Sprak, 57, 1963, pp. 308-12.
- Bloecker, Guenter. "Rueckkehr zur Nabelschnur." Frankfurter Allgemeine Zeitung. Nov. 28, 1959.
- Boa, Elizabeth. "Guenter Grass and the German Gremlin." German Life and Letters, 23, 1970, pp. 144-51.
- Bonhoeffer, Dietrich. The Cost of Discipleship. New York: Macmillan, 1966.

- Boeschstein, Bernhard. "Guenter Grass als Nachfolger Jean Pauls und Doeblins." Jahrbuch der Jean-Paul Gesellschaft, 6, 1971, 86-101.
- Braem, Helmut. "Narr mit dem Janusgesicht." Stuttgarter Zeitung, Oct. 24, 1959.
- Bronson, David. Boell's Women: Patterns in Male-Female Relationships." Monatshefte, 57, 1965, pp. 291-300.
- Bruce, James C. "The equivocating Narrator in Guenter Grass, Katz und Maus." Monatshefte, 58, 1966, pp. 139-49.
- Conrad, Robert C. "The Humanity of Heinrich Boell: Love and Religion." Boston Univ. Journal, 21, 1973, pp. 35-42.
- Conrad, Robert C. "An Interpretation of Catholic Thought in The Works of Heinrich Boell." Dissertation Abstracts. 30, 1970, pp. 3084A-85A.
- Croft, Helen. "Guenter Grass: Katz und Maus." Seminar, 9, 1973, pp. 253-64.
- Crowner, David L. "Time and Reality in the Fiction of Heinrich Boell." Diss. Rutgers - The State Univ., 1967.
- Cunliffe, W.G. "Aspects of the Absurd in Guenter Grass". Wisconsin Studies in Contemporary Literature, 7, 1966, pp. 311-27.
- Cunliffe, W.G. "Guenter Grass: Katz und Maus." Studies in Short Fiction: Newberry College South Carolina, 1966, pp. 174-85.
- Cunliffe, W.G. "Heinrich Boell's Eccentric Rebels." Humanities Association Bulletin, 25, 1974, pp. 298-303.
- Dixon, Christa K. "Peter Handkes Kaspar: Ein Modelfall." German Quarterly, 36, 1973, pp. 31-46.
- Duroche, Leonard L. "Boell's Ansichten eines Clowns in Existentialist Perspective." Symposium, 25, 1971, pp. 347-58.
- Durzak, Manfred. Die Deutsche Literatur der Gegenwart. Stuttgart: Reclam, 1971.
- "Ein Kritischer Querschnitt." Die Zeit, 25, June 21, 1963.
- Elkind, David. "Freud, Jung and the Collective Unconscious." The New York Times Magazine, Oct. 4, 1970.

- Enright, P.J. "After the Dwarf." New Statesman, Aug. 23, 1963.
- Esslin, Martin. The Theatre of the Absurd. Garden City, N.J.: Doubleday, 1961.
- Everett, George A. Jr. A Select Bibliography of Guenter Grass. New York: Franklin, 1974.
- Ezergdils, Inta M. "Guenter Grass's Fearful Symmetry: Dialectic, Mock and Real in Katz und Maus and Die Blechtrommel." Texas Studies in Languages and Literatures, 16, 1974, pp. 221-35.
- Fickert, Kurt J. "The Use of Ambiguity in Cat and Mouse" German Quarterly, 44, 1971, pp. 372-78.
- Fischer, Heinz. "Sprachliche Tendenzen bei Heinrich Boell und Guenter Grass." German Quarterly, 40, 1967, pp. 272-83.
- Franke, Hans Peter. "Kaspar von Peter Handke: Versuch literatursoziologischer Interpretation." Deutsch Unterricht, 23, 1971, pp. 15-23.
- Friedrichsmeyer, Erhard. "Boell's Satires." University of Dayton Review, 10, 1973, pp. 5-10.
- Frisch, Max. Tagebuch 1946-49. Frankfurt am Main: Suhrkamp, 1950.
- Frobenius, Leo. Kulturgeschichte Afrikas, Prologomena zu einer historischen Gestaltslehre, Schicksalkunde im Sinne des Kulturwerdens. Leipzig: H. Keller, 1932.
- Fulton, Edythe K. "Guenter Grass's Cat and Mouse, Obsession and Life," Forum Houston, 7, 11, 1969.
- Gelley, Alexander. "Art and Reality in Die Blechtrommel." Forum for Modern Language Studies, 3, 1967, pp. 115-25.
- Gensecke, Hans. "Ein Moderner Bajazzo." Telegraf, July 21, 1963.
- Gittleman, Sol. "Guenter Grass: Notes on the Theology of the Absurd." Crane Review, 8, 1964, pp. 32-35.
- Glade, Henry. "Novel into Play: Heinrich Boell's Clown at the Mossviet Theater in Moscow." University of Dayton Review, 10, 1973, pp. 15-23.

- Gobbers, Emil. "Streifzuege durch das Reich des Grotesk-komischen." Deutsche Artistik, Berlin, 1939; May 7, pp. 1-3; June 4, pp. 1-3; July 2, pp. 1-4; July 9, pp. 1-3; July 23, pp. 1-3; Aug. 13, pp. 1-3; Aug. 27, pp. 1-3; Oct. 9, pp. 2-3.
- Govier, R.A. "Heinrich Boell as a Critic of Contemporary German Society." Diss. The Univ. of Iowa, 1967.
- Grothe, Wolfgang. "Biblische Bezuege im Werk Heinrich Boell's." Studia Neophilologica, 45, 1972, pp. 306-22.
- Grothman, Wilhelm. "Die Rolle der Religion im Menschenbild Heinrich Boell." German Quarterly, 44, 1970, pp. 191-207.
- Hanson, William P. "Oskar, Rasputin and Goethe." Canadian Modern Language Review, 20, i, pp. 29-32.
- Harnack, Adolf. What is Christianity? New York: Harper & Row, 1957.
- Harprecht, Klaus. "Der Meister des Milieus: Die katholische Landschaft Heinrich Boell's." Monat, 20, February 1968.
- Heissenbuettel, Helmut. "Peter Handke und seine Dichtung." Universitas, 25, 1970, pp. 121-29.
- Heitner, Robert R. ed. The Contemporary Novel in Germany: A Symposium. Published for the Dept. of Germanic Languages of the Univ. of Texas, Austin: Univ. of Texas Press, 1967.
- Hern, Nicholas. Peter Handke. New York: Ungar, 1972.
- Holthusen, Hans Egon. "Guenter Grass als politischer Autor." Monat, 58, no. 216, pp. 66-81.
- Horn, Peter. "Vergewaltigung durch die Sprache: Peter Handkes Kaspar." Literatur und Kritik, 51, 1971, pp. 30-40.
- Ide, Heinz. "Dialektisches Denken im Werk von Guenter Grass." Studium Generale, 21, 1968, pp. 608-22.
- Iden, Peter. "Triumph und Pleite der Woerter," in Ueber Peter Handke ed. Michael Schrang. Frankfurt am Main: Suhrkamp, 1972.
- Ivey, Frederick M. "The Tin Drum or Retreat to the Word." Wichita State University Bullitan, 42, 1966, pp. 3-16.

- Jerde, C.D. "A Corridor of Pathos: Notes of the Fiction of Guenter Grass," Minnesota Review, 4, 1964, pp. 558-60.
- Kaiser, Joachim. "Oskars getrommelte Bekenntnisse." Sued-deutsche Zeitung, Oct. 31, 1959.
- Kaiser, Joachim. "Wovon dieses bewegende Buch handelt." Die Zeit, 22, May 31, 1963, p. 10.
- Kirn, Richard. "Sein Zwerg haut auf die Trommel." Frankfurter Neue Presse, Nov. 14, 1959.
- Klieneberger, H.R. "Heinrich Boell in Ansichten eines Clowns." German Life and Letters, 19, 1965-66, pp. 34-39.
- Korn, Karl. Epitaph fuer Mahlke. Frankfurter Allgemeine, Oct. 7, 1961.
- Kremer, Manfred. "Guenter Grass, Die Blechtrommel und die pikareske Tradition." German Quarterly, 46, 1973, pp. 381-92.
- Krueger, Horst. "Koennen Clowns die Welt veraendern?" Die Zeit, 45, Nov. 8, 1966, p. 10.
- Kuckenbaecker, Karin. "Das Theater Peter Handkes." Deutsch Unterricht, 23, 1971, pp. 5-14.
- Kunkel, Francis L. "Clowns and Saviors: Two Contemporary Novels." Renascence, 58, 1964, pp. 40-44.
- Lederer, Otto. "Ueber Peter Handkes Sprachspiele." Literatur und Kritik 58, 1972, pp. 478-82.
- Lengning, Werner ed. Der Schriftsteller Heinrich Boell: Ein biographisch-bibliographischer Abriss. Muenchen: Deutscher Taschenbuch Verlag, 1968.
- Lennig, Walter. "Der voellig gescheiterte Clown." Eckart Jahrbuch, 2, 1963-64, pp. 295-99.
- Leonard, Irene. Guenter Grass. New York: Harper and Row, 1974.
- Leonhardt, Rudolf Walter. "Ein Roman stiftet verwirrende Ordnung." Die Zeit, 25, June 21, 1963, p. 10.
- Loeschuetz, Gert ed. Von Buch zu Buch, Guenter Grass in der Kritik. Neuwied: Luchterhand, 1968.
- "Man, The Plaything of Language." Times Literary Supplement 7 August 1969, p. 868.

- Mann, Thomas. Bajazzo. in Gesammelte Werke. vol. , Oldenburg: Fischer, 1966.
- Mann, Thomas. Buddenbrooks. in Gesammelte Werke vol. I, Oldenburg: Fischer, 1960.
- Manthey, Franz. "Der bundesdeutsche Katholizismus in Heinrich Boells Ansichten eines Clowns." Begegnung, 20, 1965, pp. 338-45.
- Mason, Ann L. "Guenter Grass and the Artist in History." Contemporary Literature, 14, 1973, pp. 347-62.
- Mason, Ann L. The Skeptical Muse: A Study of Guenter Grass, Conception of the Artist. Bern: Lang, 1974.
- Maurer, Robert. "The End of Innocence: Guenter Grass's The Tin Drum." Bucknell Review, 45, 1970, p. 45.
- Mayer, Hans. "Kaspar, der Fremde und der Zufall: Literarische Aspekte der Entfremdung." Text und Kritik 24, 1969, pp. 30-42.
- McAuley, Gay. "The Problem of Identity: Theme, Form and Theatrical Method in Les Negroes, Kaspar and Old Times." Southern Review 8, 1975, pp. 51-65.
- Meidlinger-Geise, Inge. "Franz Kafka und die Junge Literatur." Welt und Wort, 7, 1952, pp. 189-94.
- Melius, Ferdinand ed. Der Schriftsteller Heinrich Boell: Ein Biographisch-bibliographischer Abriss. Koeln: Kiepenheuer & Witsch, 1959.
- "Moegen Sie Picasso?" Frankfurter Allgemeine Zeitung, October 21, 1961, Supplement Bilder und Zeiten.
- Murray, Sister Ann Louise. "Satirical Elements in the Narrative Prose of Heinrich Boell." Dissertation Abstracts 34, 1973, pp. 328 A-2A.
- Nagel, Ivan. "Glaubenswuerdigkeit anstelle von artistischer Mache." Die Zeit, 23, June 7, 1963.
- Nef, Ernst. "Peter Handke: Identifikation and Sprache." Universitas 26, 1971, pp. 603-610.
- Nivelle, Arm., E. Havenith, R. Leroy L. Voelker, Boells Ansichten eines Clowns: Ergebnisse einer Seminararbeit an der Universitaet Luettich." Revue des Langues Vivantes, 30, 1964, pp. 379-92.

- Ottinger, Emil. "Denn was mit Katze und Maus begann, quaelte mich heute...". Eckart Jahrbuch, 1964-65, pp. 231-37.
- Otto, Rudolf. The Idea of the Holy. New York: Oxford Univ. Press, 1966.
- Pache, Walter. "Funktion und Tradition des Ferngespraechs in Boells Ansichten eines Clowns." Literatur in Wissenschaft und Unterricht, 3, 1970, pp. 151-68.
- Paslick, Robert H. "A Defense of Existence: Boells Ansichten eines Clowns." German Quarterly, 41, 1968, pp. 698-710.
- Pfeiffer, John R. "Katz und Maus: Grass's Debt to Augustine." Papers on Language and Literature. 7, 1971, pp. 279-92.
- Pickar, Gertrud B. "The Aspect of Colour in Guenter Grass Katz und Maus." German Life and Letters, 23, 1970, pp. 304-09.
- Pickar, Gertrud B. "The Impact of Narrative Perspective on character portrayal in three novels of Heinrich Boell: Billiard um Halbzehn, Ansichten eines Clowns, and Gruppenbild mit Dame." University of Dayton Review, 11, 1974, pp. 25-40.
- Pickar, Gertrud B. "Intentional Ambiguity in Guenter Grass Katz und Maus." Orbis Litterarum, 26, 1971, p. 332-45.
- Plant, Richard. "Rhythms of Pandemonium." Saturday Review, March 9, 1963.
- Plant, Richard. "The World of Heinrich Boell." German Quarterly, 33, 1960, pp. 125-31.
- Plard, Henri. "Der Dichter Heinrich Boell und seine Werke." Universitas, 18, 1963, pp. 247-56.
- Plard, Henri. "Verteidigung der Blechtrommeln." Text und Kritik, January 1963.
- Prescott, Orville. "Books of the Times: The Tin Drum," New York Times, Feb. 18, 1963.
- Reich-Ranicki, Marcel. Deutsche Literatur in West und Ost. Muenchen: Piper, 1963.
- Reich-Ranicki, Marcel. "Die Geschichte einer Liebe ohne Ehe." Die Zeit, 19, May 5, 1963.
- Reich-Ranicki, Marcel, In Sachen Boell. Koeln: Kiepenheuer & Witsch, 1968.

- Richter, Hans Werner ed. Almanach der Gruppe 47. Reinbek bei Hamburg: Rowohlt, 1962.
- Richter, Hans Werner. "Die Gruppe 47." Moderna Sprak, 58, 1964, p. 342.
- Ried, James H. "Time in the works of Heinrich Boell." Modern Language Review, 62, 1967, pp. 476-85.
- Robinson, Walter L. "Voices and Silence -- Communication Beyond Words in the Works of Heinrich Boell." Proceedings of The Pacific Northwest Conference on Foreign Languages, 17, XV, 1963, pp. 195-206.
- Roloff, Michael. "Comments on Peter Handkes Speaking and a Note on Kaspar." American German Review, 35, 1968, pp. 12-13.
- Ross, Werner. "Katholizismus als rotes Tuch." 22, May 5, 1963, p. 10.
- Rothenberg, Juergen. "Anpassung oder Widerstand? Ueber den 'Blechtrommeler' Guenter Grass und sein Verhaeltnis zur Zeitgeschichte." Germanisch-Romanische Monatshefte, 25, 1975, pp. 176-98.
- Ruhleder, Karl L. "A Pattern of Messianic Thought in Guenter Grass Katz und Maus." German Quarterly, 39, 1966, pp. 599-612.
- Scharang, Michael. Ueber Peter Handke. Frankfurt am Main: Suhrkamp, 1972.
- Schultz, Uwe. "Zwischen Virtuositat und Vakuum." Text und Kritik, 24, 1969, p. 26.
- Sebald, W.G. "Fremdheit, Integration und Krise: "Ueber Peter Handkes Stueck Kaspar." Literatur und Kritik, 93, 1975, pp. 152-58.
- Seifert, Walter. "Die Pikareske Tradition im deutschen Roman der Gegenwart." in Manfred Durzak, Die Deutsche Literatur der Gegenwart. Stuttgart: Reclam, 1971. pp. 192-210.
- Shakespeare, William. The Yale Shakespeare Collected Works. New Haven: Yale University Press, 1954.
- Sharfman, William. "The Organization of Experience in The Tin Drum." Minnesota Review, 6, 1966, pp. 59-65.
- Spaethling, Robert H. "Guenter Grass: Cat and Mouse," Monatshefte, 62, 1970, pp. 141-53.

- Spender, Stephen. "Beneath the Adam's Apple, A Tin Drum." New York Times, Aug. 12, 1963.
- Steig, Michael. "The Grotesque and the Aesthetic Response in Shakespeare, Dickens and Guenter Grass." Comparative Literature Studies, 6, 1969, pp. 167-81.
- Stein, Jess ed. The Random House Dictionary of the English Language. New York: Random House, 1966.
- Steiner, George. "The Nerve of Guenter Grass." Commentary, 37, 1964, pp. 77-80
- Tank, Kurt Lothar. Guenter Grass. New York: Ungar, 1969.
- Thomas, N. L. "An Analysis of Guenter Grass' Katz und Maus with particular References to Religious Themes." German Life and Letters, 26, 1973, pp. 227-38.
- Thomas, N.L. "Oskar the Unreliable Narrator in Guenter Grass' Die Blechtrommel." New German Studies, 3, 1975, pp. 31-47.
- Topitsch, Ernst. "Sprachlogische Probleme der Sozialwissenschaftlichen Theoriebildung." in Logik der Sozialwissenschaft ed. Ernst Topitsch. Koeln: 1968.
- Van Abbe, Derek. "Metamorphoses of 'Unbewaeltigte Vergangenheit', in Die Blechtrommel." German Life and Letters, 23, 1970, pp. 152-60.
- Van der Will, Wilfried and Thomas R. Hinton. The German Novel and the Affluent Society.
- von Kleist, Heinrich. Kleist's Werke. vol. 1. Berlin: Aufbau, 1971.
- Waidson, H.M. "The Novels and Stories of Heinrich Boell." German Life and Letters, 12, 1958-59, pp. 264-72.
- Wangenheim, Inge von. "Gedanken ueber die Komische." Theater der Zeit, March 1947, pp. 9-12.
- Willson, A. Leslie. A Guenter Grass Symposium. Austin: University of Texas Press, 1973.
- Willson, Leslie A. "The Grotesque Everyman in Guenter Grass's Die Blechtrommel." Monatshefte, 58, 1966, pp. 131-38.
- Wirth, Guenter. Heinrich Boell's Essayistische Studie ueber religioese und gesellschaftliche Motive im Prosawerk des Dichters. Koeln: Pohl-Rugenstein, 1969.

Ziolkowski, Theodore. "Heinrich Boell; Conscience and Craft." Books Abroad, 34, 1960, pp. 213-22.

Ziolkowski, Theodore. "The Inner Veracity of Form." Books Abroad, 47, 1973, pp. 17-24.

### Biographical Statement

September 5, 1946	Born - Allentown, Pennsylvania
1968	A.B. <u>cum laude</u> , Muhlenberg College, Allentown, Pennsylvania.
1968 - 1969	Teaching Assistant, Department of Germanic and Slavic Languages, Temple University, Philadelphia, Pennsylvania.
1970 and 1973	Instructor, Summer Language Institute, The Graduate Center Of The City University of New York, New York, New York.
1970 - 1971 1973 - 1974	Lecturer, Department of Modern Languages, Brooklyn College, Brooklyn, New York.
1972	M.A. Temple University, Philadelphia, Pennsylvania.
1975 - 1976	Instructor, Manhattanville College, Purchase, New York.

### Field of Study

German Literature