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Albert Drach's 'Protokolle' Example Of Literary-Juridical Multilingualism

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Abstract

This article examines Albert Drach's unconventional concept of multilingualism from the perspective of comparative linguistics. The focus here is not on bilingualism in the traditional sense, but rather on a coexistence of languages within both literary and legal contexts. In this light, the motif of multilingualism in Drach's work emerges as a polyvalent phenomenon. The very term bilingualism inherently encompasses a linguistic polyvalence i.e. the coexistence of the legal and literary canons. Albert Drach's Protokolle (protocols) like Das große Protokoll gegen Zwetschkenbaum (1964), Z. Z. das ist die Zwischenzeit. Ein Protokoll (1968), Untersuchung an Mädel (1991), and Kleine Protokolle und das Gogglebuch (1993) illustrate this particularly clearly, both in terms of style and content. The analysis explores the schematically matter-of-fact writing style employed in these protocols, as well as their panoptic social perspective and their focus on gender-related descriptions within the jewish conflictual identity.

Keywords: Jewish Identity, Multilingualism, Comparative Linguistics, Gender-Studies

I.

It is not so easy to find new subjects in the history of German-language literature that possess their own specific and distinctive style of writing, capable of actively stimulating the reader's interest and curiosity. One writer whose work offers all this is the Austrian lawyer - and at the same time novelist, playwright and essayist of Jewish descent - Albert Drach.[1] Even though for years nothing has been heard of him, his works are still available in bookshops, but they are not easy books to read as they are written in Drach's characteristic use of reported speech, as well as in a sober, at times ironically detached and innovative, protocol-like style[2]. However, neither the issue of exile nor Drach's scepticism towards language were recognised by contemporary critics[3].

Drach's literary language - his 'protocol style' - is misunderstood in these reviews as a bizarre, bureaucratic style and played down. For Drach, this constituted an attack on his integrity as a person and a writer, and on his very nature, which, by virtue of his own creativity, yearned for immortality[4]. [Original: *Drachs Literatursprache, sein Protokollstil, wird darin als skurriler Kanzleistil mißverstanden und verharmlost. Für Drach handelt es sich um einen Anschlag auf seine Integrität als Person und Schriftsteller, auf sein kraft eigener Kreativität nach Unsterblichkeit verlangendes Wesen*].

It is from this context that the term 'the Albert Drach affair'[5] - which remains relevant also nowadays - arises. From a literary, publishing-historical German studies perspective, it must be understood as a scandal of the first order. Drach's texts, which were far too complicated and cryptic in both content and language, failed to attract the attention of publishers or the public until his death, thus fully confirming the theory that eminent and ambitious writers only receive the recognition their work deserves once they are dead. The blame for this lies not only with complacent publishers, but also with those in charge of literary supplements and representatives of German studies at universities[6]. Both groups of critics always viewed Drach with a certain antipathy due to his ironic, sarcastic, macabre and rudely blasphemous attitude, which also reflects that of his literary characters.

Drach's style - writes Schmidt-Dengler - appeals above all to lovers of directness. It gives the impression of a ritual, the ceremonial gesture, however, triumphs over the rawness of directness and

seeks to serve a truth that lies beyond sensationalism and mere chronicle. To narrate is to create meaning. In the face of these events, to narrate would be to trivialise them. Drach narrates nonetheless, but in a deliberately unsettling manner[7]. [Original: *Drachs Stil - schreibt Schmidt-Dengler - vor allem die Liebhaber des Direkten. Er mutet an wie ein Ritual, der zeremonienhafte Gestus indes triumphiert über die Rohheit des Direkten und will einer Wahrheit dienen, die jenseits der Kolportage und der Chronik liegt. Erzählen heißt, einen Sinn stiften. Erzählen wäre angesichts dieser Ereignisse eine Verharmlosung. Drach erzählt trotzdem, aber auf bewußt irritierende Weise.*]

What is evident is the monotonously cruel stupidity, as well as the contrast with an artful, stylised and deliberately convoluted language, which, together with the banality of extensively reported factual details, repeatedly produces a very passive, repetitive and sterile narrative atmosphere. This unproductive narrative structure of fictional historical representation gives rise only to a radical absurdity, meaninglessness and emptiness of expression, which transforms the dimension of everyday life into a metaphorical deathly silence. The reason for this is usually the mode of representation so characteristic of Drach's linguistic art: the 'protocol style'-a factual account that excludes all that is symbolic, metaphorical and imaginative. It is, in a sense, an anaesthetised perspective that renders even paroxysms of injustice, calamity and horror in literary language with extreme objectivity, emotional detachment and aloofness. The exclusively external perspective and lack of reflection inherent in the 'protocol style' provoke counter-views and counter-motifs amongst the readership, which prove to be a transparent simplification, alienation and distortion of grim realities and traumatic experiences, including those of an autobiographical nature. The linguistic gap between reality and its representation inevitably forces the reader to recognise the limitations of language itself. In this sense, Drach's artificial and deliberately literary, protocol-like style dissolves through a certain obsession with detail, through parody and self-irony, reminiscent of the sterile, traditionally bureaucratic language of official bodies. The same applies to Drach's penchant for trivialising or placing morally grave, evil, outrageous things into a comic perspective. What becomes clear here is the dual aspect of the comic and the scandalous, which also carries within it a certain tragic-dramatic nuance. Paradoxically, in Drach's work this aspect lays claim to a positive meaning of negativity. For this reason, Drach's cynicism must be seen as a necessary, almost homeopathic remedy against the absurdity of both individual and collective reason. Drach regards ironic cynicism as a curative, humorous, rational linguistic provocation designed to denounce and, at the same time, correct the irrationality of contingency. The paradox of Drach's humour lies in his inability to employ comic language. He makes the reader weep rather than laugh[8]. One can therefore speak of a conflict-laden, contradictory, unsettling, pathos-free process of mourning that has always accompanied and shaped Drach's life and art. The misanthrope and, in particular, the misogynist Albert Drach[9], who embodies a chaotic, unstructured and unresolved dimension of being a writer and a lawyer, is the embodiment of a critically eccentric existence on the borderline between the attempt at an inner self harmonisation and its ever-extremely latent ambiguity of an imperfect non-being[10].

Here, almost until the end of his days, he attempts to reassure himself of his physical and psychological struggle for survival, still searching for a raison d'être and an identity that had been denied him by his persecutors, who had mutated into master races. For Drach, writing has always meant survival. [...] Whenever Drach spoke of his persecution, he never considered it possible or desirable to come to terms with the infamy of the threat to life. The attempt to destroy every basis of existence otherwise is taken for granted by human beings - an attempt carried out in a manner as barbarically brutal as it was painstakingly bureaucratic[11]. [Original: *Hier versucht er fast bis zum Ende seiner Tage, sich des physischen und psychischen Überlebenskampfes zu vergewissern, immer noch auf der Suche nach einer Lebensberechtigung und einer Identität, die ihm von den zu ‚Herrenmenschen' mutierten Verfolgern abgesprochen worden war. Schreiben hat für Drach immer schon Überleben geheißen. […] Wann, wie und wo immer Drach auf seine Verfolgung zu sprechen kommt, niemals hat er es für möglich oder anstrebenswert gehalten, die infame Gefährdung von Leib und Leben, den ebenso barbarisch brutal wie penibel bürokratisch in Angriff genommenen Zerstörungsversuch jeder dem Menschen sonst als selbstverständlich zugestandenen Existenzgrundlage zu ‚bewältigen'.*]

In Drach's legally fictionalised worldview, there is no subject, but only a dark, dubious and, above all, thoroughly banal human being who lacks self-knowledge because he suffers daily under the yoke of Kafkaesque life forces. He is incapable of understanding the motives and rules of existence, so that he can only accept them passively, almost mechanically, as if paralysed by them in a sort of Medusa sight. Drach thus conceived his 'protocol' style both as a linguistically authentic expression of his essence and as a means of insight through which the truth behind reality can be grasped. Behind the term 'search for truth' in Drach's linguistic art lies a deeper quest, that is to say, a stylistic and formal exploration that seeks to fulfill or reinterpret the norms of the classical genres. In Drach's literary vision, poetry, epic and drama must remain strictly separated in theory, yet in practice, paradoxically, it was precisely through the creation of the 'protocol style' that the author conceived of a narrative dimension in which the coexistence of different forms of writing and representation is the norm.

I have endeavoured to replace epic breadth with epic brevity. To ensure that all lyrical and dramatic elements are eliminated, I deemed it appropriate to dispense with the use of colour and dialogue. In the interests of objectivity, I have opted for a protocol-style presentation.[12] [Original: *Die epische Breite habe ich mich bemüht durch epische Kürze zu ersetzen. Damit alles Lyrische und Dramatische ausgeschaltet werde, hielt ich es für angebracht, auf Farbenführung und Dialog zu verzichten. Im Interesse der Objektivität ist von mir die protokollarische Darstellung gewählt worden.*]

II

The protagonists appear within an artificial, highly classical cultural tradition stemming from Drach's background, namely his Jewish and German heritage. Such a constructed language produces stereotypical figures reminiscent of both Kasperl and the 'perpetual Jew'. Kasperl, a lifeless and insubstantial straw puppet, becomes an all-dominating monster by virtue of the blood and words bestowed upon him by those around him. He parrots every sentence that is spoken, every hackneyed phrase is thrashed back two or threefold. He is simply a direct projection of collective thinking and is therefore an artificial mass-produced figure who derives his power precisely from the masses, because within him the generally diffuse stupidity condenses into a particularly purposeful malice. The best example of this in Drach's art is undoubtedly Hitler, Germany's Führer, whom Drach came to know through reading *Mein Kampf* (1925).

When he thinks of Hitler, the latter does not appear to him as a lackey of the bourgeoisie, as a consequence of capitalism, but as the embodiment of meanness, which he seeks to make tangible in his portrayal. He searches for a name for the character he has conceived. 'This name,' he writes in Z. Z., 'had to transcend the character, transcend it and expose its hollowness'. A Kasperl called Siebentot, then. A clown from the repertoire of the Vienna Volkstheater, who traditionally, however, had the role of helping the good to prevail through wit and folk humour, following the black and white scheme of the naïve fable. Drach turns this principle on its head: his Kasperl [...] becomes [...] the evil to which stupidity inevitably leads if left to run rampant unchecked.[13] [Original: *Denkt er an Hitler, so erscheint ihm dieser nicht als Büttel der Bourgeoise, als Konsequenz des Kapitalismus, sondern als inkarnierte Gemeinheit, die er in seiner Darstellung greifbar machen will. Er sucht einen Namen für seine konzipierte Figur. Dieser Name, schreibt er in Z. Z., mußte über die Gestalt hinausragen, sie aufheben und in ihrer Hohlheit ausweisen'. Ein Kasperl namens Siebentot also. Ein Wurstel aus dem Inventar des Wiener Volkstheaters, der traditionellerweise allerdings die Funktion hatte, mittels dem Mutterwitz und volkstümlichem Humor, dem Schwarzweißschema der naiven Fabel folgend, den Guten zum Durchbruch zu verhelfen. Drach kehrt dieses Prinzip um: Sein Kasperl […] wird […] das Böse, auf das das Dumme, wenn man es unbeherrscht grassieren läßt, hinausläuft*.]

There is repeated critical debate as to whether the portrayal of Hitler as Kasperl does not likely imply a trivialisation. In this regard, Konrad Paul Liessmann and Kurt Neumann have emphasised that the satirical, Nestroyanic approach and the technique of imitation are means of artistically depicting the horrors of nazifascism, and that the principle of strategic linguistic repetition is aimed precisely at the moment when language transforms into brutal physical violence.[14] The brutality of Drach's writing is rooted in scandalous, irreverent, immoral humour, which reveals not only a direct, clear connection with the bizarre sexuality of the sexes, but also with the mindless banality of cynical everyday life, in which there is nothing to explain, cope with or reconcile. The average 'Kasperl' type is best identified not only with the perpetrator, but also with the victim par excellence, that is, with the Jew, who is always described in Drach's texts as a rogue. A prime example of this is *Das große Protokoll gegen Zwetschkenbaum* (1964), whose theatrical plot evokes an almost carefree yet nonetheless dramatic vision of the social complexity of Austrian society at that time, on the cusp between monarchy and republic.[15] In this realistic and detailed description, a latent and widespread anti-Semitic sentiment is exposed. This is not narrated directly by the protagonists, but indirectly through references to a protocol-based mode of presentation, in which the acts can be found in the submitted trial files. There is thus an anonymous, impersonal first-person narrator who meticulously records everything, so that the narrative perspective appears completely reversed. Instead of a naïve subject who, like a mischievous child, adventurously discovers the world, there is an intangible judicial machine that takes possession of people's lives, only to make them believe - as the fruit of its power - that this is the eternal and sole truth, expressed in an indisputable, legalistic language. Drach's truth of life is highly bureaucratised. How could it be otherwise, given that Drach is a son of his Austrian homeland and its Viennese Imperial and Royal bureaucracy?

Typically Austrian [...] is Drach's [...] sarcastic, observational stance towards his mindless surroundings. [...] 'Grumpiness' - a bad temper attributable to identification with the object of reproach - is a thoroughly Austrian attitude.[16] [Original: T*ypisch österreichisch […] ist Drachs […] sarkastische Beobachterstellung gegenüber der stupiden Umgebung. […] „Grantigkeit" - auf Identifizierung mit dem Objekt des Tadels zurückzuführende Übellaune - ist eine recht österreichische Attitüde*.]

Vienna is a central keyword in Drach's art of storytelling and identity, which also encompasses the image of the Eastern European Jew Schmul Leib Zwetschkenbaum, based in turn on the cliché of the Jewish merchants of Leopoldstadt in the 1930s.[17] Undoubtedly, this narrative figure is entirely stereotyped, in keeping with the post-war mould, whereby the Eastern Jew is usually identified solely by his language, Yiddish. Drach's linguistic characterisation of the Eastern Jew is a deliberate distortion of the linguistic cliché, designed to achieve three narrative effects. Firstly, a particularly profound, almost dramatically grotesque atmosphere in which the Eastern Jew appears even more than usual as a poor wretch, secondly, a heightened portrayal of the ideological and racist tendencies in society that reduce the Eastern Jew to a social non-entity, and thirdly, an individual-collective, unalterable identity of fate that compels the Eastern Jew to accept his spiritually impoverished life in silence, without any acts of rebellion. Speechless is not to be taken literally here, as the Eastern Jew does indeed speak a language. However, his Yiddish is so distorted that it has become incomprehensible, just as incomprehensible as the formal language of legal bureaucracy.[18] Of little help is a dream of Zwetschkenbaum's in which the language is no longer that of the court transcript, but an inner monologue that extends as far as the origin of his identity is internalised through a series of unanswered questions, so that the entire Jewish people is reflected in him.

It was along these lines that Schmul Leib Zwetschkenbaum's thoughts were wandering as the carriage pulled into the railway station of the town where Meier Druckmann lived. Why had he gone to see Druckmann at all? To seek clarification. What sort of clarification, one wonders? Had the messages he had received not provided him with enough clarification? Perhaps also to see Ruth. He had also wanted to know everything, everything down to the very bottom. Had he not left behind at home a wife who was pregnant with his child and, moreover, bedridden with illness, and whom he was now exposing to the shame he wished to avoid for himself - a shame he evidently intended to evade by fleeing?[19] [Original: *In diesem Sinne seien die Gedanken des Schmul Leib Zwetschkenbaum gegangen, als der Wagen in die Bahnstation des Ortes einfuhr, in dem Meier Druckmann wohnhaft war. Warum er zu Druckmann überhaupt noch gefahren sei? Um Aufklärung zu erhalten. Was für Aufklärung wohl? Habe er durch die empfangenen Mitteilungen noch nicht genug Aufklärung gehabt? Vielleicht auch, um Ruth zu sehen. Auch hatte er alles wissen wollen, alles bis auf den Grund. Habe er nicht zu Hause ein Weib zurückgelassen, das von ihm schwanger und zudem von Krankheit bettlägrig war und das er nun der Schande aussetze, die er für sich vermeiden wolle, der er offenbar durch Flucht auszuweichen beabsichtigte?*]

And furthermore:

Thus Zwetschkenbaum found himself at the centre of the situation around which he was destined to revolve, as often as the world turned with him, and from which he could not break free. He had thought they had given them (presumably the Jews) names so that people might point their fingers at them, and had kicked them out into the world, forcing them to bear it on their faces, in their bodies, in their stooped posture, in their speech, in everything that a drunken, boorish official had hung round their necks as a name, like a dog's tag, and they would have to bear it branded into their skin, in limbs shattered by the pogrom, in backs bent by the ghetto, and in the heart, which twitched like that of an animal that had been caught and was being held tightly in someone's hand.[20] [Original: *Hiermit befand sich Zwetschkenbaum an der Pflanze, um die er sich drehen sollte, so oft sich die Welt mit ihm drehte, und von der er nicht loskonnte. Er habe gedacht, sie hätten ihnen (wohl den Juden) Namen gegeben, daß man mit den Fingern auf sie zeige, und hätte sie mit dem Fuß in die Welt hinausgestoßen und müßten es tragen im Gesicht, im Körper, in der gebeugten Haltung, in der Sprache, in allem, was ein besoffener Beamtenlümmel ihnen habe als Namen um den Hals gehängt wie dem Hund seine Marke, und müßten es tragen eingebrannt in die Haut, in vom Pogrom zerbrochenen Gliedern, vom Ghetto verbogenen Rücken und im Herzen, das so zucke wie bei einem Tier, das man habe gefangen und halte in der Hand fest.*]

From this last quotation, it is clear that the central theme is the Jewish question in the modern era.[21] As regards the linguistic nature of the 'protocol', there is a contradiction in content between the identity of Zwetschkenbaum - who was of purely Jewish descent, never made any compromise and always proudly displayed his Jewish nature - and that of the assimilated Jews, who, by contrast, have renounced their Jewishness in order to live under the yoke of money, prosperity and self-interest, leaving them utterly impoverished in spirit. Zwetschkenbaum's story, marked by persecution and violence, suffering and resignation, is symbolically also the story of the struggle for identity of an entire community who, rather than renouncing their identity in the face of a secularised, American-oriented, assimilated civilisation, have become victims of the suffering and deadly exploitation. This is also evident in Hermine Bismut's moral education of Zwetschkenbaum, which includes learning Gothic and Latin, modern and immoral dancing, as well as having one's hair cut and changing one's name.

Gradually, he gave up habits that meant as much to him in terms of tradition as the grooming of his beard and hair. In their place, he adopted Western achievements, without giving them a second thought. He exchanged his idleness for the, as far as he was concerned, fruitless support of a businessmanfa stranger to him in defrauding customers, though he probably did not share the other man's malicious intent, especially as he knew nothing of the value of the goods. Alongside the Talmud, which he began to read again in his spare time, he immersed himself in the works of Goethe and Schiller and found everything he read enchanting. He continued to put up with Hermine's services as a teacher. As before, he made no use of her declarations of love, which he must surely have recognised by now as the sole reason for her enthusiasm for teaching. One was thus led to assume that he was behaving like a sleepwalker, wholly unaware of the actions he performed and the omissions he made, or else that his old character was already worthless and he had grafted an artificial new one onto it, so that he would, from time to time, resort to one or the other, without finding the contradictions arising from the inevitable lack of harmony between the two to be disturbing.[22] [Original: *Nach und nach gab er Gewohnheiten auf, die ihm ebensosehr Tradition bedeuteten wie die Bearbeitung seiner Bart- und Haupthaare. Er nahm dafür die westlichen Errungenschaften an, über die er nicht nachdachte. Seinen Müßiggang vertauschte er mit der für ihn gewinnlosen Unterstützung eines ihm fremden Geschäftsmannes im Kundenbetrug, wobei er allerdings an der bösen Absicht des anderen wahrscheinlich nicht teilnahm, zumal er vom Wert der Waren nichts verstand. Neben dem Talmud, welchen er in Freizeit wieder zu lesen begann, versenkte er sich in die Werke Goethes und Schillers und fand alles bezaubernd, was er las. Hermines Dienste als Lehrerin ließ er weiter über sich ergehen, von ihren Liebesbezeugungen, die er doch wohl schon als alleinigen Grund ihrer Lehrfreudigkeit erkennen mußte, machte er wie bisher keinen Gebrauch. So mußte man annehmen, daß er sich wie ein Schlafwandler verhalte, dem die von ihm ausgeübten Handlungen und Unterlassungen nicht vollends zum Bewußtsein gelangen, oder aber, daß schon sein alter Charakter nichts taugte und er darauf noch einen künstlichen neuen aufgepfropft trug, so daß er sich fallweise bald des einen, bald des anderen bediente, ohne die Widersprüche störend zu empfinden, die sich aus dem mangelnden Einklang der beiden zwingend ergaben.*]

In this instance Drach concurred with Joseph Roth's negative assessment of Jewish assimilation as amounting to a radical, psychological uprooting of identity. The only difference lies in the fact that Drach's plum tree displays an inner resilience which Roth's Job lacks, and which he bears with Hasidic resignation and patient, religious fortitude and tolerance, as if it were part of his God-given destiny.

III

Drach vehemently rejected the interpretation prevalent in the 1960s that tended to liken his hero to the Old Testament's Job, to the eternal wandering Jew Ahasver, or even to Hašek's good-natured soldier Švejk. Job is out of the question, because he quarrels with his God over the injustice he has suffered, whereas Zwetschkenbaum tries to bear his suffering joyfully. Ahasver is not a comparable figure, because it would never have occurred to the Hasidic Zwetschkenbaum to deny his God a rest. Finally, Švejk is a Sancho Panza who has become independent, who derives advantages even from the most irrational behaviour- for example, the advantage of not having to take part in the war.[23] [Original: *Vehement hat sich Drach gegen jene Rezeption der sechziger Jahre verwahrt, die seinen Helden gerne mit Hiob des Alten Testaments, mit dem ewigen wandernden Juden Ahasver oder auch mit Hašeks bravem Soldaten Schwejk in Verbindung bringt. Hiob komme nicht in Betracht, weil der mit seinem Gott ob des erlittenen Unrechts hadert, während Zwetschkenbaum versucht, sein Leiden freudig zu ertragen. Ahasver sei keine verwandte Gestalt, weil es dem Chassiden Zwetschkenbaum nie eingefallen wäre, seinem Gott die Rast zu verweigern. Schwejk schließlich sei ein selbständig gewordener Sancho Pansa, der auch aus noch so irrationalem Verhalten Vorteile ziehe, zum Beispiel den, nicht am Krieg teilnehmen zu müssen*.]

In fact, he almost always attempts to replace the negative reality of everyday life with a dreamlike vision of life, which gives him the chance to create illusory oases of contentment. These, however, are merely fleeting moments of happiness that vanish as soon as Zwetschkenbaum finds himself standing before the tree that bears his name. Here, Zwetschkenbaum is, in principle, a person who is emotionally utterly exposed, defenceless and weak, without any specifically Jewish characteristics.

From the very outset, his existence is a failure, because absolute morality, if it were to be realised, would be an absolute negation. As he is a Hasid, he believes that his existence brings joy, and he also believes he can find it in his endless suffering. Thus he tries to please everyone in order to escape the wicked.[24] [Original: *Seine Existenz ist von allem Anfang an eine erfolglose, weil absolute Moral, wenn sie verwirklicht werden könnte, die absolute Negation ist. Da er ein Chasside ist, glaubt er, daß sein Dasein zur Freude gereicht, die er auch in seinem unendlichen Leiden zu finden glaubt. So versucht er, es allen Menschen recht zu machen, um den Bösen zu entrinnen*.]

And as such, he is the personification of a victim of an alternative justice system, one that has to do with the justice of absolutely neutral human piety. This inner neutrality of Zwetschkenbaum as a person is also reflected in a new narrative style, which is no longer so obsessively preoccupied with the legal minimalism of the story, but instead focuses primarily on the empathy of the soul and the patiently accepted, indispensable routine of everyday life. Within this indispensable everyday life, Zwetschkenbaum must also include the unpleasant presence of his brother Salomon, who was raised and educated in an aristocratic Polish family and who now lives, in the guise of Count Josef von Grzezinsky, with an anti-Jewish, almost National Socialist attitude.

I asked Mr Grzezinsky what exactly he had against the Jews. He said he had nothing against them. But the point here, he argued, was not whether the doctor hated the guinea pig on which he was performing vivisection, but merely whether it was suitable for use in a medical trial. For quite some time now - with only minor interruptions, ever since Noah's Ark - the existence, the preservation of the purity and the separate rearing of Jews had been justified by their particular suitability as the 'bogeyman' for the nations. Old prejudices - that is, the remnants of time-honoured affinities and aversions, some of which have already been stripped of their grounds-played just as much a part here as the eternal alienation of a race artificially preserved far beyond the natural lifespan of nations, a race which, when in danger, finds nowhere any real and, in the long run, reliable friends.[25] [Original: *Ich fragte Herrn Grzezinsky, was er gerade gegen die Juden habe. Er meinte, nichts gegen sie zu haben. Aber hier handle es sich nicht darum, ob der Arzt das Meerschweinchen hasse, an dem er Vivisektion betreibe, sondern nur, ob dieses sich zur Probe im Heilverfahren eigne. Seit geraumer Zeit, mit geringfügigen Unterbrechungen schon seit der Arche Noahs, sei das Vorhandensein, die Reinerhaltung und abgesonderte Aufzucht von Juden durch deren besondere Eignung zum schwarzen Mann für die Völker gerechtfertigt gewesen. Alte Vorurteile, das sind Reste altüberkommener, zum Teil schon ihrer Gründe beraubter Ab- und Zuneigungen, spielten hier ebenso eine Rolle wie die ewige Fremdheit der weit über die natürliche Lebensdauer von Völkern künstlich erhaltenen Gattung, die im Gefährdungsfalle nirgends wirkliche und auf die Dauer verläßliche Freunde antreffe*.]

In response to this entirely objective argument - and at times quite terrifying, brutal and fear-inducing - put forward by Count Grzenziski, the first-person narrator replies in the form of a monologue as follows.

Now, since all other forms of morality have already been overwhelmed and eroded, the task at hand is to uphold and save the only one capable of withstanding the onslaught. To do so requires the guidance of the current, which had become unchannelled, into a fixed bed. Once the accumulating capital had been separated from the productive capital, the masses would be content with the destruction of the Jews, whilst leaving Christian interests untouched. Entrepreneurs and workers would then join forces - the former to preserve and expand capital, and the latter to defend it and launch an attack against other state bodies. The former would thus have saved the core of the concept of capital,

whilst its ugly skin - now contained only in the name - would be sacrificed by the latter.[26] [Original: *Nun gelte es diesmal, da alle andere Moral bereits überschwemmt und vermorscht sei, die einzige Widerstandsfähige zu heben und zu retten, dazu bedürfe es der Lenkung des schleusenlos gewordenen Stroms in ein festes Bett. Einmal das raffende vom schaffenden Kapital geschieden, würde sich die Menge mit der Zerreißung des Juden begnügen, den christlichen Nutzen aber unberührt lassen. Unternehmer und Arbeiter schlössen sich dann zusammen, die einen zwecks Beibehaltung und Erweiterung des Kapitals und die andern zu dessen Verteidigung und zum Angriff gegen das anderer Staatskörper: erstere hätten sohin den Kern des Begriffs Kapital gerettet, dessen häßliche, nur mehr im Namen enthaltene Haut letzteren zum Opfer gegeben würde*.]

This thus renovated and fully internalised form of the bureaucratic protocol style emphasises Drach's technique of distance, in which the assessment of the Jewish question as thinking in terms of categories of guilt already corresponds to the discourse of guilt itself. Drach's narrative stance ironically and constantly draws attention to its own actions, namely its manipulation of guilt relationships, and implicitly also to the fact that it thereby presumes a metaphysical authority- which is precisely what the compilation of a book of guilt against an individual-collective person such as Schmul Leib Zwetschkenbaum actually is. He is, in fact, a threat to property and schizophrenic, self-obsessed, nervously overstimulated and phobic, paranoid, idiotic as well as criminal, and exhibits moral derangement that immediately brings to mind the Jewish stereotype. The transcript format is thus the ideal medium for disseminating such a view of humanity. Through pseudo-casual constructions, it exerts a certain persuasive influence regarding what is to be believed, and cumulatively lists characteristics that suggest the protagonist's overall image. The Jew remains, in principle, nomadic and consequently also guilty of a traditional, false and unspecific innocence, since both characteristics have always been defined as part of Jewish nature within the scapegoat mythology.[27]

If one is a Jew, that guilt alone is enough. One needs nothing more to deserve death.[28] [Original: *Wenn einer ein Jud ist, ist die Schuld genug. Da braucht er nicht mehr, um sich den Tod zu verdienen*.]

And furthermore:

[...] namely the ugly Jew, the fat Jew who has money, on the grounds that he has taken it away from those among the people who do not possess it, the thin Jew, whose cunning is in itself a claim to money, and who wishes to take it away from those among the people who still possess it.[29] [Original: *[...] nämlich den häßlichen Juden, den dicken Juden, der Geld hat, mit der Begründung, daß er es denen aus dem Volk entzogen habe, die es nicht besitzen, den dünnen Juden, dessen Hinterlist schon eine Anwartschaft auf Geld sei, und der es jenen aus dem Volk entziehen wolle, die es noch besitzen.*]

The linguistic directness of the protocol form points not only towards a radical internal and social annihilation of the Jewish 'I-We' identity, but also towards a devaluation of the feminine dimension, which Drach associates, in the finest Austrian tradition of modernism - and in particular with Otto Weininger's concept of Judaism as womanhood - with this process.[30] This is because Drach's protocol-based investigations move in three directions: against herself, against the social and political environment, and finally also against women. In the latter case, the female body becomes the subject of investigation, which, as an object of desire, must conform to the aesthetic norms of the male gaze.

The investigating magistrate Baldur Mausgrub, however, told himself that in the beginning God had created humankind and its woman, not man and his woman. There was something about the new species that remained animalistic, and could only be elevated above the animal realm through humankind, man and his sociability. She was also, albeit symbolically, formed from his rib, thus, she was merely a part of a human being. In the Romance languages, too, she was called 'the woman' in relation to the man, whilst he was called 'the human being'. The fact that she was also supposed to be human in these parts is not confirmed by her feminine gender. At most, she remains 'the human', he - 'the human being'. But her legs were undeniably alluring, and she knew it too.[31] [Original: *Dem Untersuchungsrichter Baldur Mausgrub aber sagte sich, daß am Anfang Gott den Menschen und sein Weib geschaffen hatte, also nicht den Mann und sein Weib. Es war etwas an der neuen Gattung, das tierisch blieb, und nur durch den Menschen und Mann und dessen Geselligkeit aus dem Tierischen erhoben werden konnte. Sie war auch bloß, wenn auch sinnbildlich, aus seiner Rippe gebildet, also nur ein Stück von einem Menschen. Sie hieß auch gegenüber dem Manne in den romanischen Sprachen das Weib, er aber der Mensch. Daß sie in diesen Breitengraden auch menschlich sein sollte, wird durch das sächliche Geschlecht nicht bestätigt. Sie bleibt höchstens das Mensch, er - der Mensch. Aber ihre Beine waren unbedingt anziehend, und sie wußte es auch.*]

Time and again potential sexual partners are assessed according to their degree of attractiveness. The degree of erotic fascination depends on the outcome of an evaluation and judgement which, if negative, leads to disparagement. In Drach's accounts, sexual desire functions as an omnipresent and omnipotent category of description and existence for the protagonists of the story. This fixation on female sexuality must be seen as an enrichment of life, which Drach always conceives as empty, monotonous and boring.

The question of whether sex alone justified life could also repeatedly arise for someone who had nothing else, who was repelled by his daily routine and whose family obligations brought him neither satisfaction nor interest.[32] [Original: *Die Frage, ob Sexus allein das Leben rechtfertige, konnte sich auch immer wieder einem stellen, der sonst nichts hatte, dem seine Hantierung, sein Alltag zuwider waren und den familiale Verpflichtungen weder mit Genugtuung noch mit Interesse speisten.*]

The true positive impact of sexuality within the context of Drach's everyday human narrative can only be fully felt when the woman

displays her erotic strength - that is, when she is seen by the man as the most beautiful object of desire. However, if the man does not recognise her as a sexual and, in particular, erotically satisfying being, this also has a negative impact on his sexual performance during intercourse. This means that the blame for unsatisfactory sexual intercourse lies within the woman, not the man, whose performance therefore remains limited. This admission of one's own inadequacy brings to mind yet another aspect of the functionalisation of the feminine, as manifested in the cult of beauty and its flip side, the obsession with ugliness: the hope of being able to compensate for one's own shortcomings by gazing upon the ideal female body. From a Lacanian perspective, therefore, the woman is described and imagined as the possessor of a body that is deficient and supplementary in relation to masculinity. At the same time, however, the female body promises a sense of wholeness, and the woman functions as a symptom for the man, as a constructive object of his fantasy.[33]

Thus, regarding the duality of this signifier, it can be said that the representation of the woman as difference, lack or loss is perceived as unsettling and threatening, whilst the representation of the woman as an object of gratification or as a distorted self-portrait of the man - as the focal point of his fantasies-is experienced as reassuring and affirming.[34] [Original: *So kann für die Duplizität dieses Signifikanten gesagt werden: Die Repräsentation der Frau als Differenz, Mangel, Verlust wirkt beunruhigend und bedrohlich, während die Repräsentation der Frau als Objekt der Befriedigung oder als entstelltes Selbstporträt des Mannes, als Kristallisationspunkt seiner Phantasien beruhigend und bestätigend erlebt wird.*]

This functionalisation and, at the same time, instrumentalisation of women in relation to men gives rise to a constructed linguistic structure in Drach's narrative that is, as an objectified form of a gender-stereotyped category, or rather an idealised imagination, which symbolises the placelessness of the gender signified and the aesthetic valence of Apollonian or Dionysian desire. One thus understands how the role of women exerts its negative and positive characteristics upon men, so that men are compelled to keep women perpetually under their yoke if they do not wish to lose their male dominance. The preservation of male dominance, in Drach's work, corresponds to the man's ability to develop his identity as a self-assured individual. The process of constructing male identity necessarily implies a man's distancing himself from women-that is, ultimately, the decision to walk away from them-whereby this walking away is not always to be understood in a literal sense, but rather in a purely metaphorical one. Examples of this can be found in the scenes from *Das Große Protokoll gegen Zwetschkenbaum* (1964) where the son does not want to be embraced or kissed by his mother as if this were an affront to his masculinity. What is interesting here is the associative, thematic correspondence between Drach's portrayal of women and the portrayal of women at the turn of the century in Austria, particularly in Schnitzler's writings. In both cases, the portrayal of women is almost always limited to the image of the naïve, childlike yet sexually erotic *süßes Mädel* (sweet girl), who embodies a dual sexual potential. She is simultaneously a *femme fragile and a femme fatale* and, as such, is - from the perspective of the male imagination - a comparatively harmless type characterised by natural sensuality and practical disposition. On the other hand, the male characterisation is that of *Leutenant Gustl* (1900), as Elmar Lehnart also emphasises in his textual analysis of the trial of Stella and Esmeralda from the novel *Untersuchung an Mädeln. Ein Kriminalprotokoll* (1971) gegenüber Joseph Thugut.[36]

This passage evokes memories of Schnitzler's *Leutenant Gustl*, in that a seemingly insignificant incident, within a spiral of thoughts recounted in an inner monologue, gives rise to ever more drastic feelings of guilt and shame. There is, however, one crucial difference: it is not a matter of losing face in front of others, but of admitting a weakness to oneself. Unlike Gustl, Mausgrub cannot escape his own judgement. Whilst Gustl is saved from himself the moment the challenger-who cannot be satisfied-dies, Mausgrub's opponent is himself, and his weakness is irredeemable.[37] [Original: *Der Textabschnitt ruft Erinnerungen an Schnitzlers Leutnant Gustl wach, insofern dass ein unbedeutend erscheinender Vorfall in einem inneren Monolog wiedergegebenen Gedankenspirale immer drastischere Ausmaße an Schuld und Scham produziert. Es gibt aber einen entscheidenden Unterschied: Es geht nicht um den Gesichtsverlust vor den anderen, sondern das Eingeständnis einer Schwäche vor sich selbst. Im Gegensatz zu Gustl kann Mausgrub seinem eigenen Urteil nicht entkommen. Während Gustl in dem Moment vor sich selbst gerettet ist, da der nichtsatisfaktionsfähige Herausforderer stirbt, ist Maugrubs Gegner er selbst und seine Schwäche untilgbar.*]

IV

It can be observed that Drach's main characters are confined within their respective spaces or that their movements describe a circle from which they break free want to, but cannot. Their environment imposes rules upon them, so that the division usually remains extremely bipolar: powerful and powerless figures. The style of the protocol, with its linguistic structure, emphasises this discrepancy even further, for Drach's protocol style inscribes the characters retrospectively in a twofold sense. On the one hand, the protocol interprets past events schematically, geared towards a specific line of argument, on the other hand, it also prefigures the character's future as a development guided by fate, which follows the logical schema of the analysis of the past. The text consequently results in a timeless examination of the subject from the perspective of the institution of law, which is solely interested in ascertaining in what spatial circumstances and within what dependencies the subject finds themselves, in order to uncover the constraints to which this character is subjected. To this end, the transcript distances itself from the object of observation by displaying only a minimum of empathy, and for the most part functions merely as a cynical language of power that constantly triggers feelings of personal guilt, as can also be read in Drach's self-portrait *Unsentimentale Reise* (1966).[39]

I did not see my mother die. I merely murdered her. I left her

behind amongst Hitler's scoundrels and gangs in the country that was once my homeland, for whose people I now feel nothing but the deepest contempt, just as I do at this very moment for myself, who also belong to these people, even though I am, moreover, a Jew. I did not hear her screams as she died. Nor did I want to hear her motherly words whilst she was still alive.[40] [Original: *Meine Mutter habe ich nicht sterben sehen. Ich habe sie bloß ermordet. Ich habe sie zurückgelassen unter Hitlerschurken und -banden in dem Land, das einmal meine Heimat war, für dessen Volk ich nurmehr die tiefste Verachtung aufbringe, wie jetzt in diesem Augenblick für mich selbst, der auch ich diesem Volk angehöre, wenn ich auch außerdem ein Jude bin. Ich habe ihre Schreie nicht gehört, als sie starb. Ich wollte auch ihre mütterlichen Worte nicht hören, als sie noch lebte*.]

The emotional distance, stemming from various memories of the main characters' past, mirrors the alienated spatiality of the narrative action, which affords the characters no room for manoeuvre. The situations are almost always familiar, sometimes mundane and harrowing, repeatedly suggesting that the free subject has dissolved and finds itself in claustrophobic confinement, subject to constraints that not only govern behaviour but also imprison the body. It is certainly a situation reminiscent of Kafka's narrative dynamics, as Elmar Lenhart masterfully explains.

Unlike Kafka's characters, Zwetschkenbaum is not, as far as I can see, under any spell. His refusal to comply with the representatives of the law is interwoven with his attempts to communicate with them, and wherever he can, he seizes the opportunity to escape. In Drach's work, the law is an external force acting upon the subject and is therefore weighted differently from Kafka's law of the gatekeeper. Whilst Kafka leaves no doubt as to the paradox surrounding the realm of the law, Drach's characters are freed from this paradox. The law stands on an equal footing with Zwetschkenbaum himself, and his attempts to escape, as well as his successful manipulation of his fellow prisoners, evoke less the idea of a paradox than that of the fundamental injustice of the law. In Drach's work, the hope for a just law- for an 'outside' that Agamben does not envisage in his theory-shines through the narrative.[41] [Original: *Zwetschkenbaum steht nämlich unter keinem mir ersichtlichen Bann wie die Figuren Kafkas, seine Weigerung vor den Repräsentanten des Gesetzes ist durchzogen von seinen Versuchen, mit diesen zu kommunizieren, und wo er es kann, nimmt er die Gelegenheit zur Flucht wahr. Das Gesetz bei Drach ist ein von außen auf das Subjekt einwirkendes und deshalb anders gewichtet als Kafkas Türhütergesetz. Während Kafka keinen Zweifel an der Paradoxie lässt, die den Raum des Gesetzes umgibt, sind Drachs Figuren von dieser Paradoxie befreit. Das Gesetz steht auf einer Stufe mit Zwetschkenbaum selbst, und dessen Fluchtversuche sowie die erfolgreichen Manipulationen seiner Mithäftlinge evozieren weniger den Gedanken an ein Paradox als an der prinzipiellen Ungerechtigkeit des Rechts. Bei Drach schimmert die Hoffnung auf ein gerechtes Gesetz, auf ein Außen, welches Agamben in seiner Theorie nicht vorsieht durch das Narrativ durch.*]

The reference to Agamben here is almost automatic, albeit still rather indirect, and points in particular to the metaphor of the threshold-namely, that situation in which one neither enters a space nor truly leaves it. In short: it concerns the profound indecisiveness regarding the possible realisation of a particular self-organisation of the 'I' within the context of life surrounding it. The threshold, as a place of the soul even more so than as a geographical location in itself, signifies the discrepancy between the private and the public.

V

The language of sexuality and eroticism, as well as that of autobiography, mentioned so far in connection with Drach's novels constitutes only one part of Drach's thematic narrative variations, which are characterised by a certain, impersonal quality of official language, as well as by a higher degree of abstraction, whereby technical terms are embedded in a scientific conceptual framework. The numerous dialectal expressions and the many words and phrases drawn from colloquial speech stand in sharp contrast to the formal language used by the minute-taker. Direct speech by the novel's characters and direct quotations from documents occur extremely rarely in Drach's novels and are almost never marked as such. Nevertheless, the characters' language - their speeches, discussions and interrogations - constitutes a large part of the novels' narratives. Almost all utterances, however, are rendered indirectly: either in reported speech using the subjunctive, which is often maintained throughout large sections, or summarised and paraphrased by the narrator. Alongside these dialogues, the closing arguments are structured as extensive reported monologues. They provide an overall account of the case from various perspectives and are replete with the subjunctive. These are grand forensic speeches which, entirely in the spirit of courtroom rhetoric, both accuse and defend. They rely on the speaker, interpret their words, engage in polemics and, above all, attempt to anticipate possible objections from the opposing party. All these linguistic elements, together with the nominal style, are regarded as the main characteristics but also as the main point of criticism of the legal official language in Drach's texts. The logical consequence is the presence of a certain, albeit diffuse, omission of subordinate clauses, which greatly reduces the text's comprehensibility, particularly when nominal groups accumulate, sentence elements become too long and complicated phrases develop as a result. As the lawyer must limit the amount of information to legally relevant facts, he seeks to move away from a narrative account of clients and witnesses. The nominal style now allows for the use of technical terminology and provides more precise information regarding the legal assessment of circumstances. In this way, what is important to the administration is expressed concisely: the person's role, the outcome, and the facts of the case [1-14].[42]

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Notes:

1. Born in Vienna in 1902, the son of the mathematics teacher Wilhelm Drach and his second wife Jenny Pater, Albert Drach grew up in the Danube metropolis, where he attended grammar school and became a writer at a very early age. At the age of just twelve, Drach published his first poems, thanks to the help and support of Anton Wildgans. When his father bought the 'Marienhof' in Mödling in 1917, the entire Drach family moved there, whilst Albert remained in Vienna to study law at the University of Vienna, where he obtained his doctorate in 1926. Following the Anschluss of Austria and the ban on Jewish lawyers practising (1938), Drach left his homeland (see Schobel, Eva (2002). *Albert Drach. Ein wütender Weiser*, Salzburg: Residenz Verlag, 180f.) and flew via Yugoslavia and Italy to France. He was interned in various transit camps and eventually deported to the Rives Altes deportation camp. From there, he escaped the Nazis with the help of documents belonging to his half-sister. The abbreviation 'I.K.G.' on his certificate of origin was reinterpreted from 'Israelitische Kultusgemeinde' (Jewish Community) to 'Im katholischen Glauben' (of the Catholic faith). Until the end of the war, he went into hiding in Valdeblore, a mountain village in the French Maritime Alps. In 1946–47, he returned to Austria and worked on his autobiographical account of his emigration *Unsentimentale Reise* (1966). Drach was unable to find a publisher for Das *Große Protokoll gegen Zwetschkenbaum* (The *Great Protocol against Zwetschkenbaum)*, which he had written whilst in exile and completed in 1939, nor was he admitted to the Austrian Writers' Association. He was forced once again – as he had been before his emigration – to practise as a lawyer. In 1954 Drach married his long-time partner Gerty Rauch, with whom he lived at the 'Drach-Hof' in Mödling. In 1964 *Das Große Protokoll gegen Zwetschkenbaum* was finally published by Langen-Müller Verlag. It was such a great success that the publisher prepared a collected works edition of the writer, who had only been discovered at the age of 62. This unexpected success led to a tremendous surge in his output. He wrote the novel-length 'protocols' *Z. Z. das ist die Zwischenzeit* (1968) and *Untersuchung an Mädeln* (1971), which Drach put to paper within the space of a year. In 1965 *Die kleinen Protokolle* was published, receiving a favourable reception and critical acclaim. Despite the publication of the drama collections *Das Kasperlspiel vom Meister Siebentot und weitere Verkleidungen* (1965) and *Das Aneinandervorbeispiel* (1966) Drach did not achieve success as a playwright. The autobiographical novel *Unsentimentale Reise*, published in 1966, went largely unnoticed, and Drach was dismissed by critics – as had been the case with his earlier novels – as having an old-fashioned, bureaucratic style. It was not until 1988, at the age of 86, that Drach was rediscovered following his award of the Georg Büchner Prize, having been recognised as a famous writer since the 1970s, when he published, amongst other works, an essay on the Marquis de Sade based on the latter's original writings and those of his associates. On 27 March 1995 Albert Drach died at his 'Drach-Hof' in Mödling.
2. Schobel, Eva (2002). Albert Drach. Ein wütender Weiser. Salzburg: Residenz Verlag, p. 87. Quote: 'The obligation imposed on me to deal with the legal system initially changed little in my way of life and even less in my writing. My writing dealt with legal problems, and my style developed independently of these bourgeois constraints.' [Original: *Die mir auferlegte Befassung mit dem Rechtswesen änderte zunächst an meiner Lebensführung wenig und noch weniger an meinem Schrifttum. Dieses setzte sich mit Rechtsproblemen auseinander und mein Stil entwickelte sich unabhängig von diesen bürgerlichen Auflagen.*
3. Schobel (2002: 226). Quote: "Neither in Paris nor in Nice did he feel he belonged; he never frequented the relevant émigré circles. Perhaps he might have found acceptance there, but he did not even try; as a self-taught loner, he felt no affinity for groups or organisations." [Original: *Weder in Paris noch in Nizza fühlt er sich als einer von ihnen, niemals verkehrt er in den einschlägigen Emigrantenzirkeln. Vielleicht hätte er dort ja Aufnahme gefunden, aber er versucht es erst gar nicht, empfindet als gelernter Einzelgänger keine Affinität zu Gruppen und Organisationen.*]
4. Schobel (2002: 45)
5. Cf. The historical reconstruction of the 'Albert Drach case' is masterfully carried out, thanks to the introduction by the Germanist

Luigi Reitani to the Italian translation of Drach's *Das große Protokoll gegen Zwetschkenbaum*. Reitani emphasises how Albert Drach's name had fallen completely into oblivion by the late 1970s. It was not until later, in the 1980s, that André Fischer—then a doctoral student in German studies in Cologne, who was writing a dissertation on the author—drew attention to the need to rediscover such a unique writer. See Schobel (2002: 485). Quote: 'He senses the anger that vibrates ever more clearly in Drach's voice with every word, and it rubs off on him. Anger at something that Heimito von Doderer would have called a "refusal of apperception". [Original: *Er spürt die Wut, die mit jedem Wort deutlicher in Drachs Stimme vibriert, und sie überträgt sich auf ihn. Wut über etwas, das Heimito von Doderer Apperzeptionsverweigerung genannt hätte. Apperzeptionsverweigerung seitens des Literaturbetriebs, der einen Schriftsteller dieser Produktivität und Qualität nicht entsprechend wahrnimmt.*] A refusal of apperception on the part of the literary establishment, which fails to recognise a writer of such productivity and quality as he deserves. This was followed by a lengthy article on 11 August 1987 in the *Süddeutsche Zeitung*, which criticised the murky and not always very transparent mechanisms of publishing policy. From that moment on, the author and critic Michael Krüger, chairman of Hanser Verlag, took charge of the 'Albert Drach case'. In 1988, the publisher decided to republish the autobiographical novel *Unsentimentale Reise*, which was also published in French immediately.

6. Alongside the Italian Germanists Claudio Magris and Luigi Reitani, as well as the Austrian Germanist Franz Haas, the name Wolfgang Preisendanz—who praised Drach's work as the cruel comedy of chance that is the world—is the sole exception in the reception of Drach's works. In his view, Drach is in fact a sophisticated chronicler of his times, whose precise and highly distinctive literary and aesthetic treatment of form and language scrutinises historical episodes from the era of the First Austrian Republic and the end of the Second World War.
7. Cf. Schmidt-Dengler, Wendelin (11). Schreiben durch Umschreiben. Available at URL: http://www.albert-drach.at/leben-werk/wissenschaftliche-texte/wendelin-schmidt-dengler/ [10 August 2015]
8. Drach's 'unsentimental journey' through the prehistory of German emotional states—which describes the imaginary history of *The Goggelbuch* —is also comical. There is a talk for a longing for the Mediterranean and a sense of attachment to one's homeland, of anti-Semitism and the much-invoked Faustian element, which, unlike in Goethe or Thomas Mann, does not lead to tragedy. It all remains merely a comical picaresque tale, in which a ridiculous character named Gottgetreu Goggel is the protagonist.
9. Cf. Fuchs, Gerhard (1995). 'Men, Mothers, Girls. The Functionalisation of the Feminine in Albert Drach'. In: Fuchs, Gerhard/ Höfler, Günther A. (eds.) *Albert Drach*. Graz: Droschl, pp. 79–121.
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12. Drach, Albert. Eigenhändige Einführung. With a dedication to Werner Riemerschmid. Typescript pp. I–III, p. II. Quoted from Schobel (2002: 105).
13. Schobel (2002: 140). Cf. the following quotation: 'Siebentot – the name is inspired by the Brave Little Tailor from Grimm's fairy tales, who boasts of having killed seven in one fell swoop, without mentioning that these enemies have been dealing in trifles – this 'Siebentot' is assured of the resounding success of a braggart and a con artist." [Original: *Einen Streich getötet zu haben, ohne dazu zu sagen, daß es sich bei diesen Feinden um Fliegen gehandelt hat – diesem Siebentot ist der durchschlagende Erfolg eines Aufschneiders und Hochstaplers sicher.]*
14. Cf. Schobel, Eva (1995). Albert Drach – A Lifelong Attempt to Survive. In: Fuchs, Gerhard/ Höfler, Günther A. (eds.) *Albert Drach*. Graz: Droschl, pp. 329–347.
15. The novel is set in a rural area of Austria at the end of the First World War and during the immediate post-war period. Written in the form of court proceedings, it tells the story of the 24-year-old Galician Talmud student Schmul Leib Zwetschkenbaum. He is arrested whilst sitting under a plum tree, accused of having stolen plums from it. The forensic doctor commits him to a mental asylum. There, he is seriously injured by a fellow inmate. In the infirmary, he witnesses a rape and flees, cursing that the asylum should burn down – whereupon it catches fire at that very moment. Whilst escaping, he finds his way back to the farm with the plum tree. The farmer, who burns down his empty barn with the intention of committing insurance fraud, hands Zwetschkenbaum over to the police as the alleged arsonist. During his court appearance, Zwetschkenbaum collapses and is admitted to hospital. Here he meets the two petty criminals, Stengel and Himbeer. The forensic doctor deems him incapable of having committed the two arson attacks, and the case is dismissed. Zwetschkenbaum is transferred back to the asylum. Here he receives preferential treatment, with a single room and good, even kosher, food. An alleged inheritance from his brother Salomon enables him to find lodgings with Jewish small traders as a boarder. Whilst searching for the mysterious administrator of the inheritance, he nearly freezes to death in Vienna and is rescued by his acquaintances, Stengel and Himbeer. They intend to appropriate his inheritance and set him up with a clothes shop, which serves as a front for selling their stolen goods. When Zwetschkenbaum is arrested once again for handling stolen goods, the mystery surrounding the alleged inheritance is revealed: the money came from all those who had wronged Zwetschkenbaum and had been collected by Dr Schimaschek, a lawyer who had been interned with Zwetschkenbaum in the asylum. The judge entrusted with the investigation into Zwetschkenbaum, Baron Dr Xaver Bampanello von Kladeritsch, orders the drafting of a comprehensive report – the '*extensive report against Zwetschkenbaum'* presented to the reader.
16. Quoted from Settele, Matthias (1992). The Protocol Style of Albert Drach. Law, Justice, Language, Literature. Vol. 1343. Series I: German Language and Literature. Frankfurt am Main: Peter Lang, p. 11.

17. Luigi Reitani emphasises that Drach's portrayal of the Hasidic Eastern Jews is also based on a collection of supplementary information which Drach obtained thanks to Albert Schweiger, the rabbi of Mödling. Cf. Reitani, Luigi (2006). *Afterword. In the Sign of Cain*. In: Albert Drach, *Il verbale*, Udine: Forum, p. 226.
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20. Drach (2003: 265)
21. Drach (2003: 241f.) Quote: 'It is true that Drach's texts present a perspective on and a description of Jews that cannot be assigned to one side or the other in terms of a dichotomous good versus evil morality. It is also true that Drach does not think or write in terms of a Gnostic polarity of light and darkness, and that, through his 'protocol' style, he has found a literary method to avoid the temptation to take sides in identifying with his characters. [...] In the spirit of Georg Lukács, Drach would not be a chronicler of individual states of mind, but rather a narrator who seeks to reflect complex realities in their totality." [Original: *Richtig ist, daß in Drachs Texten eine Sicht- und Beschreibungsweise von Juden vorzufinden ist, die nicht im Sinne einer dichotomischen Gut-Böse Moral der einen oder anderen Seite zugeschlagen werden kann. Zutreffend ist auch, daß Drach nicht in gnostischer Helldunkelpolarität denkt und schreibt und mit dem Protokollstil eine literarische Methode gefunden hat, der Versuchung zur identifikatorischen Parteinahme für seine Figuren zu entgehen. […] Im Sinne von Georg Lucácz wäre Drach kein Beschreiber von individuellen Befindlichkeiten, sondern ein Erzähler, der komplexe Realitätszusammenhänge in ihrer Totalität widerspiegeln möchte.*]
22. Drach (2003: 218).
23. Schobel (2002: 240).
24. Schobel (2002: 241).
25. Schobel (2002: 269).
26. Schobel (2002: 269).
27. Cf. Settele, Matthias (1995). Slaughtered according to the law. Law and justice in Albert Drach. In: Fuchs/Höfler (1995: 17).
28. Drach, Albert (1972). Voices of Nature and for the Record. Radio play. In: Drach, Albert. The Death of God: An Accident. Plays and Poems. Hamburg: Classen, p. 202.
29. Drach (2003: 268).
30. Cf. Weininger, Otto (1920). Sex and Character. Chapter XIII. Vienna: Wilhelm Braumüller Universitätsverlagsbuchhandlung, Gesellschaft M.B.H., pp. 390–441.
31. Drach, Albert (1991). Untersuchung an Mädeln. Kriminalprotokoll. Munich: Hanser, pp. 178ff.
32. Drach (1991: 96).
33. Cf. Bronfen, Elisabeth (1995). 'Femininity and Representation – from the Perspective of Aesthetics, Semiotics and Psychoanalysis'. In: Bußmann, Hadumod/Hof, Renate (eds.). Genus. On Gender Difference in Cultural Studies. Stuttgart: Kröner, pp. 429ff.
34. Bronfen (1995: 430).
35. Drach, Albert (1968). 'Z. Z.' – that is, the interim. Hamburg: Claassen, p. 280.
36. The two young female hitchhikers, Esmeralda and Stella, are raped during a rain-soaked night in a wooded area by the driver of the car, Joseph Thugut, who had given them a lift. Stella and Esmeralda are alleged to have murdered him as a result, yet the body remains untraceable. The trial, based on circumstantial evidence, delves into the defendants' past in search of motives and acts similar to the crime. Both have ended up on the margins of society due to their background, childhood and lack of education – not least because they are women.
37. Lenhart, Elmar (2016). Albert Drach and the 20th Century. The Discourse on Power, Space and Biopolitics. Vienna: Böhlau, p. 195.
38. Cf. Schobel (2002: 202). Quote: "Drach knows that his mother is in a desperate situation; in her letters she implores her son to finally get her out of Nazi Germany. He, however, who himself lacks a permanent residence permit and consequently also a work permit, has no idea how he could manage this." [Original: *Drach weiß, daß seine Mutter in einer verzweifelten Situation ist, in ihren Briefen bittet sie den Sohn inständig, sie endlich aus Nazi-Deutschland herauszuholen. Er aber, der selbst ohne dauerhafte Aufenthalts- und demzufolge auch ohne Arbeitsbewilligung ist, hat keine Ahnung, wie er das bewerkstelligen könnte.*] Quoted from Drach, Albert (1968). Beginn der Emigration. In: Franke, Manfred (ed.). Erlebte Zeit. Stuttgart: Govers, pp. 55–78, here pp. 55f. Further details regarding Drach's mother and her death can be found in Schobel (2002: 252). Quote: "Mrs Thiele tries to break the news to Drach as gently as possible. She presents his mother's death as the inevitable consequence of an illness that had nothing to do with her son's neglect and could not have been prevented by any personal care. In her final days, the mother was not alone or abandoned, but was cared for by the rest of the family. [...] In any case, she emphasises the terrible agony the mother endured as she died, clinging until the very end to the vain hope that her son would still come and fetch her from Vienna." [Original: *Frau Thiele versucht Drach die Nachricht möglichst schonend beizubringen. Sie stellt den Tod der Mutter als unausweichliche Folge einer Krankheit dar, die nichts mit der Vernachlässigung durch den Sohn zu tun habe und durch keine persönliche Zuwendung aufzuhalten gewesen wäre. Die Mutter sei in ihren letzten Tagen nicht allein und verlassen gewesen, sondern im Kreis der restlichen Familie betreut worden. […] Sie betont jedenfalls die entsetzlichen Qualen, unter denen die Mutter gestorben sei, bis zuletzt in der vergeblichen Hoffnung,*

daß sie ihr Sohn noch aus Wien weghole.]

39. The precarious living conditions of the Austrian Jew Peter Kucku (or Pierre Coucou) in exile in France are depicted from a first-person perspective. He is an easily recognisable alter ego of the author. The book is divided into three parts, the last of which accounts for almost half of the total length and comprises a wealth of characters and plot sequences typical of the episodic picaresque novel, which is why the content can only be summarised very briefly here. The first part centres on the deportation and internment, from which Coucou, together with other detainees, is released by a stroke of luck. In any case, Coucou tries by every means to escape the Nazis. To this end, Coucou uses a ruse to get the French government to issue a certificate stating that he is not Jewish, by reinterpreting the abbreviation I.K.G. (for 'Israeli Jewish Community') on his certificate of origin as 'of the Catholic faith' through a white lie. The second part is set mainly in Nice, where, following his release from the camp, Coucou seeks to secure a stable existence and, in doing so, comes into contact with various people in order to obtain money, accommodation and food. He feels reasonably safe, as Nice is occupied by the Italians, but it is not long before the Gestapo seizes control of the city, forcing Coucou to flee once more. The third part is devoted to his time in this town, which Coucou spends in the company of strange acquaintances, but also in constant fear of being discovered and with perpetual financial worries.
40. Drach, Albert (1990). Unsentimentale Reise. Ein Bericht. Munich: dtv, p. 73. 41 Lenhart (2016: 149).
41. Lenhart (2016: 149)
42. Cf. Settele (1992: 33).

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