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Herausgegeben von Brigitte Prutti

Mit Beiträgen von Ruth V. Gross,
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Marc Lacheny, Imke Meyer, André Schütze,
S. Kye Terrasi und Sabine Wilke



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Gender and the City: Schnitzler's Vienna around 1900

At first glance, Arthur Schnitzler's narratives *Die Toten schweigen* and *Lieutenant Gustl* seem to be rather different from each other, both with regard to their respective subjects and with regard to form. *Die Toten schweigen* relates the horrific end of an illicit affair between a married bourgeois woman and a young man from her social circles. *Lieutenant Gustl* opens a window onto the emotional turmoil that engulfs a young lieutenant in the Austro-Hungarian army who fears that an insult he experienced has taken away his honor. The story of *Die Toten schweigen* is related to us by a third-person figural narrator who at various points utilizes both of the text's main characters, Franz and Emma, as reflector figures.¹ *Lieutenant Gustl*, by contrast, does away with the agency of a narrator and introduces to German-language literature the radically new concept of the *Monolognovelle*, a narrative presented in interior monologue, and entirely from the perspective of its central character.² And yet, for all their differences, the two texts also share certain characteristics. They were published in fairly close chronological proximity to each other—in 1897 (*Die Toten schweigen*) and 1900 (*Lieutenant Gustl*), respectively. Moreover, both texts represent characters who move through the cityscape of Vienna while they live through personal crises. Thus, as Schnitzler allows his readers to access the inner lives of the characters at the centers of his stories, his narratives capture images of Vienna as a conflicted imperial city suspended between its past and the threshold of modernity.³ Most strikingly, though, the mapping of the topography of figural consciousness onto the chronotopography of Vienna⁴ makes

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- 1 On the representation of consciousness in *Die Toten schweigen*, see Ralf Marzinek: "Das Problem der Sprache in Arthur Schnitzlers Novelle: 'Die Toten schweigen'. Zur erzählerischen Vermittlung des Figurenbewußtseins". In: *Das Magische Dreieck: Polnisch-deutsche Aspekte zur österreichischen und deutschen Literatur des 19. und 20. Jahrhunderts*. Ed. by Hans-Ulrich Lindken. Frankfurt am Main/Bern/New York/Paris: Peter Lang 1992, pp. 29-48; Achim Aurnhammer: *Arthur Schnitzlers intertextuelles Erzählen*. Berlin/Boston: De Gruyter 2013, pp. 32-38; William Cook: "Isolation, Flight, and Resolution in Arthur Schnitzler's 'Die Toten schweigen'". In: *The Germanic Review* 50 (1975), pp. 213-226; and Jens Rieckmann: *Aufbruch in die Moderne: Die Anfänge des Jungen Wien. Österreichische Literatur und Kritik im Fin de Siècle*. Königstein/Ts.: Athenäum 1985, pp. 31-41, here p. 34.
 - 2 For succinct discussions of the rendering of figural consciousness in *Lieutenant Gustl*, see, for instance, Konstanze Fliedl: "Nachwort". In: Arthur Schnitzler: *Lieutenant Gustl*. Ed. by Konstanze Fliedl and annotated by Evelyne Polt-Heinzl. Stuttgart: Reclam 2002, pp. 69-99, here pp. 70-74; Ursula Renner: "In Gustls Kopf". In: Arthur Schnitzler: *Lieutenant Gustl*. Ed. and annotated by Ursula Renner, with Heinrich Bosse. Frankfurt am Main: Suhrkamp 2007, pp. 97-119; also Aurnhammer: *Intertextuelles Erzählen*, pp. 86-91; further Michael Scheffel: *Arthur Schnitzler. Erzählungen und Romane*. Berlin: Schmidt 2015, pp. 60-68, here pp. 64-65.
 - 3 For an excellent reading of the tension between the political body of the Habsburg Empire and the physical body of the city of Vienna in *Lieutenant Gustl*, see Anne Flannery: "Walking the Streets. Cityscapes and Subjectscapes in Fin-de-siècle Vienna". In: *Word on the Street*. Ed. by Elisha Foust and Sophie Fuggle. London: Institute of Germanic and Romance Studies 2011, pp. 105-118, here pp. 109-114. It should be noted, too, that Schnitzler's composition of *Die Toten schweigen* and *Lieutenant Gustl* roughly coincides temporally with the eventual confirmation of the anti-Semitic right-wing Christian-Social politician Karl Lueger as mayor of Vienna in 1897; and with Lueger's efforts, during his time at the helm of Vienna's government, to modernize the city's infrastructure. On the political rise of Karl Lueger, see Carl Schorske: *Fin-de-Siècle Vienna: Politics and Culture*. New York: Vintage 1981, pp. 116-180. On both reactionary and modern city

plain that Schnitzler's texts render the experience of urban spaces as distinctly marked by gender. On the following pages, then, I want to elucidate what I believe to be a particular kinship between *Die Toten schweigen* and *Lieutenant Gustl*, namely the representation of a gendered experience of the imperial city that was Vienna as the 19th century drew to a close.

The novelty and, indeed, the radicality of Schnitzler's representations both of Vienna and of his characters' gendered apprehension of its urban spaces become particularly apparent in the context of Wendelin Schmidt-Dengler's broad assessment of Austrian literature's engagement with urban modernity:

Immer wieder wird das Fehlen einer adäquaten Darstellung der Stadt, im besonderen des städtischen Lebens in der österreichischen Literatur vermißt. Die Literatur aus Österreich scheint eine rustikale Literatur zu sein, eine Literatur, deren primäre Inspirationsquelle eben die Schönheit der Alpen ist, eine Literatur, die sich in der Kleinräumigkeit eingerichtet hat – auf die so widersprüchlichen Reize der Metropole scheint es in ihr keine Antwort zu geben. Kein Balzac, kein Zola, kein Dickens, kein Dostojewskij, keine erzählte Stadt [...]; das Bewußtsein der Veränderung ist kaum präsent, ein Bewußtsein, das die moderne urbane Lyrik und allen voran Charles Baudelaires *Fleurs du mal* prägte. [...] Wien hat die Verwandlung zur Metropole, zur modernen europäischen Metropole nicht in dem Sinne mitgemacht wie Paris, London oder Berlin.⁵

Schmidt-Dengler stipulates that it is generally assumed that Austrian literature does not grapple with representations of the city, and he argues that this assumption is rooted in the belief that Vienna, in contrast to other large European, American, or Asian cities, simply neglected to modernize in a timely fashion, and that the city, therefore, continued to be a 'Kleinstadt im Gewande der Metropole'⁶ long after urban centers in other countries had developed into modern cities. Schmidt-Dengler goes

planning concepts under Mayor Karl Lueger (1897-1910), see Wolfgang Maderthaler and Lutz Musner: *Die Anarchie der Vorstadt. Das andere Wien um 1900*. Frankfurt am Main and New York: Campus 1999, pp. 197-208. On urban planning in Vienna during the latter decades of the Habsburg Empire, see Paolo Capuzzo: "The Defeat of Planning: The Transport System and Urban Pattern in Vienna (1865-1914)". In: *Planning Perspectives* 13 (1998), pp. 23-51.

- 4 On Schnitzler's interest in Vienna's topography, see Hartmut Scheible: "Figur – Situation – Gestalt: Bemerkungen zu Schnitzlers Poetik". In: *Liebe und Liberalismus. Über Arthur Schnitzler*. Bielefeld: Aisthesis 1996, pp. 105-125, here pp. 109-112.
- 5 Wendelin Schmidt-Dengler: "Die Stadt wird ergangen: Wien bei Schnitzler, Musil, Doderer". In: *Gassen und Landschaften: Heimito von Doderers "Dämonen" vom Zentrum und vom Rande aus betrachtet*. Ed. by Gerhard Sommer. Würzburg: Königshausen & Neumann 2004, pp. 105-122; here p. 105. Schmidt-Dengler is certainly right that in Austrian literature, no novel can be found that is comparable to, say, Alfred Döblin's *Berlin Alexanderplatz*. Still, Schmidt-Dengler's broad assessment, helpful as it is as an analytical starting point, has to be modified somewhat in light of recent scholarly reassessments of Viennese modernism's engagement with urbanity. With specific regard to Schnitzler, see, for instance, Flannery: "Walking the Streets"; further "*Die 'Großstadt' und das 'Primitive': Text-Politik-Repräsentation*". Ed. By Kristin Kopp and Klaus Müller-Richter. Stuttgart: Metzler and Poeschel 2004, several of whose contributions are devoted to analyses of turn-of-the-century Vienna's representation in literary texts; or Anne-Catherine Simon: *Schnitzlers Wien*. Vienna: Pichler 2002, a volume that analyzes both Schnitzler's rootedness in and literary reflections upon Vienna. It should be mentioned, too, that some earlier scholarship does identify Schnitzler's *œuvre* as one in which an "erzählte Stadt" frequently figures as an element constitutive of meaning. Examples in this context are Rolf-Peter Janz and Klaus Laermann: *Arthur Schnitzler. Zur Diagnose des Wiener Bürgertums im Fin-de-siècle*. Stuttgart: Metzler 1977, especially pp. 1-6 and 155-162; also Egon Schwarz: "Milieu oder Mythos? Wien in den Werken Arthur Schnitzlers." In: *Literatur und Kritik* 163-164 (1982), pp. 22-35. Frederick J. Beharrell traced what was left in 1966 of the Vienna Schnitzler lived in and described in his writings in "Schnitzler's Vienna, 1966." In: *Journal of the International Arthur Schnitzler Research Association* 6 (1), pp. 4-13.
- 6 Schmidt-Dengler: "Die Stadt wird ergangen", p. 105.

on partially to question this presumed state of affairs, and though his discussion focuses chiefly on Heimito von Doderer, he does touch briefly on Robert Musil's *Mann ohne Eigenschaften* and on Schnitzler's *Lieutenant Gustl*. Schmidt-Dengler writes:

Zunächst zu Schnitzler. Und da sei gleich etwas eingefangen, was für alle Autoren, die über Wien schreiben, kennzeichnend ist: Die Stadt wird ergangen, die modernen Verkehrsmittel sind kaum existent, vor allem: es wird aus dem Stadtverkehr das Tempo herausgenommen. Geschwindigkeit ist ja das Gütesiegel, das die Metropolen auszeichnet.⁷

Indeed, Lieutenant Gustl spends the bulk of the narrative walking through the *Innere Stadt*, across the *Ringstraße*, into the *Prater*, all the way back to the *Innere Stadt*, and beyond. However, it should be noted that while Gustl himself never uses modern modes of transportation to move from place to place, the imperial city's conflicted attitude towards modernity is reflected in Gustl's consciousness, which in turn is dominated by his position within the Austro-Hungarian army. For instance, Gustl passes by some landmarks in the city that exemplify the beginnings of Vienna's tepid entry into modernity, among them the *Nordbahnhof*, where, as Anne Flannery observes, Gustl 'contemplates by which time zone he should commit suicide—the time of the European train systems or the empire'.⁸ Extending Flannery's observation, one might say, then, with reference to Benedict Anderson, that the tension between the slow demise of the empire and the coordinated routines of modernity is reflected in Gustl's consciousness in the dawning of the age of 'temporal coincidence', 'measured by clock and calendar'⁹, of linear time—the temporality that heralds the end of empire and the dawning of the nation state.

The representation of the conflicted coexistence of markers of premodern imperial time and the emergence of modern metropolitan time that gestures toward the dawning of the nation state arguably is even more pronounced in *Die Toten schweigen*. As I have shown elsewhere,¹⁰ premodern and modern modes of transportation and different urban materialities, such as various types of road surfaces and train, tram, and trolley tracks, repeatedly intersect and ultimately literally collide in this narrative, causing a traffic accident that precipitates the text's central crisis. The coexistence of different and at times competing types of infrastructure in the city is foregrounded in the text; and the narrative allows us to see that the movements and discourses of the characters are frequently both determined and interrupted by these urban infrastructures. As one of the characters observes as his *Fiaker* at times haltingly, at times hurriedly moves over the constantly changing material surfaces of the urban space, "[m]an kann während des Fahrens nicht ordentlich reden."¹¹ Quite literally, an entry into the flow of traffic that circulates in the city can disrupt the accustomed order of discourse.

⁷ Ibid., p. 106.

⁸ Flannery: "Walking the Streets", p. 109.

⁹ Benedict Anderson: *Imagined Communities*. Rev. ed., 13th impr. London/New York: Verso 2003, pp. 22-36, here p. 24.

¹⁰ Imke Meyer: "Anxiety and the Imperial City: Arthur Schnitzler's 'Die Toten schweigen'". Forthcoming in *Austrian Studies* 27 (2019), pp. 210-223.

¹¹ Arthur Schnitzler: *Die Toten schweigen*. Ed. by Martin Anton Müller. Werke in historisch-kritischen Ausgaben. ed. by Konstanze Fliedl. Berlin and Boston: De Gruyter 2016, p. 249. On the following pages, the edition will be referenced as DTs-HKA.

It is not only the greater prominence of transportation infrastructures and the reference to urban modernization projects in *Die Toten schweigen* that distinguishes it from *Lieutenant Gustl*, a text that is focussed on a man's walk through the city. Rather, the representation specifically of a female figure's consciousness in *Die Toten schweigen* is another distinguishing feature. After Emma's illicit lover Franz is killed in an accident¹², Emma becomes the sole reflector figure in the narrative. And the fact that the central female figure in the narrative is named Emma is not incidental, as the name points both to Freud's early patient Emmy von N. and to Flaubert's Emma Bovary.¹³ As Dorrit Cohn reminds us, Flaubert's ground-breaking work created 'fictional minds with previously unparalleled depth and complexity';¹⁴ and the considerable detail with which Emma's and Franz's psyches are rendered may well have its roots in Schnitzler's admiration of Flaubert's radically new way of representing consciousness. As importantly, though, the realism that marks Schnitzler's representation of Vienna as it is reflected in Franz's and Emma's minds may likewise have had its model in Flaubert's *Madame Bovary*. And just as Flaubert's Emma Bovary moves through the world as a woman with sexual desires, so, too, is Schnitzler's Emma rendered as a sexual being who moves through the urban spaces of an imperial city. Unlike her compatriot Lieutenant Gustl, then, who three years later will, as Schmidt-Dengler observes, walk through Vienna as though he were "ein Benjaminscher Flaneur im Angesicht des Todes",¹⁵ Emma, as we will soon see, cannot move through the city without being aware of herself as a sexed and gendered being.

Like Gustl and in contrast to Emma, her lover Franz can move freely. At the outset of the narrative, we find him waiting for Emma in a "stillen, abseits liegenden Strasse" in the *Leopoldstadt* that is located merely "hundert Schritte weit von der Praterstrasse" and yet makes Franz feel as though he had been "in irgend eine ungarische Kleinstadt versetzt". Seemingly the only advantage of waiting for Emma at this site is to protect Emma from the danger of detection in this area of the city: "Immerhin", Franz

¹² On the poetological functions and centrality of the concept and representation of the accident in literary modernity, see Claudia Lieb: *Crash: Der Unfall der Moderne*. Bielefeld: Aisthesis 2009. On the eventual absorption of contingencies into the structures of modern social systems, see Niklas Luhmann: *Soziale Systeme*. Frankfurt am Main: Suhrkamp 1987, pp. 148-190 and pp. 436-443.

¹³ On Schnitzler and Flaubert, see Barbara Surowska: "Flaubertsche Motive in Schnitzlers Novelle 'Die Toten schweigen'". In: *Orbis Litterarum* 40 (1985), pp. 372-379; on Flaubert and other intertexts see Aurnhammer: *Intertextuelles Erzählen*, pp. 25-52; Cook: "Isolation, Flight, and Resolution in Arthur Schnitzler's 'Die Toten schweigen'", p. 216; Norbert Micke: "'Der Tote auf meinem Schoß' – zur dramatisch-analytischen Darstellung des Eros/Thanatos-Motivs in Arthur Schnitzlers Erzählung 'Die Toten schweigen'". In: *Eros und Thanatos: Erzählungen zwischen Jahrhundertwende und Erstem Weltkrieg*. Ed. by Klaus Lindemann and Norbert Micke. Paderborn: Schoenigh 1996, pp. 33-52, here p. 34. Aurnhammer, in *Arthur Schnitzlers Lektüren: Leseliste und virtuelle Bibliothek*. Ed. by Achim Aurnhammer, Akten des Arthur Schnitzler-Archivs der Universität Freiburg, vol. 2. Würzburg: Ergon 2013, p. 27, points out that Schnitzler read *Madame Bovary* multiple times and referred to Flaubert's novel as his "Evangelium". Konstanze Fliedl observes that Schnitzler's admiration for Flaubert is reflected, too, in another text he likewise drafted originally in 1897, namely the *Reigen*: here, the character "Frau Emma" appears both in her role as lover of "der junge Mann" and in her role of wife. See Konstanze Fliedl: *Arthur Schnitzler. Poetik der Erinnerung*. Vienna/Cologne/Weimar: Böhlau 1997, p. 203. See also Aurnhammer: *Intertextuelles Erzählen*, p. 39. On Schnitzler's familiarity with Freud's early work and on Freud's and Breuer's *Studien über Hysterie* as an intertext for *Die Toten schweigen*, see Claudia Lieb: "Die Hysterie der treulosen Gattin: Pathologische Intimität um 1900". In: *Tä katoptrizómēna* 10.53 (2008) <<https://www.theomag.de/53/cl1.htm>> [accessed 25 January 2019].

¹⁴ Dorrit Cohn: *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*. Princeton: Princeton UP 1978, p. 26.

¹⁵ Schmidt-Dengler: "Die Stadt wird ergangen", p. 107.

thinks sarcastically, “sicher dürfte man hier wenigstens sein; hier wird sie keinen ihrer gefürchteten Bekannten treffen.” Emma is late, though: “Er sah auf die Uhr... Sieben – und schon völlige Nacht. Der Herbst ist diesmal früh da. Und der verdammte Sturm.”¹⁶ Franz, in other words, is irritated: with his lover’s lateness, with her fear that their affair might be discovered, with the weather, and with the realization that Vienna, the seat of the Habsburg Empire, encompasses seemingly provincial areas all too closely to the city’s heart, a fact that threatens to dilute the city’s imperial might and its investment in a heroic and “masculinist” history manifested in its various landmarks. Already at this early point in the text, then, it becomes clear that Franz, who views the city, the people who populate it, and his interactions with others through a masculine lens, is unable to relate empathetically to one of his lover’s concerns, namely her fear that a discovery of her extramarital affair would cause her ostracism from her bourgeois circles and would destroy, along with her marriage, the foundation of her economic security.

As Franz continues to wait, it becomes ever more evident that he can inhabit a subject position within the urban environment that Emma, as a woman, is unable to occupy:

Die Laternenfenster klrirten. Noch eine halbe Stunde, sagte er zu sich, dann kann ich gehen, Ah – ich wollte beinahe, es wäre so weit. Er blieb an der Ecke stehen; hier hatte er einen Ausblick auf beide Strassen, von denen aus sie kommen könnte.

Ja, heute wird sie kommen, dachte er, während er seinen Hut festhielt, der wegzufiegen drohte. – Freitag – Sitzung des Professorenkollegiums – da wagt sie sich fort und kann sogar länger ausbleiben... Er hörte das Geklingel der Pferdebahn; jetzt began auch die Glocke der nahen Nepomukkirche zu läuten. Die Strasse wurde belebter; es kamen mehr Menschen an ihm vorüber: meist, wie ihm schien, Bedienstete aus den Geschäften, die um Sieben geschlossen wurden. Alle gingen rasch und waren mit dem Sturm, der das Gehen erschwerte, in einer Art Kampf begriffen. Niemand beachtete ihn; nur ein paar Ladenmädels blickten mit leichter Neugier zu ihm auf.¹⁷

As Vienna’s urban soundscape envelopes Franz¹⁸, he sets out to position himself mentally as his inconsiderate lover’s victim even as he positions himself physically in a privileged viewing position that grants him an “Ausblick” and thus visual control over two streets. As the polite and generous individual he imagines himself to be, he must give over another half hour of wait time to his cruel lover before he can allow himself to leave the place of their planned rendezvous. Of course, as the passage above also makes plain, it really is not Emma who cruelly controls when she does or doesn’t show up for an illicit meeting; rather, her movements are dictated by her husband’s faculty meeting schedule.

Just as the urban space is suffused with both ephemeral and predictable sounds that signal urban chaos as well as predictable routines, so, too, constantly changing sights as well as gazes criss-cross the city’s public spaces. And just as class comes literally into view in the bodies of the employees who leave the shops at 7 pm, so, too,

¹⁶ DTs-HKA, p. 245.

¹⁷ DTs-HKA, p. 245-246.

¹⁸ Elsewhere, I have discussed the significance of individual elements of the soundscape representation in *Die Toten schweigen*, in particular the ways in which sounds of church bells, trolley whistles, and shop closing activities signal a coordination of religious life, traffic schedules, and commercial life in the city. Schnitzler’s text can be said to anticipate here some of Georg Simmel’s reflections on the regulation of time in urban life in Simmel’s 1903 essay *Die Großstädte und das Geistesleben*. In: Georg Simmel: *Aufsätze und Abhandlungen 1901-1908. Band I*. Ed. Rüdiger Kramme, Angela Rammstedt, and Ottheim Rammstedt. Frankfurt am Main: Suhrkamp 2017, pp. 116-131, here 119-120. See Meyer, “Anxiety and the Imperial City”, p. 214.

does gender play a role. As we have seen, as a bourgeois male, Franz can position himself “an der Ecke” to gain an “Ausblick” of two streets simultaneously to watch for Emma’s arrival. But the visual field of the urban space is a curious admixture of anonymity and the constant potential for exposure. The same kind of privileged viewing position Franz holds is foreclosed to Emma in the urban environment. Rather, as a married bourgeois woman, she primarily is positioned as an object of the male gaze, and she is afraid of this gaze, as it may mean detection of her illicit affair. Almost immediately after Emma finally meets up with Franz, “[e]in Herr ging an ihnen vorüber und betrachtete die Dame [Emma] flüchtig. Der junge Mann [Franz] fixierte ihn scharf, beinahe drohend; der Herr ging rasch weiter. Die Dame sah ihm nach.”¹⁹ This brief passage is related by the narrator in such a way that we as readers become voyeurs of the scene: we observe the gazes that criss-cross the field of vision established between “ein Herr”, “der junge Mann”, and “die Dame”. We see that power relations are clarified without the exchange of a single word: Franz owns the privilege to gaze at Emma and defends this privilege against another man; Emma cannot look this same man in the eye, but rather can only look at him after he passes, to try to determine whether he represents any kind of social danger to her: if she were to be recognized, her marriage and indeed her entire bourgeois life might be destroyed. By contrast, the petit-bourgeois “Ladenmädel” who move through the same space in which Emma finds herself now can “mit leichter Neugier” gaze at Franz, who may well be a potential higher-class suitor visiting their territory in pursuit of a *süßes Mädel* who would benefit from his financial support. It is both gender and class, then, that play into the visual negotiation of urban space.²⁰

Franz and Emma now try to commence their rendezvous experience, but irritation and anxiety dominate the interactions of the lovers. The coach Franz had hired earlier stands nearby, and Emma now boards it, though she is concerned about the fact that the coach is open, thus potentially exposing her to curious looks:²¹ “Ist das dein Wagen?’ ‘Ja.’ – ‘Ein offener?’” Franz’s male perspective clouds his ability to assess and to appreciate Emma’s fear that their affair might be discovered. Rather, still piqued that Emma made him wait, he remarks, with reference to the weather, “Vor einer Stunde war es noch so schön.”²² He simply seems unable to understand that Emma’s precarious position as a married bourgeois woman moving through public spaces with her lover should have rather prompted him to hire a closed *Fiaker*, regardless of the weather.

19 DTs-HKA, p. 246.

20 On the relevance of both gender and class for the negotiation of different territories of the city, see also Griselda Pollock: *Vision and Difference: Feminism, Femininity, and the Histories of Art*. Ed. with new introduction. London and New York: Routledge 2003, pp. 70-127. See also Rita Felski, who cautions against any kind of mono-causal or generalizing understanding of gender and power in modernity: Rita Felski: *The Gender of Modernity*. Cambridge, Massachusetts/London: Harvard UP 1995, pp. 11-34. On the relevance of vision, visibility, and the gaze in Viennese Modernism, see also Andreas Huyssen: “The Disturbance of Vision in Vienna Modernism”. In: *Modernism/Modernity* 5.3 (1998), pp. 33-47.

21 On the issue of Emma’s “Verfolgungsängste”, see also Ivett Guntersdorfer: “Habe die Ehre!’ Schnitzlers Novellen ‘Die Toten schweigen’ und ‘Leutnant Gust!’ alla Schopenhauer”. In: *Auf dem Weg in die Moderne: Deutsche und österreichische Literatur und Kultur*. Ed. by Roswitha Burwick, Lorely French, and Ivett Guntersdorfer. Berlin/Boston: De Gruyter 2013, pp. 101-123, here p. 107. On Emma’s fears, also see Rolf Allerdissen: *Arthur Schnitzler: Impressionistisches Rollenspiel und skeptischer Moralismus in seinen Erzählungen*. Bonn: Bouvier 1985, pp. 240-248, here p. 242.

22 DTs-HKA, p. 246.

When Franz and Emma finally do depart from the *Nepomukkirche*, a visibly intoxicated coach driver proceeds to take the couple in the direction of the “Lusthaus” in the *Prater*. Emma fearfully cowers in a corner of the open coach while it rides along the “Praterstrasse”, but begins to relax once it passes the “Tegethoff-Monument”²³ in the middle of the *Praterstern* and turns into the dark *Praterallee*. In the cover of darkness, Emma feels safe enough to embrace and kiss her lover, but shrinks back as soon as another coach passes them: her fear of a stray gaze, that “zufällig [...] jemand hereinschaun [kann]”²⁴—her fear of being identified—prompts Franz, whose irritation is growing, to ask the driver to turn around and to go towards the “Reichsbrücke”. While Franz impatiently gives directions to the driver, Emma appears disoriented and repeatedly asks “Wo sind wir denn?”²⁵ Franz is able to direct the *Fiaker*’s movement through a cityscape dotted with imperial landmarks, churches named after male saints, enormous phallic monuments to military heroes like the seafaring Admiral Wilhelm von Tegetthoff, and material witnesses to ingenious and quasi-muscular modern engineering like an “Eisenbahnbrücke”.²⁶ Emma, however, already unsettled and anxious because of the threats the rules of a patriarchal society pose to her, is unable to get her bearings in an urban space saturated with references to the masculinist history of the Habsburg Empire.

As the ride through the city continues, the *Fiaker* slides along muddy unpaved roads, bumps over cobblestone streets, almost tips over when it catches in the tracks of a horse-drawn tram, and eventually tilts over violently when, beyond the *Reichsbrücke*, it collides with a pile of gravel, in the process throwing the relationship of the illicit lovers into the open. The *Fiaker*’s collision with what might be termed the construction debris of modernity can be read as a literalization of the impasse Emma experiences when she realizes that the sexual emancipation she had sought in her affair in fact merely subjugates her further under the dictates of bourgeois morality. The constantly looming threat that her liaison might be discovered points to the precarity of her status as a married bourgeois woman and to the very real possibility of her social and economic death.

The immediate consequence of the *Fiaker* accident is not Emma’s symbolic death, though, but rather her lover Franz’s literal death. The traumatized and panicked Emma now faces a terrible dilemma: should she remain with her dead lover until help arrives, in a gesture of faithfulness that would inevitably reveal the literal body of evidence of her unfaithfulness to her husband and to the world; or should she disavow her affair over her lover’s dead body, thus to preserve—along with her social station, her economic safety, and the custody of her son—the pretense of faithfulness to her husband? Emma decides that it would be of no benefit to her dead lover if she were to sacrifice herself. She leaves the scene of the accident and sets out on foot from the farther bank of the Danube and the *Prater* back into the *Innere Stadt*, anxiously trying to reach her bourgeois home while avoiding prying eyes and curious looks from anyone who might be in a position to recognize her and report on her affair.

23 DTs-HKA, p. 247.

24 DTs-HKA, p. 247.

25 DTs-HKA, p. 248-249.

26 DTs-HKA, p. 248.

Whereas Emma had earlier perceived the darkness in the *Prater* and on the far bank of the Danube as a protective cover for her illicit affair, this same darkness now appears uncanny. The narrator tightly aligns his perspective with Emma's, granting us exceptional access to her state of mind. The syntax and the tempo of the text mirror Emma's confusion and breathlessness; the narrative abandons the simple past and is now rendered in present tense. In her traumatized state, the disorientation in space Emma had already felt during the earlier *Fiaker* ride through the city is intensified and mingles with a marked emotional disorientation. Emma

geht rascher... läuft... und fort von da... zurück... in das Licht, in den Lärm, zu den Menschen! Die Strasse läuft sie entlang, hält das Kleid hoch, um nicht zu fallen. Der Wind ist ihr im Rücken, es ist, als wenn er sie vorwärts triebe. Sie weiss nicht mehr recht, wovor sie flieht. Es ist ihr, als ob sie vor dem bleichen Manne fliehen müsste, der dort, weit hinter ihr, neben dem Strassengraben liegt... dann fällt ihr ein, dass sie ja den Lebendigen entkommen will, die gleich dort sein und sie suchen werden.²⁷

While "Licht" and "Menschen" earlier in the text were threatening to Emma, it is now not the light of day and the city's artificial lights at night that instil fear in Emma, but rather the body of the dead lover that continues to loom uncannily in the darkness, such that Emma "fühlt seine Macht".²⁸ In contrast to the topos of the beautiful female corpse, which eroticizes and aestheticizes the violent death of autonomous female sexuality, the male corpse continues to be a "Mann[...]"; albeit one who is "bleich"; and this man continues to exert "Macht" over his female lover. The uncanniness Emma feels in this situation pushes her towards "Licht" and "Menschen", until she remembers, almost as if in a death wish, that she had meant to flee from "den Lebendigen". As Emma crosses the river back into the direction of the city by running across the *Reichsbrücke*, it is as if she were suspended between the dead and the living.²⁹

Emma continues to run, then walks to avoid arousing the suspicion of a "Sicherheitswachmann" "in Uniform"³⁰ positioned at the other end of the bridge, almost as though he were a gatekeeper at the entrance back into city life. And indeed, as Emma finds her way back into the urban space, the scene of the accident recedes spatially, and Emma experiences a sense of relief:

[Eine wilde Freude] kommt [...] über sie, und wie eine Gerettete eilt sie vorwärts. Leute kommen ihr entgegen; sie hat keine Angst mehr vor ihnen – das Schwerste ist überstanden. Der Lärm der Stadt wird deutlich, immer lichter wird es vor ihr; schon sieht sie die Häuserzeile der Praterstrasse, und es ist ihr, als werde sie dort von einer Flut von Menschen erwartet, in der sie spurlos verschwinden darf.³¹

27 DTs-HKA, p. 257.

28 DTs-HKA-257. Micke offers a highly convincing reading of the tension between Eros and Thanatos as Emma tries to leave Franz's dead body behind.

29 On the symbolism of the river in the text, and on the ways in which the realm of the dead turns from a silent realm into one that speaks as Emma tries to leave the scene of the accident, see in particular Achim Küpper: "Übergang als Grenzerfahrung. Arthur Schnitzler: Wasser, Brücke und Insel in drei Erzählungen vom Jahrhundertende (mit einem Blick auf die Kunst um 1900)". In: *Sprachkunst* 39.2 (2008), pp. 219-249, here p. 238. Küpper's interesting analysis focusses on Vienna less as a representation of a built environment whose materiality and historical dimensions affect the consciousness of Schnitzler's characters and more as what he terms a "symbolische Landschaft" (p. 241). See also Bettina Matthias: *Masken des Lebens - Gesichter des Todes. Zum Verhältnis von Tod und Darstellung im erzählerischen Werk Arthur Schnitzlers*. Würzburg: Königshausen & Neumann 1999, pp. 80-89. Matthias reads the crossing of the Danube as a symbolic crossing of the river Styx (p. 81).

30 DTs-HKA, p. 258.

31 DTs-HKA, p. 258.

Here, the alternative to the social and economic death that would result if Emma were discovered next to the body of her dead lover is Emma's desire to "spurlos verschwinden", to disappear without a trace; the permission, granted by "eine[...] Flut von Menschen", to erase the self. Relief, it seems, would be a death wish fulfilled.

The referent of the phrase "das Schwerste ist überstanden" is, of course, polyvalent—the phrase can reference the overcoming of the initial traumatized paralysis after the death of the lover, the accomplished flight from the scene of the accident, or the "successful" conclusion of the affair—a conclusion that did not result in a discovery of Emma's illicit affair. After all, as much as Franz's death means loss, trauma, and moral turmoil for Emma, it also brings finite relief from a life filled with constant fear of detection. Whereas the city crowds and the invisible net of glances criss-crossing the urban space had appeared threatening to Emma earlier in the narrative, the flood of bodies streaming through the city's streets now seems to offer anonymity and protective cover—and, as mentioned above, even potentially the fulfilment of a death wish.

Mapped on top of the death wish, however, is Emma's feeling "dass sie nur einen Wunsch hat: zu Hause, in Sicherheit sein".³² She manages to sneak back into her apartment unseen, past the porter and the maid, in time before her husband's return from his faculty meeting. She changes out of her soiled dress and greets her husband as he enters the living room. But whereas Emma had borne one secret before—that of her illicit affair and of her sexual desires—she now bears an additional one, namely that of her lover's death and of her flight from the scene of the accident. Emma, exhausted, falls asleep at the dining room table and screams in her sleep. Her husband now suddenly morphs into his "Professor"³³ persona and gazes intently at Emma. As Emma sees her own face in a mirror on the wall across from where she is seated, her husband interrupts the self-reflexive moment she experiences, in fact asserting control over Emma's own gaze at herself:

Da fühlt sie, wie sich zwei Hände auf ihre Schultern legen, und sie sieht, wie sich zwischen ihr eignes Gesicht und das im Spiegel das Antlitz ihres Gatten drängt; seine Augen, fragend und drohend, senken sich in die ihren.³⁴

Whereas the private space, the interior of the bourgeois home, itself located in the heart of the city and yet seemingly protected from it, had earlier promised to Emma "Sicherheit" and safety from prying eyes, it is now precisely in her home that she is subjugated to intense questioning glances. The free-floating and non-specific feelings of anxiety and of a looming threat now suddenly congeal and crystalize in the gaze and physical touch of Emma's "Professor" husband. His hands on her shoulders appear poised at any moment to move from their current position to Emma's throat. Emma attempts to resolve the threatening potential of this moment by playfully pulling her

³² DTs-HKA, p. 259.

³³ DTs-HKA, p. 262. See also Martin Anton Müller's introductory essay to his historical-critical edition of HKA. Müller points out that Schnitzler, in his correspondence with Fanny Hertz, identifies the husband as a physician. See DTs-HKA, pp. 2-3. The husband's gaze would then be that of a diagnostician, of a subject with scientific agency who examines Emma as a quasi-patient, foreshadowing, perhaps, Ingeborg Bachmann's representation of Dr. Leo Jordan in her novel fragment *Der Fall Franza*. An oblique intertextual reference to *Die Toten Schweigen* in Bachmann's text might also be encoded in Leo Jordan's last name: after all, the crossing of the river Jordan signifies death, just as the Danube in Schnitzler's text figures as a symbolic threshold between the worlds of the living and the dead.

³⁴ DTs-HKA, p. 263.

husband's hands down from her shoulder and into an embrace. Inadvertently, though, she mutters "die Toten schweigen".³⁵ In response to her husband's questions about this remark, she decides that she will confess "die ganze Wahrheit"³⁶ to him. However, while the phrase "die Toten schweigen" can be taken to refer to Emma's dead lover, it might also refer to Emma's semi-conscious and half-articulated death wish: if she were to be strangled by her husband's embrace, she would be "die Tote", and she would be silent forever. The text ends, though, before we get to see whether Emma follows through on her intent to confess "die ganze Wahrheit" or whether she will enter a silent state of emotional death, concealing her secrets from prying glances forever.

As a woman, Emma, then, is not safe anywhere—neither when she moves through imperial Vienna's public spaces, nor when she finds herself back in her bourgeois home. Rather, her behavior always to varying degrees is influenced, directed, or controlled by forces linked to gender and the rules of a patriarchal society. Whereas Emma's lover Franz is blind to these forces and to his own power both within the concrete spaces of the city and in the systemic realm of gender relations in late-19th-century Viennese society, Emma is keenly aware of the power gender has to influence decisions and behavior. After Franz's death, and after her decision to flee the scene of the accident and to find her way back to the city, Emma muses: „Und wenn es das Schicksal anders bestimmt hätte? – Und wenn *sie* jetzt dort im Graben läge und er am Leben geblieben wäre? Er wäre nicht geflohen, nein... er nicht. Nun ja, er ist ein Mann. Sie ist ein Weib – und sie hat ein Kind und einen Gatten.“³⁷ Schnitzler's narratorial decision to give us an exceptional degree of access to Emma's consciousness as she moves through Vienna allows us to see that Emma's experience of the city is decidedly gendered. As she does repeatedly over the course of the narrative, Emma here entertains ideas of her own death. Being alive as she is, she is keenly aware that her position as a woman is fundamentally different from the one Franz inhabited as a man. Emma understands that she is less a subject with agency over her decisions, and rather, as a woman, subject to forces that limit her choices.

Lieutenant Gustl, the character at the center of Schnitzler's eponymous novella, seems in several regards to be a literary sibling of Emma. With Lieutenant Gustl, Schnitzler radicalizes to such a degree the kinds of psychonarrative representations of his characters visible already in a text like *Die Toten schweigen* that any explicit narratorial agency disappears. Rather, an ongoing interior monologue, interrupted only by brief passages of dialogical exchange between Gustl and his interlocutors, places the reader inside Gustl's consciousness for the duration of the narrative. As in *Die Toten schweigen*, class and particularly gender are categories central to the representation of Gustl's experience of the city.

The story related in *Lieutenant Gustl* is well known: Gustl, a low-ranking army officer, rudely pushes other people around as he retrieves his coat after the performance of an oratorio at the Viennese *Musikverein*. A portly baker reacts by grabbing Gustl's sabre, threatening to break it apart and to send it to Gustl's commanding officer. Because the baker belongs to a social class unable to give satisfaction during the

35 DTs-HKA, p. 263. On the intertextual significance of the phrase "die Toten schweigen", see Aurnhammer: *Intertextuelles Erzählen*, pp. 47-51.

36 DTs-HKA, p. 264.

37 DTs-HKA, pp. 258-259.

ritualized confrontation of a duel, Gustl cannot challenge the baker to restore the honor he believes he has lost. Gustl half believes that even if the altercation never were to become known to anyone else, the shame resulting from it would be so great that he would have no choice but to commit suicide. He wanders through Vienna at night pondering his life and his situation, only to find out, as he enters his *Kaffeehaus* to have breakfast prior to his suicide, that the baker has died of a stroke on his way home from the *Musikverein*. Gustl now happily abandons his plans of suicide, breakfasts with great appetite on the rolls the baker still made prior to his death, and looks forward to his duel with a civilian he believes has insulted the military.

Whereas Emma's secret had been that of her sexual desires and of her illicit affair, Gustl is happy to communicate his sexual appetites to any woman who will grant him so much as a passing glance. As he disinterestedly sits through a performance of Mendelssohn's *Paulus Oratorio*³⁸ at the Vienna *Musikverein*, he scans the audience for women who might be willing to flirt or even go out with him.³⁹ As he does so, he notices what he thinks are Jews in the audience and, unaware that he is listening to a musical work composed by a converted Jew, complains: "Es ist doch fabelhaft, da sind auch die Hälfte Juden... nicht einmal ein Oratorium kann man mehr in Ruhe genießen..."⁴⁰ As Gustl muses that the *Singverein* choir must be composed of "[m]indestens hundert Jungfrauen" and wonders "[o]b das lauter anständige Mädeln sind? Alle hundert? Oh jeh!", wishes he had an "Opengucker", and tries to get women in the audience to flirt with him,⁴¹ he instantiates the power he has as a man to relegate women under his gaze to the status of objects. However, in the panopticon-like audience space in the *Musikverein*, Gustl simultaneously becomes the bearer of the looks of others; and he tries to neutralize the anxiety this fact induces by indulging in exaggerated fantasies of manly behavior:

Was guckt mich denn der Kerl dort immer an? Mir scheint, der merkt, daß ich mich langweil' und nicht herg'hör... Ich möcht Ihnen rathen, ein etwas weniger freches Gesicht zu machen, sonst stell' ich Sie mir nachher im Foyer! – Schaut schon weg! Daß sie Alle vor meinem Blick so eine Angst hab'n...⁴²

Already at this point, prior to Gustl's symbolic castration through the baker's action, it is clear that the bravado with which Gustl enacts his masculinity is barely able to mask his profound insecurities. Gustl is worried that his class background is being

38 While Mendelssohn's oratorio is not explicitly identified in the text, *Lieutenant Gustl* is set on the Wednesday prior to Good Friday in 1900. On this day, the *Musikverein* indeed presented a performance of Mendelssohn's work. See Reinhard Urbach: *Schnitzler-Kommentar zu den erzählenden Schriften und dramatischen Werken*. Munich: Winkler 1974, pp. 102-103. A detailed discussion of the oratorio is offered by William Collins Donahue: "The Role of the *Oratorium* in Schnitzler's *Leutnant Gustl*: Divine and Decadent". In: *New German Review* 5/6 (1989), pp. 29-42. Further see Imke Meyer: *Männlichkeit und Melodram*. Arthur Schnitzlers erzählende Schriften. Würzburg: Königshausen & Neumann 2010, pp.151-163; further Carl Niekerk: "Vienna Around 1900 and the Crisis of Public Art: On Text and Music in Klimt, Mahler, and Schnitzler". In: *Neophilologus* 95 (2011), pp. 95-107, here pp. 99-102); also Aurnhammer: *Intertextuelles Erzählen*, pp. 98-101.

39 An excellent analysis of the dynamic of gazes unfolded during Gustl's visit to the *Musikverein* is offered by Klaus Laermann in "Psychoanalyse eines Helden". In: Janz/Laermann: *Arthur Schnitzler*, pp. 118-126, here pp. 121-123. See also Susan C. Anderson: "The Power of the Gaze: Visual Metaphors in Schnitzler's Prose Works and Dramas". In: *A Companion to the Works of Arthur Schnitzler*. Ed. by Dagmar C. G. Lorenz. Rochester: Camden House 2003, pp. 302-324, here pp. 310-313; also Meyer: *Männlichkeit und Melodram*, pp. 152-156.

40 Arthur Schnitzler: *Lieutenant Gustl*. Ed. by Konstanze Fliedl, Historisch-kritische Ausgabe Berlin/New York: De Gruyter 2011, p. 520. Hereafter cited as LG-HKA.

41 LG-HKA, pp. 513-514.

42 LG-HKA, p. 514.

scrutinized, and that his membership in the bourgeoisie is being questioned.⁴³ Moreover, if Gustl turns into the bearer of the look, he is potentially objectified and feminized. Gustl's fear of feminization arises promptly after he pictures his military friend Kopetzky in a pub, smoking "seine Virginier".⁴⁴ In fact, it was Kopetzky who furnished Gustl with a ticket to the *Musikverein* performance, ostensibly so Gustl could hear Kopetzky's sister sing in the choir. Gustl seems not to understand that Kopetzky might want Gustl to ask his sister out;⁴⁵ rather, Gustl wonders why Kopetzky himself is not attending the concert. Gustl, though, is fixated on Kopetzky throughout the narrative, pointing out repeatedly that Kopetzky is "[d]er Einzige, auf den man sich verlassen kann"; "der Kopetzky ist doch der Einzige..."; and "[a]ußer'm Kopetzky könnt' ich Allen gestohlen werden..."⁴⁶ Gustl's aggressive and defensive fixation on the gaze of another man immediately after his thoughts of Kopetzky with his cigar seems to suggest that Gustl's homosocial relationship with Kopetzky also accommodates homoerotic elements. Indeed, Gustl's homoerotic fixation on Kopetzky might be mutual—after all, Kopetzky might be seeking a vicarious union with Gustl by encouraging him to court his sister.⁴⁷

Not long after Gustl's homoerotic fixation, his fear of feminization, and his potential objectification through the looks of other men are introduced in the text, Gustl is symbolically castrated by Herr Habetswallner, the baker, who—in a gesture that of course also might be read as homoerotic—puts his hand on Gustl's sabre to tamp down his aggressive masculinity. As Astrid Lange-Kirchheim puts it: „Der Nicht-Satisfaktionsfähige [the baker] vergreift sich buchstäblich an den Insignien der Macht, indem er droht, den Säbel zu zerbrechen, und entwendet Gustl seine Ehre, indem er sich verabschiedet mit: "Habe die Ehre, Herr Leutnant, [...] – habe die Ehre!"⁴⁸ While Gustl's masculinity was fragile prior to the encounter with Herr Habetswallner, the symbolic castration destabilizes it further. Dazed and panicked, Gustl leaves the *Musikverein* and paces along the Ringstraße, "gegen den Uhrzeigersinn", as Konstanze Fliedl points out⁴⁹—almost, one might say, as though he were trying to march against the direction of time, in an effort to turn the clock back to a time prior to the symbolic castration. Gustl then embarks on a route not dissimilar to the one Emma took three years prior: he walks into the *Prater*, and later back past the "Tegetthoffsäule ... so lang hat sie noch nie ausg'schaut,..."⁵⁰, and on towards a "Kirche"⁵¹, past the "Burghof"⁵² and eventually to his *Kaffeehaus* in the *Josefstadt*, where he learns of the sudden death of Herr Habetswallner.

While Emma carries with her as she traverses the city the secret of her sexual desires and of her illicit affair, Gustl carries with him the secret of his symbolic castration, along with his latent homosexuality. Emma experiences imperial Vienna as an alienating and

43 On Gustl's class background and anxiety about his social status, see, for instance, Hartmut Scheible: *Arthur Schnitzler mit Selbstzeugnissen und Bilddokumenten*. Reinbek bei Hamburg: Rowohlt 1976, p. 83.

44 LG-HKA, p. 514.

45 On this point, see also Niekerk: "Vienna Around 1900 and the Crisis of Public Art", p. 100.

46 LG-HKA p. 513; p. 535.

47 On Gustl's latent homosexuality, see also Laermann, p. 121; Renner, p. 86; Meyer, *Männlichkeit und Melodram*, pp. 160-163.

48 Astrid Lange-Kirchheim: "'Dummer Bub' und 'liebes Kind': Aspekte des Unbewussten in Arthur Schnitzlers *Lieutenant Gustl* und *Fräulein Else*". In: *Arthur Schnitzler: Affären und Affekte*. Ed. by Gisela Steinlechner and Evelyn Polt-Heinzl. Vienna: Brandstätter 2006, pp. 97-109, here p. 97.

49 Fliedl, *Lieutenant Gustl* (2002), p. 76.

masculinist space that offers no significant points of orientation or identification to a woman. Conversely, Gustl's masculinity and his identity as a member of the military are propped up by the very same landmarks and monuments Emma had passed⁵³ three years earlier. As Konstanze Fliedl points out in her analysis of the spatial order in *Lieutenant Gustl*: „Im herrischen Gestus sucht Gustl seine Bestätigung. Denkmal, Kirche und Burghof sind also die topographischen Punkte, an denen Gustl sich und seinen schwankenden Entschluss zum Selbstmord aufzurichten versucht. Innerhalb der Semiotik des Raumes der Novelle stabilisieren sie Gustls Selbstbild.“⁵⁴ While the references to heroic masculinity and imperial might reflect and support Gustl's identity, Emma must remain alienated from a built environment that consigns her to the status of an object. While Gustl and, three years earlier, his bourgeois predecessor Franz, can, as men, freely traverse a city that grants them agency and that reflects masculinist values at virtually every street corner, Emma, as a woman, does not enjoy the same kind of freedom of movement. The city is not a place for her, and she has no place in it.

It is ironic that there seems to be an inverse relationship between the degree of freedom with which Schnitzler's characters can move through the city and the respective stability of their gendered identities. Gustl's masculinity is always already unstable, and is made more fragile yet when he is symbolically castrated. While imperial Vienna offers Gustl a plethora of ideological support for his damaged psyche, no such opportunities for identification exist for Emma. On the contrary, she is confined to object status both in the public spaces of the imperial metropolis and in the private space of her bourgeois home. And yet, Emma's femininity is never under threat—in fact, it remains stable regardless of the roles Emma assumes: wife, mother, lover, and even, as Franz repeatedly refers to her, “[I]iebes Kind”, or “mein Kind”.⁵⁵ While Gustl's anxieties about class and race (the latter play out in his rabid anti-Semitism), his homoerotic fixation, and his symbolic castration repeatedly threaten to feminize him and to undermine his masculinity, everything Emma experiences—indignities or happy moments in the arms of her lover—cements her femininity further, as this identity is built on objectification, reduction to sensuality, and the constant potential for erasure to begin with.

50 LG-HKA, p. 541.

51 LG-HKA, p. 544. There is some discussion in the secondary literature as to whether the church Gustl enters is the *Stephansdom* or, in fact, the *Nepomukkirche*, the very church that serves as the starting point of Franz's and Emma's ride through the city. While Fliedl (*Lieutenant Gustl* (2002), p. 77) and Aurnhammer (*Intertextuelles Erzählen*, p. 99) argue that it is more likely that the “Kirche” in the text is in fact the *Stephanskirche*, Renner believes that the text rather references the *Nepomukkirche*. As I argue that there are oblique intertextual references in *Lieutenant Gustl* that gesture to *Die Toten schweigen*, I believe it is likely that Schnitzler, as he chose to cross out the explicit reference to the *Stephanskirche* in his draft of the text (see LG-HKA, p. 411), meant to preserve the possibility of an implicit reference to the church Emma passes during her frantic journey through the city, i.e., the *Nepomukkirche*, while nevertheless holding open the possibility that Gustl enters the *Stephanskirche*.

52 LG-HKA, p. 546.

53 On the significance of the landmarks mentioned in *Die Toten schweigen* for an interpretation of the text as an engagement with an urban space suspended between premodernity and modernity, see Meyer, “Anxiety and the Imperial City”.

54 Fliedl, *Lieutenant Gustl* (2002), p. 80.

55 See, for instance, DTs-HKA, p. 247 and p. 251.

Intertextual assonances between *Lieutenant Gustl* and *Die Toten schweigen* lend additional stress to the gendered experiences the texts represent: as Gustl reads Fritjof Nansen's memoir of his heroic polar expedition, *Durch Nacht und Eis*⁵⁶ (incidentally, the book first appeared in 1897, the same year Schnitzler published *Die Toten schweigen*), he would find the vast distance that separates him from Nansen's heroic deeds underscored. In fact, while Nansen set a record by leading an expedition that came closer to the North Pole than any before, Gustl not only cannot match Nansen's heroism, but isn't even able to finish reading a book about Nansen's exploits, rather having to interrupt his armchair adventure because he believes he ought to kill himself. *Die Toten schweigen*, too, at several points contains both oblique and explicit references to a polar expedition, albeit a domestic one, namely the 1873 Austro-Hungarian expedition with the ship "Tegetthoff" that led to the discovery of *Franz-Josef-Land*, an archipelago in the Arctic Ocean.⁵⁷ For Emma, the heroic discovery of this archipelago offers no point of identification. Rather, in fact, the distance between Vienna and the archipelago might begin to capture the emotional distance Emma feels between her own gendered identity and the *Franz-Josef-Land* that is the Dual Monarchy.

Though the ending of *Die Toten schweigen* is open, we know, then, that whatever else happens to Emma, even whether she lives or dies, her femininity, perversely enough, will endure. Thus, while Gustl seemingly encounters a happy ending to his own story of despair and shame when he learns of Habetswallner's death, the injury his fragile identity suffered in the symbolic castration he experienced will not be repaired, but rather merely absorbed and *aufgehoben* in his already unstable masculinity. While Emma's femaleness consigns her to an object status that constantly reinforces itself, cementing a femininity that cannot accommodate female subjectivity, Gustl needs to keep acting out aggressively to rebuild continuously a just as continuously threatened masculinity: "Dich hau' ich zu Krenfleisch!"⁵⁸ he famously declares at the text's end, as Gustl anticipates the duel in which he will participate in the afternoon.

Emma's and Gustl's gendered dramas not only play out against the backdrop of imperial Vienna, but are significantly shaped by the city's gendered urban spaces and its masculinist display of history. Whereas Gustl, in spite of the circumstances that engulf him in the narrative, has no desire at all to die as he walks through an urban space that reflects his values and that supports him, Emma, who did not lose her life in the accident that killed her lover, wishes for her death in a city from which she is fundamentally alienated. In the midst of the imperial city, though, it is masculinity that is perpetually vulnerable, and it is femininity that appears tragic as it grows in resilience as the women who bear it are put under erasure, haunting as ghosts an urban space that is neither of them nor for them. By granting his readers privileged access to his characters' consciousness, Schnitzler lays bare the aporias, psychic deformations, and social and emotional wounds that are continuously produced by a perpetually self-referential imperial space on the threshold of modernity.

56 LG-HKA, p. 544.

57 The text, at numerous points, references the Tegetthoff monument (DTs-HKA, p. 247 and p. 259) as well as "Franz-Josef-Land", a popular Prater café named after the Arctic archipelago (DTs-HKA, pp. 253-254).

58 LG-HKA, p. 552. On Gustl's need to keep maximizing aggression, see also Lange-Kirchheim: "'Dummer Bub' und 'liebes Kind'", p. 97-98.