INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

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

1. The sign or “target” for pages apparently lacking from the document photographed is “Missing Page(s)”. If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.

2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.

3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of “sectioning” the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.

4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.

5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.
Ginsburg, Barbara Leppin

STRUCTURAL AND RELATIONAL NETWORKS IN GUNTER GRASS' "KATZ UND MAUS"

Rice University

University Microfilms International 300 N. Zeeb Road, Ann Arbor, MI 48106

Ph.D. 1985
PLEASE NOTE:

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

1. Glossy photographs or pages _____
2. Colored illustrations, paper or print _______
3. Photographs with dark background _______
4. Illustrations are poor copy _______
5. Pages with black marks, not original copy _______
6. Print shows through as there is text on both sides of page _______
7. Indistinct, broken or small print on several pages _______
8. Print exceeds margin requirements _______
9. Tightly bound copy with print lost in spine _______
10. Computer printout pages with indistinct print _______
11. Page(s) 284-131 lacking when material received, and not available from school or author.
12. Page(s) ______ seem to be missing in numbering only as text follows.
13. Two pages numbered _______. Text follows.
14. Curling and wrinkled pages _______
15. Dissertation contains pages with print at a slant, filmed as received _______
16. Other ____________________________________________________________

__________________________________________________________

University
Microfilms
International
RICE UNIVERSITY

STRUCTURAL AND RELATIONAL NETWORKS
IN GUNTER GRASS' KATZ UND MAUS

by

BARBARA L. GINSBURG

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

DOCTOR OF PHILOSOPHY

APPROVED, THESIS COMMITTEE:

James E. Conklin
Name and Title, Director (or Chairman)

[Signature]
Name and Title

[Signature]
Name and Title

Houston, Texas
May, 1984
ABSTRACT

Structural and Relational Networks in
Günter Grass' *Katz und Maus*.

By Barbara L. Ginsburg

The schema under which the specimen text can be apprehended relies primarily on binary units. They are either assembled onto an axis of opposition or similarity. If similarity is called for, smaller units are usually combined into larger units, or else are ordered into chains of equivalent parts.

Larger units are organized into tripartite structures: the chapters form three major units (1); textual relations are represented as triangular models (2); and throughout the text, reference is made to the concept of the Trinity (3). The number three stands for completeness and the number thirteen functions similarly: there are thirteen chapters in the text.

The "Wendepunkt" of the novella occurs in the middle, thus dividing the text into two equal parts which both function independently as all binary units do, but they are equivalent units in terms of structural relevance. As independent units, the first establishes the thematic material, the second completes the drama and confirms the prevailing sense of tragedy. Together they constitute the text.
The basic motifs are already present in the first paragraph of *Katz und Maus*, and as the text continues, variation and juxtaposition work to expand on the notions the text has established in the beginning, so that the beginning already foreshadows the final event.

Mahlke's body and its exceptional symmetry function as a map for textual relations. The straight line descending from his Mittelscheitel down to his Adamsapfel and further down to his genitals is the same vertical axis and center line which divides the novella in the middle of chapter seven. All other parts are fitted onto that axis and revolve around it as story, plot and characters are added into the thematic fabric of *Katz und Maus*. As a result, the body's volume and density are increased while the skeleton's major axis starts to turn at regular intervals. As the axis continues to rotate, different parts come into view and are displayed as the elements that form an organic whole.

At the intersection of the vertical and horizontal lines of that cross lies the source of all good and evil: Mahlke's Adamsapfel. Big, round and energetic, it feeds all other parts and dominates the entire structure. The Adam's apple is Mahlke's motor and the motor of all textual activity. It is procreator of the text and generator of the inherent major conflict which exists between *Katz* and *Maus*. 
ACKNOWLEDGEMENTS

I wish to thank my teachers, friends and students for their support, especially Jolynn Archer, Brian Watson and Owen Wilson. In particular, I would like to express my gratitude to my dissertation director, Dr. James Copeland for his careful suggestions and criticisms of the various versions of the manuscript as well as Drs. Susan Clark and Stephen Tyler for their encouragement and helpful comments. Thanks are also due to Dr. Kelber in the Religious Studies Department for his inspiring discussions, and to John O'Neil in the Art Department who taught me that one can represent complex ideas in simple form. Finally, I am grateful to Dr. Hackerman for having permitted me to study Art and Literature which, from the standpoint of Semiotics is a fruitful combination indeed.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREFACE:</strong></td>
<td>The Artistic Text</td>
<td>1</td>
</tr>
<tr>
<td><strong>CHAPTER 1:</strong></td>
<td>The Text as a Structural Body</td>
<td></td>
</tr>
<tr>
<td>1.0</td>
<td>Introduction: Significance &amp; Function of Text Units</td>
<td>5</td>
</tr>
<tr>
<td>1.1</td>
<td>Single Chapters as Basic Units of the Text</td>
<td>12</td>
</tr>
<tr>
<td>1.2</td>
<td>The Chapter Segments</td>
<td>21</td>
</tr>
<tr>
<td>1.3</td>
<td>The Paragraphs</td>
<td>31</td>
</tr>
<tr>
<td>1.4</td>
<td>The Sentences</td>
<td>61</td>
</tr>
<tr>
<td><strong>CHAPTER 2:</strong></td>
<td>The Text as a Relational Network</td>
<td></td>
</tr>
<tr>
<td>2.0</td>
<td>Introduction: Reference and Cohesion</td>
<td>105</td>
</tr>
<tr>
<td>2.1</td>
<td>Primacy of Relationships as Opposed to Substance</td>
<td>118</td>
</tr>
<tr>
<td>2.2</td>
<td>Thematic Relations: The Word as Motif</td>
<td>140</td>
</tr>
<tr>
<td>2.3</td>
<td>Contextual Units</td>
<td>174</td>
</tr>
<tr>
<td>2.4</td>
<td>The Theme of Writing: Language in the Environment of Man's Creative Mind</td>
<td>189</td>
</tr>
<tr>
<td><strong>CONCLUSION:</strong></td>
<td>The Organized Text</td>
<td>206</td>
</tr>
<tr>
<td><strong>BIBLIOGRAPHY</strong></td>
<td></td>
<td>216</td>
</tr>
</tbody>
</table>
PREFACE: THE ARTISTIC TEXT

This study is an investigation of the nature of a particular narrative text, namely Günter Grass' novella *Katz und Maus*, a text which lends itself favorably to an analysis of the structural as well as relational aspects which are important for the composition of any literary work. *Katz und Maus* not only displays its formal devices in an orderly and obvious way, but it also comments on the workings of creative writing in the text itself.

Since the text uses very definite boundary markers, the insight into its structural apparatus and the specific functions of individual textual units is readily available. Jakobson's statement that "poetry involves the organization of texts" is strongly supported by Grass' novella. My own writing has been ordered and segmented in response to the text under investigation, though in a more explicit way than Grass', since my own concern lies with clarity rather than poetic efficiency.

The idea for such an analysis stems from Halliday's question about "how a text hangs together," which then prompted the initial research for this dissertation. As a heuristic procedure, rather than presenting a set of available opinions, questions pertinent to this subject matter were raised. The questions themselves were derived from an experimentally oriented methodology so that the procedure of dividing the text into smaller and larger units was explorative at first and became more
systematized as the analysis proceeded. The results are not necessarily conclusive but they are explicit enough to promote discussion and further research.

In order to describe the formal devices and principles of textual organization and its relational networks, investigation of a variety of linguistic concepts and borrowing from different schools of thought is mandatory. Like the novella, this analysis is divided into two major parts. The first deals with the structural units, the second with relational networks.

Among the theories applied here, Russian Formalism, the Prague School and American Structuralism are the most important. Michael A.K. Halliday's views on cohesion and meaning potential and Sydney Lamb's advances into the nature of relational networks also significantly affect the course of this study. In the end, a forum of issues that do not represent those theories in their completeness is developed and presented, but no final statements are made concerning the meanings in *Katz und Maus*, though semantic evidence is discussed at some length.

Of special relevance for the development of this study have been Jurij Lotman's discussion about *The Structure of the Artistic Text*; Benjamin Hrushovský's *Three-Dimensional-Model* for the structure of Semiotic Objects; Eugene Falk's analysis of *Types of Thematic Structure*; Vygotsky's writings on *Thought and Language*, in particular the latter's explanation of what he calls the "chain complex" in children's language
and its possible deduction for the mechanics of poetic language. Wendy Steiner's edited collection about The Sign in Music and Literature and her book on Color of Rhetorics were instrumental in defining the approach for this study, while the studies in James Copeland's edition of New Directions in Linguistics and Semiotics was most helpful in re-evaluating the data that was accumulated.

Of course, Katz und Maus has been the motor and generator of my curiosity, pleasure, and motivation in undertaking this project and I am most grateful to Grass' linguistic and artistic ingenuity.

My own point of view about a literary text can be briefly illustrated by two different statements made about language, one from Brugmann, written in 1904 and cited by Lehmann in 1984, the other from Humboldt and quoted by Shaumyan in the same edition (1984).

"Weil das Objekt der Grammatik, die Sprache, eine sehr komplizierte Thätigkeit ist, bei der die verschiedenartigsten Faktoren in gegenseitiger Abhängigkeit zum Ganzen zusammenwirken, bei der im Grunde alles durch alles bedingt ist, ist auf diesem dritten Wege zu einem der Natur des Gegenstands annähernd gerecht werdenden System und einem System mit schärferen Grenzen zwischen den einzelnen Teilen nur dadurch zu gelangen, daß man gleich eine beträchtliche lange Reihe von Hauptschnitten nebeneinander ansetzt."

(Brugmann, 1904: viii)
"By stating that language is not work (ergon) but an activity (energeia), Humboldt meant that language is a constantly changing instrument of expressing thought and that expressive activity is a constant struggle by the individual to adapt the meaning of linguistic form to the thought he wants to express."

(Shaumyan, on Humboldt, 1984: 254)

Most important for the evaluation of a literary text is a premise which agrees with Lehmann's statement that "all linguistic data must be treated with knowledge of the environment that produced it" and Hockett's warning of the "uniqueness fallacy" whereby the validity of only one interpretation of a literary text is rejected as a highly questionable enterprise (Copeland, 1984).

An additional view, shared by Jurij Lotman, is that art may be optional in our society but that it is a "magnificently organized generator of language of a special type, which renders an indispensable service to mankind, attending to one of the most complex aspects of human knowledge, one whose mechanism is even now not completely understood."
1.0 SIGNIFICANCE AND FUNCTION OF TEXT UNITS

"Texts are organized primarily by means of segmentation ... SEGMENTS are the necessary FLOOR from which all constructs are built"

(Hrushovski, in Steiner, 1981: 23)

In *Katz und Maus* there are thirteen chapters, but over three hundred paragraphs. The quantity of the structural units is proportionate to their size; their position in the text depends on their classification. The units assume their proper place within the overall arrangement of the text, which because of the difference in size and magnitude of its component parts is organized hierarchically as a three-dimensional structure. The units are the building blocks of the structural body and they must fit very neatly like the fitting of the parts of a Russian doll. At the same time, textual units follow a sequential order. For example, one sentence is followed by another and another like the links in a chain, in which each link takes its position in a linear arrangement that has a beginning and an end. Between the first and the last sentence of the text, from: "Und einmal, als Mahlke schon schwimmen konnte, lagen wir neben dem Schlagballfeld im Gras," to "Aber Du wolltest nicht auftauchen." a relational network based on the principles of syntagmatic sequence and paradigmatic equation is established to produce an ever-changing semantic energy.

Textual units belonging to a given category or class, for example chapters, are similar in size and structure. They are usually
structurally equivalent. They may also be similar or at least closely related in content. It is their location within the text which distinguishes the function of such structurally similar textual units. For example, the first chapter functions as the onset of the text, the last one as the coda. The two chapters occupy different positions, and consequently, they perform different purposes. Nevertheless they are similar in that they fulfill a common function: they both figure as boundary markers separating a particular text from all other texts. Like bookends, they hold together the elements within the text.

Word order is similar in its functional diversity. A given word, situated in a particular sentence, can assume an entirely different meaning when placed in another sentence, in another paragraph, or when reappearing in another chapter. If a word changes its position, it also functions within a different system and points to a new meaning relating to a different level of the work. It is activated within the new limits of an alternate meaning construct. For example, the meaning of the words Katz and Maus in the title can only be seen in retrospect and thus they are totally open-ended in the beginning. As they re-occur many times throughout the text, their thematic implications are played upon and consolidated as they change position in the structural hierarchy of the textual body, each occurrence manifesting another aspect of the preceding, and displaying variational qualities like the interplay of themes in a musical composition.
While a given word can assume different meanings throughout the text, the opposite can also be the case. Different words which occupy similar structural positions can assume similar functions for the text, and carry the same meaning. Hence, *Maus* in the end "means" the same as *Adamsapfel* and both *Maus* and *Adamsapfel* are equivalent in their function of contrasting with *Katze* as their semantic opposite. It is therefore possible to set up a chain of paradigmatic equivalences based on such linguistically different material. Placed in a proper sequence, such text segments become part of an equation process through which additional new meaning is represented.

Text segments are formal entities, but they fulfill their roles in many ways. They contribute to more than one "meaning" and are to be seen as functional units that get activated on more than one level of the entire structure. Thus they "participate in meaning." (cf. Hrushovski, 1981: 3) Consequently their demarcations are not purely formal and are never arbitrary. Where one unit ends and another one begins, there is change. Due to their structural properties, textual units constantly "change" otherwise they could not assist in generating meaning, nor tension, nor beauty which is "a matter of size and order." (cf. Aristotle, in Preston, 1942) We would not enjoy reading a text which lacked such organizational principles, nor would be be able to understand it.

There is no literary work without structure and there is no structure in a text without a system. A network of interrelated systems is always generated within a given text, hence the necessity for recognizing
structure. Consequently, it is of the utmost importance in an analysis that each textual element be dealt with in regard to the particular system it adheres to. It is within that system that a text element obtains its specific function and its special and unique meaning. It is therefore necessary to assign to an element its proper correlation within its own system in order to understand what it is meant to express.

This holds true as well for systems that exist outside the work and to which a text is attached or from which it has evolved—for instance, its cultural tradition or the genre which served as its model or point of departure. Since *Katz und Maus* belongs to the category "novella"—the author tells us so in his title: "Eine Novelle"—the existing conventions that define the parameters of this particular genre affect the text considerably. They determine the functions and relations of any given unit in *Katz und Maus*. Consequently, the text has to be viewed against the background of its model, the novella, a nineteenth century narrative form that is known to be flexible and open to other genres. Besides being narrative, it incorporates stylistic elements from the dramatic as well as from the lyrical mode. Thus it favors innovative use of language despite its strong ties to traditional narrative. Discussing this aspect of literary evolution, Roman Jakobson insists that:

"The reader of a poem ... has a vivid awareness of two orders: the traditional canon and the artistic novelty as a deviation from that canon. It is precisely against the background of that tradition that innovation is conceived.

(Roman Jakobson, *The Dominant*: 87)
This contrasting of convention and invention can be seen as a process of mutation in the construct of a work. Some of the features which characterized the notion of the genre "novella" become subsidiary and optional. New aspects of existing phenomena are stressed so that they dominate over the conventional features, thus forcing those into the background; they are redistributed in a new textual environment and reorganized into a new system which now speaks for itself. It is the dominant that "specifies" the new work and affects all remaining elements of that work. It "guarantees" its structure.

Jurij Tynjanov, another advocate of the Russian Formalist School and collaborator of Roman Jakobson, describes the "dominant" as a focusing component. (cf. Jakobson/Tynjanov 1971) Like Jakobson, he stresses the deformative quality of the dominant and its consequence for the remaining text elements.

Since a system is not an equal interaction of all elements, but involves the foregrounding of a group of elements—the dominant—and the deformation of the remaining elements, a work enters into literature and takes on its own literary function through this dominant.

(Tynjanov 1971: 72)

Thus we are compelled to take as a point of departure the features which are relevant for the novella, then proceed to explore their manifestations within the text under investigation, and then raise the
question if indeed it qualifies as "Eine Novelle." If so, we must then take into account its new meanings in the context of its own system.

In regard to the twofold question about the text as given, that is, its attachment to a literary model, and the text as new (the author's inventions), Tynjanov also advocates submitting the literary work and all its elements to a double scrutiny. He says:

An element is on the one hand interrelated with similar elements within the same work ... The interrelationship of each element with every other in a literary work and with the whole literary system as well may be called the constructional function of the given element.

(Tynjanov 1971: 68)

Unfortunately, we are not capable of simultaneous processing of verbal structures. Whether elements of syntax or compositional units, we must treat them as if they are isolated, knowing very well that they are not: disassemble them in order to reassemble later, just as we dissected a frog in a biology class. We have to know what each part looks like by itself before we understand how they all fit together. The important point here is that the information obtained at any given point in the text is not final and must be matched with other data. Abstractions can be made but can only be valued as a "working hypothesis." In the end, an element's constructional function will ultimately determine what meaning can be assigned.
Projection of the "New" against the "Given" provides a means of orientation, a "working hypothesis." Hence the importance of attaching a formal element to its proper function. Influences and traditions, the text itself and its commentary are viewed as integral parts of a constant process of mutation in which changes take place and new functions are constantly acquired. These new devices, as they operate in the text, make it mandatory in the analysis to rediscuss what has been used and commented on elsewhere, without losing track of the entire structural apparatus.
1.1 SINGLE CHAPTERS AS BASIC UNITS OF THE TEXT

*Katz und Maus* is composed of thirteen chapters. Combined, all chapters show an outstanding pattern of structural similarity in their relationship to one another, each representing an equivalent unit in comparison to the rest and all of them setting up a chain of equivalences. In this particular one-to-one relationship, each chapter unit occupies a similar functional slot, except for chapter seven, the middle unit, which is almost twice as long as the other chapters. The diagram in Figure 1 describes the chapters' structural distribution. It is a tentative model for the overall text and furnishes a point of departure for the analysis presented in this chapter.

![Diagram of chapter structure]

*Figure 1.*

In addition, all thirteen chapters combine into higher order structural units as they cluster into higher ranking sub-units. As a consequence of such clustering, new formations take place, new large textual units are established which in part overlap with the single chapter units, as indicated in Figure 2.
As the single chapter unit combines into larger units of higher ranking, the "meaning" fabric of the text grows denser, always signalling to another level of the structure, always referring back and pointing forward. New aspects of a given piece of information come to the foreground.

Within one unit we are confined to its boundaries, but boundaries are re-opened to connect with a new unit. New "floors" for meaning constructs become available. Semantic energy is generated and its movement follows the pattern of a never-ending spiral.

The second order units form larger building blocks of their own and differ from the first order units (single chapters) in their greater magnitude. They are larger in size than a single chapter unit is—except for chapters 6 and 8 which have a complementary function in their attachment to chapter 7—they function as interim units connecting the middle segments (II) of the novella the first (I) and last (III) segments. The higher order units reinforce the correspondences
established in the other chapters of the novella. Their arrangement is equally balanced, and they function very much in the same way as the single chapter unit, except that they figure on a higher compositional level. They provide additional meaning. Chapter one of *Katz und Maus* introduces the themes of the novella, including characters, settings, time, etc; chapter two develops those themes and reinforces the main theme, character and conflicts. Together they establish the thematic fabric for the entire novella. This double unit figures as point of departure for the story, but already contains everything that is to be developed later; it already represents a closed circuit by itself encompassing the beginning and end of the novella.

Within this configuration, different strings of structural elements intersect and more general relationships become apparent, which do indeed exist on the lower rank of chapter unit 5, but cannot be easily recognized when viewed from that vantage point. On the other hand, these overall patterns cannot be seen before the purpose of each individual chapter has been established. Figure 3 illustrates these structural relations.

\[
\text{String } A = [1][2][3][4][5][6] \\
\text{String } A' = [1+2][3+4+5][6] \\
\text{String } A'' = ([1+2]+[3+4+5]+[6])
\]

Figure 3.
The chapters are assembled in a linear arrangement, and they follow a sequential order—chapter 1 is followed by chapter 2, and so on—but their order does not reflect the sequential development of a story. There is no beginning of Mahlke's story. It begins over and over again: "Und einmal" ... "Und einmal" ... "Und einmal" ... There is no end to the novella either. There is only the first and the last chapter, since writing has to begin somewhere and end somewhere:

"Und die Katze und die Maus? Gibt es Geschichten, die aufhören können?"

(K/M: 84)

The thirteen chapters form a chain of equivalent segments. They are of more or less equal length and divide the text into equal parts. They are of similar stature and significance for the novella. And because of this, they can be compared with each other. Information obtained from one segment must agree and support the evidence gained from another equivalent counterpart. Conclusions drawn from one chapter yield insights about another.

Each chapter unit describes a particular narrative moment in the story and the plot thickens as each of them varies the information given before. With each new chapter, a new interval is added on to the preceding, all of them singing the song of the "Great Mahlke," youth and hero of the novella:
"Indem er kein Streber war, nur mäßig büffelle, alle
abschreiben ließ, keinen Ehrgeiz, außer während der Turnstunde,
entwickelte und die üblichen Sauereien nicht mitmachte, war er
schon wieder der ganz besondere Mahlke, der auf teils erlesene,
teils verkrampfte Art Beifall sammelte ... 
Bist ein verrückter Hund, Joachim ... "
(K/M: 19)

All narrative material is at the disposal of a rather insecure story
teller, Pilenz, equally young, and a far more confused adolescent who
figures as the story's narrator and the protagonist's doubtful companion.
He seems not to understand his own hero, nor the fascination he has for
him, so he struggles in trying to fulfill both roles properly, but does
so poorly: as Mahlke's friend he is not capable of answering his own
questions, and as fictitious author he goes in circles in his attempts to
keep the narrative on an even keel.

Fortunately, the real author has given the reader more guidelines in
supplying him with a well-balanced frame of reference: a text
composition that is made up of equal and regulatory segments, a structure
of balance and a harmoniously constructed narrative flow. As we move
upward in the hierarchy of units from the chapter units (A) and proceed
to A' and A", we discover a higher organizational level different from
the chapter alignment which was made up of more or less equal parts. In
this arrangement, the chapters take a different place in the order of the
structural hierarchy and assume different functions from the ones they
fulfilled on the lower levels. We thus have the emergence of a tripartite structure with a center part, Chapter 7, two adjacent sides, chapters 6 and 8, functioning as hinges of the triptych connecting side panels on the left and right—chapters 1–5 (L) and chapters 9–13 (R).

![Diagram of triptych structure]

**Figure 4.**

This structural symmetry is already suggestive of symbolic content as meaning becomes evident on the semantic level: Mahlke's own symmetry with his "Mittelscheitel" as well as the symmetry of the cross which he wears underneath his Adams-apple, again in perfect alignment with his astonishing sex organ which corresponds in size with the monstrous object in his neck. Both organs are so huge that they would overpower any order if they were not absorbed and controlled by a system of counter balances:

"Der Schraubenzieher lag über dem Anhänger, und der Schnürsenkel deckte streckenweise das Kettchen. Dennoch verdrängte das Werkzeug den Anhänger nicht, ..."

(K/M: 10)
Since each chapter parallels the others and is aligned with them on the same narrative plateau, they all convey similar kinds of meaning. This goes for chapter 7 as well, except that it is situated between unit "1-6" on one side and has unit "8-13" attached to it on the other. The fact that it is so positioned automatically makes it the center of all the chapter units. This would coincide with the text genre, the novella, where all strings of meaning run together in the middle—which is where the "Wendepunkt" is located.

Out of this configuration of string A', we then see the emergence of a new arrangement of larger units in string A", where two are the same in proportion to each other (1-6; 8-13), held together by a third that is of equal prominence but differs in size (7). All three are different from those units segmented off as single chapters. Single chapters (A) are contextual units of a lower hierarchical value, they regulate the narrative flow and divide the text accordingly. The larger units on a higher level A' are more general and comprehensive and add complexity to the meaning of the text. They acquire their own functions and their own meaning. For instance, the combined unit of chapter 3-5 (A') is constructed in such a way that all verbal material contributes to the creation of the "persona" of the text by means of describing and characterizing the protagonist. Within this structure the single chapter units acquire specific functions. Chapter 3 gives a more comprehensive portrait of Mahlke; chapter 4 presents him as "Akteur" and "Clown"; chapter 5 sets him up against his counterpart the "Leutnant" thus describing him in opposition to a supplementary figure. Chapter 6
summarizes chapters 1-5 and discusses the possibilities of what could happen from now on. This chapter exists outside the unit (1-5) but regains access to them on the next rank up, where on the level of chapter units A" it is juxtaposed with unit (1-5) and functions as connector (in collaboration with chapter unit 8) to the central segment which is chapter 7.

If the narrative movement of the six chapters preceding chapter 7 progresses at the same speed with smooth transitions from one narrative moment to the next as the chapters follow one another and narrative pauses are indicated by having a chapter come to an end, we can expect the six chapters following chapter 7 to do so in a similar fashion, based on the fact that they also form complementary units to the group (1-5) on the second order level and thus are equivalent to each other in function. They belong to the same rank as the center block, chapter 7. Thus we can speculate that two kinds of narrative material will meet here and that the chapter itself will function on at least two different levels within the structural order of the text.

Chapter seven, being at the center of the two different organizational levels (1-6) and (8-13), functions differently from all other chapters. Its special position within the novella's structural hierarchy leads us to suspect that it functions to provide us with information reaching beyond the meaning contained in the single chapter unit and therefore must enable us to reinterpret that meaning so that it can be rearranged into an extended context.
Because of its structural prominence, chapter 7 figures as a significant part on all possible levels of the work and contains properties that combine all other levels and alter them in specific ways. It therefore fulfills a great variety of functions for the novella and should ultimately provide clues and determine the outcome of the ongoing drama, which clearly involves more than the surface information that tells of the beginning years of World War II in some part of Danzig. It is in this chapter, which forms the pivotal point in the novella, that all themes co-occur. Because of its medial position between the two parts or subunits of the novella that stand in juxtaposition to each other, chapter 7 is the most eventful and ultimately shapes the following text as well as the outcome of the story. From a structural point of view, chapter 7 dominates all the other units of the text.
1.2 THE CHAPTER SEGMENTS

The only way we can understand any unit is to analyze and describe it in regard to its contrastive features (1), its range of possible variants (2), and its distribution in the larger context (3). If we look at chapter one and two as such contrasting entities, we can see that they both center around Mahlke and that every piece of information given is in some way attached to him. The difference lies in the fact that the first is more dispositional in nature and attempts to mention everything that will come to bear in the novella. Mahlke is being described but serves more as a pretext:

Mahlke war einziges Kind zu Hause.
Mahlke war Halbwaise.
Mahlkes Vater lebte nicht mehr.
Mahlke trug im Winter wie im Sommer altmodische Schuhe, die er von seinem Vater geerbt haben mochte. (I,9)

The real purpose of this chapter is to introduce all of the issues, events and settings that are to explain the main theme of the novella, which has to do with the confrontation of the "cat" and the "mouse." The details given here stand for general ideas and are representative of them. The somewhat redundant details figuring in the description of the hero are likewise representative and serve to set the narrative in motion. These details are supported by a semi-liturgical rhythm since the telling of the story does not come easy and must be evoked with a somewhat religious fervor on the part of the narrator who at the same
time wants to indicate that religion plays an important part in all of this, at least in the life of the "Great Mahlke."

Chapter two is far more involved with Mahlke. It does not use him so much as a point of reference, but rather builds up numerous parallel motifs, all of which interrelate and establish him as the main character of the story. It signifies a single symphonic variation and plays on all the things that Mahlke will stand for. It widens the reader's field of vision and tries to account for the main character's oddities: "Wir rätselten herum und konnten Dich nicht verstehen" (II,22).

When compared to the subsequent chapters, both chapters one and two are introductory in nature and function in this way for the development of the text. This quality distinguishes them from the others, and in that capacity they are equivalent and make up a unit by themselves.

So far we have observed that there is never a single unit that stands by itself, but that any part of the text continues with its own unit of variation and its structural counterpart. Again chapter 7 is the exception, a fact that points to its special significance, but even there the unit is built of two component parts which play off against each other while forming a single unit.

The structural unit that corresponds to the subgroup formed by chapters 1 and 2 is symmetrically located at the end of the novella and comprises chapters 12 and 13. These two chapters form a similar unit and provide a
counterbalance to the two-chapter unit at the beginning: one sets the narrative in motion while the other closes the dramatic tale, and as the one stands for a prolog, the other serves as an epilog. Consequently, both can be viewed as related parts of the text that parallel each other, balancing out beginning and ending of the text, fulfilling similar functions, and standing at similar strategic points.

Chapters 3-5 represent another subgroup of the text in that they fulfill similar functions for the text, and therefore constitute a structural category. Chapter 3 gives a much more complete portrait of Mahlke: "Schön war er nicht ..." (III, 25). In addition he is provided with a counterpart, Tulla, his most deserving and provocative complementary who elicits proof of Mahlke's greatness, is highly rewarded, and equally impressed. Her portrait parallels that of Mahlke. The chapter closes with another variation on portrait design: the description of a caricature that is drawn up at the board by one of Mahlke's most skillful classmates. The caricature sums up all of Mahlke's outstanding features that have been developed up to this point and turns them into ridicule. Admiration changes into mockery: "der Erlöser Mahlke war perfekt und verfehlte seine Wirkung nicht." (III, 30)

If this chapter plays on the possible variations of how to render a portrait, the following one responds with episodes and descriptions of Mahlke's clownlike activities. The model is changed into an actor. Again, both chapters serve the same purpose: to rectify in the reader's mind the "dramatis personae," the main character of an ongoing play who
is about to perform in front of his audience: "denn ich kann und will
nicht glauben, daß Du jemals auch nur das Geringste ohne Publikum getan
hättest." (IV, 38)

In chapter 5 a real actor appears on stage, very much a clown like Mahlke
himself, and is ridiculed by the author but nevertheless admired by an
equally foolish audience, the students and professors of the old and
distinguished Conradi Gymnasium. The highly decorated German Airforce
lieutenant (who happens to be a former student of the school) wears a
real "Bonbon" at his neck, and this signals Mahlke's own defeat and
inadequacy. Mahlke can't help but tear off his own ludicrous adornments,
the "Puscheln" covering his famous Adam's apple which can no longer
satisfy his desire for the real thing and for "true heroism:"

"Wie nun der junge Mann am Kopfende des Saales, vor drei hohen
Fenstern, vor großblättrigen Topfpflanzen und dem Halbkreis des
versammelten Lehrerkollegiums, nicht etwa hinter dem Katheder,
sondern mit dem Bonbon am Hals neben dem altbraunen Kasten stand
und über unsere Köpfe mit kleinem hellrotem Kußmund hinwegsprach,
auch erläuternde Bewegungen machte, sah ich, wie Joachim Mahlke,
der eine Reihe vor mir und Schilling saß, seine Ohren durchsichtig
werden, hochrot anlaufen ließ, sich steif zurücklehnte, dann
links rechts mit Händen am Hals nestelte, würgte, endlich etwas
unter die Bank warf: Wolle, Puscheln, die Bällchen, grün rot
gemischt, glaube ich. Und der da seinen Mund anfangs etwas zu
leise aufmachte, ein Leutnant der Luftwaffe, sprach stockend, auf
die sympathisch unbeholfene Art und errötete mehrmals, ohne daß
seine Rede den Anlaß gegeben haben konnte ..."

(K/M V, 39)
Mahlke despairs, but does not give up: "Jetzt müssen sie schon vierzig herunterholen, wenn sie das Ding haben wollen" (V, 42). And Pilenz, in looking back at what has happened, sums it up: "... hast Dich zum Clown machen lassen." (V, 43)

Though an outside character is being introduced, chapter 5 supplies us with an additional portrait, that ultimately extends the one given in 3 and 4 and represents a third variation on the theme of the heroic character. Though respectable in his appearance and merits, the portrait given of the young lieutenant is as much a parody of heroic fervor and youthful idealism as are Mahlke's attempts to be just that: a hero and a fool, which in this story pretty much amounts to the same thing. Both need an audience, and both are clowns.

The three chapter unit 3-5 finds an expected counterpart in chapters 9, 10 and 11 in the right structural domain of the novel, mirroring its compositional parallel on the left side. After the closing of chapter 8, almost everything relevant to the story has been expressed: Mahlke has discovered the "Funkerabine;" he has stolen the medal; he has been expelled from the venerable Conradi Gymnasium. Still, in chapter 9 the narrator realized that the story has not come to its proper end. Consequently he finds himself at odds in his attempt to get the narration off the ground again. Essentially he is trying to do what he set out to do in the alternate text portion of chapter 3-5: to tell us who Mahlke is, what his heroic deeds are, and that he finally, but of course only temporarily, succeeds in accomplishing his heroism. The newspaper
confirms this fact and changes rumors into actualities. "Ein Sohn unserer Stadt hat in pausenlosem Einsatz ..." (XI, 90)

As was pointed out earlier, the narrative movement slows down considerably in chapter 9. Pilenz seems preoccupied with reminding himself of his prior success in writing his story. And since he fared so well with the description of the "Conradi Gymnasium," he now tries his luck with an account of Mahlke's new school, the Horst-Wessel-Oberschule. He re-invokes scenes from the boat, he recalls the procedures during Holy Mass, he describes everything and everybody whom he had earlier placed in contact with his protagonist. He finally succeeds in making Mahlke reappear, so that the narration can take off again: "Er wartete vor dem Sakristeiausgang auf mich ..." Our narrator Pilenz remains speechless, while Mahlke, ever so silent and distant before, makes superficial conversation. However, nothing new is being said.

Pilenz tries again, this time with a description of Mahlke's home environment, the "Osterzeile." Still, Pilenz appears hesitant and confused. The story of the "Katze" and the "Maus" seems less clear than ever before: "... wenn ich nur wüßte, wer die Mär erfunden hat, er oder ich oder wer schreibt hier?" (X, 78)

In chapter 10 Mahlke also makes his appearance but remains in the background. Pilenz even goes so far as to tell us about his own violin lessons, his experiences as "Luftwaffenhelfer" --but of course, the "Great Mahlke's" former presence overshadows and finishes off any other
story beginning as soon as it surfaces. Pilenz' dilemma is obvious. The story hinges on Mahlke, and Mahlke is absent: "Und die Katze und die Maus? Gibt es Geschichten, die aufhören können?" (X, 84)

In chapter 11 the fictitious narrator detours into telling us about his mother's shameless affairs and her idolizing of his brother Klaus, who fell in battle, but he finally resigns himself to searching for traces of the "Great Mahlke." He takes the train to his former camp in the Tuchler Heide, discovers Mahlke's "Stabat Mater dolorosa" carved into the wall of a privy and receives much more information about his lost hero whom, after all, he cannot escape and without whom his story would not be able to progress.

In terms of the narrative, chapter 9 is an inventory and a memory rehearsal of the preceding textual material. Chapter 10 functions to provide new information that is intended to connect back to the old and well proven techniques, but the narrative has gone tired. Chapter 10 plays on the possibilities of story-telling, giving numerous examples. There is Mahlke's letter to his aunt with his rather awkward and childlike drawings; also other written testimonies relating stories in all sorts of ways: photographs under glass which speak for themselves; obituary write-ups in military newspapers; "Feldpostbriefe" written on "Notenpapier;" words carved into privy walls bearing other kinds of texts as well—"die alte Mär ... Faustdicke Geschichten ... dieselben Litaneien ..."—stories and rumors retold: "ne dolle Geschichte." Which one of these versions is to be chosen for the continuation of the story?
The problem is resolved, since inspiration returns when Mahlke is re-invoked: "Da begannen Wörtchen aus meinem Mund zu kullern ... Oh, wissen Sie, den Mahlke ... Den gab's schon bei uns auf der Penne ... Der hatte immer schon, auch als er knapp Vierzehn war, riesige Halsschmerzen." (XI, 89) And finally, the newspaper clipping confirms what all are hoping for, Mahlke resurrected. "Und es stand mit Buchstaben gedruckt." (X, 90) Narrator and reader are assured, black on white paper, that the story will resume.

The central unit is comprised of chapters 6, 7 and 8, contains the most eventful and dramatic portion of the narrative and is significantly more episodic than any other part of the text. In regard to story and plot development, this unit brings the narration to its ultimate peak and represents the novella's "Wendepunkt." Again, the almost minutely constructed symmetry of its structure becomes apparent. Chapter 6 summarizes all of the past and future possibilities. It functions as a recollective and reflective agent, but also serves to complete the transition from the first part of the narrative (chapters 1-5) to its second middle part, chapter 7, where the dramatic shift occurs. Both are followed by the third and final portion (chapters 9-13) which brings to pass what had been set in motion in the preceding unit, thus allowing destiny and fate to take their proper course.

Chapter 5 already provided some distance from the first four chapters and foreshadowed changes to come. The transition pointed to in chapter 5 is actually completed in chapter 6 and is illustrated with a description of
Mahlke moving his belongings from his room in the "Osterzeile" to the newly discovered one on board the "Kahn" which, because of its situation under water, involves all kinds of diving maneuvers and packing procedures which in turn provide ample opportunity to the author to give an inventory of all the objects that are relevant to Mahlke's personality and ultimate fate. They synthesize past, present, and future and mark a similar transition from childhood to adolescence. Mahlke has now found his proper setting for his striving towards heroism and his desires for hero worship; his separate identity is officially acknowledged: "Gehört mir nun, die Bude, damit Ihr Bescheid wisst." (VI, 46) "Der hängt sich irgendwann mal auf oder kommt ganz groß raus oder erfindet was Dolles" (VI, 50) Within unit 6-8, chapter 6 stands as a prelude to the events described in chapter 7, which in turn point to the final outcome of the entire story.

Parallel to chapter 6, chapter 7 supplies the story's temporary endings and concludes the plot development initially staged in chapter 6. There are moments of relief created by humor and there is hope for an uneventful ending. But Pelenz interferes: the stolen medal which was supposed to disappear to Mahlke's "Funkerkabine" is returned to director Klohe. The drama takes its proper course. Mahlke is to leave the Conradi Gymnasium in chapter 8. With the medal stolen in chapter 7 and returned in 8, the narration moves towards its final catastrophic end. The story has a temporary ending: "Zwar flog der Große Mahlke, wurde aber ... in die Horst-Wessel-Oberschule überwiesen. Auch dort hängte man seine Geschichte nicht an die große Glocke." (VIII, 69)
This middle portion of the text bears with all its impact and seriousness on the tragic outcome. It contains the "real" drama. The events described later on, because of the author's use of more distant narrative modes, the deviation and recourse to humor and irony, cannot possibly outweigh the direct involvement the reader experiences as he reacts to the events described in chapters 6–8. Rather, he perceives in Mahlke's becoming an adult hero something that strikes his curiosity more and reinforces his perception of Mahlke as being odd and more of a clown than ever before. We thus hear of Mahlke's military success through letters and accounts given by other people. We are not told directly. The tragic flaw hinges on the fact that Mahlke wants to be rehabilitated where he suffered shame and where he wanted to find his most important audience: at the Conradi Gymnasium, the center of his adolescent universe. But Director Klohse declines rather coldly.
1.3 THE PARAGRAPHS

Segmentation into paragraphs within a single chapter yields a variety of patterns. In some instances the text's division into paragraphs reflects rhetorical models and points to its affinities with the tradition of satire. In other places, paragraphs mark a transition in narrative perspective.

Paragraph transition always brings about a change in pace, in speaker's position, or else signifies a change-over within the rhetorical configuration, bringing about a change in narrative pose, or a shift in tenor. Overall, paragraphs serve as regulators for the narrative flow. They control dramatic tension and poetic oscillation. Thus they fulfill their specific function as regulators but are not essentially structural units, since they do not represent building blocks of equal proportions.

Paragraph boundaries divide information just as single chapters do, but do not necessarily separate material in the same way. Clusters of ideas converge within a single paragraph, even within "single sentence" paragraphs and form a network that is interrelated by means of cohesive ties (cf. Halliday and Hasan, 1976). For example:

1  Diesen schweren, sagen wir, unzerbrechlichen Schrauben-
2,3 zieher trug Joachim Mahlke über ein Jahr lang,
4 auch als wir nicht mehr oder seltener zu dem Kahn
hinschwammen, tagtäglich am Schnürsengel um den Hals
5,6 und trieb damit, obgleich oder weil er katholisch
7 war, eine Art Kult, gab das Ding, zum Beispiel,
8 vor der Turnstunde Studienrat Wallenbrandt, da
9 er Diebe fürchtete, in Verwaltung und nahm den
10 Brocken auch in die Maienkapelle mit; denn nicht
11 nur am Sonntag, auch während der Woche ging Mahlke
12 noch vor Schulbeginn, zur Frühmesse in die
13 Kapelle auf dem Marionweg, unterhalb der Genos-
14 senschaftssiedlung Neuschottland."

(K/M: 12)

This paragraph consists of a single sentence which retains at least
twelve different referents, all giving out new information. They have
one thing in common: Mahlke and his "Schraubenzieher," since those two
are inseparable and form a single unit. The two appear "on stage"
together, at "school," in "church" or in the neighborhood Mahlke lives
in. Thus Mahlke as well as the Schraubenzieher serve as cohesive ties,
creating lexical cohesion between otherwise unrelated lexemes.

On the other hand, a single sentence paragraph can be very short and at
the same time contain redundancies which reinforce a single idea:

"Ein Schraubenzieher hing ihm unter der Gurgel und lenkte
von seiner Gurgel ab."

(K/M: 7)
Paragraph units vary in length and in make-up. Some focus on single episodes and are purely narrative. Others revolve around a question or statement and are more rhetorical in nature:

"Na schön! Mahlke kam mit, überholte uns zwischen der ersten und zweiten Sandbank, und wir gaben uns keine Mühe, ihn einzubohlen: "Der soll sich mal abstrampeln"."

(K/M: 7)

Some paragraphs contain nothing but direct speech. They are always short and are reminiscent of chorus lines. The evidence presented is puzzling but definite, and evokes the hero's tragic flaw:

"Was hat er nur?"
"Der hat'nen Tick, sag ich."
"Vielleicht hängt das mit dem Tod von seinem Vater zusammen."
"Und die Klamotten am Hals?"
"Und ewig rennt er baten."
"Dabei glaubt er an nischt, sag ich."

(K/M: 21)

Again, other paragraphs are free-flowing utterances, narrative and descriptive in nature. They read like prose poems and are suggestive of "other" meanings. These "poems" are supported and introduced by referential remarks in the beginning. They establish time and place, as if one could expect a story to follow. At the end, the paragraph closes with a dramatic action piece, which leads us back into the story of Mahlke, while the middle part of the paragraph itself exists outside the
... und einmal – ich weiß nicht mehr in welchem Sommer – war es während der Großen Ferien auf dem Kahn, kurz nach dem Rummel in Frankreich, war es im Sommer danach?

2. **an einem Tag**, heiß und dunstig, mit Gewühle im Familienbad, schlaffen Wimpeln, quellendem Fleisch, starkem Umsatz der Erfrischungsbuden, auf engenden Fußsohlen über Kokosläufern, vor geschlossenen Badezellen voller Gekicher, zwischen entfesselten Kindern: was sich wälzte, kleckerte, den Fuß aufschnitt; und mittenmang der heute dreifundzwanzigjährigen Aufzucht, unterhalb fürsorglich gebeugter Erwachsener, schlug ein etwa dreijähriger Balg monoton hölzern auf eine Kinderblechtrommel und ließ den Nachmittag zu einer höllischen Schmiede werden –

3. **dann** lösten wir uns, schwammen zu unserem Kahn, waren vom Strand aus, für den Feldstecher des Bademeisters etwa, sechs kleiner werdende Köpfe unterwegs; und einer voraus und als erster am Ziel."

(K/M: 14)

One can detect common tendencies within single paragraphs, but to describe their place in a system is a difficult task. When comparing the features of a given paragraph to those of others, we often fail to detect a pattern or "chain of equivalent parts." The reason for this is that paragraphs fluctuate constantly in their functions as single units, hence
the difficulty of seeing them as structural constants. This fact restricts the investigation of paragraphs to their functional aspects, unless we shift our attention to paragraph sequences.

In looking at paragraph sequences we consider individual paragraphs as they are placed within single chapters, but the focus is on new patterns of segmentation that combine paragraphs into clusters. These combinatory units are larger than single paragraphs, but smaller than chapter units. They correspond to the pattern that was established for chapter units (string A, chapter 1, p13 of diss.) In terms of structural hierarchy, both chapters and paragraphs figure on a higher organizational plateau than their alignment as single units. From the point of view of hierarchy, textual units made up of several paragraphs are subordinate to chapter structure. In their formation as combinatory units, they parallel chapter formation. In that sense and on that level they belong to the same system and fulfill similar functions. They reorganize and reshape textual material that otherwise appears to function in a linear arrangement. A sentence is followed by another, a paragraph points to many more to come, and the first chapter ultimately leads to the last. Just as single chapters concatenate in a linear sequence and thus follow a sequential order, so do single paragraphs. The main difference is that unlike the paragraphs, the chapters do divide the text of *Katz und Maus* into somewhat equal portions. The single paragraph always varies in length and therefore does not constitute equal parts. In that sense paragraphs are formally less consistent and less symmetrical. This does
not make them less efficacious, since it allows them to be more flexible and to fulfill a greater variety of regulatory functions (see Fig. 4).

We can conclude that single paragraphs as much as single chapters are assigned special functions that differ from those of other chapters and other paragraphs. If single chapters present narrative moments, single paragraphs regulate narrative flow with greater virtuosity. Paragraphs are less complex in regard to their structural importance—the transition from paragraph to paragraph constitutes a smaller break in the narrative flow than from chapter to chapter—but they do contribute to the structural complexity of the work when they are combined into segments that contain several single units. They then function on a micro-level of text organization. On that level, new "floors" of meaning constructs are made available which adhere to and feed into the same structural system as the chapter units.

From that vantage point the organizational scheme underlying a single chapter of the novella follows a fairly consistent pattern. The basic pattern consists of a smaller introductory part at the beginning of each chapter, usually comprising four clusters of information. The introduction is followed by a substantially larger middle part with several strings of information. That part goes into more detail, and its episodes and discussions involve the reader more deeply in the story as an ongoing activity, while the first part prepares him and sets the mood for the action to follow. Finally, the end of each chapter contains the portion of the text that summarizes and juxtaposes the various increments
of information given before. It highlights the information and forces the reader to focus on relationships and correspondences among the different cognitive items that have been presented to him throughout the chapter. This final portion of the text also re-evaluates the information and perspectives that were introduced and treated in previous chapters and points to those issues which need to be rediscussed and therefore will re-appear later on.

Every chapter is thus built according to a similar tri-partite model. Its various sections divide it into prolog (I), main part (II), and epilog (III). Each part is incorporated into the total text as different clusters of information are combined into whatever their particular segment represents. They are identifiable as separate informational units, and it is of particular interest in what way they are separated off from the next segment: what function they fulfill within the space that they are incorporated in, and how cohesion is established among those clusters, and thus how together they convey the meaning of the particular chapter they represent. The pattern involving the introductory sketch outlining the main information to follow, the denser middle part, and the more conclusive statement given in the third and last part of a chapter, makes for a smooth transition within the dynamic and constantly expanding field of conceptual distribution. Such a narrative mode allows for constant fluctuation and keeps the reader aware of the author's way of setting up his conceptual apparatus. It also makes steady reinforcement possible and stresses particular aspects
within the framework of the total sum of all the meaning present in the work.

This kind of structural arrangement favors a network of cohesive ties and provides the author with manifold opportunities to rework previously established meanings and to retrace the contours of their conceptual background, thus redefining ideas and reassigning new additional meaning to them as the text goes on. Consequently he forces the reader to change to a different vantage point, to enlarge his repertoire and widen his frame of reference. The paragraph distribution in chapter one displays the various shifts in narrative perspective quite clearly: there is a progression from ("und einmal als" = general) to: ("ich" = Pilenz, as narrator) to: ("Du" = Mahlke) to: ("wir" = Pilenz as actor, and Mahlke) or else: ("wir" = Pilenz and other youth, excluding Mahlke) to: ("Möwenmist" = concrete and symbolic reference). From that progression we deduce immediately that all events are activated by members of that particular group. Of course, there are secondary figures which correspond to this scheme, but these do not exist outside the reference field that belongs to the main group. If they do become the focus of a paragraph or sentence as "Möwen," "Schraubenzieher," "Maus" and "Katze" do, then they always acquire symbolic value for the meaning of the text, aside from their function as referents in a concrete and physical world.

Contrary to the step by step approach which governs single paragraph progression, the transition from the larger unit of paragraph sequences (A–F) extends much farther and is more complex. Also, the break between
those larger units is more definite and of greater importance to the
text. Their functional role differs to a much greater extent and
encompasses a much wider field of denotations than those present within a
single paragraph. Beyond those boundaries there exists another higher
structural level which accommodates the largest units within a chapter,
the three part segments which consist of introductory unit (I), the
middle part (II), and the end (III). They acquire the highest degree of
differentiation and simply "say more" than what is expressed within the
confinements of the smaller units.

Fig. 5 about here.

We can see that single paragraph units are clearly subordinate to
paragraph sequences and that in comparison, they play a minor role. The
larger units relate and belong to a different class of structural units
and interact on a higher level of the structural hierarchy. They are
connected to the lower level of single paragraph units as well as to the
one above which consists of beginning, middle, and end. This relational
schema underscores the notion that paragraph segmentation parallels the
structural order established by chapter segmentation. They both exhibit
a hierarchical structure and represent in both spheres a three-level
relational structure.
A. p 5-7
1 und einmal als ...  
2 ich aber, der ich Deine Maus  
3 dabei hatte keiner von uns  
4 seitdem trocknete Möwenmist

B. p 7-8
5 als J. Mahlke  
6 ernst und beflissen zog er  
7 Er bettelte  
8 Ein Schraubenzieher hing  
9 Na schön! Mahlke  
10 Wenn Mahlke  
11 Und dann zeigte Mahlke es uns  
12 Die Flocken lagen  
13 Mahlke bibberte  
14 Botten Sonntag

C. p 8-11
15 Hin brauchten wir  
16 Mahlke war einziges Kind  
17 An einem Schnürsenkel  
18 Jetzt erst fällt mir ein  
19 Wahrscheinlich immer schon  
20 Nie ... nahm sich Mahlke  
21 Mahlke schwitzte  
22 So mußte der Schraubenzieher  
23 Mahlke machte es sich nicht leicht

D. p 11-12
24 und einmal  
25 Wir hielten unsere

E. p 12-13
26 Diesen schweren  
27 Er und sein englischer Schraubenzieher  
28 Da sich der Turnhallencharakter  
29 In der neugotischen  
30 Falsch! Mir wäre das Ding

F. p 13-15
31 ... und einmal  
32 Wir warfen uns  
33 Vierzehn Tage lang  
34 Es handelte sich  
35 Aber während wir  
36 Später, nachdem unser Direktor
In order to understand the logic behind paragraph distribution and segmentation within a single chapter, the comparison to another formal ordering system, that of rhetoric, provides us with additional insight with regard to the establishment of the part to whole relationships.

According to the principles of rhetoric, a text is divided into parts because of the functional differences of its parts. Each plays a different role for the text. There are two possible ways to divide the body of the text: into a bi-partite or else a tri-partite structure. The first model creates tension, since the two parts stand in opposition to each other. They are antithetical and are held together by the text as a whole.

A good example of such an antithetical division is Chapter 7, a "double" chapter. This text segment is framed by an introductory part and an ending. The middle part doubles the volume of the regular chapter's middle part. Its first portion stands in opposition to its other counterpart. The dividing line occurs in the middle, which is also the dividing line for the entire novella.

At this center-line the dramatic shift occurs, thus terminating the first half of the text and at the same time introducing its second and last part. The tension arising from this two-part division places the novella's climax, its "Wendepunkt" onto that center-line. From now on the novella moves towards the inevitable tragic ending of the story. The thematic material from the first part—the drama takes place in the
school's "Aula" where all important speeches are made and where Mahlke will never be allowed to deliver his—stands in direct opposition to the "other" meaning, which unfolds on the stage of the "Turnhalle" where performance and action take precedence. All contradictions become evident at this point. All conflicts intersect. There is still hope, but we know there can be none. The drama will take its course.

By contrast, segmentation into three major parts has as its major goal the expression of completeness and is the overall dominant for the novella: there is a beginning, a middle part, and an end. The division into three parts is that structural ordering principle which obtains on the topmost level of chapter as well as paragraph grouping and therefore controls all others.

At this point we like to refer to a text model which is generated by similar segmentation rules, namely that of oratory speech. The structural parallels with our text are quite astounding. Not only is Pilenz the main speaker, but the same tri-partite system dominates as well. In that respect, Katz und Maus can be classified as belonging to the class or even the genre called "oratory speech." The rhetorical model that Lausberg refers to coincides with the system which operates within the text model developed and employed here. What we have observed so far justifies such a comparison and makes it acceptable to see the rhetorical model as a possible influence on the structural arrangement that Günter Grass favors for Katz und Maus.
Lausberg says of the oratory text:


(Lausberg 1960: 31,52)

Paragraph segmentation in Katz und Maus fulfills the very same functions. As the speaker of our text, Pilenz includes the role of opponent. He argues both positions.

If in a text paragraph segmentation is tied to the rhetorical model, it is of interest to know why it was used. It is appropriate to investigate other texts' use of that system. Ulrich Gaier's work on Renaissance literature is relevant, particularly his analysis of Sebastian Brant's Narrenschiff. Gaier's findings can be used to show a correlation with the formal principles at work in Katz und Maus and some of these can be usefully applied to our text. Though the rhetorical model does not ultimately define or determine the organization of Katz und Maus as Gaier found it did for the Narrenschiff, the role it plays for the ordering of paragraphs in Katz und Maus has similar consequences. As in
Narrenschiff, a paragraph in Katz und Maus gains efficacy from its rhetorical organization, though the effect is different. Nevertheless, the following quote from Gaier about Brant’s text answers the question about Grass’ justification for his use of rhetorical devices as well:

"Nicht der bestimmte Inhalt wird also durch die Form geschaffen, sondern sozusagen logische Planstellen für bestimmte Inhalte werden geöffnet, die in der vollständigen Form erfüllt sein müssen. Sind sie erfüllt, so erscheint die Form als ganz natürlicher selbstverständlicher Gedankengang und wird nicht in ihrer Geplantheit und Bewußtheit sichtbar."

(Gaier 1966: 25)

If indeed, as Gaier suggests, paragraphs are logical entities figuring as structural slots in the text that are to be filled with a particular kind of content material, whereby each individual paragraph reflects the perspective taken by a particular speaker who is the mediator between content material and point of view, then the fictitious narrator is assigned the role of controlling paragraph transition. He does so by following a rule system established in previous text models and he relies for his choices on that system. Pilenz, the main speaker and fictitious narrator of our text, has recourse to paragraph boundaries established in texts predating ours, the so-called literary tradition of rhetorics and its favorite genre, satire. Thus Pilenz manipulates the verbal material at his disposal accordingly and constantly interferes with the communicative process. In establishing paragraph boundaries in a rhetorical fashion, he shifts gears from one paragraph unit to the next.
The irony with which the real speaker, that is the author Grass, presents his narrator Pilenz, confirms our suspicion about Pilenz' competency and reaffirms our hypothesis that the novella is to be read as a satire. The discrepancy between "the truth" transmitted from fictitious narrator to fictitious reader becomes a matter of scorn and laughter when weighed on the level of meaning that is communicated in the text from the author to the intelligent "real" reader. The grotesque masks the tragic. Pilenz' argument over whether Mahlke should or should not eat unripe gooseberries and the author's description of the effects those have on the hero, is very funny. The foreboding of Mahlke's real suffering in that situation is not comical at all.

To substantiate the argument about the importance of rhetorical patterns in *Katz und Maus*, we will use chapter three as a case in point. As in the other chapters, the introductory part consists of four different clusters of information. Together they organize the outline of an argument, which establishes the contact with a hypothetical listener, the "Publikumskontakt" Lausberg speaks about. The situation at hand suggests that the communication process is established between narrator (the speaker Pilenz) and reader (the fictitious listener present in the mind of Pilenz).

The first information given is a direct statement ("Basissatz") from Pilenz and aims at that potential listener. All preliminary overtures or introductory guidelines are eliminated: "Schön war er nicht" (p. 25) The traces of a hypothetical question: "Was Mahlke handsome?" are
contained in the answer, which is negative. Whether this question was really asked or not is mere speculation on the part of the speaker. Most likely he himself posited such a possibility and then immediately disclaimed it.

In that sense, Pilenz is his own listener, attempting by rationalization to refute the interferences coming from his guilt-ridden conscience. There is no room for a reader to actually think of Pilenz' question on his own or doubt the answer that he is being given. Whether Mahlke was handsome or not is not elaborated on. The answer to the hypothetical question in the hypothetical argument comes as a surprise: "Schön ... war er nicht." Well, should he have been, one might ask? As the first line of an argument, the statement is certainly provocative, since we do not expect to be confronted with the conclusion of an argument at the beginning of the discourse. And how contrary this is when compared to the subtleties with which the real author constructs the discourse providing extensive cohesive ties, smooth transitions and neatly ordered text segments, intricate hierarchical structures, and a tightly interwoven fabric of texture.

First, the position of Schön implies "Topic," connecting it with previous occurrences of the word, except that Mahlke's beauty has not been previously discussed. At any rate, just as much as "Schön?" has to be understood as a question in order to justify a response, the finalized conclusion that the answer contains "... war er nicht," also postulates a preceding discussion about the issue at stake, which never took place.
The insight came about in an arbitrary way; Pilenz is not even sure what Mahlke looked like. In order to justify the mitigation of such a highly subjective viewpoint, it can only have been fabricated in the mind of the speaker. And since the digression is so blatant, Pilenz' role as speaker loses its credibility. The author allows us either to laugh or to become angry.

Still, since he represents Pilenz as such a human and likeable fellow, no matter how incompetent he may be, the reader smiles sympathetically. Either the real author is chiding his own narrator or else he insinuates through subtle self-irony his own deficiencies as person or writer. Of course, he fools us more than once: by making fun of his own intricate formal system and his pretext to be at odds with it and not in control, he really gets away with taking a great deal of license and in so doing, achieves humorous nuances and a flexibility that are so subtle that they indeed come as a surprise. Whether Pilenz is the fool and Mahlke the clown or vice versa, one thing is sure: the clowning is done by the author. He makes great demands on the wittiness of his anticipated listener, the narrator Pilenz does not. Pilenz struggles and fakes his way through the argument. Still, he must win it for his own sake. That is the reason he exploits formal oratory devices rather than facts.

Pilenz' words are not always what they appear to be. A pervading sense of insecurity underlies the following reiterations, and the suspicion arises in the mind of the attentive listener that the speaker does not know what he is talking about or else wishes to disguise what he knows:
"Und seine Seele wurde mir nie vorgestellt.
Nie hörte ich, was er dachte."

(K/M: 25)

Nevertheless, the reader's curiosity and suspense are impelled as he reads on, regardless of incoherent and unconsolidated messages: "Er hätte sich seinen Adamsapfel reparieren lassen sollen." (K/M: 25) This pretext of helpful advice reveals aggressive or at least defensive criticism: "Womöglich lag alles nur an dem Knorpel." We also understand, in reading between Pilenz' lines, that it was not his fault even if he cannot prove whose fault it was. Really, "Womöglich lag alles nur an dem Knorpel..." So it was Mahlke's own fault... or fate—so says Pilenz. At all costs he circumvents the inferential question: what happened or should have happened, who caused it, and why is this so important that he feels compelled "es sich von der Seele zu schreiben."

We can hardly believe that Mahlke's lack of beauty could have caused Pilenz such anguish.

It is certain that such incoherence does not result from a deficiency on the part of an unskilled author, but rather that the incoherence manifested by Pilenz was an effect Grass meant to achieve. For in as much as the speaker of the text tries to manipulate his audience, the real author in turn uses his fictitious narrator to set his reader's mind to work. Seen in this light, Pilenz becomes a highly thought provoking agent, not for what he actually says, but rather for the positive effects his rhetorical maneuvers have on our critical thinking.
The narrator's strategem becomes more obvious as the text follows the rhetorical path of satire. When the second cluster of information intersects with the first one within the paragraph frame, Pilenz admits that there is more to it than the handicap of an oversize Adam's apple: "Aber das Ding hatte seine Entsprechungen. Auch kann man nicht alles mit Proportionen beweisen wollen." (K/M: 25) The Adam's apple is integrated into the text and placed in a wider context. Explanations and examples—rhetorical procedures which substantiate evidence—follow to modify the initial allegation. The author builds up a cognitive progression from "Ding" to "Hals" to "essen" to "Maus." They all finally flow together in: "... die Maus kaute mit und war unersättlich" (K/M: 25) which expands on the notion of the Adam's apple from the first statement.

The second cluster in the paragraph summarizes all of the previous references and dissolves them into one focus: the mouse that keeps eating and cannot get enough. Hence the image of the Adam's apple caught in perpetual motion and constantly attracting attention:

"Es fiel auf, daß jenes Auf und Ab an seinem Hals zwar nicht verschwand oder gar zum Stillstand kam, ..."

(K/M: 25)

The controller of paragraph constructs, Pilenz, progresses in mechanical fashion by holding on to the formal containers as defined by the thought system in rhetorical, stop-and-go fashion, turning aimlessly, struggling for continuity but never getting anywhere. His perpetual motion has no
direction. The author, on the other hand, makes use of a different system in setting up a meaning fabric where all formal text structures do achieve cohesion and do discuss the problem: what is it that makes the cat go after the mouse and who participates? And—how does one write about it?

The third cluster in the paragraph enlarges again the previously established notion by adding on to the existing cognitive repertoire. In our case it concerns Mahlke's exhibitions while performing in front of the altar: "Bleibt noch das Beten in Richtung Marienaltar." (K/M: 25) The semantic tie here consists of Mahlke's swallowing which he does while eating as well as praying, except that his Adam's apple moves at a slower pace when he kneels in front of the Virgin: "doch schluckte er beim Beten in ?eitlupe." (K/M: 25) New labels are given to his Adam's apple: "... vermochte ... von einem Fahrstuhl abzulecken ..." As the narrator advances seemingly incoherently, Mahlke's throat comes more and more into focus: how it moves and what Mahlke does to disguise its outstanding features.

The fourth paragraph of the introductory part begins as abruptly as the three previous ones: "Sonst war mit Mädchen nicht viel bei ihm los." "Sonst" summarizes information which has really not yet been given. The speaker implies a meaning reference with "Sonst," but as yet leaves us in the dark about it. It is the next cognitive clue, "Mädchen" that gets our immediate attention, but still does not refer to any kind of semantic antecedent. Instead, it raises cataphoric expectations and thus merely
promises an explanation. Pilenz has mentioned the "Marienaltar" before. The Virgin herself has no textual reference. He does speak of her male counterpart, "der Gekreuzigte," the one on the cross, and states very flatly that Mahlke is definitely not interested. The main information nevertheless comes across: Mahlke is interested in the Virgin Mary who figures as his object of female admiration, or rather, adoration. All other females—it is to be understood that Mary is female, and thus qualifies as a cohesive tie—do not interest Mahlke. Again, this point is being elaborated on. So the transition is made from "male," "not interested in" (Christ) to "female," "yes, interested in" (Mary) to "females in general," "not interested in."

The only female of interest, Tulla, seems neuter in gender, or else is not yet to be taken seriously and does not function in the analysis of Mahlke's sexual preferences: "Das zerbrechliche Ding ... hätte genausogut ein Junge sein können ..." "Jungen" becomes the new focal point later on, and ties in with the overall question of Mahlke's attractions and preferences: "Wenn überhaupt, dann war mit Jungens bei ihm etwas los." (K/M: 28)

So far we have examined only a small segment of text, that which functions as the introduction to chapter 3, and which consists of only four paragraphs. The formal pattern established there shows definite affinities to the rhetorical device of "expolitio," a device which attempts to portray a thought rather than to build an argument. It is static in nature, mirroring the central theme from all sides rather than
presenting a forceful logical deduction of the sort: if a equals b then c, etcetera. This argument would be developed under the form of "ratio cinatio" whose three main parts consist of "propositio" (general insight which is applied to a specific case) followed by "assumptio" (specific case which has its basis in the "propositio") and would end with "complexio" (the final result of the deduction which manifests a conclusion for the case discussed.) Grass favors the first form, since it functions to explain, enlighten and reinforce. It allows more room for examples and narration, rendering the text more lively and dramatic, which in turn keeps the reader interested and amused.

In the "exploitio" the speaker begins with his main idea ("res"): "Schön war er nicht." Facilitated by its initial position it serves as connector and focus for the thought process. Step two ("ratio") renders the preceding statement more complete with examples, descriptions, analogies and is particularly lively: "daß er getürmte Stullenpakete ..." Step three ("sententia dupliciter pronuntiata") consists of a double form which is built on contrast (duplex A and duplex B). Duplex A substantiates the evidence from the "res" by using a contrary negative aspect of the matter discussed: "Aber das Ding hatte seine Entsprechungen." Duplex B proceeds to reconnect with the statement made in the "res" and reaffirms it positively: "Bleibt noch das Beten ..." There is ample room for examples and as we can see, the sequence can be altered. Here "Duplex A" precedes the "ratio." The next logical step ("contrarium") refers back to the notions expressed under A and stands in contrast to the initial statement, wanting to prove it correct: "Sonst
war mit Mädchen nicht viel bei ihm los." The logical progression is then finished off with a last part, the conclusion: "Jedenfalls ..."

Of course, any author who has made use of rhetorical figures has always varied them in order to obtain new stylistic contours and has thereby reused and reinterpreted the existing models. In order to describe Grass' rhetorical system, that is to say which forms he favors and how he uses them, we would have to provide a much more thorough analysis similar to that which Ulrich Gaier presents for Sebastian Brant's Narrenschiff. Since we are interested in all aspects of the text and not just inter-paragraph organization, we will only be able to indicate the role that rhetorical thought systems play in this novella.

For that matter, we can say that Pilenz is the one who apparently pulls the rhetorical "strings," but in regard to the total meaning of the text, he is only the puppet whose strings are pulled by his master, the puppeteer. Not Pilenz' reasoning counts, but the meaning that arises on the level of text meaning and in which all others converge. Pilenz has reason to be as persuasive as possible and to do so eloquently, since his knowledge of the subject matter is deficient. The information we receive from him is immediately couched in a context of personal ambiguity: "hätte ... sollen." The reader is convinced. If indeed, Mahlke had not had that monstrous Adam's apple, he Pilenz, could not be made responsible for Mahlke's fate. Consequently, Mahlke's Adam's apple is not at the heart of the matter, but is only symptomatic of a conflict which involves all participants of the novella. As far as Pilenz is concerned, it is
his guilt that determines in what way the argument is presented and how speech is divided into paragraphs in order to communicate about a far more complex issue than Pilenz and mere rhetoric are capable of handling.

The way in which Pilenz fulfills those functions that are connected with his definition as a satirical figure stands in agreement with Gaier's statement about the speaker's role in satire:

"Durch die Ethopoie aber, in der der Sänger selbst spricht, sich in Widersprüche verwickelt, Dinge beklagt, die richtig sind und Falsches lobt, bekommt der Hörer das Erlebnis, den verächtlichen Wirrkopf selbst entlarven zu können, alle Unstimmigkeiten und Fehler selbst aufzudecken und den Sänger aus eigenem Antrieb zu verspotten."

(Gaier, Satire: 95,96)

Günter Grass' use of the "Expolitio" is as much a "Narrenspiegel" as Gaier found it to be in Sebastian Brant's Narrenschiff.

For Katz und Maus, rhetoric belongs to a subclass among the author's inventory of stylistic devices. He uses such traditional literary devices in order to obtain new results: to disguise a fictitious narrator's attempts to manipulate a potential reader and to do so with the opposite intent, that is, to develop the reader's critical attitude and to activate his interest in the complexities of the real issues at hand. The puppet pretends to dance on his own, but we hear the music played by the master that makes the puppet dance.
Whatever rhetorical patterns are contained in the main part of the chapter ("der eigentliche Stoff," Lausberg), its recurring and more outstanding features focus on the narrative. Tulla is the agent initiating the action, so that the episodes can occur; Pilenz is co-actor ("wir") and commentator ("ich") at the same time. His concern lies with Mahlke and the question of his attraction. The point of departure of the entire argument of chapter three as well as the descriptions accompanying the discussion still all hinge on the initial statement from the chapter's introduction: "Schön war er nicht."

Tulla, Mahlke's counterpart, is equally unattractive and of a peculiar build which in part makes for the fascination that the others have for both of them: "Sie bestand aus Haut, Knochen und Neugierde." (K/M: 25)

Without her intense interest in action, Mahlke would not have been drawn into what Pilenz later on describes as an "Olympiade," referring to the harmless but nevertheless sexual activities on deck of the old "Kahn."

Among other activities with which the youths pass their time here to determine male superiority is masturbation—which seems to be their favorite pastime. Not so Mahlke. He excels in his diving maneuvers. Tulla makes up for the lack of spectator presence. She is cheer-leader and gives applause, always soliciting highest performance standards: "Mensch, prima! Mach Du jetzt mal, Atze." Mahlke, provoked enough by Tulla's cunning insinuations joins the crowd: "Kannste das auch? Mach doch mal. Oder kannst das nich? Willst nich? Darfst nicht?"
"Mahlke trat halb aus dem Schatten und wischte Tulla links rechts mit Handfläche und Handrücken das kleine und gedrängt gezeichnete Gesicht. Das Ding an seinem Hals geriet außer Rand und Band."

(R/M: 26)

Of course, it is Mahlke who sets the record and Pilenz as commentator evaluates the final results: "Mahlke's war erstens eine Nummer dicker, zweitens um eine Streichholzschachtel länger und sah drittens viel erwachsener gefährlicher anbetungswürdiger aus."

The middle segment of the chapter (unit II in the figure) demonstrates clearly how the narrative finds its way into the argument and how it dominates all logical statements. The first paragraphs already contains the entire register of rhetorical possibilities:

**Res:** Tullas Gesicht wäre mit einer Punkt Komma Strich Zeichnung wiedergabengegeben.

**Duplex A:** Eigentlich hätte sie Schwimmhaut zwischen den Zehen haben müssen, so leicht lag sie im Wasser.

**Duplex B:** Immer, auch auf dem Kahn, trotz Seetang, Möwen und säuerlichen Rost, stank sie nach Tischlerleim, (weil ihr Vater in der Tischlererei ihres Onkels mit Leim zu tun hatte).
Contrarium: Sie bestand aus Haut, Knochen und Neugierde.

Conclusion: is omitted, since it is already contained in the above "contrarium." Instead, a narrative follows, replacing the conclusion. This final portion, being in final position and longer than all other steps, clearly dominates the entire narrative process of this one paragraph.

Narration: Ruhig, über gestütztem Kinn, guckte Tulla zu, wenn Winter oder Esch nicht mehr drum herum kamen und ihren Obolus entrichteten. Mit durchtretender Wirbelsäule hockte sie Winter, der immer lange brauchte, um fertig zu werden, gegenüber und maulte: Mensch, das dauert aber."

(K/M: 25)

The fact that the narrative part as well as the paragraph finish with direct speech affects us even more in viewing the text as an account of a "story" with "real" actors and drama and "real" events. The beginning of the following paragraph consolidates that impression: "Als das Zeug endlich kam ..." (K/M: 26)

The narrative part of this paragraph actually has its introduction with the ending of the preceding one. Many such narrative transitions can be found so that one can not only say that narrative forms dominate all others but also that they overcome them. They feed into another new
system which disregards the boundaries of paragraphs and the limitations which they imply. Nothing ever stops where it appears to stop. Any beginning always has its origin somewhere else. There is no end without a beginning, no beginning without an end. One unit never belongs to one system alone. It always retains access to another. There is a constant process of procreation, reworking and reshaping the text.

In looking at the first segment (A) from the middle-part of Chapter 3, for reasons of economy we represent only the beginnings of each paragraph in that segment and not all beginnings of narrative portions. 9 narrative forms are distinguished (in parentheses) versus 8 non-narrative:

1. Tullas Gesicht wäre ...
2. Als das Zeug endlich kam ...
3. Dieses Spielchen ... wurde Tulla nie langweilig
4. Immer fand sie Dumme ...
5. Kannste das auch ...
6. Mahlke trat ...
7. Tulla gab ...
8. Darf ich mal schnell ...
9. Meß doch mal nach ...
10. Er hatte es uns mal wieder gezeigt ...
11. Kaum hatte Mahlke ...
12. Mahlke nickte ...
13. Nimmste mich mal mit runter
14. Wohl aus erzieherischen Gründen ...
15. Von jenem Tag an ...
16. Es mag sein, daß
17. Aber auch Mahlke fand nichts ...
Those results speak for a balanced ordering of narrative versus non-narrative forms, but in reality the narrative out-weighs the non-narrative by far. This becomes evident when we look at the rest of those paragraphs which begin in a non-narrative fashion. We have already connected the narrative ending of the first paragraph. The "non-narrative" third paragraph also finishes in a narrative: "Näselnd bettelte sie ..." The fourth one: "Während wir alle ... nachgingen, blieb Mahlke ..."; the tenth one: "mit nicht ganz durchgedrückten Knien ..."; the fourteenth: "nahm Mahlke Tulla ins Vorschiff mit ..."; the fifteenth is an elaborate mixture of both:

"Von jenem Tag an war Tulla Prokriefke nur noch wenige Male dabei und ging uns, obgleich sie patenter war als andere Mädchen ihres Alters, mit ihrem ewigen Gequatsche vom toten Mariner im Kahn mehr und mehr auf die Nerven. Aber das war ihr großes Thema. Wer mir den hochbringt, der darf mal, versprach Tulla als Belohnung."

(K/M: 28)

The sixteenth is commentary only; the seventeenth: "bis die Möwen etwas merkten und Mahlzeit sagten." (K/M: 28)

The narrative is immediate and personal; it favors dialog and combines many layers of meaning. Juvenal used it, "sich das Empörende von der Seele zu schreiben" (cf. Gaier, Narrenschiff) and Grass lets Pilenz say (here reporting direct speech spoken by Pater Alban):
"Setzen sie sich einfach hin, lieber Pilenz, und schreiben
Sie drauflos. Sie verfügen doch, so kafkaesk sich ihre ersten
poetischen Versuche und Kurzgeschichten lasen, über eine
eigenwillige Feder: greifen Sie zur Geige oder schreiben sie
sich frei—der Herrgott versah Sie nicht ohne Bedacht mit Talenten."
(K/M: 79)

The self-irony of the author is evident, but "eigenwillig" and "musical"
are deserving attributes for his writing skills. And where God comes in
on all of this has to be discussed later in our investigation. Pater
Alban is certainly as naive and incompetent as Pilenz. So how can his
"Herrgott" be helpful in making Günter Grass write good prose? The
mirror of satire makes fools of all of them and the laughter it generates
makes us accept that this is so.

The real accomplishment of Grass' style, whether he uses the rhetorical
model or exploits other formal possibilities, is the compositional
fluidity between different forms. The liveliness and richness it lends
to the text, the latitude of contrast it can accommodate, and on all
levels, the variety of ideas and images the text fabric absorbs—all of
those qualities contribute to an extremely energetic and entertaining,
yet still poetic narrative style. This is due in part to the alternation
of the ratiocinatio with the expolitio ("... treffen sich im
Erzählerischen (cf. Gaier: Narrenschiff: 57) The focus remains at all
times with the narrative and dissolves the argument by providing the text
with dramatic and episodic highlights.
1.4 THE SENTENCES

Before moving into an analysis of the structural functions of sentences in *Katz und Maus* it will be necessary to mention some of the properties of sentences and their textual functions which will be referred to later on. We therefore posit that a written text is a succession of sentences which are arranged in a sequential order on the page and that they are processed by the reader one at a time. Unlike the parts in a puzzle which can be viewed all at once, only one single sentence can be decoded at one time. Only a few sentences can actually be seen or processed all together.

Combined into a cohesive structural system, the sentences generate the potential text. They are the most basic constituents of the text and as such they interact with each other. Perceiving a text in its totality is therefore an ongoing activity. With each new sentence there is a new addition to the text. Text is thus a process, not a final product. It has a beginning and an ending and in that sense reflects our life cycle of birth and death. Both the nature of a literary text and the life cycle of Man are treated by Grass as central themes in *Katz und Maus*.

Sentences play a variety of roles in the making of a text, since they occupy specific positions within the text. They reshape and restructure the evolving text just as chapters and paragraphs do. They are organizational entities and as such function as structural units. They form opening and closing textual boundaries and establish the intervening
relational network of information. They assume strategic positions in the text and act as agents for cohesion as well as structural units.

Not all sentences are equally relevant. Some have a higher text value than others, depending on where they are positioned within the text. Some positions are marked as structurally more prominent than others. In such positions particular sentences reactivate that which has been expressed before or draw attention to information that is given later. Because of this, they reshape meaning but also reorganize the sentences in their immediate proximity. As a result, new sequential patterns emerge which differ from those established by the paragraph unit.

Viewed as part of the text unit "paragraph," a sentence contributes to the paragraph and functions as a subunit or element within the overall structural configuration. Its text value is subordinate to the one represented by the paragraph. Its meaning is secondary to the one generated in the higher unit. It primarily regulates information flow.

On the other hand, sentences do more than simply contribute to the generation of meaning in the paragraph. In some instances the sentence is the paragraph, in which case sentence and paragraph are identical in size and format. They are referred to as "single sentence paragraphs." The two units match. They are "the same" as far as their proportions are concerned. Still, they do not belong to the same class, since they assume different functions for the text. Viewed as sentence, a text unit with only one sentence is not the "same" when this very same sentence is
viewed as a paragraph. The sentence itself has not changed, but its function for the entire text has, since an isolated sentence achieves goals that differ or even contrast with those that a sentence as part of the structural and cohesive network paragraph accomplishes. In other words, a single sentence can function on two levels of textual organization: it can represent the text unit sentence as well as the unit paragraph. In addition, Grass adds a third function by writing entire sentences onto the page as a single word unit. Such reordering of traditional syntactic boundaries emerges as a significant stylistic feature of Katz und Maus.

Normally sentences are shorter than paragraphs and longer than words. They constitute an intermediate size level within the structural hierarchy of a text. The paragraphs to which they belong function on a higher tactic level of organization, the words then function on a lower tactic level. Thus sentences are mediators between the two. Paragraphs do not "mediate" between the higher size level chapter unit and the lower level sentence unit. They simply order sentences into sequences and are thus the least remarkable structural units of literary text. Sentences, on the other hand, are the most versatile and most potent units.

The fact that a single sentence can form an entire paragraph, thus "transcending" its expected formal status as an element or constituent of a paragraph, leads us to accept the possibility that a sentence may transcend those boundaries in even more significant ways, whereby it assumes a role in an entirely different ordering system, that of poetry.
Sentences may also be repeated in a text, which again speaks of their functional prominence. A paragraph cannot be repeated—it would lose its meaning as a narrative boundary marker. Therefore it cannot be as multifaceted in its function as a sentence, despite the fact that it is on a higher structural level, and consequently it is superordinate to the sentence within the structural hierarchy.

Sentences are the most potent linguistic elements the author has at his disposal for expressing meaning and potential and stylistic nuances. Grass uses sentences intentionally as these textual units that transform referential meaning, since a sentence can "mean" different things in different contexts. The message a sentence carries is not fixed and is redefined throughout the expanding text. Sentences furnish the most vital contexts for the function of a text.

As a result of their inherent contextual limitations, words cannot rival sentences in either completeness or in overall prominence. They can be the highlight of a sentence, they can act as cohesive ties in the text, but as isolated units, they cannot make "prose".

When Grass on occasion fuses an entire sentence or phrase into a single word with no internal functions, he does so for satirical purposes. Such a sentence then does not "mean" any longer. It loses its normal textual value and becomes an insignificant utterance and represents a formula empty of meaning.
"Hastenichgesehn ... Jenedienachunskommen ...
Setzetnichtlebenein ... niewirdeuchgewonnensein ...
... Undnunandiarbeit ..."
(K/M, V:42)

"Word" sentences discredit their speaker, especially since they are pronounced "in an environment that is predestined to interpret sentences as meaningful messages." (cf. Tyler 1978:26) The speaker of the above sentences from Katz und Maus is "Direktor Klohse," a representative of the educational system and its values. His performance as a model educator is as disappointing as his speech is boring. His sentences are not sentences; he does not speak them properly; and he distorts their phonetic shape.

In addition to phonetic distortion, the graphic distortion of those sentences as they are printed on the page contributes to the difficulties of deciphering their meaning. Sentences of this kind do not command serious consideration. They exist only because of the ironic value which they lend to the meaning of the text. Klohse's sentences are syntactic caricatures, deformed and funny. They serve as a means of satirizing the speaker—director Klohse—and his meaningless babble.

"Klohse kühler Pfefferminzatem, der alle seine Mathematikstunden durchwehte und den Geruch reiner Wissenschaft vertrat, halb in dem hohen Saal wenig. Von vorne kamen Worte knapp bis zur Mitte der Aula ..."
(K/M: 42)
In the end, how one speaks sentences determines whether he is to be taken seriously and whether he really means something. What is said is often not significant, but how it is said is. The significance here comes with the author's ironic intention. Klohse's sentences are mere "words" and they do not "mean."

In a prose text, sentences are the focus of textual organization, and their function can be compared to the way lines function in a poem. They are the text's most important and powerful agents. Both the sentence in a prose text and the line in a poem contain within their boundaries all the linguistic data and potential meanings that are relevant for the entire text.

As phonetic units, sentence and line are the most complete. Their beginning and end can be remembered as something that has an impact all of its own. Their rhythmic quality determined by, on the one hand, intonational patterns, and on the other hand, by meter and rhyme, satisfies our expectations for finality and wholeness. A paragraph does not have this quality. Consequently, the sentence reads beyond its own structural boundaries more—and more effectively—than any other textual unit.

There are "poetic lines" in Katz und Maus that are not necessarily printed as such, but which still read as utterances that reflect specific poetic tonal patterns. A slight pause separates them from the next tone group and interrupts the flow of speech, interjecting minimal (auditory)
breaks. In conjunction with the utterance's stress accent, they make for a specific rhythmic progression. The intonation pattern of otherwise "ordinary" prose sentences divides the entire unit into a certain number of tone groups. Again, the boundaries of a tone group do not necessarily coincide with the boundaries of the clause to which they belong (cf. Halliday as quoted on p.29 of diss.):

"Und ein-mal,
als Mahlke schon schwimmen konnte,
lagen wir
neben dem Schlag-ball-feld
im Gras."

(K/M: 5)

The pauses at each end of a tone group lend importance to the information expressed within its boundaries. It separates one tone group from the following one. There is a break in narrative continuity and a distinguishable moment of silence while the sound of the just completed utterance seems to linger on. According to the emerging rhythmic pattern, the sentence gets reorganized into new but smaller message blocks. Each one of them carries at least one tonic prominence so that among all prominences a new alliance of thematically important material is singled out: "einmal ... Mahlke/schwimmen ... wir .../ ...
Schlagballfeld ... Gras." New contrasting opposites are positioned onto an axis of similarities: "Mahlke/wir," "Schlagballfeld/Gras." Mahlke and the boys are seen as pairs that function in opposition to each other. They are part of the same group, that is, adolescents, students, future
soldiers. Still, they figure as two extreme poles on that axis of
semantic similarity. Mahlke is different, unique. The boys are not.
Two contrasting pairs redefine each other because of those features that
they have in common as well as their differences. The opposition of
"Schlagballfeld/Gras" is reactivated throughout the entire text: the
first notion represents youth, action and aggression; the second, peace,
passivity and death ("ins Gras beissen"). The first refers to Katze, the
second belongs to the Maus. As Mahlke disappears into his "cubby hole"
on the "Kahn," so would a mouse as she tries to get away from her
persecutor. The sentence: "Und einmal/als Mahlke schon schwimmen
konnte,/lagen wir/neben dem Schlagballfeld/im Gras." is no longer event-
oriented but invokes transcendent meaning and speaks of eternal time.

Not all sentences in Katz und Maus are lines in the sense of "prosodic
arrangement," but if they do assume such a line quality, they also
generate "other" meaning. At the same time, they take on a new function
for the regrouping of a particular textual environment, thus reordering
the sentences into new sequences. Each sequence constitutes a break in
the text. There is a shift of tenor from one sequence to the next, but
not in the rhetorical sense as is relevant for paragraph transition, but
rather, a change in narrative mode.

The following unit of two sentences, one long, one short, generates more
speech rhythm than songlike qualities:
Ich/hätte/zum Zahnarzt/gehen sollen,/
aber/sie liessen mich nicht,/
weil ich/als Tickspieler/schwer zu ersetzen war/
Mein Zahn/ ."

(K/M: 5)

The shorter sentence is aligned with the preceding longer one by two connectors: ich/mein and Zahn. The shorter one definitely dominates the other tone groups within this unit: Mein Zahn/. It is Pilenz' Zahn and his guilt which compel him to search for Mahlke and to tell his story.

As the phonetic units are ordered along the lines of intonational priority (i.e. tonic prominence), word progression becomes rhythmic and specific words and their meaning come into focus: Ich ... Zahn ... aber ...
... weil ich ... Zahn ... . New relations are thus established which transcend the informative quality of both sentences. New expectations and questions are raised, and the result is a new set of semantic units which correlate in a different way than did the strictly syntactic units of the sentences. The new order, generated by the phonetic possibilities a sentence has, manifests itself as a new system which allows new associations. Ich is singled out as one that is equated with "toothache," a relationship which has its causality and conflict signaled by the conjoining pair weil/aber, which are positioned between the two other correlating items Ich/Zahn. The phonetic nature of the verbal material used affects word order as well as thematic linkage. The correlations established on the semantic level are derived from the phonetic one.
In order to focus on the phonetic nature of sentences, we take our experiment a step further and bypass the syntactic arrangement of the sentence. We now have a more rudimentary network of semantic units, such as they might have existed before they were mapped into a final syntactic form. Under those conditions, the first sentence in the text, reduced to single conceptual units, would read like this:

"Und einmal/Mahlke konnte (schon) 
schwimmen/wir lagen in Gras/wir 
lagen neben dem Schlagballfeld/.
"

The sentence has not yet been textualized. It consists of individual semantic or conceptual networks that are the raw material for the emerging text. We postulate that conceptual networks are encoded onto the syntactic form of the clause. In generating conceptual networks, the rhythmic quality of the text becomes apparent and gains momentum as the sentences accumulate in their syntactic shapes. As the reader decodes the more complex syntax, the fit of the individual parts becomes clear.

As a heuristic analytic procedure we may ignore causal relations and dispense with conjunctions for the nonce and postulate normal word order (i.e. SVO for all sentences), so that each conceptual unit stands in isolation from the others with which it is associated. Redundancy is not eliminated by this procedure, but repetitive features are singled out as indicators of structural reinforcement, for recurrent holistic signals can tell us more about the poetic apparatus of the text than isolated
grammatical determinators can. The meaning potential of a sentence thereby becomes more accessible. Since the information is reduced within the boundaries of smaller units and the syntax simplified, the new or so modified sentences tend to single out specific aspects of the text material. The wording becomes transparent, magnified in time and space. Focusing is easier with phrases that are separated from larger text portions.

In the analysis of textual functions of the sentence in *Katz und Maus* we take the first paragraph as a point of departure, since the beginning of a work is normally highly indicative of how such a poetic system is intended to operate. The beginning of a literary text more than any other part displays the author's cognitive preferences. It is here that he introduces specific stylistic features into the text by using them as recursive and recurring elements, thus establishing the contours of his poetic frame of reference.

At the beginning of a work, an author's choices seem arbitrary to the reader, but later they manifest themselves as elements of a well-defined cognitive system, which is supported by a regularity of occurrence within the text as a whole. Once the author has made his selections, he is no longer free to make modifications in an arbitrary way. He must now remain within his own poetic system for reasons of coherence and unity.

The motivation for emphasizing the importance of the beginning of the text draws on a paper by Manfred Bierwisch (cf. Bierwisch, 1970) who
claims that much of the fascination for the reader of poetry actually comes from the fact that a good literary text is a challenge to "break the poet's code," and that clues that will aid in the decoding are embedded in the initial paragraphs of a text. In this regard, *Katz und Maus* presents us with an example of such a poetic system.

Bierwisch discusses "particular regularities that occur in literary texts ... that determine the specific effects of poetry" and he concludes: "For the reader or hearer it means that he acquires the understanding of the text according to just how far he has proceeded in the understanding of the new rule system." (Bierwisch, 1970: 98)

Thus in identifying underlying propositional networks from the first paragraph of the novella, one may hope to discover those particular features which should help to understand aspects of the poetic nature of the text as these are manifested in sentences. After having completed the operation of generating such underlying sentences, the first paragraph of *Katz und Maus* reads like this:
und einmal/Mahlke konnte (schon) schwimmen/wir lagen im Gras/
wir lagen neben dem Schlagballfeld/ich hätte zum Zahnarzt gehen
sollen/sie liessen mich nicht/ich war (als Tickspieler) schwer
tzu ersetzen/mein Zahn lärnte/eine Katze strich durch die Wiese/
eine Katze strich diagonal durch die Wiese/sie wurde nicht
beworfen/einige kauten Halme/einige zupften Halme/die Katze
gerhörte dem Platzverwalter/die Katze war schwarz/Botten Sonntag
rieb sein Schlagballholz/H.S. rieb mit einem Wollstrumpf/mein
Zahn trat auf der Stelle/das Turnier dauerte (schon) zwei
Stunden/wir hatten (hoch) verloren/wir warteten (nun) auf das
Gegenspiel/die Katze war jung/sie war kein Kätzchen/im Stadion
wurden (oft und wechselseitig) Handballtore geworfen/mein Zahn
wiederholte ein einziges Wort/auf der Aschenbahn übten Hundert-
meterläufer das Starten/sie waren nervös/die Katze machte
Umwege/über dem Himmel kroch (langsam und bunt) ein
dreimotoriges Flugzeug/es konnte meinen Zahn nicht übertönen/
die Katze (des Platzverwalters) zeigte (hinter Grasalmen) ein
weisses Lätzchen/die Katze war schwarz/Mahlke schloss/das
Krematorium (zwischen den Vereinigten Friedhöfen) und (der
Technischen Hochschule) arbeitete bei Ostwind/Studienrat
Mallenbrandt pfiff,"Wechsel Fangball Übergetreten"/die Katze
übte Mahlke schlief/Mahlke sah so aus/neben ihm hatte ich
Zahnenschmerzen/die Katze übte/die Katze kam näher/Mahlkes
Adamsapfel fiel auf/er war gross/er war immer in Bewegung/er
warf einen Schatten/(des Platzverwalters) schwerze Katze
spannte sich/sie spannte sich zwischen mir und Mahlke/sie
spannte sich zum Sprung/wir bildeten ein Dreieck/mein Zahn
schwiegen/mein Zahn trat nicht mehr auf der Stelle/Mahlkes
Adamsapfel wurde der Katze zur Maus/so jung war die Katze/so
beweglich Mahlkes Artikel/sie sprang Mahlke an die Gurgel/
einer von uns griff die Katze/er setzte sie Mahlke an den Hals.
It immediately becomes apparent that the first two lines form an introductory unit. The first one states that the text to follow is a narrative which has an ongoing story and that the text begins at one point in time of that story in the past and that there are many instances in the story that will be brought forward eventually: "und einmal." That the story has a hero "Mahlke" with whom we ought to be familiar though we know nothing about him and that the past time to be retold is divided into two parts: the time before Mahlke was able to swim and the time thereafter, a distinction of importance and relevant to the hero's identity as well as the story's progression.

Under these headlines, then, the following lines answer to the question of plot in regard to this specific point in time. There is a group of softball players ("wir") of whom the fictitious narrator is one ("ich") as they take part in a game, though at this point, we can assume that the other team is playing ("wir lagen im Gras"). This all takes place in a softball field and the narrator has a toothache. A cat gets our attention as it crosses the field, especially since this cat keeps reappearing, and as the cat is talked about at regular intervals, the same line reappears, its function varying only slightly from one occasion to the next.

Now, if the cat keeps reappearing with such persistence and regularity, there must be a purpose to the reappearances. If the author wanted to introduce the cat here as an important figure of the story, he could have conveyed all of these beginning "cat sentences"—there are roughly twenty
underlying sentences—into one dense paragraph, rather than scattering the important text material seemingly randomly. It soon becomes apparent, however, that the textual lines of "cat" are not only prominent for this text portion but, being placed at regular intervals, function to program the paragraph into a text unit governed by a different rule system than that which organize the sentences as parts of a paragraph.

These new junctures divide the first paragraph into eleven text units, each unit dealing with a different aspect of the story, and a different point in time of the event "Schlagballspiel." The fact that in most instances the information given about the cat in one place is composed of two lines, that is, contains two thought units rather than one, is also of importance: die Katze gehörte dem Platzverwalter/die Katze war schwarz/...die Katze übte/die Katze kam näher/... When there is only one: die Katze machte Umrüge/über dem Himmel kroch ein dreimotoriges Flugzeug/ then the transition from one unit to the next is more abrupt; the subject changes more drastically. The contrast from one to the next is more startling: die Katze übte/Mahlke schlief. One is active, the other passive. One attacks, the other is made the victim.

The two final lines balance the two beginning ones. They are set apart from the preceding text and follow the same rhythm: "Joachim Mahlke schrie/er trug nur unbedeutende Kratzer davon."

The intonational pattern of the beginning line goes up: "und einmal"; the final one goes down, completing what has been set in motion by the
beginning: Joachim Mahlke schrie". With the very last line: "er trug nur unbedeutende Kratzer davon/", the movement ebbs—the drama has been suspended. This portion of the narrative has come to an end. There is expectation and suspense in the beginning and there is relief and anti-climax in the end. We can see that the "cat" lines are highly suggestive. The fact that they reoccur in strategically important positions makes them stand out from the rest. The fact that they provide boundaries in the text allows us to consider them as new elements that establish new patterns and reorganize the text in a way that changes its order from that of its underlying logical form. This also changes the story's progression and ultimately its meaning. The repetitive nature of the lines and their sequential order, their particular rhythmic quality which regulates the text's sound progression more than the other sentences do, not only subdivide the existing paragraph but are manifestations of a new order. Accordingly, the "cat" lines take the place of a refrain in a song and the narrator could very well present his story under the rhythmical guidelines of a ballad:
I  1. und einmal
   2. Mahlke konnte (schon) schwimmen

II 1. 3. Wir lagen im Gras
   4. Wir lagen neben dem Schlagballfeld
   5. Ich hätte zum Zahnarzt gehen sollen
   6. sie liessen mich nicht
   7. ich war (als Tickspieler) schwer zu ersetzen
   8. mein Zahn lärmte
   9. eine Katze strich durch die Wiese
   10. eine Katze strich diagonal durch die Wiese

2. 11. Sie wurde nicht beworfen
   12. einige kauten Halme
   13. einige zupften Halme
   14. die Katze gehörte dem Platzverwalter
   15. die Katze war schwarz

3. 16. Hotten Sonntag rieb sein Schlagballholz
   17. H.S. rieb _____ mit einem Wollstrumpf
   18. mein Zahn trat auf der Stelle
   19. das Turnier dauerte (schon) zwei Stunden
   20. wir hatten (hoch) verloren
   21. wir warteten (nun) auf das Gegenspiel
   22. die Katze war jung
   23. sie war kein Kätzchen

4. 24. im Stadion wurden Handballtore geworfen
   25. sie wurden oft und wechselseitig geworfen
   26. mein Zahn wiederholte ein einziges Wort
   27. auf der Aschenbahn übten Hundertmeterläufer das Starten
   28. sie waren nervös
   29. die Katze machte Umwege
5. 30. Über dem Himmel kroch ein dreimotoriges Flugzeug
   31. es war langsam und bunt
   32. es konnte meinen Zahn nicht übertönen
   33. die Katze zeigte ein weisses Lätzchen
   34. es war die Katze des Platzverwalters
   35. sie war hinter Grashalmen
   36. die Katze war schwarz

6. 37. Mahlke schlief
   38. das Krematorium arbeitete bei Ostwind
   39. es war zwischen den Vereinigten Friedhöfen und der Technischen
       Hochschule
   40. Studienrat Mallenbrandt pfiff
   41. "Wechsel Fangball übertreten"
   42. die Katze übte

7. 43. Mahlke schlief
   44. Mahlke sah so aus
   45. neben ihm hatte ich Zahnschmerzen
   46. die Katze übte
   47. die Katze kam näher

8. 48. Mahlkes Adamsapfel fiel auf
   49. er war groß
   50. er war immer in Bewegung
   51. er warf einen Schatten
   52. (des Platzverwalters) schwarze Katze spannte sich
   53. sie spannte sich zwischen mir und Mahlke
   54. sie spannte sich zum Sprung
9. 55. Wir bildeten ein Dreieck  
56. Mein Zahn schwieg  
57. Mein Zahn trat nicht mehr auf der Stelle  
58. Mahlkes Adamsapfel wurde der Katze zur Maus  

10. 59. So jung war die Katze  
60. So beweglich Mahlkes Artikel  
61. Sie sprang Mahlke an die Gurgel  
62. Einer von uns griff die Katze  
63. Er setzte sie Mahlke an den Hals  

11. 64. Ich  
65. Ich mit wie ohne Zahnschmerz  
66. Ich packte die Katze  
67. Ich zeigte ihr Mahlkes Maus  

III  Joachim Mahlke schrie  
er trug nur unbedeutende Kratzer davon
There are three major structural divisions, the whole unit consisting of eleven sub-units. Each one is completed by one or more lines which contain Katze as their thematic focus. That theme reappears at the end of each unit with a slight variation in regard to wording and intonation. We actually know very little about this cat, except that we do learn that this one "machte Umwege" ... "übte" ... "kam näher" ... "spannte sich zum Sprung" ... and is finally ready to attack: "ich packte die Katze" ... "Mahlke schrie".

The conclusion "Mahlke schrie" is not part of the cat progression. It refocuses attention on Mahlke and parallels the introductory lines: "Und einmal/Mahlke konnte schon schwimmen." The cat is instrumental in the development of the plot. Each unit that concludes with Katze adds another variation to the main theme. Still, Mahlke is the protagonist and center of attention. He is the major focus and sets up an appropriate field of reference within which all other information is subject to Mahlke as the center of text objectivation. Mahlke is responsible for the story altogether and he is its beginning and end. He dominates the two beginning and the two final lines of the first paragraph, figuring as prolog and epilog of this introductory unit to the text. He thus fulfills a function similar to that of the first and last chapter of the entire text structure: one marks the onset of a closed textual unit with distinct boundaries, the other the coda. Katze, including Maus as its opposite, directs and influences the story's progression.
Katze, as part of a recurring sentence, is a thematic as well as structural link. "Cat" lines divide the text into equal parts and build rhythmic and thematic consistency. They reorder all participating sentences into regular sequences within which all elements are perceived as "same." The refrain of Katze and Maus is a structural link in an ongoing textual chain consisting of several units, all feeding into the same system of equivalences. All refrain units share rhythmic similarities and stand in contrast to the lines with which they form a stanza. They are division lines of the unit and guarantee its uniformity of structure and its thematic cohesion. They are of poetic relevance to the text, since they ultimately determine its rhythmic contours.

The lines of the refrain determine the boundaries for each subunit ("stanza") into which individual lines are organized. They dictate segmentation patterns which again reflect a three-fold ordering system: from the smallest single line (1) to the bigger sequence of lines marked off by the refrain unit (2) and the total unit (3) which contains both and consists of eleven stanzas. The boundaries of the sum total coincides with those of the paragraph. The latter represents a segmentation process from the traditional canon of story telling; the former reflects an inner narrative structure which mirrors more subliminal textual correlations and exploits linguistic possibilities which manifest themselves as poetically effective. One is standard for the novella, the other is innovative. Such ordered repetition feeds into a structural hierarchy which is composed of equivalent parts, each unit expressing a variation on the central theme of Katz und Maus.
The question remains: how to distinguish sentences in key positions from those which are structurally less relevant. This is important, since sentences in strategic positions order the remaining ones into new sequential units, thus establishing new segmentation patterns. As we have already demonstrated in discussing patterns established by chapters and paragraphs, units always occur in sequences and follow definite patterns as they are repeated throughout the text. Every time new information is inserted, there is a transition from one text unit to the next, and every time old information is repeated or played upon, there is a break in textual continuity:

"Jede Art der Unterbrechung der semantischen Entwicklung ist ein Indiz für die Abgrenzung von Textteilen ..."  
(Dressler 1972: 65)

Repetition of phrase units or sentences similar in wording always indicate the specific importance of that particular unit. As they appear in the text, they signal functional as well as semantic prominence. They are of poetic relevance:

"Repetition of ... segments creates that presumption of mutual equivalence among all segments of the text on their respective levels which constitutes the basis for perceiving the text as poetic."

(Lotman 1977: 117)
Repetition is an important device for segmentation (cf. Küper 1976: 107). It unifies unrelated text material (cf. Gaier 1971: 14) and accentuates the rhythmic qualities a text has:

"... Their function is not only to establish communication but also to trigger ... oscillations that will echo throughout the communication process."

(Hankiss 1981: 81)

In connection with the aspect of the sentence as "repetitive device," the concept of "sentence as line" provides an interesting point of departure for discussing the nature of the text and its preference for organizing a text into specific segments. The line concept, and especially a line that is repeated throughout a text sequence, emphasizes those qualities in a sentence that make for its more transcendental function. A "sentence as line" manifests itself as an intonational unit that is suggestive of more comprehensive meaning rather than a syntactic one which relates information in terms of "new" and "old":

"Words in a line are much more tightly connected than they would be in a syntactic unit of the same length outside verse. In a certain sense a line is like a word in the general language."

(Lotman 1977: 185)

A line propagates motion, and at the same time it magnifies a particular moment in the communications process and functions in a manner similar to the close-up technique used in film, promoting an associative thought
process. This is especially so if the repeated line happens to conclude a preceding text portion. Again, it supports the idea of "sameness" while weakening the syntactic relations a text has. In assuming rhythmic prominence as well, a repeated line automatically lends significance to the sentence within the boundaries of that line. By dominating the other sentences because of its outstanding rhythmic features, it highlights the meaning of that sentence, which is then assigned a "superordinate rank order vis-a-vis others" (cf. Shapiro, 1976: 127). There is also a direct correlation between rhythmic stress and markedness value:

"Systematic cohesions between markedness value of units ... and semantic components constitute the principles of organization which govern poetic language."

(Shapiro, 1976: X)

Rhythm has the phrase unit as its basic component and is built on the principles of intonational stress and pitch accents. Intonation can be manipulated so that the usual association of words is disrupted, and the parts of a sentence are differentiated (cf. Dressler 1972: 81). Again, repetition plays an important part in this manipulatory process. Even without rhyme, rhythm prevails, and it assumes prominence in different textual environments. It does not always dominate textual organization, but it heightens the aesthetic perception when it does:

"... that there is such a thing as recognizable rhythm ... with only its secondary features observed." (cf. Osip Brink and Tomasevskij as cited in Eichenbaum 1971: 25)

"Lines" as poetic text units are normally to be found in a poem or a song. They are the constituents of that text, but we also find "lines" containing particular textual segments in Katz und Maus, most obviously so when they are actually printed as separate text elements:

1. Mahlke war einziges Kind zu Hause.
2. Mahlke war Halbwaise.
5. die er von seinem Vater geerbt haben mochte.

(K/M: 9)

Normally line spacing occurs in a prose text to indicate paragraph boundaries or to signal "dialog." Compare the following textual unit to the one above:

1. "Was hat er nur?"
2. "Der hat nen Tick, sag ich."
3. "Vielleicht hängt das mit dem Tod von seinem Vater zusammen."
4. "Und die Klamotten am Hals?"
5. "Und ewig kennt er beten."
6. "Dabei glaubt er an nischt, sag ich."

(K/M: 21)
Line change here indicates a change of speaker. Each line is spoken by one speaker, at least three of which are present. Most likely there are four or five participants in this dialog, which continues on the next page:

7. "Da ist der viel zu sächlich für."
8. "Und das Dinglamdei und nun auch noch das?"
9. "Frag Du ihn, Du hast ihm doch damals die Katze..."

(EM: 22)

Separated from the rest of the text by a wide margin, the dialog stands out and thus acquires special status in the textual hierarchy, a position which is also assumed by the "Mahlke" sequence. They are quite different though: the lines from the dialog are not at all poetic and do not display any of the qualities which the other sequence exhibits, such as rhythmic stress patterns, evocative sound impact, or regularity of intonation. The lines of the dialog do not function as "poetic" lines for the text. The colloquialisms contained in the speech come from unsophisticated and not so sensitive speakers; they do not make for poetry, and are not intended to do so:

"Da ist der viel zu sächlich für."

"Sächlich" is a term well suited to describing the sentences in that dialog. The utterances are coarse and lack refinement. They are voices that support a speaker's determination to present himself as one who is not willing to admit to feelings, and thus they mask any emotional quality that could emanate from those lines. Consequently the sentence:
"Und ewig rennt er beten"
is meant as a reproach for the one who does and shouldn't, at least notwith such fervor and intensity, which is more staged than real:

"Dabei glaubt er an nischt, sag ich."

Only one line from the dialog hints at the possibility that Mahlke'sstrangeness, which separates him from the other boys, has a just cause:

"Vielleicht hängt das mit dem Tod von seinem Vater zusammen?"

Vulnerability, clumsily acknowledged, grammatical errors and all:

"...mit dem Tod von seinem Vater."

The most important issue is the death of Mahlke's father and the tragiccircumstances that caused it, and which in turn, cause Mahlke to be theoutsider he is. That part of the speech suffers in its representationfrom the grammatical deficiencies of a fourteen-year-old who as a ruledoes not feel very comfortable with the matters of life and death andhuman suffering in general, and who is neither a convincing nor competentspeaker. As vague as spoken words could possibly be, they do conveymeaning appropriately. They do highlight and magnify content material ofimportance which is emphasized at this point in the text as something tobe reflected upon, line by line and apart from the rest of the text. Tobesure, though, these lines do not contain "poetry", but they point outthe drama and hint at the conflicts that make it happen.

The "Mahlke" sequence, on the other hand, does display poetic nuances,despite the fact that each line consists of an ordinary sentence fromordinary speech. The fact that these sentences are printed separately as
"lines" which constitute a textual unit all by themselves has no other reason but to provide a break in the narrative flow in order to bring to the foreground other kinds of messages. The actual information given through those sentences is important: the death of Mahlke's father was what prompted Mahlke to identify with him. Still, that alone does not justify either the number of sentences or the number of lines, and certainly not the ominous repetition of the name Mahlke.

Mahlke is not only repeated in all sentences, but is positioned in the very prominent initial position of each sentence. The fact that the name does not get indexed by a pronoun as is common for ordinary language, underscores the suggestive quality in the sound of the name Mahl-ke, while it weakens the informative and syntactic aspect of that sentence which begins with Mahl-ke. Mahlke appears before us like that spirit that made its way out of a bottle, perhaps awakening fear and awe, or at least stimulating intense curiosity about what the story will have to say about its strange hero.

There is an obvious build-up from line (1) to line (2), descending in line (3) and causing a momentary standstill at the end of that line. Line (4) resumes the segment's movement forward, but being more complex in terms of information and syntax, it reflects more the motion of a wave receding as the sentence itself draws back and allows the text to reverse back into regular prose. Line (4) thus functions as a transitional unit between "the poem" and the narrative that follows. It de-emphasizes and de-intensifies the poetic impact; it fuses the intonational patterns as
they were brought to the foreground by line (1) through (4) by the
dominating initial stress accent on Mahl-ke; and it leads into the more
regular and rhythmically uneventful stress patterns of prose:

"Mahlke trug im Winter wie im Sommer altmodische hohe Schuhe,/
die er von seinem Vater geerbt haben mochte."

Sound and meaning are cumulative in a poetic text. Both intensify the
notion of deliberate manipulation of language as a meaning potential.
Such manipulation generates an abstract thought process as well as
sensual knowledge for which language provides the experience, even though
the text is read silently. The printed text stimulates both the phonetic
nature of words and the intonation pattern which builds them into an
utterance, organizes the information into "message blocks" and provides
the "information focus" for the ongoing text. (cf. Halliday 1981: 227)

The rhythmic ordering, whether in literary prose or poetry, regulates
narrative flow, weakens syntactic relations and allows smaller textual
segments to become more prominent than other bigger ones. One commentary
in support of the claim of the importance to meaning and poetics of the
connections between syntax on the one hand, and rhythm and intonation on
the other, is from Küper:

"... daß im poetischen Text die volle Bedeutung erst durch
Organisation sämtlicher Textebenen - einschliesslich des
Rhythmus- überhaupt konstituiert wird."

(Küper 1976: 80)
The exploitation of monotonous sound repetition and the rhythmic distribution of the syntactic material at hand becomes effective in the "Mahlke" sequence due to its poetic oscillation which it sets off. The repetition of the hero's name, Mahl-ke intensifies those lines' poetic contours and suggests parallels with other poetic units from other texts which use similar rhythmic models. Among other possible sources, the sequences from the Catholic liturgy dominate thematically as well as rhythmically. Similar to the build-up in the Mahlke passage, names, words or lines are repeated three times. In both, sound and rhythm create a trancelike effect. Both foreground specific meaning and convey important messages. The text itself contains innumerable references to the liturgical sequences, thus verifying our hypothesis that Katz und Maus contains text units which are derived from particular text portions that are recited during Holy Mass:

"Aber der Grosse Mahlke hatte eine andere Melodie in seinen abstehenden Ohren, als meine monoton ermahrende Litanei."

(K/M: 97)

One of the better known examples, the "Mea Culpa" sequence from the Confiteor, demonstrates clearly what the relationship between the texts consists of. On one hand, there is the thematic link: Pilenz' guilt towards Mahlke is a prominent theme in Katz und Maus. On the other hand, quite as prominent and fascinating is the intonational sameness between the two texts, whereby the tri-partite structure of textual units as well
as three-fold repetition in a sequence are those devices which generate the same trance-like rhythm, based on the same intonational patterns:

1. Mea Culpa,
2. Mea Culpa,
3. Mea Maxima Culpa.

Similarly, Pilenz pounds three times on the deck of the "Kahn," first with his own shoes and then with Mahlke's boots on account of the "Büchsenöffner" which Mahlke left behind and which is essential for his survival and a symbol for Pilenz' guilt:


(K/M: 110; underlining my own)

To underline the relevance of guilt and also in support of the "threeness" of the utterances' structure, the sinner of such guilt and speaker in the Confiteor accompanies each utterance with a beat, whereby he hits himself on the chest three times. The "Sanctus" sequence is also mentioned in Katz und Maus, so the thematic association is established:
"Fast wäre ich beim Sanctus mit der Schelle zu spät gekommen."

(K/M: 73)

The "Sanctus" sequence goes as follows:

Sanctus, sanctus, sanctus
Dominus deus sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus
qui venit in nomine Domini.
Hosanna in excelsis.

(Maryknoll Missal 1963: 700)

(Holy, Holy, Holy/ Lord God of Hosts/ Heaven and Earth are full of your glory/ Hosanna in the Highest/ Blessed is He/ Who comes in the name of the Lord/ Hosanna in the highest/)

The Agnus Dei sequence is similar in intonation. The theme of "Lamb of God" is central to Katz und Maus and a text reference is given in the last chapter: "Ecce Agnus Dei ..." (K/M: 100) The entire chapter is based on associations with the Holy Communion. The first line starts out:

"Misereatur vestri omnipotens Deus,
et, dimissis peccatis vestris ..."
"Mahlke kniete als erster und bevor sich
das 'HERRICHBINNICHWÜRDIGDASSDUEINGEHSTUNTERMEINDACH'
dreimal wiederholt hatte, an der Kommunionbank."
(K/M: 100)

Both textual units, the Mahlke sequence (cf. p.10 of diss.) in Katz und
Maus and the Agnus Dei from the Communion ceremony, match not only
thematically, Mahlke being the victim—Maus or Lamb of God—but also in
the number of lines and the distribution of syllables and stress which
are similar. Thus the entire intonation pattern of the Mahlke passage
reflects the other one, its predecessor the Agnus Dei sequence:
1. **Agnus Dei**, (4 choral) (Lamb of God)  
**Mahlke** (2 146)  
**Qui tollis peccata mundi** (8) (Who takes away the sins of the world)  
(Mahlke war/einziges/Kind/zu Hause.) (8)  
**Miserere nobis** (Have mercy on us)  
(deleted, but nevertheless present because it is the obvious reference in this context, therefore to be included since it is part of the model)  

2. **Agnus Dei** (4) (Lamb of God)  
**Mahl-ke** (2")  
**Qui tollis peccata mundi** (9) (Who takes away the sins of the world)  
(Mahlke war Halbwaise) (2", 4")  
**Miserere Nobis** (Have mercy on us)  

3. **Agnus Dei** (4) (Lamb of God)  
**Mahl-kes Vater** (4)  
**Qui tollis peccata mundi** (9) (Who takes away the sins of the world)  
(Mahlkes Vater lebte nicht mehr) (8)  
**Dona Nobis Pacem** (Grant us peace)  
(goes for both sequences, therefore does not need to be stated, but is thematically confirmed)  
(Maryknoll Missal: 718,19)
Mahlke's father, as well as Jesus Christ's real father, is "in heaven" or at least not with him, and is above all earthly standards. He also, at least according to Mahlke's view of his father, has "taken the world on his shoulders, failed and, as martyr," removed the sins of the world, for which there are many according to Katz und Maus. Mahlke models himself after the father, answering only to the Virgin Mary for his actions. "Der Gekreuzigte interessiert ihn nicht besonders." (K/M: 25) He is the son of the Father and the Virgin Mary. In Mahlke's perception, only they can "grant us peace" and "have mercy on us" sinners by making Mahlke into the Lamb of God.

There are many incidences in the text where sequences from the Catholic liturgy are either referred to, quoted or actually recited as prayers. Its rhythmic and thematic presence are felt throughout the innumerable "Ave Marias" whistled by Mahlke or played by him on the grammophone. Whether they are to be taken seriously or whether they function as satirical devices will be discussed later on, in the chapter about Cohesion and Thematic Structure.

At this point we are investigating structural devices and therefore return to the Agnus Dei sequence in the liturgy as a possible model for the text sequence "Mahlke war ..." from Katz und Maus. The similarity of line spacing, intonation and stress pattern are quite astounding, but not that surprising when one remembers all the other associations present in the text. The thematic reference in this particular text portion is obvious, even where the intonation pattern does not correspond exactly.
Some lines are deleted, others need to be repeated in order to complete the existing textual organization from the Holy Mass. However, the pattern still dominates the segmentation of the Mahlke sequence and speaks for our hypothesis that this particular text passage has been generated from the Agnus Dei, which served as a model because of its thematic relevance. Its phonetic characteristics, known as well and certainly present in the mind of the speaker—or author/Pilenz/Mahlke—were reused in order to produce similar results. At least one can say that the similarities of thematic fabric, intonation, stress pattern, and even poetic effect of both text units serve as a point of departure to be played upon as a thematic variant. They also permit reduplication of structural patterns so that the sentences in the new text are mirror images of the sentences in the old one, derivatives of the primary forms. The prevailing pattern of intonation in both texts explains the line arrangement of the units under investigation and their poetic relevance in the overall text.

Even an alternate version of the Agnus Dei sequence reflects its kinship with the Mahlke passage, especially since it also contains five lines and that those lines replay the same rhythmic progression. That sequence is used in the Masses for the Dead and is appropriate for Mahlke as well:

1. Agnus Dei
2. Dona Eis Requiem
3. Dona Eis Requiem Sempiternam
   (Lamb of God/Grant them rest/Grant them eternal rest)
Followed by the Prayer of Peace (silently!)

4. Qui vivis et regnas, Deus
5. Per omnia saecula saeculorum. Amen.
   (Who are God, living and ruling, world without end, Amen.)

Again we postpone discussing whether Mahlke's view of his father and himself, and their affinities with God and His son, are to be interpreted as naive on Mahlke's part or ironically by us. The text unit's ties and those of Mahlke with Catholic liturgy and its structural and intonational precedence cannot be denied. The thematic connection gets activated throughout the entire text:

"Et incarnatus est de Spiritu Sancto
   Ex Maria Virgine
   Et homo factus est."

(And by the Holy Spirit was made flesh/of the Virgin Mary/
and became man)

(Maryknoll Missal: 682)

For purposes of further thematic substantiation, only one particular scene is needed: Mahlke's own reincarnation ritual which he stages and performs for himself in chapter VIII. We perceive Mahlke with the stolen medal hanging down on his collar bone: an all nude worshipper, alone on the "Kahn," to be initiated to his heroic fate by an imagined but ever present Virgin Mary. The other witness, Pilenz, comes to observe a more grotesque version of that ordeal: the medal now dangling in front of
Mahlke's famous sex organ, a pendulum swinging to the right and left of it, from birth to death, quite primitive and much more in tune with other cultic rituals. The Virgin Mary may have looked on benevolently, but Pilenz refuses to worship a clown.

The point is that no matter how grotesque these scenes may be, the thematic reference to liturgy, even in conjunction with references to more primitive and cultic ceremonies, is supported by the recurring intonational patterns of text units elsewhere in the text which are derived from those that are present in the Catholic liturgy. Similarity in rhythmic progression and sound association establish correspondences between both and reinforce the notion of structural as well as musical parallels. In the particular scene referred to, Mahlke stands as a somewhat comical version of the Archangel Michael—compare the Latin sound of Mich - a - el to the East Prussian Mahl - ke, or even to the name Jo - ach - im. Both stand to the right of their Father to defend their respective sanctuary: the one with a sword, the other dangling his medal, both symbols of worldly weapons taken up in defense of the kingdom of heaven. That Mahlke's notion of that kingdom is peculiar and highly egocentric is another matter.

The musicality of a sentence is to be stressed. Halliday argues that each complete utterance must have at least one tonic prominence, a fact which is important for the interpretation as well as textual function of any utterance or phrase:
"... spoken language is couched in a succession of melodies, and each melody takes up one tone group."

(Halliday 1981: 218)

According to Halliday's theory, each tone group represents an information unit whose boundaries do not necessarily coincide with those of a clause, insofar as their frames of reference may very well differ. This particular tone group then, because of its unique intonational pattern, reorganizes the text into "message blocks" and provides the information focus. Any tone group that carries the principal part of an intonation unit organizes the text into message blocks. The tone that carries the main burden of pitch movement becomes the focus of information. Consequently, the prominent part in a tone group carries the most important message—hence the notion of "tonic prominence":

"... what makes it prominent ... is mainly neither length nor loudness but the fact that it plays the principal part in the intonation of the tone group."

(Halliday 1981: 217)

Looking at the Mahlke sequence from the vantage point of tonic prominence, new textual correlations which focus on thematic connections that were not so clear before become apparent. In comparing and matching the tonic prominences in that sequence with those existing in the Agnus Dei, new clues emerge in regard to the "message" of the text. The text is divided accordingly:
1. **WAR**

De-i

EIN - ZI - GES KIND ZU HAU - SE

(Qui) tol - lis pec - ca - ta mun - di

(miserere nobis)

2. **MAHL - KE**

Ag - nus

WAR

De-i

HALB - WAI - SE

Qui - tol - lis (peccata mundi)

3. **MAHL - KES**

Ag - nus

VA - TER LEB - TE NICHT MEHR

De - i

Do - na no - bis pa - cem

4. **MAHL - KE**

TRUG/ IM SOM - MER/ WIE IM WIN - TER

ALT - MO - DI - SCHE/ HO-HE/ SCHU - HE

DIE ER/ VON SEI - NEM VA - TER

GE - ERBT HA - BEN MOCH - TE/

According to the correlations set up by the tonic prominence of each intonation unit, the following equations take place:
1. \text{MAHL} - \text{KE} = \text{WAR} = 2. \text{MAHL} - \text{KE} = \text{WAR} = \\
3. (\text{MAHL}) - \text{KES} = (\text{VA}) - \text{TER} = 4. \text{TRUG} = 5. \text{SCHU} - \text{HE} = \\
6. (\text{VA}) - \text{TER}

These units stress pitch movement and therefore form new message blocks. Note the fact that both Mahlke and his father wore the same shoes, that there is an equality between them, a complete cycle from one to the other. At first they are individually identifiable, but they merge as the text progresses into an uninterrupted sound continuum in which one element can be replaced by the other since they have the same tonic value and ultimately suggest a thematic link which refers to the liturgical concept of "beginning without end."

If these tonic prominences are then matched with those in the \textit{Agnus Dei} sequence, the following correlations appear:

\begin{align*}
\text{MAHL} - \text{ke WAR} & = \text{AG} - \text{nus DEI} \\
\text{MAHL} - \text{ke WAR} & = \text{AG} - \text{nus DEI} \\
\text{MAHL} - \text{kesVA} - \text{ter} & = \text{AG} - \text{nus DEI}
\end{align*}

According to stress and pitch contours, the following thematic progression gets established:

Mahlke was, as was his father, as his father was Mahlke. He, the father and son, wore (the same) shoes as he, the son and the father. Both were the "Lamb of God" and possibly God the Father Almighty will grant them peace.
True, written language is not spoken language, and the kind of poetry that makes for the Catholic liturgy and even the old Germanic magic formulae, which definitely had to be spoken in order to be effective, differs from the poetic mechanism which generates poetic sequences in Katz und Maus. The argument of poetic text as a derivative from primary forms and their parallellism in sound and intonation patterns is correct, but does not explain the nature of the transformation from one to the other. The Mahlke sequence mimicks its predecessor from the Catholic liturgy, but the way the latter enters the mind of the speaker is not the same process which takes place when Grass reuses it for the purpose of generating a portion of his own poetry. The level of consciousness in both instances may achieve a trance-like end result, but the mechanism involves the respective authors in different ways.

Julian Jaynes, in his book on The Origin of Consciousness in the Breakdown of the Bicameral Mind, develops an interesting argument in the chapter on "Poetry and Music" which should help us to understand these transformations that took place and that led from the primary poetic text to the one we are investigating. Jaynes takes issue with two problems: the difference between poetry as song and poetry as speech, and the difference in cerebral activity when oral sounds are remembered versus the process that takes place when written text is memorized.

According to Jaynes, both kinds of poetry operate on the basis of "succession of melodies," as has been suggested by Halliday. For Jaynes,
the notion of pitch is relevant for the differentiation between poetic forms versus ordinary speech. He argues that:

"The difference between song and speech is a matter of discontinuities of pitch. In ordinary speech, we are constantly changing pitch, even in the pronouncing of a single syllable. But in song, the change of pitch is discrete and discontinuous... Song steps from note to note on strict and delimited feet over a more extended range."

(Jaynes 1982: 364)

In comparing ancient and modern poetry, he interprets the former as more "songlike" since it accents by pitch, while he refers to the latter as "spoken" or "told," since it uses two kinds of systems: the metrical one from ancient poetry and the kind of pitch accent present in speech (which ranges about one octave, or a fifth in relaxed speech).

The poet of ancient tradition is seen as a singer rather than a speaker. His music is given to him by his muse. He does not consciously work at producing poetry. Plato even refers to poetry as "divine madness" ("katokoche"), hence the trancelike state of mind of the one reciting poetry.

The conclusion Jaynes draws is that any rhythmical or repetitively patterned utterance is associated with supernatural knowledge: "Rhyme and alliteration... were always the linguistic province of the gods and their prophets." (cf. Jaynes: 363)
Jaynes claims that modern poets cannot regain the paradise lost of divine and innocent poetry. Today's poet has to go about it in a totally different way. The right hemisphere of his brain which produces trancelike, more songlike poetry, is only accessible to him by travelling through the left side of his brain first. So, if Grass makes use of the more trance-inducing sound patterns from Catholic liturgy—Mahlke and Pilenz are both altar boys—then this technique allows him a kind of short cut from conscious recitation back to trance inducing composition, from "written" back to "oral" remembering (cf. Jaynes: 370). In reciting particular intonation patterns from the Holy Mass such as they resurface in particular poetic units in Katz und Maus, the "change from a divine given to a human craft" such as Jaynes' view of the development from ancient to modern poetry seems to find a happy meeting ground in Grass' poetry and also states one of the novella's themes in the somewhat mystical legend of the Great Mahlike.
2.0 INTRODUCTION

"Jedes Wort schon weist auf eine Bedeutung hin und gilt nicht für sich selbst. (...) und immer ist hier die Bedeutung noch etwas Weiteres als das, was sich in der unmittelbaren Erscheinung zeigt ... (Mit dem Ziel), den Gegenstand nach der Notwendigkeit seiner eigenen inneren Natur zu entfalten und zu beweisen."

(Regel 1955: 65,58)

In order to discuss the text in terms of its meaning potential and the related issues of cohesion and reference, statements from previous chapters serve as the point of departure for the one that follows. Issue is taken with the semantic implications in *Katz und Maus* by first expanding on the notion of meaning and continue with an investigation of particular segments from the text. For this analysis the text unit *word* is the focus rather than a discussion of all textual units; that is, chapters, paragraphs and sentences, since these have already been described at greater length. The text unit *word* is best suited for an analysis that deals with thematic structure, since the word functions as the primary unit for textual cohesion.

As cohesive ties, words enter into an equation process through which additional floors or semantic constructs are built into the text, assisted and supported by a network of cross referential chains.
"Meaning arises from the equalizing of diverse elements, the establishment of equivalence among several very dissimilar primary semantic systems. Repeated recoding makes it possible to construct a semantic kernel common to the various systems, one which is perceived as having meaning that reaches beyond the confines of sign structures and enters the world of the object."

(Lotman 1977: 38,39)

To what extent the object itself influences the choice of words and their juxtaposition in the text can be seen in Katz und Maus at the very onset of the text. The airplanes Grass refers to are the "Junkers JU 87," the "Stukas" or better, "Sturzkampfflugzeuge" used in World War II as a violently effective weapon of terror. They were utilized against both civilian and military targets throughout the war. The most outstanding exponent of the "Stuka" was Hans-Ulrich Rudel, who sank three ships and destroyed 519 tanks with his aircraft.

Early in the war, sirens were attached to the fixed landing gear of the "Stuka." A shrill, whining scream was thus produced as the aircraft went into its characteristically steep dive, which was facilitated by a crank in each wing section and enabled a pilot to aim the plane directly toward a target for pinpoint bombing and strafing accuracy. Almost like a seabird, the "Stuka" was capable of near-instantaneous selection of a target and deadly accuracy.

The plane came to be regarded as a sitting duck by fighter pilots because of its limited defensive armament and relatively low maximum speed. The
"Stuka's" underbelly was absolutely vulnerable and could easily be strafed during the dive. Thus the Luftwaffe eventually limited its use to areas where fighter opposition was not an overwhelming threat, such as the Eastern Front, where outstanding service against Russia was achieved.

Nowhere in the text are the 'planes described in any of this detail, but mention of the seagulls contains references to intentional qualities of the aircraft, so Flugzeug and Möwen emerge as component motifs of the text (cf. E. Falk: Thematic Structures). They are variants of the same idea. Compare the textual references of Möwen to the description above; one is characterized by the other. Both are presences in Katz und Maus and relevant for the meaning of the text, but only Möwen is referred to by precise and detailed descriptions and is mentioned throughout the text in different contexts as a motif that carries a great variety of ideas and represents or alludes to several different frames of reference:

1,2 Sie flogen bei jedem Wetter fett glatt,
3 mit seitlichen Glasperlenaugen manchmal
4,5 knapp und fast zum Greifen über
6 den Resten des Kompaßhäuschens,
7,8 dann wieder hoch wirr und nach
9,10 einem Plan, der nicht zu entziffern
11,12 war, spritzten im Flug ihren schleimigen
13,14 Mist und trafen nie die weiche See
15 aber immer den Rost der Brückenauf-
16,17,18 bauten. Hart stumpf kalkig dauerten
19,20 die Ausscheidungen in Klümpchen dicht
21,22 bei dicht, auch in Klumpen übereinander.

(K/M: 6)
This makes a total of 22 references to Flugzeug!

I. Möwen as a parallel motif to Flugzeug and their common features are:

1. They are up in the sky: Möwen über ... hoch zu den Möwen
2. They are built similarly, especially their wings.
3. They move similarly (airplanes as indicated by mimicking handmotions of the Leutnant): fliegen, segeln, kreiselten, stürzten, drehten ab, kamen wieder, künden den Hafen an, streichen ab, Stille tritt ein, wenn die Möwen abdrehen.
4. They fly in groups: Pulk segelnder Möwen.
5. They have the same terrifying scream which signals destruction: glasschneidendes Schrillen.
6. They drop kalkige Klümpchen just as bombs are dropped from the airplane.
7. They are wild and crazy, especially over food and prey: sie tun irre; immer schon übergeschnappt wegen nichts; vollkommen verrückt.

II. They in turn get irritated by Mahlke: und sogleich Möwen irritierte and who orders them about: kegelte er die Blechdosen und mit ihnen die Möwen über Bord. Mahlke in turn is a grotesque version of a seagull when flying (segeln is the connection here) across the "Reck" while doing Kniewellen: segelte krumm und grobknochig; the seagulls are fast and elegant and sail without effort. Mahlke always tries hard and looks pitiful, hence the second association with a frog.
III. The seagulls know and are immediately attracted when something goes wrong or is *vergammelt*: *bis die Möwen etwas merkten und Mahlzeit sagten*. They also function as a Greek Chorus for a drama, that of Mahlke and Nazi Germany: *ein als griechischer Chor funktionierender Möwenpulk*. They are like flies that smell rotten cadavers and guilt (the topic of the Greek Eurymnien): *Die Möwen schnürten ihren Kreis immer enger, mußten wohl was gemerkt haben*.

IV. *Möwen* are also mentioned in connection with the singer "Zarah Leander," an actress with "Stimme" whose records Mahlke plays often. The connection here is made through the word *Sirene*, meaning "sirene," a seductress, and "siren," a shrieky alarm and warning signal. As with the planes, both meanings are referred to, thus connecting *Möwen*, *Flugzeug* and *Sirene*.

The fact that a sign can have several meanings which can even stand in opposition to each other, but which are represented by the same word, allows for creative use of language. The challenge to break such a poetic code represents, in part, the task of establishing such residual associations. The logical assumption underlying such usage is commented on by Shapiro in his book *Asymmetry* and is introduced here in support of the assumptions about the nature of words in a text:

"One and the same sign can possess two separate meanings: in the first case a certain mark (A) of the relative objective reality remains unspecified, i.e. its presence is neither asserted nor denied; in the second case its absence is specified."

(Shapiro 1976: 18)
In the case of *Katz und Maus*, the absence of *Flugzeug* is specified by the presence of *Möwen*.

Eugene Falk, in his book on Roman Ingarden, describes the mental process underlying the use of objects as signs, stressing the constitutive nature of an object which lends itself to that kind of verbal appropriation and mutation:

> We are actually seeking the unknown—the schema Y—with the assumption that Y is something "internal" in relation to X, that is "inherent" in X, that whenever X exists Y exists too, and that Y is "entailed" by X as its coexistent. Most importantly, we further assume that the knowledge of the constitutive nature, and hence of its necessary existing connections, determines the schema under which the specimen can be apprehended."

(Eugene Falk 1981: 19,20)

The specimen "aircraft" is textualized by the specimen *Möwen*, due to constitutive nature of these objects and the words' ability to function within the same field of reference.

Semantic networks or "cohesive relations" as Halliday calls them, are organized in principle independently from the syntactic system in language. Consequently, they have customs that transcend sentence boundaries and operate within a rule system that adheres to semantic categories. Cohesive relations explore and draw from the referential and representational qualities in words. They are the thematic units:
"Cohesion is a semantic relation between an element in the text and some other element that is crucial to the interpretation of it. This other element is also to be found in the text; but its location in the text is in no way determined by the grammatical structure. The two elements, the presupposing and the presupposed, may be structurally related to each other, or they may not; it makes no difference in the meaning of the cohesive relation."

(Halliday, Cohesion: 8)

Meaning by itself does not exist. It is a process that is evoked and arises when multiple images are projected onto a single screen. Where one image intersects with the contours of another so that they overlap, those specific features shared by both can then be classified as the "same." Meaning is evoked and formed by comparing and contrasting the total sum of the information obtained from signs which correspond to each other in some way. Thus messages are formed and the values which can then be assumed constitute the final meaning of a text.

A word that functions as cohesive tie never stands for itself, nor by itself. It signifies something and refers to an object, image or idea, or else encompasses all three categories simultaneously. The referential aspect of a word points outside the text, the representational one gets mapped into the thematic structure of the text itself. As the carrier of an idea, the word relates to the world of thought and is conceptual. As a representational sign referring to an object in the physical world, it has a relation to concrete reality. Both aspects determine what the text says. The real world and the fictional one merge.
The word Kahn in *Katz und Maus* relates to an internal semantic system and refers back to an external reality, the "real" world which exists outside the text. Within the text, Kahn signifies a place undisturbed by the outside world. It represents a universe complete in itself and separated from other worlds by water and open skies. Not Flugzeuge fly here, but only Möwen whose shrieky voices and aggressive behaviour was commented on previously in connection with the discussion about the object's constitutive nature and its variational function for the thematic fabric of a text.

The other world is seen as a separate entity in relation to the Kahn and remains at a distance. Flying seagulls and swimming boys travel back and forth from one to the other and assume different positions according to the field of reference they have been placed into. The time spent on the Kahn passes more or less uneventfully and stands in direct opposition to the events that take place elsewhere. Here Mahlke rules over his territory surrounded by his faithful disciples, endlessly rehearsing his heroic future. The word Üben therefore appears quite frequently in connection with Kahn as well as its component motifs schwimmen and tauchen. Üben connects Kahn with another place: the Schlagballfeld, an environment where the boys practice aggressive behaviour and where the Katze is introduced as someone who is also rehearsing: "Die Katze übte." Two places and the ideas they stand for are integrated into the same semantic system. One mirrors the other.
Hrushovski distinguishes between the "internal field of reference (IFR)" and the "external field of reference (ExFR)," or the real world. He sees them interact in the text in the following manner:

"There are some referents, such as characters, places, times, for which we have no evidence outside of this text ("intentional" objects in the phenomenological sense). We construct the IFR and its specific frs using models from the world or from literary and other conventions, and we have access to knowledge about them only from what is given and what may be constructed in the text. At the same time however, many sentences in a literary text may refer to an External Field of Reference (ExFR). For example, geographical or historical names of persons, places or events refer both outside and inside the text."

(Hrushovski 1981: 21)

Within the IFR the Kahn is incubator and sanctuary and the only place Mahlke can return to after he has been expelled from everywhere else: the school, the church, his friend's house and his own. The military rejects him as a deserter, the Kahn accepts him as a refugee.

The word Kahn stands for a place where nothing happens, but everything that matters in the story happens here. Still, everything that does happen is temporary and remains unresolved. In the end there is only silence.

At the same time, the word represents a "real" ship with a "real" name and a "real" life story. As such, the Kahn is referred to as the Rybitwa
which is a code for a Polish "Minensuchboot" which was sunk, but which, since it did not interfere with traffic in the ship channel, was left there, an ideal summer playground and hide-out for the boys:

"eines ehemaligen, in Modlin vom Stapel gelaufenen, in Gedlingen fertiggestellten polnischen Minensuchbootes der Czaika-Klasse, das im Jahr zuvor südöstlich der Ansteuerungstonne, also außerhalb der Fahrrinne und ohne den Schiffsverkehr zu behindern, abgesoffen war."
(K/M: 6)

"nur jenes Minensuchboot der Czaika-Klasse, (...), spielte schon, wenn auch nur für wenige Wochen, seine kriegerische Rolle im Putziger Wiek, in der Bucht und im Fischerhafen Hela."
(K/M: 22)

When represented by its historical name, the sign is justified as an "authentic" reference. It recalls a time and circumstances that once existed and which are associated with the presence of that object, thus introducing a connector between internal, or fictional, and external, or real world. The "Field of Reference" to which the Rysbitwa belongs supplies the text with a transfer device, a vehicle for what we understand by "making something look real" in the true sense of the word.

Simplified and generalized, experiential reality enters into the process of fictionalization. It is not "real" any longer in the historical or biographical sense. It has no claims to authenticity nor to objectivity,
but is encoded and textualized in a highly subjective way. The choices about what is mentioned and what is left unsaid by the text are peculiarly selective and ever eclectic. The author's subjective views and expectations are woven into the thematic fabric of the text and the reader's own subjective reality is added to the interpretation. The choices are made pragmatically. From times past, the text absorbs and integrates what it needs: a representational signal from a physical world. The author adds his favorite colors. Thus, the Rysbitwa lives on as a verbal reminder of its own past, while the author puts it to water and fills it with his own cargo.

At this point, it is worth interjecting the observations of a reader of the text and his interpretation of another military object from the same External Frame of Reference (EFR). In comparison to the Kahn, this one is barely mentioned in the text, but in its representational function it is highly significant for the thematic structure in Katz und Maus. The object is the Me Bf 109, an airplane which actually carried a graphic version of the American "Mickey Mouse" and literally establishes the connection between Maus as word and image, Maus as theme and Maus as index from a frame of reference which belongs to the historical past of Nazi Germany and World War II. The connection with the text's motif structure which has Maus as its major component and Katze as its semantic opposition ties in with another frame of reference which belongs to the "External Field of Reference" in Katz und Maus. Information from both frames of reference is mapped into the text and constitute its meaning, despite the fact that one is never directly referred to.
I quote from an essay written by one of my students in the second year German course at Rice University:

"The MeB f109 was the most widely known and heavily produced of all German warplanes. It was used throughout the war as a fighter for bomber unit support and for ground support on all fronts, with over 33,000 Bf 109's built between 1937 and 1945. Nicknamed the "Emil," the Bf 109 was somewhat underarmed relative to the British Spitfires and Hurricanes, but significant victories were recorded by German pilots against all Allied contenders. Alterations in armament and powerplants produced a great variety of 109 versions, including the Bf 109 G-10, with a top speed of about 430mph. Most heavily produced was the Bf 109 G, which served on all fronts. The Mickey Mouse emblem seen on the Bf 109 and Focke-Wulf FW 19D was symbolic of Germany's long-scorned political structure and its newfound prominence in world affairs. That some of the most deadly and innovative weapons in the history of warfare would carry this emblem suggests the German view of political potency in the mid-20th Century, when economic and social disorder had become the surrogate for the discipline of progress and prosperity of which Germany knew itself to be capable. Despite severe penalties imposed upon German industry and commerce by the Treaty of Versailles, and despite the dissarray of political coalescence following the death of President Hindenburg, this small country had developed the world's most powerful army and a system of martial discipline which, despite its many brutalities, threatened to rule the European continent. And the scorn with which this threat was treated through the latter 1930's gave strong incentive to German military and industrial ambitions. Thus "Mickey Mouse" politics gave rise to a power structure of unequalled brutality and determination, but immediately respectable for its innovation and influence in a time of virtual spiral collapse."
A referent from an "External Field of Reference," whether mentioned frequently in the text or not—the Rysbitwa is, the bomber is not—plays a secondary role. Only as an intra-textual representation, as a "motif" does she take on a special meaning and calls for a reinterpretation of real events and real people. The motif Kahn dominates the "Field of Internal Reference" in Katz und Maus, the bomber plane is insignificant by comparison. Significant though, is the mentioning of the "Mickey Mouse" which connects in the text with Maus and constitutes the major theme for the text, verbalized as a thematic and semantic opposition: Katz und Maus.

Word sense is always qualified by its frame of reference and the system of cohesion a text sets up between the different frs. "Verbal context changes with each new utterance." (cf. Copeland/Davis, 1983) The interpretation of a text involves the reader as monitor in the process of deciphering meaning. The reader must decode what has been encoded by the speaker. In order to determine the nature of a text, he must recognize identities across the variations of difference, and detect structural equivalences. The interpretation of a word in a literary text depends on the meaning of another or its membership in a whole cluster of words which all belong to the same semantic class and express the same idea. The network in support of that "sameness" is structured and relational, hence the cumulative nature of meaning.
2.1 PRIMACY OF RELATIONSHIPS AS OPPOSED TO SUBSTANCE

"... linguistic theory prescribes a textual analysis which
leads us to recognize a linguistic form behind the substance
immediately accessible to observation by the senses, and behind
the text a language (system) consisting of categories from whose
definitions can be deduced the possible units of the language.
The kernel of this procedure is a catalysis through which
the form is encatalyzed to the substance, and the language
encatalyzed to the text."

(Hjelmslev 1961, as referred to by Sydney M. Lamb in "Semiotics of
Language and Culture" 1983: 2)

In studying the relational structure of the text, Lamb states that "a
fundamental step is the postulation of the elementary relations into
which more complex relations can be analyzed" (Lamb 1983: 5) Our
analysis therefore focuses on "elementary relations" first. It begins
with the smaller semantic units and then goes up to higher units (in our
structural analysis we began with the higher unit, the chapter, and then
went down to the smaller ones). We progress from simple relations to
more complex meaning units. Our "first-level investigation" discusses
the three major linguistic strata: the phonemic, the morphemic, and the
sememic. The "second-level investigation" which ensues draws parallels
to the thematic relations of the whole text, a concept for text analysis
we owe to Eugene H. Falk and his study of the different thematic
structures in Gide, Camus and Sartre (cf. Eugene H. Falk, Types of
Thematic Structure, 1967). The first procedure allows us to explore the
basic elements in Grass' use of language and his stylistic preferences. The second relates the findings from the first to the meaning generated by the entire text, thus aiming at a more comprehensive interpretation of *Katz und Maus*.

Compare the following two passages from *Katz und Maus*. Both use the same frame of reference: the environment referred to as *Siedlung*, in particular the *Siedlung* where Mahlke and Pilenz live. Both discuss the very same idea: that everything in that environment looks alike ("gleichgearteten Einfamilienhäusern ...") and that there are no manifestations of any kind that could explain Mahlke's outsider status and his outstanding abilities. Both affirm the cultural implications of *Siedlung* and everything that is associated with that concept.

**Text A**

"Euer Haus stand in der Osterzeile. Sehen ja alle gleich aus, die Straßen\(^1\) der Siedlung."

(K/M: 16)

\(^1\)"...und Häuser" is omitted in the text since it is already contained in "Euer Haus," in "Straßen" and in "Siedlung" -- houses are part of the streets and houses and streets belong to the concept of "Siedlung." Consequently, "Häuser" does not need to be verbalized here. The meaning generated by "Häuser" comes into being due to the accepted concept of "part-to-whole" relations.
Text B
"Auch hielt sich jeder Vorgarten Vogelhäuschen auf Stangen und glasierten Gartenschmuck: entweder Frösche, Fliegenpilze oder Zwerge. Vor Mahlkes Haus hockte ein keramischer Frosch. Aber auch vor dem nächsten und übernächsten Haus hockten grüne keramische Frösche."

(R/M: 16)

Both texts discuss the same topic, "Siedlung," but they textualize it in different ways. The predominantly rhetorical dialogue from (A) contrasts with the more pictorial use of language in (B). The first is oriented conceptually; the second focuses on visual perceptions. Both are derogatory. While (A) takes the perspective of a participating speaker, (B) views the same issues with more ironically. In (B) the author himself is the judge of the event presented; in (A) Filenz, the fictitious narrator, expresses his dissatisfaction with the lack of inspiration coming from such an environment. His final statement seems to mean: "Oh well, what do you expect! What else can be said about this?" The author of (B), on the other hand, is inspired enough to respond creatively.
Siedlung

Häuser

Mahlke's Haus

Strassen

Gross

Alleen

Wolfs-Bären-Allee

Klein

Zeilen

Wester Zeile

osterzeile

fig. 6
fig. 7
The relationship between the objects referred to in Text (A) is based on logical and cultural norms. Their relation is an hierarchical one. They move from the more individualized concept ("Euer Haus") to the more general one ("Siedlung"). Based on the same logical presuppositions, Osterzeile is a sub-unit to Straße (Zeile actually means "narrow and linear street"). Haus relates to Siedlung in the same way. The latter ranks higher. And in this hierarchical network, Euer Haus is to Osterzeile what Zeile is to Straße, except that the latter is a class membership relationship while the former must be classified as a "part-to-whole" relationship. Zeile is one instance of the notion Straße; Euer Haus is a part of Osterzeile which contains several other houses in addition to the one the text refers to. Straße and Haus are of the same rank as they are sub-units to Siedlung.

In that sense, they are component parts, for they are the constituent parts of Siedlung. If only one aspect or one class membership relation is established, the others can be omitted, since they are automatically understood within the domain of logic. From the point of sequence and intonation, and through the resulting juxtaposition of Euer Haus and Osterzeile, Straße gets equated with Siedlung which is not logical. In reality Siedlung is the highest and most comprehensive notion (hyponym). It already contains the idea of Haus and Straße which then is particularized as Osterzeile and Euer Haus at the lowest level of the conceptual hierarchy. They are the most individualized elements of the concept Siedlung. In Text (B), Haus is the highest ranking concept. It is the thematic focus and semantic nucleus, while Siedlung recedes into
the background. From one text to the next we move downward in the conceptual hierarchy:

"Downward is specified, in terms of the cognitive systems of members of a society, as toward sensory-motor apparatus; while upward is away from sense and motor organs. It is from this specification that we can explicate the notion of function, or significance. (...) In any of the conceptual patterns, there is a concept which has a name or label in the culture (...) the relational network has, ipso facto, a connection to a lexeme, which of course is part of the linguistic system."

(S. Lamb 1983: 20,26)

The word **Siedlung** recalls specific properties that all "Siedlungen" have: a row of houses, all looking the same with a little garden in front, usually populated with kitchy figurines. "Siedlung" consists of small houses, small gardens, small streets and are inhabited by "small" people. It propagates uniformity, "Spießbürgertum" and "Gemütlichkeit" and is essentially idyllic and harmless. All objects that the text refers to are conceptualized actualities. Everybody knows what a "Siedlung" is anyway. Therefore Text (A) is terminated rather bluntly as "not worth talking about." It does not bother to mention the little gardens in front of the houses.

Text (B), on the other hand, takes its point of departure from that very garden and introduces it as the concept of **Vorgarten**. It includes the lexeme **Haus** but utilizes the particular qualities of those gardens rather than describing the house and its physical manifestations. Nevertheless,
text as having similar functions and significances. They both have Mahlke as their connector.

Text (B) follows a rule system that Vygotsky refers to as "chain complex." It operates on the basis of verbal associations but it is more than that: it generates new semantic equations. It establishes an intricate system of cross references that operates with simple lexomorphic repetition and association. The transitions in their acoustic, syntactic and semantic manifestations are often surprising and quite amusing.

"A complex does not rise above its elements as does a concept; it merges with the concrete objects that compose it. This fusion of the general and the particular, of the complex and its elements, this psychic amalgam, as Werner called it, is the distinctive characteristic of all complex thinking and of the chain complex in particular ... Each new object included has some attribute in common with another element, but the attributes undergo endless changes."

(Vygotsky 1962: 65,70)

The relational network here is based on primarily perceptual bonds and only utilizes the conceptual notions as a point of departure in order to establish a structural hierarchy whereby Haus still figures as the highest ranking unit while the figurines from the garden are clearly sub-units of the concept Garten which in its modified form Vor - Garten is a sub-unit to Haus. The figurines belong to the semantic class "garden," the garden is part of the notion "house." The meaning is constructional:
(A) I. AUCH HIET SICH JEDER VORGARTEN
(1)
VÖGELHAUSCHEN
AUF STANGEN UND GLASIERTEN GARTENSCHMUCK:
ENTWEDER FROSCH
FLIEGENPILZE
ODER ZWERGE

II. VOR MAHLKES HAUS
(2)
HOCKTE
EIN KERAMISCHER FROSCH

(B) III. Aber auch vor dem nächsten [Haus]
UND ÜBERNÄCHSTEN HAUS
HOCKTEN GRÜNE KERAMISCHE FROSCHEN

fig. 9
2.1.1 PHONOEMIC RELATIONS

Repetition/variation: they form sequences which set up equations and regulate speech rhythm. They reinforce similarity among the different words and establish tonal continuity.

\[ \begin{align*}
\text{auch/suf/aber auch/Haus} \\
\text{Vorgarten/Vogelhäuschen/vor(2)} \\
auf/Frosch \\
-häuschen/Haus/nächsten (übernächsten) \\
Stangen/Gartenschmuck/Frosch (Frösche)/keramisch \\
glasiert \\
-pilze/Zwerge
\end{align*} \]
it is in the 3rd person plural. The difference between the two lines containing "hocken" is that the verb in the latter clause does not contain the tonic prominence any longer. The focus is now on Frösche, which therefore has two adjectival modifiers (grün, keramisch). What seemed general—frogs in crouching position—is thus individualized and singled out from the rest of the verbal material. The last line is of the highest degree of perceptualization. Tonic prominence and visual detail indicate the thematic prominence of Frosch over Haus, at least in this part of the text.
2.1.3 SEMANTIC RELATIONS

"Cohesion refers to a pattern of elements either tying items together in a sequence, or as relating them to background explicit or implicit structures."

(Pike 1982: 132)

Vorgarten has two components: it is a garden and it is situated in front of a house, hence its class membership with Haüs. Haüs appears in the text for the first time in its diminutive form, häuschen, and represents the notion of "little house for birds," also "auf Stangen." Stangen is used as a connector between the two spheres that constitute "garden," namely heaven (birds fly) and earth (roots). By themselves they are part of the ground, but as "houses for birds" they point upwards. They are equally close to both spheres. Man is not. He does not have roots, is not grounded and cannot fly. He is of the earth, though, and so are his man-made objects. In Katz und Maus man does fly, with airplanes, but instead of "procreation" he only has destruction in his mind, hence the absence of real plants and real animals in his gardens.

The Vogelhäuschen is situated in a Vorgarten where it is supposed to attract birds. The latter relation positions Vogelhäuschen on a lower level of the semantic hierarchy since it is "a part of" a higher ranking unit, the "garden." In this quality it is equated with Frösche, Fliegenpilze, Zwerge. They are all part of the concept "Vorgarten" and they also belong to another semantic category: Gartenschmuck. They
function as "decor" for the garden. Frösche, Fliegenpilze and Zwerge are all made of ceramics. They all carry the same translucent patina, hence glasierten Gartenschmuck. The Vogelhäuschen is singled out. It is made from organic materials: wood, suggesting "natural," while the others are "artificial" and "grotesque."

The entire semantic cluster then gets dissolved into the notion of a particular house, a house for humans---Mahlke's house, which is really only a "Häuschen" in comparison to the other houses mentioned in Katz und Maus: Kirche, Schule, Turnhalle. Mahlke's house, too, has a little garden in front with a ceramic frog in it. His house is like all the others which may have frogs, and/or mushrooms, and/or dwarfs. Frogs and birds are animals. Dwarfs are not. They are creatures, though "glasiert" and "keramisch" in our case, which may suggest a deformative quality as a characteristic for the humans that live there, even though they are not mentioned as being present. Certainly, they must live in those houses.

Of particular interest is the word Fliegenpilze. It belongs to the semantic class "plants," but its constituent lexeme Fliegen at least suggests a possible connection with the class of "animals."

Animals or humans or plants or even Mahlke, or other human beings, share the same monotonous environment. The relational network of the text suggests further that they not only look alike but are alike. They have
MAHLKE
"quackt wie eine Kuh"

HOCKEN
Und B determinierte es!

VARIATION
FROSCHAUEN

Glasierten
GARTENSCHMUCK

FROSCHMAUL
Sein Hund siiuriliich
und ohne Interpunktion in Bewegung

MAHLKE
Auf den Strand geworfene Fische

FISCH
(schwimmen)

(schnappen) regelmäßig nach Luft.

(...)

der starre Augen mauchte,
der den Kopf mit Mittelscheitel

FROSCH
in den Nudeln legte,
der die Zunge ausfahren ließ

und in dieser Haltung

ADAHSPFEL
(jeweils lebendige) Haus

(schlucken)

freigab,
die

mit der Hand
hätte lungen können

PILENZ
TICKSPIELE

MAHLKE
(gefangen)
∞ schadlos war das Tierhau

HÖWEN
Aber vielleicht merkte Früh im Mahlke

fig. 10
Mahlke himself is not mentioned in this passage, except in connection with Haus, that is, Mahlkes Haus. Although something or someone is not mentioned in a text, it is still possible to recover that semantic element through the thematic structure. In other places in the story, Mahlke is described as having the attributes of a frog, even though they are not always made explicit. Mahlke, in crouching position while praying to the Virgin Mary, displays the same awkwardness and is as repulsive and grotesque as are frogs, according to the author's text. Tulla, his female counterpart and "one of the boys," assumes the same position while worshipping Mahlke. They both are Frösche in that sense and hockten grüne keramische Frösche applies to them as well, except for the word keramische. Tulla with her Gummiglieber and Mahlke's endless diving maneuvers separate them from that aspect of frogs in Vorgärten: at least for the time being, they are quite alive and move about.

Mahlke's legs and arms look like Froschschenkel, especially when he learns to swim (im Sand; an der Angel des Bademeisters), also on his bicycle: "steif verbissen, mit hochrot abstehenden Ohren und seitlich verbogenenen, auf-und-unter-tauchenden Knien" (K/M: 7). Froglike, he dissappears into the Luke on the Kahn. He even eats Froschschenkel from an old can which are not green any longer but vergammelt; instead the boys turn green in their faces and have to vomit.

Mahlke has Froschauge when he comes up after diving. Later on "Froschmänner" will have to search for him. Even the movement of
Mahlke's Adam's apple suggests a frog's swallowing. Mahlke's tongue comes forward during prayers to take in the host just as a frog's tongue shoots out to catch a fly (this may also represent an association with Fliegen-pilze). The frog and Mahlke hocken on top of water, isolated from the activities on shore. Water is their common element. Thus baptized, they await their fate.

Compare the passage (K/M: 37,38) to Text (B) which establishes Mahlke's relation to Frosch (Figure 10). Mahlke is Frosch and Maus and Möwe. It is the mouse which makes him vulnerable to an aggressive cat. Thus victimized, he will eventually die: "Auf den Strand geworfene Fische schnappen so regelmäßig nach Luft." The only hopeful notion is the color green, and green is only a color, just as much as this text is only a story.
2.2 THEMATIC RELATIONS: THE WORD AS MOTIF

Word is defined here as "a textual element which is carrier of an idea" (cf. Eugene Falk, *Types of Thematic Structure* 1967: 15). As carriers of ideas, words throughout the text form pivots in a relational network which plays on the *themes* it contains. The *themes* themselves are neither words nor concepts:

"... themes are either ideas of concrete and individual persons or objects, or abstract and general notions conveyed by personifications or symbols. Themes are distinguished from concepts, which are either events in which persons participate or combinations of personifications and symbols."

(Falk 1967: 22,23)

Of course, the question arises: how does one recognize *motifs* and the *themes* they represent? First of all, *motifs* are textual elements which can be recognized as such. They differ from other words in that they have a higher textual frequency. They are repeated in specific textual environments throughout and are played upon, thus reinforcing related ideas. Within the motif structure, *words* are linked with each other in ways not encompassed by the system of lexical cohesion. Thus, *Adamsapfel* and *Maus* differ as lexical elements, but they are the same as far as the motif structure of *Katz und Maus* is concerned. *Katze* and *Maus* emerge as a "contrastive pair" for the same idea. Their relationship is defined and played upon as that between "aggressor" and "victim."
Thematic relationships are never stable in *Katz und Maus*, however, and they are constantly redefined: *Maus* can turn into *Katze* and vice versa. Nothing ever remains the same. Only on the thematic level are similarities and contrasts reciprocal, and differences become equations. Thus, Mahlke's *Adamsapfel* is also Mahlke's *Maus*.

Mahlke is a conglomeration of personified ideas and so a thematic figure rather than a character in the traditional sense. A vast array of attributes are connected to such an ideational figure whose sum total is representative of all the ideas the text speaks of. Mahlke is figurehead and receptacle for the text's major themes. Different aspects of the text's unified message are embodied in Mahlke. He is the center and focus of all meaning present in the text, hence the author's insistence on Mahlke's perfect symmetry, while as a person he is awkward, strange and not very esthetic in appearance. Mahlke guarantees the text's thematic coherence in addition to being the story's protagonist and agent that moves the plot towards its "dénouement."

The words used for the thematic fabric function as structural devices. They relate textually separate parts of the thematic structure by pointing to similar or contrasting features. As a result, relations, ideas "emerge" from these *motifs* and are associated from one theme to another: that is, they are played upon as a "Leitmotif" which governs a symphonic variation. The tonal sequence changes, but the composition returns to the same motif at certain intervals. The motifs *Frosch*, *Möwe* and *Maus* are good examples of the use of such devices in *Katz und Maus*. 
The need for thematic linkeage in *Katz und Maus* is quite apparent, since neither the story itself nor the characters are the focus of the text, but rather the author's preoccupation with how and why a story is written. Thematic structure is therefore mandatory for the establishment of textual unity and coherence:

"... the more story and plot are underemphasized, the more does the unity of the structure of the word depend upon the generic coherence of its themes."

(Falk 1967: 178)

The words build up the thematic network. They are the pillars of textual cohesion onto which the meaning constructs are added. **Generic Coherence** is "based on their affinity of similarity or of contrast" (Falk 1967: 8). As names, the characters **Mahlke** and **Pilenz** differ; as thematic entities, they are related and are component elements for the text: one inspires, the other writes about it. A text needs both creator and scribe.

**Tulla** is also a component figure to the ideas that are represented in **Mahlke**. She is a female version of **Mahlke**, looks like him and has the same ambitions. Of course, she is "only" a female, therefore a minor motif and a thematic subunit to **Mahlke**. Still, she represents a variational part of a major theme and thus contributes to the "symphony" of the "Great **Mahlke**." The **Leutnant** and **Kapitänleutnant** are introduced as thematic variations and examples of a pre-heroic **Mahlke**. They already are what **Mahlke** wants to be. They already have what **Mahlke** wants: "den begehrten Bonbon am Hals."
The most elementary equation among the motifs in the text (a equals b) occurs when one textual element stands for another and can be exchanged with it. Mahlke's Adamsapfel is also Mahlke's Maus. Their relationship is based on similarity, not on contrast as was the pair Katze and Maus. Again, all three combine into a new relationship since Katze attacks mice in general but Mahlke's Maus in particular, so that Adamsapfel in its aspect "Maus" is part of the relationship between Katze and Maus. "... ließ jenen Adamsapfel vermissen, der später die Katze anlockte."

As we already observed for the structural units, on the thematic level as well, a single unit is combined with another and makes for a new thematic unit. Another one is added and results in a tripartite structure describing a triangle relationship. The following text segment has the triangle itself as motif. Mahlke's hands form a triangle against the vertical line of his Adam's apple moving up and down while he is praying:

"Es fiel auf daß jenes Auf und Ab an seinem Hals zwar nicht verschwand oder gar zum Stillstand kam, wenn er die Fingerspitzen aneinander legte, doch schluckte er beim Beten in Zeitlupe und vermochte, durch übertrieben stilisierte Handhaltung von seinem Fahrstuhl abzulenken, der, oberhalb seines Hemdkragens, seiner Anhängsel an Bindfäden, Schnürsenkeln und Kettchen, immer in Betrieb war."

(K/M: 25)

Adamsapfel is also referred to as Gurgel and Ding and Knorpel, which at first appear to be mere synonyms, but as they substitute for other motifs as well (Knie, for instance) and not just the Adam's apple, they are
integrated into the thematic structure. Within this group of motifs, usually only one of the two possible words appears within the same contextual unit. Grass refers to Mahlke's Maus and the ideas it stands for as Adamsapfel, Gurgel, Ding or Fahrstuhl or even Ausgeburt, but always one word is chosen over the others, depending on suitability and validity for the particular idea that comes to the foreground. For instance, in the context of Adamsapfel as victim, Maus is substituted, while Gurgel is closer to the theme of aggression and fear. Fahrstuhl appears in its place when the up-and-down movement of the Adam's apple is stressed. They are all component motifs of Adamsapfel. They are all parts of a whole and verbal constituents for a particular theme represented by the motif Adamsapfel.

Another kind of motif and a different kind of relationship is seen in the group of words which also substitute for Adamsapfel but which do not represent it. The motifs do not explain Adamsapfel, but they belong to the same semantic field of reference. They expand on the notion of Adamsapfel, are linked to it and substitute for it in the sense that they are objects that function as cover-ups for Mahlke's Adam's apple. They serve as his shield in the struggle between cat and mouse. The two primary motifs in this category are Schraubenzieher and Kettchen, both made of metal, the former of steel with a Holzgriff, the latter of silver carrying the only female that Mahlke cares for: die Jungfrau. Both remain with him all the time except during gym class, when he has to leave the screwdriver behind. Reluctantly, he leaves it in the custody of his teacher Mallenbrand, fearing that thieves may rob him of his
precious instrument. It is ironic that he later becomes the thief who takes the other's most precious Ding and commits the crime in the same place he was apprehensive about!

The Schraubenzieher has substitutes, but the Virgin Mary has none: Puscheln, Krawatte, Leuchtknöpfe ... They all serve the same purpose: ablenken, from the Adamsapfel and to take their place until the perfect Gegengewicht, the "real thing," can finally be acquired. At that point, none of the other objects is needed any longer. Instead of hanging the Bonbon around his neck, Mahlke allows the medal to dangle from his hipbones--free at least and happy for the first time.

To summarize the most outstanding features that contribute to the thematic relations in Katz und Maus, consider the first paragraph. The basic motif structure is already mapped out here (cf. the presentation of that paragraph in pp 72-74 of this dissertation). Among the motifs used, the highest text frequency are Mahlke and Katze. As idea, they are each mentioned seventeen times in that first paragraph. Next in frequency is the motif Zahn, which appears seven times. In this context, Zahn belongs to Pilenz, "der dritte im Bunde." Mahlke, Katze and Zahn form a triangular relationship: "wir bildeten ein Dreieck." Mahlke's most outstanding feature, the Adamsapfel is also a main motif: "fiel auf, weil er groß war." Pilenz' Zahn lärmte. And while the boys were lying in the green grass doing nothing: "Mahlke schließ ... einige kauten und zupften Halme ... übte die Katze." Mahlke's Adamsapfel, which Grass also calls Frucht, linking Mahlke to Adam and the apple (Mahlke, too is
expelled from paradise—the old order and traditional Conradi Gymnasium) that Adamsapfel is also Mahlke's Maus, since it moves like one and consequently attracts the Katze: "die Katze kam näher ... sie spannte sich zum Sprung ... zwischen mir und Mahlke." She comes between Mahlke and his disciple Pilenz—note the equation with Judas and Petrus.

The field of interaction Sportplatze with its constituents Wiese and Schlagballfeld and Aschenbahn form a rectangle which the cat crosses diagonally, thus cutting Wiese (square) into two, possibly three triangles (as Pilenz interferes) of which one describes the relationship between the three protagonists Mahlke, Pilenz, Katze, also including Maus as a fourth element. Mahlke and Maus are the same, since there is no "other" mouse but the Adamsapfel. Maus and Adamsapfel designate the same theme and function similarly for the thematic structure.

Pilenz manipulates Katze and Maus: "ich zeigte ihr Mahlkes Maus." He puts her onto him. His toothache reminds him of his guilt, though, while this was happening, the pain vanished: "mein Zahn schwieg, trat nicht mehr auf der Stelle ... oder ich, mit wie ohne Zahnschmerz ..." So he did have a toothache after all, and only acted as if he didn't, meaning that he does feel guilty and that those guilt feelings stay with him: "Mein Zahn lärmt." Pilenz knows he should have seen a dentist because of his bad tooth, but the game cannot take place without him, thus he participates against his better conscience. Guilt then emerges as the one theme that ties Pilenz to Mahlke, while the ties between Mahlke and the cat are those of "aggressor" and "victim": "denn Mahlke's Adamsapfel
wurde der Katze zur Maus." This about sums up what happens in the story and also explains in what way the motifs are related. Joachim Mahlke comes to life: "(schrie) ... trug aber nur unbedeutende Kratzer davon." The drama will have to be resumed at a later time. As long as Mahlke remains in the shadow ("hockte im Schatten des Kompahäuschens/tritt aus dem Schatten heraus") nothing happens. When he does leave the shadow—and Hitler unfortunately did—he exposes his Adam's apple, the game of "cat and mouse" begins, and the drama takes its prescribed course.

As in all tragedies, the spectator knows the outcome from the beginning and still hopes for the better: "er trug nur unbedeutende Kratzer davon." The cat keeps practising and Mahlke's mouse is hungry. Kauen, schlucken and essen thus become important component motifs for the idea of "Maus in Bewegung" while schwimmen tauchen and turnen elaborate on the theme of üben. The first group pertains to human activity that is instinctive and inherently good, or at least beyond good and evil; the second is conscious and competitive: "Mahlke war kein Streber ..." but he loses his honor (Ehre) and becomes "ehrgeizig." The boys participate in the latter category: Sport, Spiel or Turnier. They are far from playing in a Wiese when they exchange the Schlagballfeld for the Schlachtfeld later on as they will participate in Krieg: "Das Turnier dauerte schon zwei Stunden. Wir hatten hoch verloren und warteten nun auf das Gegenspiel." There were two wars. First, WW-I which the Germans lost, and second, WW-II which is ongoing and will also be lost ... "wir verloren trotzdem" (K/M: 56).
The cat is young: "... aber kein Kätzchen mehr." So are the boys: "Wir lagen im Gras neben dem Schlagballfeld." They are not directly involved yet, but military involvement is expected of them by their parents and teachers who train them accordingly and deliver the appropriate formulas of "Gott und Vaterland" and of course, "Eichendorff." In the meantime, the young boys are waiting and daydreaming—what else is there to do—while the cat is practising playfully. She is about to pounce: "sie machte Umwege."

The Adam's apple casts a shadow and other elements in the text foreshadow bad times. Some preparation for warfare is under way:

1. "Hotten Sonntag rieb sein Schlagballholz"
2. "Im Stadion wurden Handballtore geworfen"
3. "Auf der Aschenbahn übten Hundertmeterläufer das Starten"
4. "die Katze machte Umwege ... zeigte ein weißes Lätzchen (Mahlke schließ) ... die Katze kam übend näher ... Des Platzverwalters schwarze Katze spannte ... sich zum Sprung ... jedenfalls sprang sie Mahlke an die Gurgel (Mahlke schrie)."

(K/M: 5)

Compare the same story (as under 4) as told by one of the boys:

"Wir liegen flach und Mahlke pennt. Da streicht schnurgerade eine graue Katze durch die Wiese auf Mahlkes Haus(!) zu. Und wie nun die Katze seinen Hals sieht, denkt sie, das ist eine Maus, was sich da bewegt und springt ... Quatsch Mensch, Pilenz nahm doch die Katze und hat sie ihm - oder?"

(K/M: 89)
It is not difficult to choose between the two versions as far as truth, stylistic preference and intricacy of motif structure are concerned. The first paragraph lays out the text's entire motif structure, and carefully plants the theme of war and destruction, responsibility and guilt:

1. There is a Platzverwalter to whom the cat belongs and who is in charge of the "battlefield" and who sees to it that the premises are kept intact. The rules of the game are under the control of Studienrat Mallenbrandt (who also teaches religion): "...pfi ff Wechsel Fangball Übergetreten ..."—"alle guten Dinge sind drei!" (my own words). The cat is tolerated by both Platzverwalter and Studienrat.

2. The runners are nervös. They run on Asche (—bahn).

3. The boys are lying im Gras, not under yet, but Friedhöfe is mentioned and so is the Krematorium, both linking Gras and Aschenbahn.

4. Zwischen Friedhöfen and Technische Hochschule is the Krematorium which is working. One can detect a foul smell coming from the East: arbeitete bei Ostwind as Hitler's concentration camps were working and smelling in the East. ("es stinkt zum Himmel" — my own words).

5. The Flugzeuge in that heaven are still langs am und bunt and of course, dreimotorig. They cannot drown out the noise from Pilenz' Zahn.
Sportplatz is already linked to the theme of death through Aschenbahn and Krematorium. None of the boye has a plan yet, but the cat does. And so does Mahlke: "Mahlke machte es sich nicht leicht: wenn wir auf dem Kahn dösten, arbeitete er unter Wasser." (K/M: 10).

Spatial Relations seem important for the motif structure. On the one hand, they describe the arrangement among the objects per se, but at the same time, they express motif relations:


Mahlke stands next to his mirror image, the Schnee-Eule (Mittelscheitel!) Mahlkes Maus is "without relation" to him in the sense that it acts independently. Grammophon comes from the boat, "Mahlkes Kahn," and will return there where it belongs just as Mahlke will return to stay forever.

Mahlke's energy from the Maus has two major directions: Schraubenzieher and Jungfrau, but Maus controls the two others while the fictitious narrator supposedly is in control of thematic relations: "...lasse ich am Anfang die Maus über dem Schraubenzieher hüpfen ..." (K/M: 5).
The theme of "Schraubenzieher" exists only in its linkage with "Maus", and the motif Maus is always bigger than Schraubenzieher:

"Wenn Mahlke in Brustlage schwamm, tanzte ihm der Schraubenzieher deutlich, denn das Ding hatte einen Holzgriff, zwischen den Schulterblättern. Schwamm Mahlke auf dem Rücken, torkelte der Holzgriff auf seiner Brust, verdeckte aber nie vollkommen jenen fatalen Knopek zwischen Kinnlade und Schlüsselbein, der als Rückenflosse ausgefahren blieb und eine Kielspur riß." (K/M: 7,8)

Though the Adamsapfel is "bigger" and "higher up" than Schraubenzieher, Schraubenzieher is used as a substitute motif for Mahlke, even though Mahlke is "bigger" than Adamsapfel:

1. "Der Schraubenzieher wurde vernünftiger." (K/M: 8)
2. "Er und sein englischer Schraubenzieher hatten es nicht weit zur Marienkappelle." (K/M: 12)

Though a part of his body, Mahlke's Adam's apple is somehow estranged from him and acts as a separate character—not Mahlke, but Ketz und Maus are the major theme and "leitmotif" for the text! The screwdriver, on the other hand, which is not part of Mahlke, is more closely associated with him. While Adamsapfel is Motor und Bremse, Schraubenzieher is a tool over which Mahlke assumes control.

Jungfrau is a parallel motif to Schraubenzieher. One is female, the other male. Both lie side by side on Mahlke's chest ("zwei Seelen
wohnten in seiner Brust ...") and beneath Mahlke's Adamssapfel. The
symmetry of object relations reflects the symmetry in thematic relations.
The triangle, Grass' preferred form among the geometric shapes, orders
both object and theme accordingly. Their spatial distribution is
described meticulously:

"Der Schraubezieher lag über dem Anhänger, und der
Schmürsenkel deckte streckenweise das Kettchen. Dennoch
verdrängte das Werkzeug den Anhänger nicht, zumal das
Ding mit dem Holzgriff nicht in die Turnhalle hineindurfte
... Das Amulett an Mahlkes Hals beanstandete Mallenbrandt nie."
(K/M: 10)

The hierarchical order among structural units coincides with the same
hierarchy which exists on the thematic level. Both can be represented as
graphic units or shapes:

```
    ADAMSAPFEL
     /\
    /  \
   /    \
 /      \
SCHRAUBENZIEHER
    |      |
   /      / \
  /    /    \\
KETTCHEN SCHRÄUSER
    |             |
   /             / \\
  /           /   \\
 /       /     \\
/     /       \\
/   /         \\
/  /           \\
/ /             \\
/ Amulett        \\
     |             |
   /             / \
  /           /    \
 /       /      \\
/     /        \\
/   /          \\
/  /            \\
/ /              \\
```

Two strings ("Kettchen" and "Schnürsenkel") and two "strings of meaning"
run parallel and overlap. In each instance the object and the motif are
tied to another object "higher up." The result is a relational triangle.
Mahlke, Katze, and Pilenz' Zahn form another triangle relationship which is verbalized directly in the text: "Wir bildeten ein Dreieck" (K/M: 5). In addition, the Katze has ein weisses Lätzchen within its overall blackness so that weiss is represented as a triangular shape as well.

Later on, Mahlke himself is described as related to that shape: he has abstehende Ohren and ein zum Kinn hin spitzes Dreieck (K/M: 30); dicht unterm spitzen bis kümmlichen Kinn ... (K/M: 32). His chin is little and pointed, not big and round like his Adam's apple, hence the visibility of the latter. His eyes are stechende Punkte in his triangular head so that Mahlke again is compared to Maus, since a mouse's head is shaped the same way and has the same beady eyes; and the same abstehende Ohren:

"Nichts auf dem Kopf und Mittelscheitel, aber Ohreschützer ... drückten rund und schwarz von einem Blechbügel gespannt, der als Querbalken seinen Scheitel kreuzte, Mahlkes beide, sonst abstehende Ohren."

(K/M: 33)

Simplified and generalized, Mahlke would look like a meek little mouse, were it not for his Adam's apple:
Tulla, in mausgrauer Wolle is a little mouse herself, skinny and lightweight, always moving about with intense curiosity: "Eigentlich hätte sie Schwimmhäute zwischen den Zehen haben müssen, so leicht lag sie im Wasser." She is not exactly a heavyweight when it comes to spatial and thematic depth, hence: "Tullas Gesicht wäre mit einer Punkt Komma Strich Zeichnung wiederzugeben." (K/M: 25)

On his bicycle, with his knobby knees bobbing up and down, Mahlke's triangular upper shape reappears as an upside down version and forms a perfect parallel shape with the upper part of his body:

```
<table>
<thead>
<tr>
<th>OHREN</th>
</tr>
</thead>
<tbody>
<tr>
<td>K I N N</td>
</tr>
<tr>
<td>ADAMSAPFEL</td>
</tr>
<tr>
<td>K N I E</td>
</tr>
</tbody>
</table>
```

Both triangles are collapsible at the Adam's apple—the two corresponding body shapes and thematic triangles overlap and form equivalent units. A third unit appears when the knees in crouching position form a triangle with Mahlke's genitals, which dangle just as the screwdriver and the medal with the Virgin (!) Mary dangle from a triangle and overlap (masculine and feminine): "Na, Pilenz! Ganz schöner Apparat was?" That is, Adamsapfel, Geschlechtsteil, and Orden. They are all of the same stature and size and power. They all overlap and are parallel motifs, constituents of the same theme: Mahlke's greatness and Mahlke's fall: Adams's fall, too, was brought about by an apple:
"... nahm sich den Artikel vom Hals, ... und ließ ... den großen Metallbonbon vor seinen Klöten und dem Schwanz baumeln: aber der Orden vermochte nur knapp ein Drittel seiner Geschlechtsteile zu verdecken."

(K/M: 66)

Nothing is big enough to cover up Mahlke’s Maus. Still, the Maus is not big enough for the Katze. Jesus was alone against many and his disciples failed him. Mahlke is alone, and Nazis there were many. And his disciples failed him too. What remains is his affiliation with the Jungfrau, but that, as Hochswürden Gusewski believes it to be, is "übergroßer Glaubenseifer."..."Mahlkes Marienkult grenze, so sagte er, an heidnischen Götzendienst, welch innere Not ihn auch immer vor den Altar führen möge ... Die Katze spannte sich zum Sprung ..." (K/M: 74). The Maus must go into hiding.

Lines connect one point with another and link one motif with another motif. Lines are left behind in water (Kielspur), on land (Schleifspur), in the air by airplanes and in people’s faces. Lines are dividing lines (Wasserscheide, Scheitellinie). Mahlke has "vom hintern Wirbel weg in der Mitte gescheiteltes Haar" (K/M: 32)

Lines meet to form triangles, rectangles and squares: "im seichten Quadrat des Familienbades." The Seesteg serves as a dividing line and separates the swimming pool from the channel, the ordinary people from the heroes who swim out to the Kahn.
Places which contain people are usually seen as rectangular shapes, fields and houses for instance. The Sportplatz, too, is of a rectangular shape, but, as the cat crosses it diagonally, the rectangle is divided into two triangles of which one represents the triangle relationship between Mahlke, Pilenz and Katze:


(K/M: 5)
Lines and motifs exist by themselves and combine into more complex units. Lines, for instance, exist as vertical units (1,2) or horizontal (4-6):

1. "Die gezählten Pappeln der Strandpromenade siebzehnmal verzuckert." (K/M: 35)

2. "... keine Querfalten aber zwei steile von der Nasenwurzel aufstrebende, immer zu Gott suchende Linien." (K/M: 51)

3. "In stumpfweißen Büchen lief die See vom Geschütz." (K/M: 44)

4. the Funkerkabine liegt über dem Wasserspiegel.

5. "... der Horizont machte ihm einen Strich durch beide Pupillen" (ie. Kreise) (K/M: 105)

6. "Er ging krumm, machte Schleifspuren" (K/M: 106)

Krumm is neither horizontal like the earth, nor towards God, vertical, literally meaning that Mahlke is "out of alignment" here, which is an idea that is repeated in: "er ging nicht beeilt, eher in stumpfwinkligem Zickzack," meaning that he strays from the prescribed path.

The two parallel lines mark transcendental relations but in this quote, is the transcendental qualification to be taken tongue in cheek?

"Wenn sie ... davon ausgehen, daß sich parallele Linien im Unendlichen berühren, ergibt sich doch, das müssen Sie zugeben, so etwas wie Tranzendenz." (K/M: 107)
Two lines coming together at an angle form a protective roof:

Mahlke's hair: "Starr und kandiert fiel es, zwei steile Dächer, über beide Ohren: er hätte als Jesus auftreten können, faltete die Hände freischwebend, also ohne die Ellenbogen aufzustützen, etwa in Stirnhöhe, gab unter dem Händedach die Ansicht eines Halses frei, der nackt und ungeschützt alles offenbarte: ... kein Schlips keine Puscheln, kein Anhänger, Schraubenzieher oder sonst ein Stück aus reichhaltigem Arsenal. Einziges Wappentier auffreiem Felde war jene unruhige Maus, die er an Stelle eines Kehlkopfes unter der Haut beherbergte, die einst die Katze angelockt und mich verlockt hatte, ihm die Katze an den Hals zu setzen. Zudem gab es vom Adamsapfel zum Kinn noch einige verkrustete Rasierspuren."

(K/M: 73)

The roof, though, cannot protect him against the cat, since the roof of the church is really no longer connected with God in a direct, vertical sense (Gusewski does not offer him shelter), neither is the church God's house any longer. The lines on his chin are still white (with shaving cream), the Schleifspuren in the water still green, but soon enough, Mahlke himself will be starr und steif and the lines which will appear then are to be red like the blood running from Christ's hands and face.

Contrary to lines are shapes, the lines of which form circles, and which are powerful entities and imbued with magic: Adamsapfel, Grammophon, Oblaten are round objects which are intact and which protect and give strength; Puscheln, Krawattenknoten, and Leuchtknöpfe are perverted
magic, lacking in strength: "In den Windschatten von ... zwei Litfaßsäulen, die ... rund waren, drückten wir uns ..." (K/M: 102)

The girls' urine leaves a kreisförmige Spur which helps to perform the miracle of uncovering the kreisrunde Luke through which Mahlke has access to his shrine and sanctuary, but only since Mahlke designated the proper places with a cross: "an jenen zwei Stellen, die Mahlke vorsorgend mit dem Beil angekreuzt hatte" (K/M: 35). The magic circle, a heathen symbol, must be crossed in order to turn into an effective Christian symbol:

"Noch ehe ich Gusewski die Altarstufen hinunter und vor die Bank schleuste, ließ er den Kopf in den Nacken sinken, bettete sein spitzes und übernächtigtes Gesicht parallel zur geweihten Betondecke der Kapelle, trennte mit der Zunge die Lippen. Moment, da der Priester mit der ihm zugedachten Oblate ein Kreuz, klein und flüchtig, über ihn wischte: sein Gesicht trieb Schweiß." (K/M: 100)

The Grammophon alone exists as a round and heathen symbol, sings of worldly pleasures but also Latin sequences. The magic seems to outweigh the holy: "Bis zum heutigen Tage hat mir Musik keinen größeren Genuß verschaffen können ..." (K/M: 50)

Where lines intersect, they form a cross: "drückten rund und schwarz von einem Blechbügel gespannt, der als Querbalken seinen Scheitel kreuzte, Mahlkes beide, abstehende Ohren." (K/M: 33)
The cross is of redeeming value but also brings death. It is the cross of crucifixion and it is always black. Mahlke's father died for it ("es zum Ritterkreuz gebracht hatten") and many war heroes did. During war, one has to kill in order to be honored:

"Jetzt müssen sie schon Vierzig runterholen, wenn sie das Ding haben wollen. Ganz zu Anfang und als sie in Frankreich und im Norden fertig waren, bekamen sie es schon, sobald sie Zwanzig—wenn das so weitergeht?"

(K/M: 42)

"Wenn das so weitergeht ..." From war to war, only minor changes are added to what Grass calls "Schinkels Ausgeburt." (Adamsapfel = Ausgeburt) It is not a cross like the one given in France which is connected with real knights (Malteserkreuz). The German equivalent is as ugly and grotesque as Mahlke's Adam's apple, though not as big, not as round, not as energetic. The German cross is "klassizistisch," formal and "nüchtern" as is the Marienkapelle. Mahlke, in his letters home, marks the tanks he has destroyed and for which he will receive the cross: "eine kleine warzentilgende Markierung, jenes den Treffer bescheinigende Kreuz ..."

(K/M: 83). A round shape (Warze, designating "tank") is crossed out by two intersecting lines—the traces of witchcraft:

"Gestochen kreuzte sich jener eiserne Artikel, der das kindliche Kritzeln und Durchkreuzen so vieler russischer Panzer zu belohnen hatte, über dem obersten Kragenknopf und nahm keinen Anteil."

(K/M: 100)
The cross is to protect against evil (black), but what if the devil himself holds up the cross while the Jungfrau herself holds up the photograph of Mahlke's father to designate the victims which will bring Mahlke the cross of fame. The struggle is between Katze and Maus. The Jungfrau is silver with a black patina, the cross is black and silver. Mahlke becomes a Katze, a "black devil" in order to have the devil's cross. But he will also die by the cross as the cat's victim. Who then is playing "cat and mouse?"

Mahlke's own symmetry finds many expressions in Katz und Maus: his Mittelscheitel with which he parts his mittelbraune Haare and which is mirrored in the Schnee-Eule motif:

"Auch die Schnee-Eule hatte den ernsten Mittelesehiteil und zeigte gleich Mahlke, diese leidende und sanft entschlossene, wie von inwendigem Zahnschmerzdurctohobte Erlösermiene."

(K/M: 17)

Mahlke is Adam, Christ and Hitler. He believes in his own symmetry and acts on behalf and in support of it:

1. "und die Symmetrie als Credo verkündete" (K/M: 66)
2. "Deinen Hang zur Symmetrie ..." (K/M: 92)

Mahlke's protruding Adamsapfel finds a correspondence and balance in his equally protruding Hinterkopf:
"... denn Mahlke hatte ausser der bremsenden Gurgel jenen ausladenden Hinterkopf, der mit Haaransatz und deutlichem Knick dem rutschenden, durch Kniewellen entfesselten Kettchen Halt bot."

(K/M: 10)

There is also a descending direct line from the Adamsapfel to Mahlke's equally famous genitals, as if they had to be brought into balance and harmony:

"bemerkenswerter Weise hob die Länge seines Geschlechtsteiles das sonst auffällige Hervortreten seines Adamsapfels auf und erlaubte einer wenn auch bizarren, dennoch ausgewogenen Harmonie, seinen Körper zu ordnen."

(K/M: 27)

As much as Mahlke's body needs to be balanced and arranged into a harmonious order, so is the textual body of Katz und Maus in need of structure and order to permit it to accommodate the many strange ideas it brings together and to harmonize them according to aesthetic principles. In matters of truth and beauty, size and order play an important part, even if that is not all there is to it!

"Aber das Ding hatte seine Entsprechungen. Auch kann man nicht alles mit Proportionen beweisen wollen."

(K/M: 27)

Still, the proportions need to be measured and weighed in all their details in order to be correct. One can exaggerate size, but the proportions must be accurate:
\[\text{"Meß doch mal nach! rief Jürgen Kupka. Einmal ganz und einmal knapp mußte Tulla die linke Hand spreizen. Jemand und noch jemand flüsterte: Mindestens dreißig Zentimeter. Das war natürlich übertrieben. Schilling, der von uns allen den längsten Riemen hatte, mußte seinen rausholen, zum Stehen bringen und daneben halten: Mahlkes war erstens eine Nummer dicker, zweitens um eine Streichholzschatte länger und sah drittens viel erwachsener gefährlicher anbetungswürdiger aus."} \]

(K/M: 27)

So "longer and bigger" here means "manly and stronger." This is reason enough for the boys to worship Mahlke as their hero and to fear him and feel disgust for him at the same time. In the same sense, he is their leader, as Hitler was the leader of the Germans whom he ruled with the same powerful weapons. Mahlke represents both the aggressor and the victim. He is innocent and guilty.

\text{Katz} and \text{Maus} always appear in the text as a binary unit. The \text{Maus} disguised as Mahlke's \text{Adamsapfel} appears frequently. The \text{Katze} as something that does not belong to Mahlke appears only in the beginning of the text and towards the end: "Aber Mahlke konnte niemand helfen." (K/M: 94) For once, \text{Katze} is associated with Mahlke himself:
"Seine Haltung sollte lässig wirken — aber er stand

"spannte sich" sprungbereit. Ich drehte mich, vom Rücken her
beunruhigt, halb zum Glaskasten: es war

Pfoten = Kralle keine graue Katze, mehr eine schwarze
weiß Katze, die auf weißen Pfoten immerfort
in unsere Richtung schlich und ein weißes

Schnee-Eule = Lätzchen zeigte. Ausgestopfte Katzen vermögen
ausgestopft echter zu schleichen als lebendige Katzen.

Haus ____ Schönschrift geschrieben: Die Haustatze.

Ich sagte zum Fenster hin, weil es nach

Maus/Katze dem Klingeln zu still wurde, auch

weil die Maus erwachte, und die Katze

Ernst/Lachen mehr und mehr Bedeutung bekam,

schreckl/komisch etwas Scherzhaftes und noch etwas

Scherzhaftes, und etwas über seine
Mutter und seine Tante, sprach um

ihn zu stärken, von seinem Vater, von

Motor/Bremse seines Vaters Lokomotive, von seines Vaters
Tod bei Diersau und seines Vaters posthum

"bis in den Tod" verliehener Tapferkeitsmedaille: Na, Dein
Vater, wenn der noch leben würde, der würde

linking phrase sich bestimmt freuen.

Es trat aber, bevor ich den Vater beschworren

role reversal und der Maus die Katze ausgeredet hatte,
Katze Oberstudienrat Waldemar Klohs mit

hoher schlackenloser Stimme zwischen uns."

(K/H: 93,94)
Direct opposition between two motifs as between Katze und Maus is linear and describes tension. Compare another contrastive pair: Stille and Lärm. Zahn, Flugzeug, and Möwen make noise. In their absence, stillness reigns:

"Seit jenem Freitag weiß ich was Stille ist, Stille tritt ein, wenn die Möwen abdrehen... Aber die größte Stille bewirkte Joachim Mahlke, indem er auf meinen Lärm keine Antwort wußte."

(K/M: 110)

Life itself is aggressive and noisy, beyond good and bad. It is energy like the energy which emanates from Mahlke's Adam's apple. Only the struggle between Katz und Maus ("daß die Maus die Katze anlockte") makes mankind suffer. There is no peace among men. The ultimate peace and stillness is death, when "Totenstille" and "Todestarre eintritt." It is interesting to note here that Mahlke is called by his first name Joachim at the time he is awakened to life and once again, at the time of his death: "Joachim Mahlke schrie ... Joachim Mahlke ... wußte keine Antwort mehr." Joachim schrie, but dies in silence: "wenn die Möwen abdrehen."

Pilenz is now alone and asks, "why hast thou forsaken me?" He is without life, and only guilt remains.

While linear opposition indicates tension, triangular relations describe a process. Both process and tension exist to the end. Within a life cycle of a man and of a nation or a culture, tension is not resolved.
There are more wars to come, more cats persecuting mice to be had. Life energy continues to flow as that life's most important force. The process at work is one of constant regeneration based on the tension that exists between life and death, creation and decay. One does not exist without the other. At the same time, triangular shapes represent completeness and allude to the Christian notion of the Trinity: the Father, Son, and Holy Spirit, which are also part of the thematic fabric in *Katz und Maus*. They are not questionable as such, but their human representatives are. Man is born guilty. Man perverts the truth. Man is hero, clown and fool as well as saint. Mahlke is the "Son of Man," not the son of God.

While triangular relations indicate process, linear opposition describes a condition. A process converts energy and generates events. It constitutes the drama. Conditions allow for the tragedy to take place.

The constituents of a triangle are lines with three intersecting points (or "crosses") at each end. Such structural symbolism correlates with the structural principles at work for the text's division into chapters, paragraphs, and sentences. Both systems are complementary and contribute to the meaning in *Katz und Maus*.

Most motifs in *Katz und Maus* rely on the visual potential in words, their perceptual sign quality. In as much as they carry abstract ideas and so are allegorical, they are also representative of a concrete and physical
world. They are manifestations of real things (translated into language, of course) or real creatures, more so than the characters, who are less real and more abstract by comparison than the objects. Schraubenzieher and Puscheln are described in minute detail, but the color of Mahlke's eyes remains unknown to us. Mahlke remains a collage and composite of different ideas; his "abstehende Ohren" and his "knobbly knees" are as vivid in our imagination as real people normally are.

Puscheln
weiblich; weibisch

"einfarbige oder buntgemischte, immer aber zwei tischtennisballgroße Wollbällchen wurden an geflochtener Wollschnur unter dem Hemdkragen wie eine Krawatte geführt und vorne zur Schleife gebunden, bis Bällchen und Bällchen, etwa nach dem System der Fliege, querstanden. Ich habe mir bestätigen lassen, man habe vom dritten Kriegswinter an, besonders in Gymnasiastenkreisen, diese Bällchen oder Puscheln - so nannten wir sie - beinahe überall in Deutschland, am häufigsten aber in Nord - und Ostdeutschland getragen ... hat mehrere Paar Puscheln, nach seinen Angaben, von seiner Tante Susi aus Wollresten, aus dünggewaschener aufgeribbelter Wolle, aus den ausgestopften Wollsocken seines verstorbenen Vaters anfertigen lassen und brachte sie, am Hals gebunden und anfällig, in die Schule mit."

(K/M: 31)
The motif structure in this passage is built on perceptual signals: the colors, textures and shapes and the relations they enter into. The interplay of straight line (Schnur) which represents masculine qualities versus rounded line (Bällchen, Schleife) representing the feminine nature of the Fuscheln motif is striking. The latter motif is repeated in the humorous juxtaposition of "Wollresten ... von seiner Tante Susi" and "aus den afgestopften Wollsocken seines verstorbenen Vaters" (cf. Tulla "in mausgrauer Wolle.") Wollreste also ties in with the theme associated with Mahlke's Schraubenzieher: Mahlke always takes old things apart, puts them back together and makes them into his own, just as the poet reuses old material and creates new works of art. Art may be clumsy, kitschy, grotesque or refined, and Fuscheln are not successfully artistic. Still, they supposedly are Mahlke's invention and creation as much as Katz und Maus is the invention and the creation of an author. Mahlke is the "Modeschöpfer" and Grass the "Schöpfer" of his novella.

The motifs representing colors function in the same way lines and shapes do. They relate different themes and point to their common features, thus indicating thematic correlations. The cat is black, but also contains a white triangle. White is Möwenmist, Mahlke's skin and the Jungfrau, that is "silber." Mahlke's skin, though, is also red from sunburn. His Fuscheln are grün rot gemischt and his ears turn red "sah ich ... wie seine Ohren durchsichtig werden, hochrot anlaufen ließ ... " and his parallel motif, the Leutnant "errötete mehrmals ..." (K/M: 39) Furthermore, the Madonna has a black "Patina," and Mahlke's last Madonna
is actually called the "Black Madonna." The German colors are black and white and red: "ich hätte das Ding mit dem schwarzeisroten Band vom Haken gelangt ..."

The colors of the Conradi Gymnasium are red on white: "... die silberne Jungfrau lag knapp überm roten Bruststreifen auf weisem Turnhemdstoff." (K/M: 9) One unit is associated with a new one; together they create a third and more complex textual unit: white/red/white and red. As the structures grow in complexity, so do the thematic implications. The cat is evil and innocent. Mahlke's white shaving cream and white pearls of sweat foreshadow the red blood he will shed, hence the traces of red on his back. Black also foreshadows suffering and death: Mahlke wears his father's black shoes and carries the screwdriver on a black shoestring said to be from the same shoes.

As a soldier with the Nazi regime, Mahlke writes his letters on greyish (Maus) brown (Nazis) paper: "das Briefpapier blieb deutlicher, obgleich es graubraun keine Qualität besaß." (K/M: 33) Quality stationery should be white, and strong cats should be black: the Nazis are a watered down version of power, "unscheinbare Mäuse" and so they were before they rose to power. They are brown, not black, still reminiscent of mouse-grey. They lacked quality, or real values. All the moral values advertised in their speech formulas and cliches (Klohse, Kapitänleutnant and later on, Mahlke) are taken from the time of Romantic Idealism and Christian theology. Indeed, they are watered down, from black to grey
and brown. Romantic notions are reused in the most obscene and perverted way. Even Mahlke, because of his mouse's greed, falls prey to such deception: "Manchmal will man nach dem Sinn fragen—aber es muss wohl so sein." (K/M: 84). How ironic: Klohse, not Mahlke, should have spoken in such cliches!

Just as themes interact, so do motifs and even the real colors they represent: "begann mit beweglichem Zeh zu rühren, bis es rostrot schäumte." Metallic rust and white organic matter turn red. The foam of water is described as being a greenish color, the mixture in Mahlke's water glass is milchig: whitish, but not clear. Grün, weiß and gelb mix, but do not smell very good. The mixture is potent though: it cuts through ice and lays bare the "Luke" underneath. It is a magic potion:

"Blaßgelb stand das Wasser im Graben und sickerte knisternd weg. Grüngolden liefen die Ränder der Spur an ... Scharfer Geruch blieb, weil nichts roch und dagegen ankam."

(K/M: 35)

Color and shape form a combined message: round and light yellow is feminine: "Im unteren Drittel der Scholle lief rundum jene zartgelbe Urinspur vom Vortag ..." (K/M: 36)

Lines, texture and color combine into an intricate motif structure which assimilates and contrasts a wide range of ideas:

(K/M: 8)

The different parts of Mahlke's body are shaped differently: the back is Fläche—square—and the hands are also flächig, but round. Shoulders and lips are horizontal lines, lips are parallels and blue and yellow rather than red, the color of his back. The Wirbelsäule is a vertical line connecting all body parts. The colors are not what they should be. The skin is peeling and flaky, while the Schotts are covered by shells that are like flaky skin. Mahlke's hands are trying to hold on to the screwdriver, but his teeth are shaking. Mahlke's symmetry is intentional and mandatory; his balance always precarious. From the beginning, his fate is decided, and it is only a matter of time until destiny will claim him:

"ein dürftiges Gespenst, das allenfalls Kinder und Großmütter erschrecken kann und von einem Leid abzulenken versucht, das in schwarzer Nacht ohnehin verdeckt bleibt, aber Du dachtest wohl: keine Schwärze vermag diese ausgewachsene Frucht (-apfel) zu schlucken, jeder sieht ahnt fühlt sie, möchte sie greifen, denn sie ist handlich."

(K/M: 43)
The fruit from Paradise took away Man's innocence, and he won't let go of it, must suffer and become guilty: "denn sie ist handlich." "Heil Hitler." And "Amen." Both ideologies have contributed to Mankind's tragedy. Both have supported wars.

Mahlke's temporary rise to fame cannot make the vulnerability of the mouse, always "unruhig" in view of what is to come. The following quote uses the motif Seifenblase—here Gusewski's Luftblase—to represent the theme of Mahlke's fragile existence and his last breath of air:
"Misereatur vestri omnipotens Deus, et
dimissis peccatis vestris ... hob es sich
seifenblasenleicht von Hochwürden
Gusewskis gespitztem Mund, schillerte
regenbogenbunt, schaukelte, vom

(moment of birth) insgeheimen Strohalm entlassen,
unschlüssig, stieg endlich und

(life as mirrored) spiegelte Fenster, den Altar, die
in a person's Jungfrau, spiegelte Dich mich alles
life) alles - und platzte schmerzlos, (death)
sobald der Segen Blasen warf: (new life)
Indulgentiam, absolutionem et
remissionem peccatorum vestrorum ... 
Aber gleich nachdem das Amen der
sieben oder acht Gläubigen auch

"Leben einhauchen" diese gehauchten Kugeln gespitzt
hatte, hob Gusewski die Hostie,

(perfect creation; lief mit vollendeter Lippen-
transcendental stellung die ganz große (der "Grosse Mahlke")
notion) und entsetzt in der Zugluft zitternde
Seifenblase wachsen, hob sie mit
hellroter Zungenspitze ab: und sie

(Mahlke's rise & fall) stieg lange ehe sie fiel und

(nahe der zweiten Bank vor dem

(lamb of God) Marienaltar verging: Ecce Agnus Dei ..."
(K/M: 100)
2.3 CONTEXTUAL UNITS

(1) eine moderne hochfenstrige und hellocker

Turnhalle/Marienkapelle gestrichene Turnhalle, der jedoch fremd genug,
auf neurotem Dach ein geteertes Kreuz ritt;
dann die Marienkapelle eine ehemalige Turnhalle
des Sportvereins Neuschottland, hatte man als
Notkirche einrichten müssen, weil die
Herz-Jesu-Kirche zu weit ab lag und die Leute
in Neuschottland, auf Schellmühl und in der
Siedlung zwischen Osterzeile und Westerzeile,
zumeist Werftarbeiter, Angestellte der Post und
Eisenbahnner, jahrelang Eingaben nach Oliva, wo
der Bischof saß, geschickt hatten, bis man,
noch während der Freistaatzeit, die Turnhalle
kaufte, sie umbauen und einsegnen ließ.

(K/M: 12,13)

(K/M: 13)
(3) In der neugotischen, Ende des neunzehnten Jahrhunderts aus Backsteinen getürmten Herz-Jesu-Kirche, die abseits der Siedlungen, nahe dem Vorortbahnhof lag, hätte sich Joachim Mahlkes stählerner Schraubenzieher fremd und lästerlich häßlich ausgenommen. In der Marienkapelle hätte er das englische Qualitätswerkzeug getrost offen tragen können: das Kapellchen mit gepflegtem Linoleumfußboden, mit quadratischen, dicht unter der Decke ansetzenden Milchglasscheiben, mit sauber ausgerichteten eisernen Halterungen im Fußboden, die einst dem Recke Halt und Sicherheit gegeben hatten, mit den eisernen, wenn auch weißgetünchten Querträgern unter der grobkörnigen, von Verschalungsbrettern gerillten Betondecke, an denen vormals die Ringe, das Trapez und das halbe Dutzend Kletterseile ihre Verankerung gehabt hatten, war, obgleich in allen Ecken bemalter vergoldeter und plastisch segnender Gips stand, demnoch ein solch modern kühl sachliches Kapellchen ...
(4) Du hast, glaube ich, dennoch nicht vorgehabt,

<table>
<thead>
<tr>
<th>Funkerkabine/Marienkapelle</th>
<th>die Funkerkabine in ein Marienkappelchen zu werdern. Die meisten Klamotten, die nach unten wanderten, hatten mit ihr nichts zu tun.</th>
</tr>
</thead>
<tbody>
<tr>
<td>M's Bude/M's Kabine/M's Kapelle</td>
<td>Obgleich ich nie Deine Bude besichtigt habe ... stelle ich sie mir als verkleinerte Ausgabe mir Deines Mansardenzimmers in der Osterzeile vor. Nur die Geranien und Kakteen, die Deine Tante oft gegen Deinen Willen, aufs Fensterbrett und auf vielstufige Kakteenpodeste gestellt hatte, fanden in der ehemaligen Funkerkabine keine Entschleierung, aber sonst war der Umzug perfekt.</td>
</tr>
<tr>
<td>Utensilien/Werkzeug</td>
<td>kochen/schrauben</td>
</tr>
<tr>
<td>feminine/masculine</td>
<td>umbauen/umziehen</td>
</tr>
<tr>
<td>feminine/masculine</td>
<td>schreiben</td>
</tr>
<tr>
<td>feminine/masculine</td>
<td>tauchen</td>
</tr>
<tr>
<td>feminine/masculine</td>
<td>trocken/feucht</td>
</tr>
</tbody>
</table>

(K/M: 48)
Erst im Umkleideraum neben der Turnhalle stieß ich wieder auf Mahlke, fand aber kein erstes Wort fürs Gespräch. Schon beim Umkleiden wurden Gerüchte laut, bestätigten sich: uns wurde die Ehre zuteil, denn der Kapitänleutnant hatte seinen ehemaligen Turnlehrer Studienrat Mallenbrandt gebeten, wieder einmal, obgleich er kaum im Training sei, in der guten alten Turnhalle mittturnen zu dürfen.

(K/M: 55)
neugotische HJ Kirche (6) Unsere neugotische Turnhalle wirkte im gleichen
Turnhalle/Kirche/Kapelle Maße feierlich, wie die Marienkapelle auf
Neuschottland den nüchtern gymnastischen
nüchtern/festlich Charakter einer ehemaligen und modern
entworfenen Turnhalle beibehielt, soviel bunten
Gips und gespendeten Kirchenpomp Hochwürden
Gusewski in jenes, durch breite Fensterfronten
Dämmern/Schatten brechende Turnerlicht stellen mochte. Wenn
dort über allen Geheimnissen Klarheit
herrschte, turnten wir in geheimnisvollem
Dämmern: unsere Turnhalle hatte Spitzbogenfen-
ster, deren Backsteinornamente die Verglasung
mit Rosetten und Fischblasen aufteilten.
Während in der Marienkapelle Opfer, Wandlung
und Kommunion vollausgeleuchtete zauberlose und
umständliche Betriebsvorgänge blieben - es
hätten an Stelle der Hostien auch Türbeschläge,
Werkzeuge oder wie einst Turngeräte, etwa
Schlagbalfeld Schlaghölzer und Stafettenstäbe verteilt werden
Vollausgeleuchtet können - wirkte im mystischen Licht unserer
Turnhalle das simple Auslosen jener beiden
Handballmannschaften Korbballmannschaften, die mit zügigem
Zehnminutenspiel die Turnstunde beendeten,
turnen/beten feierlich und ergreifend, ähnlich einer
Priesterweihe oder Firmung; und das Wegtreten

Andacht/Weihe/Firmung Kapitänleutnant in den medienroten Turnhosen unseres Gymnasiums am schwingenden Trapez leicht und flüssig turnen, sehe seine Füße – er turnte barfuß – makellos gestreckt in einen der schrägen und goldflimmernden Sonnenstrahlen

Turnhalle/Kirche neurot

Jesus am Kreuz Licht/Wasser tauchen, sehe seine Hände – denn auf einmal

Kahn/Turnhalle/Kirche hing er im Kniehang am Trapez – nach solch

Leutnant/Mahlke/Jesus einer goldstaubwimmelnden Lichtbahn greifen;

neugotisch so wunderbar altmodisch war unsere Turnhalle, und auch die Umkleideräume bekamen ihr Licht


(K/M: 56,57)
(7) Er galt als fortschrittlich und spielte mit den Ministranten, auch mit den Erstkommunizierenden Kapelle = Turnhalle Tischtennis in der Sakristei.

(K/M: 72)
(8) denn er kannte von Anfang an nur ein Ziel: die Aula unserer Schule, wollte im staubwimmelnden Licht stehen, das durch neugotische Spitzbogenfenster sickerte. Wollte gegen den Geruch der dreihundert laut und leise furzenden Gymnasiasten anreden. Wollte die abgewetzten Köpfe seiner ehemaligen Lehrer um sich und hinter sich versammelt wissen. Wollte jenes Ölbild am Ende der Aula als Gegenüber haben, das den Stifter der Anstalt, den Freiherrn von Conradi, käsig und unsterblich unter dickem spiegelndem Firnis zeigte. Wollte durch eine der altbraunen Flügeltüren hinein in die Aula, wollte nach kurzer, womöglich gezielter Rede durch die andere Tür hinaus; aber Klohse stand in kleinkarierten Knickerbockern vor beiden Türen gleichzeitig: "Als Soldat sollten Sie wissen, Mahlke. Nein, jene Putzfrauen seiften die Bänke ohne besonderen Grund ab, nicht für Sie, nicht für Ihre Rede. Es mag Ihr Plan noch so gut durchdacht sein, dennoch geht er nicht auf: Viele Leute - lassen Sie sich das gesagt sein - lieben Zeit ihres Lebens kostbare Teppiche und sterben dennoch auf rohen Fußbo-denbrettern. Lernen Sie verzichten, Mahlke!"

(K/M: 95,96)
(9) Und Mahlke kniete am zweiten wie dritten Advent, da ich ihn am Nachmittag beim Wort nehmen und besuchen wollte, lange und steif auf grobem Teppich. Sein glasiger Blick, der nicht zucken wollte – oder er zuckte, sobald ich am Altar zu tun hatte – war über die gestiftete feminine/masculine Kerze hinweg auf den Bauch der Gottesmutter gerichtet. Aus beiden Händen hatte er, ohne mit gekreuzten Daumen die Stirn zu berühren, ein steiles Dach dicht vor der Stirn und ihren Gedanken errichtet.

(K/M: 75)
(10) Dabei hattest Du beide **Kreuze** und noch irgend etwas aber kein **Verwundetenabzeichen**: Du warst ja mit Hilfe der **Jungfrau kugelsicher**. Verständlich, daß auf der **Brust** alles, vom neuen Blickfang ablenkende **Beiwirk** fehlte. Das **brüchige, nachlässigen geputzte Koppel schmürte** nur eine **schmale Handbreite Stoff ab**: so kurz waren die **Panzerjacken**, wurden auch **Affenjäckchen** genannt. Wenn das Koppelzeug mit Hilfe jener weit hinten, beinahe auf dem Gesäß hängenden **Pistole**, das **starr** Angestrenigte Deiner Stellung **schief** und verwegens aufzulösen versuchte, daß Dir die **graue Feldmütze** ohne den beliebten und damals wie heute üblichen Schlag nach rechts, **streng gerade** auf dem Kopf und erinnerte mit **rechtwinkliger Knauschaft** an Deinen Hang zur **Symmetrie**, auch an den **Mittelscheitel** Deiner Schüler- und Taucherjahre. **Mahlke**: Schüler, Taucher, als Du vorgabst, **Clown** werden zu wollen. Dabei **Clown, Soldat** trugst Du bevor und nachdem man Deine **Adamsapfel** **chronischen Halsschmerzen mit einem Stück** **Schraubenzieher** **Metall geheilt hatte, keine Erlöserhaare mehr.** Jene **alberne streichholzlanzige Bürste**, die damals den **Rekruten** zierte, heute **pfeiferauchenden Intellektuellen den Anschein**
nüchtern

moderner Askese vermittelt, hatte man Dir oder hattest Du Dir geschnitten. Dennoch

Erlöserhaare


(K/M: 92)
(13) durch eine **tunnelartige**, weil oben mit **kahlem**

<table>
<thead>
<tr>
<th>Garten</th>
<th>Geäst zusammengewachsene, vogellose, womöglich</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dornen Krone</td>
<td>dornige Allee, die vom Schloßteich und der</td>
</tr>
<tr>
<td>Dornen Tunnel</td>
<td>Flüstergrotte schnurgerade in Richtung Zoppoter</td>
</tr>
<tr>
<td><strong>sich vergrößerte</strong></td>
<td>Chaussee lief und sich beängstigend verjüngte.</td>
</tr>
<tr>
<td></td>
<td>Da kam mir, nach <strong>zwei Krankenschwestern</strong>, die</td>
</tr>
<tr>
<td></td>
<td>einen <strong>humpelnden lachenden humpelnden Leutnant</strong></td>
</tr>
<tr>
<td></td>
<td>führten, nach <strong>zwei Großmüttern</strong> und einem</td>
</tr>
<tr>
<td></td>
<td>vielleicht <strong>dreijährigen Jungen</strong>, der nicht zu</td>
</tr>
<tr>
<td></td>
<td>den <strong>Großmüttern</strong> gehören wollte, sondern eine</td>
</tr>
<tr>
<td>Oskar lärmen</td>
<td><strong>Kindertrommel</strong>, die aber <strong>still blieb</strong>, bei sich</td>
</tr>
<tr>
<td><strong>sich verjüngte</strong></td>
<td>führte, abermals etwas aus februargrauem</td>
</tr>
<tr>
<td></td>
<td><strong>Dornentunnel</strong> entgegen und <strong>vergrößerte sich</strong>:</td>
</tr>
<tr>
<td></td>
<td>ich stieß auf Mahlke.</td>
</tr>
</tbody>
</table>

(K/M: 80)
2.4 THE THEME OF WRITING.

"To treat language in the environment of man's creative mind."

The notion of "Text" and its constituents proper, "Word" and "Sentence" are frequently referred to in Katz und Maus. The following selections demonstrate such usage and testify to the fact that the process of writing is one of the major themes in Katz und Maus:

**Wort:**

1. "Mein Zahn wiederholte ein einziges Wort." (5)
2. "Von Mahlke kein Wort" (68)
3. "daß sich sein Wort von ... Verhör verständlich abhob."
4. "deshalb kein Wort mehr über ... " (72)
5. "In Richtung Horst-Wessel-Schule fiel kein Wort." (78)
6. "und sprach jedes Wort ... mit gleicher salbungsvoll heiterer Betonung." (72)
7. "Hatte mit dem Wort gehen sollen ..., versuchte es mit Gutzureden ..." (101)
8. "Mein Vortrag ist ausgearbeitet, Wort für Wort." (93)

**Worte:**

1. "Und er sprach noch eine Menge Worte" (98)
2. "Kann mit Klohse sprechen. Werde Worte suchen, die zu Herzen gehen." (94)
3. "Mein Vorwand suchte nach Worten." (104)
4. "Von vorne kamen Worte"
5. "Wir legten uns Worte für den Bademeister zurecht."
Wörter:
1. "Da begannen Wörtchen aus meinem Mund zu kullern." (89)
2. "und hatten für Klohse kein Wörtchen mehr frei." (97)
3. "sprach das Wörtchen Hundewache, das Wörtchen Kugelschott."

-Wort-:
1. "Die Tante hatte das Stichwort gegeben" (78)
2. "Mit den uns geläufigen Schlussworten"
4. "als ihm Mallenbrandt wortlos einen Spucknapf zuschob" (59)
5. "und schlug wortlos" (97)
6. "Entweder in Gedanken oder wortwörtlich versuchte ich" (70)

Satz:
1. "Klohse versuchte mit Worten ... einen letzten Satz." (52,53)
2. "Das war ein Sätzchen, knapp und wissend, um auf einer Brücke ausgesprochen zu werden. Mir blieb der Satz." (98)
3. "Aber ein Sätzchen wie ..." (81)
4. "auf lange erklärende Sätze zu verzichten, streute allenfalls Stichworte ...." (41)

Words are seen as those textual units that are highly variable and therefore change their meaning frequently. The slightest change, and "aus Saulus wird Paulus" (72). Therefore words need to be handled with great care, since subtle nuances in pronunciation initiate changes in meaning:

...nüchtern technische Ausdrücke wie dunkle Märchenworte zu betonen ...
Er aber machte auf Märchentante, sprach das Wörtchen Hundewache,
das Wörtchen Kugelschott oder den allgemeinverständlichen Ausdruck 'kabbelige Kreuzsee' so aus, wie etwa der gute alte Andersen oder die Gebrüder Grimm geheimnisvoll von 'Asidic-Impulsen' geflüstert hatten." (54)

"Er aber machte auf Märehentante" clearly states disapproval, the imitative "as if" ("wie") does not achieve the appropriate effect. The Kapitänleutnant's attempt at language turns him into a caricature. Words as part of sentences, and sentences as part of speech raise far more complex questions. They not only involve the speaker and his way of speaking, but also a listener and dialogue partner whose response to the other's words is to be accounted for:

"Mahlkes Tante: Sie begann ... ländlich breit und dennoch schnell zu sprechen ....
Heisse Sätze mit feuchtem Niederschlag ...
... Einkaufsgeschichten ... ohne ein Stichwort von meiner Seite, das eigentliche Thema ..." (82)
The concept of public speaking is discussed all the time and weaves a continuous thread into the text. Many speeches are made and there is considerable play off on how to speak well. All speakers fail the test: Direktor Klohs's speech is boring; the young lieutenant is interesting and likeable but more imitative than original. The "Kapitänlieutenant zur See" is the most grotesque representative of "poetic speech". His speech is not only embarrassing; it is so bad, it hurts:

"Einlich wurde es, wenn er Sonnenuntergange auszupinseln begann: 'Und bevor die atlantische Nacht wie ein aus Raben gezaubertes Tuch über uns kommt, stufen sich Farben, wie wir sie nie zu Hause, eine Orange geht auf, fleischig und wider-naturlich, dann duftig schwerelos, an den Rändern kostbar wie auf den Bildern alter Meister, dazwischen zartgefiedertes Gewölk; welch ein fremdartiges Geleuch über der blutvoll rollenden See!"

(K/M: 54)

The poetry is fake. "Fremdartig" and "widernaturlich" indeed! Imitation of artistic skill is no guarantee to succeed. The incredible register of sickening allegories is quite a surprise but far from pleasing. The true potential of language is not activated, and consequently no poetry is generated from such speech, but laughter is.

The only speaker to succeed in Katz und Maus, Mahlke, is not allowed to deliver his speech in the venerable "Conradium." As a true poet, though, he cannot help but speak out. His wanting to speak is a compulsion and the speech is re-enacted as an "as if" event, with Mahlke talking and
Pilenz listening: Orpheus and his guide on their way to the Underworld where Eurydice is waiting to be freed by her lover's powerful music:

"Wissen Sie, Herr Oberstudienrat ... Mach mal links zwei Schläge, Pilenz, wir kommen von Kahn ab."

(K/M: 107)

The circumstances—unripe gooseberries, Mahlke's latest obsession and last supper—do not favor poetry. Mahlke's speech is grotesque and in the end it is a good thing that the speech never came about. Three unsuccessful speeches are definitely sufficient to demonstrate bad quality.

Despite the satirical mode implied here, the text still comments on the poetic process per se, and highlights many of the issues involved in the composition of an oratory text:

1. "Mahlke verstand es, während des anfangs nur geklapperten,
2. dann zwischen beherrschten Zähnen skizzierten Vortrages,
3. den Kurs unseres Bootes zu überwachen und
4. mir mit Hilfe seiner Diktion ein Tempo aufzuerlegen,
5. das meine Stirn Schweiss treiben liess,
   während ihm die Poren trockneten und Schluss machten.
6. Keinen Ruderschlag lang war ich sicher,
7. ob er über den wachsenden Brückenaufbauten mehr sah
   als die üblichen Möwen."

(K/M: 107)
The commentary is not only an event and part of the plot, but also describes simultaneously the process involved in developing an oratory and poetic text: Mahlke dictates the tempo, Pilenz keeps the beat going. At first there is rhythmic energy that comes forth (1), then, with the necessary strength and discipline, words are formed (2), followed by a consisted effort to guide their course with the assistance of meter and diction, thus regularizing as well as stabilizing an ongoing rhythmic pattern (4). Creation of poetry is a birth process: there is pain and labor, blood and sweat (5). It is deceivingly grotesque and ugly, but the end product is perfect. With each beat or measure (6), the text progresses. With each additional utterance (6), it becomes apparent that more than just "words" are produced: "...mehr sah als die üblichen Möwen." The true poet is a visionary whose poetry is transcendental.

The utterance as a rhythmic unit is seen as preceeding the final spoken sentence. First there is the melody by itself, man being the instrument to be played upon ("Klangkörper") for the production of speech. Then words follow, and their meaning is assigned. The importance of music and ritual as aspects of speech production is underlined throughout the text:

"Mahlke zog den Kasten mehrmals auf und verlangte von mir ungeminderte Anteilnahme an seinem neuen Ritus: Viele verschiedene und abgestuhte Geräusche, der zelebrierte Leerlauf. Damals hatte Mahlke noch keine Schallplatten."

(K/M: 18)
The "Leerlauf" is prior to the utterance itself and must be rehearsed with all its possible variations. Sound and meaning follow ("Schallplatten"). The sound of the words, properly delivered, possesses its own magic, even in the total absence of understanding of the meaning:

"... und sprach die Namen japanischer Zerstörer ...
fließend und ohne Stocken aus, sagte: 'Humiduki, Satuke,
Juduki, Hokaze, Nadakaze und Oite'."

(K/M: 22)

The importance of silence between the different tone groups ("Pause") is thought of as another meaningful constituent of an utterance:

"Als wir uns verausgabt hatten und nur noch froren, machte er, ohne sich ganz aufzurichten, zwischen zwanzig und zwanzig Schlägen kurze Pausen, die er mit bescheidenen Worten und sachlichem Bericht füllte."

(K/M: 34)

Poetic energy as monotonous rhythm and as a trance-inducing element of speech, is described and at the same time satirized. The following quote demonstrates how both aspects, the serious and the grotesque, are presented simultaneously:

"Und beten konnte er! Sein Kalbsblick. Immer glasierer wurde sein Auge. Sein Mund sauerlich und ohne Interpunktion in Bewegung. Auf den Strand geworfene Fische schnappen so regelmässig nach Luft."

(K/M: 37,38)
More clown than hero, Mahlke's portrait and state of mind clearly suggest the accounts of ancient oracles as they delivered their rhythmic incantations. Likewise, Mahlke's messages to the world are to be taken seriously. After all, the clown and jester is the one, and often the only one, who knows how to speak the truth. Only references to the Catholic liturgical texts ("monotone Litanei") in Katz und Maus are always stated seriously, no matter how comical its speaker. Liturgical sequences are always printed appropriately: "Misereatur vestri omnipotens Deus ..." (K/M: 100) and stated without any hint at satire. While all other lines from songs or common knowledge poetry are actually printed "ohne Interpunktion". "Ohne Interpunktion" in liturgy makes for powerful language, in those other lines that are actually printed "ohne Interpunktion," language potential is eroded. Zarah's "Windhutmirliederzähl" (K/M: 50) makes the boys cry but is not treated in the text as an example of significant poetic value. Likewise, Kloth's "Setzetnichtlebenein" (K/M: 42) is truly ironic and part of the satirical implications inherent in the text. The text transferred from the liturgy to Katz und Maus is not part of the text's satirical mode. Satire functions here at different degrees of gradation.

The musical aspect of language is confirmed all the time. Even the ice "sings": "Das Eis sang weinerlich." (K/M: 35). Song is part of speech and happens simultaneously with speaking. Only amateurs view music and speech as two different categories: "Singen müssen wir auch." (K/M: 46) "Singen" here is an additional feature and not part of speech.
Consequently the boys' discussion of Mahlke's obituary does not qualify them as effective speakers. Mahlke's response is laughter and comes from exactly that inner space from which Mahlke normally performs his music:

"'Singen müssen wir auch', sagte Kupka; aber jenes scheppernde hohle Gelächter, das seinem Vorschlag folgte, kam aus keinem von uns: im Innern der Brücke wurde gelacht."

(K/M: 46)

Laughter, hollow and unmusical ("scheppernd") is the appropriate response to shallow poetry. Silence and pauses often say more than actual words, and are important and powerful elements of musical or poetic language:

"Wenn ich jetzt sage, fünf Minuten Pause, sagt das gar nichts; aber nach etwa fünf jahrelangen Minuten, die wir mit Schlucken füllten, bis unsere Zungen dick und trocken in trockenen Höhlen lagen ..."

(K/M: 45)

Overwhelmed by intense emotions—the boys are scared out of their minds—speech cannot be resumed. The deadly silence says more than words can express.

Mahlke is particularly gifted as far as musical (or poetic) speech is concerned, and he is the mastersinger when it comes to the reciting of sequences from the Catholic liturgy:
"Er pfiff ... hörte ich Mahlke pfeifen ... pfiff er ...
dass er pfiff ... er pfiff ein Marienlied nach dem anderen
... und begann ... einen Takt zu schlagen ...
ohne Stocken ... die gesamte Pfingstsequenz 'Veni, Sancte
Spiritus' und dannach ... die Sequenz des Freitag vor
Palmsonntag herunterzubeten. Alle zehn Strophen vom
'Stabat Mater Dolorosa' bis 'Paradisi gloria' und dem 'Amen'
leierte er wie am Schnürchen'.

(K/M: 47,48)

Again the connection between music and language is pointed out: the
"Holy Spirit" which inspires and makes for the meaning of all song; the
melody which prevails and its constituent sound and beat; praying is
singing in a monotonous way ("leieren"!). There is intonation flow
without interruption ("ohne Stocken," "wie am Schnürchen"). As the beads
of the rosary are passed on, so does each sound add to a chain of tonal
continuity. The final 'Amen' dissolves trance and magic.

Mahlke is not only "ministrant" and "minstrel" of pure and pious song.
He also knows how to entertain the masses:

"... überraschte er uns mit hohler nachscheppernder
von hier und dort, immer aber aus dem Innern des Kähns
kommender Musik. ... Und dann Arien, Ouverturen ... 
ein Stück Symphonie mit Dadada Daah ...."

(K/M: 49)

An Orpheus reincarnated who plays on his listeners' musical
susceptibility. Among others, Beethoven's Fifth Symphony as an
immediately recognized sound is part of a quite overwhelming repertoire: "Mahlke bot uns Musik." (K/M: 49). Only Zarah, siren of all sirens, and Northern German Lorelei rival him as manipulator of human sentiment. Zarah does not merely sing, she has an entire vocal arsenal at her disposal when engaged in music making. One cannot but soften and cry. Of significance is the fact that her voice also comes from deep below, the gramophone being stationed under water in the Funkerkabine where it originally belonged.

... Zarah .... Ihre Unterwasserstimme .... Weiss nicht mehr, was sie sang. War ja alles mit dem gleichen Öl geschmiert. Sang aber auch etwas aus einer Oper, kannten wir aus dem Film 'Heimat'. Sang: 'Achichhabsie-verloren'. Rührte 'Windhatmirliederzählt'. Orakelte 'Weisswirdmalwundergeschehn'. Sie konnte orgeln und Elemente beschwören, servierte alle nur erdenklichen weichen Stunden: und Winter schluckte, heutte ziemlich offen, aber auch die anderen mussten mit den Wimpern arbeiten .... Möwen ... Glasschneidendes Schrillen."

(K/M: 49,50)

Disharmony and contrast on the part of the seagulls, which up there, contradict the soft and guttural voice from below. Adolescent sentiment is threatened by the intervening of the shrieky voices from above. The seagulls remind us of Oskar's potent voice in the Blechtrumme. As the seagulls shatter the dreams and fantasy of the adolescent youth, Oskar too cuts into that which seems whole, yet fragile. His voice cuts and shatters glass.
According to the text, the real poet is portrayed as seer and creator of vision and is always prompted by a trancelike state of mind:

"Wenn ich mir Mühe gebe, sehe ich heute noch den untersetzten Kapitänleutnant in den messdienroten Turnhosen unseres Gymnasiums am schwingenden Trapez leicht und flüssig turnen, sehe seine Füße—er turnte barfuss—makellos gestreckt in einen der schrägen goldflimmernden Sonnenstrahlen tauchen, sehe seine Hände—denn auf einmal hing er im Kniehang am Trapez—nach solch einer goldstaubwimmelnden Lichtbahn greifen; ...."

(K/M: 56,57)

The repeated reference to tauchen is important. Mahlke "taucht" prior to performing his concerts. Just as the poet submits his conscious thinking to the rule system of "speaking in trance," Mahlke submerges himself into the domains of divine spirit: he goes under water. A similar message can be derived from: "... sehe ... Dich ... sehe Dich; der grosse Mahlke hockt ...." (K/M: 65).

Trance as a poetic state of mind is enhanced by light and vision. Three times the speaker insists on sehen and several times during the first passage there is reference to a golden light which mystifies and glorifies the event that takes place or the words which describe it: "Deshalb nannten wir den Umkleideraum: die Sakristei." (K/M: 57)
Pilenz, on the other hand, cannot perform the mysterium of writing well unless Mahlke is present: "... der Ministrant Pilenz sagte sich: Keine Messe ohne Mahlke." (K/M: 70) His musical sensibility is questionable. Violin lessons on his part and during Mahlke's badly felt absence are to no avail. Pater Alban's advice to Pilenz: "Greifen Sie zur Geige oder schreiben Sie sich frei." (K/M: 79) is well meant, but does not accomplish much. There is another kind of music necessary for good writing:

"Aber der grosse Mahlke hatte eine andere Melodie in seinen abstehnden Ohren, als meine monoton ermahrende Litanei."

(K/M: 97)

Mahlke has to reappear in order for the right kind of inspiration to return. He alone knows, and knows how to produce and to enjoy, "real" music:

Das waren so seine Effekte: tauchte in seine Bude, kurbelte den Kasten, legte die Platte auf, kam mit triefendem Mittelscheitel wieder hoch, hockte sich in den Schatten und hörte, während die Möwen über dem Kahn den Glauben an Seelenwanderung mit Geschrei belegten, seiner Musik zu."

(K/M: 64)

Again, the seagulls make a lot of noise, voicing their opinion in support of Mahlke's harmonies.
In examining language, the text links the visual with the auditory. Seeing and hearing are described as part of speaking and writing. They are given their proper place and seem to dominate all other mental facilities which get activated while writing takes place. Next to speeches, there is mention of a variety of text-bearing objects: "Bücher," of course, but also "Briefe," "Tagebücher," and newspaper clippings. Furthermore, "Plaketten" and "Medallien" are mentioned, and there is reference to "Geschichten," "Gebete" and "Lieder." Some are "Berichte," "Messtexte" or "Rundschriften"; others are "Mischschriften" or "Parolen aus der Schreibstube." Even "Postanweisungen" are worthy of being mentioned as writing samples.

There are quotations from the military disciplinary code ("Dienstverordnung"), not to forget the immortal quote from the Catholic liturgy which Mahlke carved into the wooden walls of a privy, later to be eradicated by a furious and frustrated Pilenz. One "schreibt," "schreibt mit," draws circles ("Kreise") and triangles ("Dreiecke"). Special mentions deserve Mahlke's famous "Kreuze" which mark each tank that he destroyed. Some writing samples are "bleistiftkizziert," "gekritzelt," or simply consist of "kriehelige Strichzeichnungen." There is "Sütterlinschrift," "Runenschrift," and "Keilschrift," actually carved. Interesting "Zettelchen" are passed around during one of those boring speeches, and letters and papers are kept in neat bundles, even tied together with a black silk ribbon.
What one writes, how one writes, what one writes with and the medium on which a text is recorded are all aspects of writing which find analogous commentaries in Katz und Maus:

"Mahlke setzte jeweils auf die letzte Seite beider Hefte oben links seinen Namen und Dienstrang ... schrieb, als füllte er Postanweisungen aus, zuerst mit Zahlen, dann mit Buchstaben, und musste noch in zwei weitere Hefte mit meinem Füllhalter seinen Vers setzen ..."
(K/M: 102)

Here, the opposition of Mahlke versus Pilenz and their working relationship in writing is interesting: "meinen Füllhalter ... seinen Vers." Pilenz' role is that of an assistant who collaborates begrudgingly with the true writer, Mahlke. Pilenz is the go-between. The subtle interplay between language and music and the appropriateness of instruments is mentioned again:

"Ich musste den Füllhalter noch einmal aufschrauben. Die Jungs wollten alles schriftlich haben und pfiffen ...."
(K/M: 103)

As the auditory properties of language are activated in language production, the visual properties are often linked with the lexical. In the examples, the mixture of visual and lexical reference to the concept of writing is apparent. The repeated mentioning of the material nature of these writing samples also seems to be of relevance, especially their metallic quality and whether they are polished or remain untouched.
"... Schildchen aus Messing ..., denen der Name 'Rybitwa' eingebraviert worden war."

(K/M: 23, 24)

"... jene markstückgroße Medaille aus Silber, mit Silberöse zum Aufhängen, deren Hinterseite namenlos platt und abgewetzt, deren Vorderseite reich profiliert und geschmückt war: das stark erhabene Relief der Jungfrau mit Kind.

Es handelte sich, wie die gleichfalls erhabene Inschrift bewies, um die berühmte Matka Boska Czestochowska; und Mahlke putzte das Silber nicht, Liess dem Ding die schwärzliche Patina ..."

(K/M: 14)

"... ein Messingschild, dicht beschrieben mit den Bedienungsanweisungen irgendeiner Maschine in polnischer und englischer Sprache."

(K/M: 6)

In addition to visual reference, visual detail is meticulously incorporated into the description of text-bearing objects. Both visual detail and the word itself constitute meaning and are equally representative of a variety of texts ("Textsorten"):

"... eine handgrosse Bronzeplakette gefunden, die auf der einen Seite, unter kleinem erhabenem polnischen Adler, den Namen des Plakettenbesitzers, sowie das Datum der Verleihung, auf der anderen Seite das Relief eines schnauzbärtigen Generals zeigte ...."

(K/M: 14)
Above all, rhythm generates language and inspires text. Every once in a while, an energetic three-year-old surfaces and beats his "Kindertrommel" vigorously in order to revitalize Pîlenz' writing. Robust and in control of the beat, Oskar regulates speech rhythm and rescues the narrator when words fail him. The drum remains silent, though, when Mahlke is absent. Upon his return, rhythmic energy returns as well:

"... schlug ein etwas dreijähriger Balg monoton hülzern auf eine Kinderblechtrommel und liess den Nachmittag zu einer höllischen Schmiede werden ...."

(K/M: 14)

Emphasis is on the monotonous and primitive. The drummer is aggressive, and yet a child. There is a blend of the archaic and the primitive, for this music comes from an unsophisticated mind.
CONCLUSION: THE ORGANIZED TEXT

A variety of literary conventions have served as models for Katz und Maus; among them, the genre of novella has been the most influential in establishing a more free-floating narrative. Though the narrative remains the focus of the text, lyrical and dramatic forms are integrated as well. All three poetic modalities retain their proper functions but eventually interact as equivalent units.

The traditionally accepted opposition between lyrical and dramatic, narrative and rhetorical, and comic and tragic are not "either/or" alternatives (Stankiewicz) in Katz und Maus, but are juxtaposed and interrelated in one unified textual body. So, in a sense, the new text has invented its own genre. The accepted opposition of such antithetical units generates tension and surprise. The equation process which they undergo in the new system adds density to the poetic fabric. Only two obligatory oppositions remain: "the relation between the narrating and the narrated events and that between wholes and parts." (cf. Stankiewicz).

Part-to-whole relationships are the dominating principle in Katz und Maus and determine its structural apparatus. Narrative or lyrical or dramatic, the different textual units operate as relational units which are complete in themselves, but which also overlap with other units so that new units are formed.
The schema under which the specimen text can be apprehended (cf. Falk: 19,20), relies primarily on binary units. They are either assembled onto an axis of opposition or similarity. If similarity is called for, smaller units are usually combined into larger units, or else are ordered into chains of equivalent parts.

Larger units are organized into tripartite structures: the chapters form three major units (1); textual relations are represented as triangular models (2); and throughout the text, reference is made to the concept of the Trinity (3). The number three stands for completeness and the number thirteen functions similarly: there are thirteen chapters in the text.

The Wendepunkt of the novella occurs in the middle, thus dividing the text into two equal parts which both function independently as all binary units do, but they are equivalent units in terms of structural relevance. As independent units, the first establishes the thematic material, the second completes the drama and confirms the prevailing sense of tragedy. Together, they constitute the text.

Any textual unit functions in more than one way and relates to more than one system. Any information given at any time in the text always establishes more than just one relation. Meaning is built into the constructional function of any given unit or textual element and is supported by a diverse and far-reaching relational network. Specific features are redistributed into constantly changing textual environments, hence meaning is subject to an ongoing process of mutation.
The basic motifs are already present in the first paragraph of Katz und Maus, and as the text continues, variation and juxtaposition work to expand on the notions the text has established in the beginning, so that the beginning already foreshadows the final event.

Mahlke's body and its exceptional symmetry function as a map for textual relations. The straight line descending from his Mittelscheitel down to his Adamsapfel and further down to his genitals is the same vertical axis and center-line which divides the novella in the middle of chapter seven. All other parts are fitted onto that axis and revolve around it as story, plot and characters are added into the thematic fabric of Katz und Maus. As a result, the body's volume and density are increased while the skeleton's major axis starts to turn at regular intervals. As the axis continues to rotate, different parts come into view and are displayed as the elements that form an organic whole.

The vertical line intersects with a horizontal dimension and forms a cross to which circle and triangle are attached. Mahlke's shoulders and the connecting line between his Adamsapfel in front and the Hinterkopf behind are expressions of that balance and harmony that the text wishes to propagate. At the same time, the text assembles an odd collection of objects and displays seemingly contrary ideas and in doing so, provides a common roof (Mahlke's hair as Dach) to the one house that must accommodate them all.
At the intersection of the vertical and horizontal lines of that cross lies the source of all good and evil: Mahlke's Adamsapfel. Big, round and energetic, it feeds all other parts and dominates the entire structure. The Adam's apple is Mahlke's motor and the motor of all textual activity. It is procreator of the text and generator of the inherent major conflict which exists between Katz and Maus.

The existing conflicts and contradictions that the text discusses are united in the figure of the cross, which represents Christian as well as Celtic and contemporary concepts. With the establishment of that icon, worldly as well as divine kingdoms enter into the text and Christian as well as heathen ideologies are made to interact. Such recourse to Christian and Celtic motifs in Katz und Maus is not a simple reversion to a particular ideological model, but rather an attempt to assimilate the existing material for the purpose of finding new forms of expression. Schraubenzieher and Adamsapel are not suitable icons for Christians or Celts wishing to describe their particular view of the world, though Möwen and Schnee-Rule could well be satirized versions of motifs that existed in previous representations. Certainly, Katz und Maus does not center its narrative around existing ideologies that have contributed to a world that is coming to an end, but adapts them to explain the current state of affairs.

As the text's many dimensions are organized into a consistent structure, so is Mahlke's body segmented into its constituent parts. They all unite into one figure, the figure of the Great Mahlke, who is body and text.
Without Mahlke, there is no story to be told and without Mahlke's symmetry, there is no literary artifact to be enjoyed.

Any field of reference is introduced into the text as Feld and also appears in its variants Wiese, Garten, Platz, Hof and Schwimmbad. The characters are positioned there to interact so that events can take place. The text itself and any other ideational structure are represented as Haus.

Houses there are many in Katz und Maus, each exemplifying a different domain and a different order. There is the school and its binary representation, Aula and Turnhalle; the church which consists of Kapelle and Sakristei; the Kahn as a third domain also has two components, the Funkerkabine and the Brücke or Deck.

Feld and Haus are combined into one semantic unit through the semantic connection between Friedhof and Krematorium, one being the "field" for the dead and the other, their "house". This new semantic unit is a fusion of both Feld and Haus. In the same way, Schule is connected with that new unit through Schlagballfeld, since its Aschenbahn connects with Krematorium. The Turnhalle is described in terms of a Kapelle, the Marienkapelle is a former Turnhalle and still displays the characteristics of its recent past. "Tischtennis" is being played in the chapel's Sakristei, and the Umkleideraum of the Turnhalle is called Sakristei in its turn. The real sanctuary and shrine, though, is the Funkerkabine on the Kahn. Schule, Kirche, and Kahn form a relational triangle.
Haus remains the semantic kernel common to all systems present in the text. The unit Haus assists in the process of recognizing "identities across the variations of difference" and as the highest ranking unit, helps to consolidate all thematic implications that the text generates.

Each new object that is introduced into the text has some attribute in common with another element, "but the attributes undergo endless changes" (cf. Vygotsky). Only repeated recoding synthesizes that particular system that the text Katz und Maus operates from. Stachelbeeren and Regen are such attributes, introduced in the last chapter, which connect ("Regen verbindet") and undergo endless changes. Both objects are introduced here and develop the following semantic chain in the Vygotskyian sense.

Stachelbeeren are unripe fruit eaten by Mahlke on an empty stomach. They parallel Adam eating the apple which similarly sickens his destiny. Stachel-beeren consists of two semantic components, Stachel meaning thorns and Beeren, signifying round little shapes. The aspect of "thorns" connects with the Dornenallee where Mahlke comes face to face with Pilenz. "Thorns" are also part of the crown worn by Christ at the day of his crucifixion.

Regen on water makes bubbles, Blasen (Regenblasen; Wasserblasen). Blasen also connects with Gusewski's Luftblasen when offering Oblaten (little round shapes) to Mahlke (his "last supper"). They also connect with Fische, die nach Luft schnappen. Blasen again connects with Mahlke's Schweißperlen, while Wassertropfen enter into a semantic
relation with all of the above whereby allusion is made to Blutstropfen
(Schweiß is symbol for Blut according to Christian symbolism; again
allusion is made to Christ's blood being changed into wine.)

Hagebuttenbüsche: when looking back with his binoculars, Pilenz stops at
what should have been the aforementioned Stachelbeerenbüsche; instead he
calls them now Hagebuttenbüsche. Thus a new class of associations is
brought forth: Hage - butten are rosehips with thorns. They promote a
phonetic association with Hagel (hail), suggesting big Wassertropfen on
water or frozen as hail. Butt is a possible allusion to Grass' later
novel, Der Butt.

All of the above are mapped into the conceptual association of
Bombenhagel. Bomben are big round shapes (Tropfen; Perlen) that are
"dropped" and burst (Blasen/Bomben), raining on land and water and
people, hence the association with the topic of the Apocalypse itself:

"... färbe das Fahntuchrot der Gymnasiastenhose stumpf
dunkel ... Ein weißer Fuß stieß uns Leere."
(K/M: 109)

Though interpretation of Katz und Maus is not the primary concern, two
important thought systems which served as models and which were adapted
to the text's thematic networks need mentioning: the first can be
classified as "Christian belief systems," Catholic in particular, and the
second has to do with a Trinity concept that belongs to the domain of the
Celtic fertility cult. Katz und Maus refers to both as "Götzendienst."
Mahlke shares several features with Christ, even though "he wasn't very interested in the crucified." His oft-mentioned "Erlösermiene" is not the only attribute which links the two. Like Jesus, Mahlke is part of the "familia dei," has disciples and two older females at his side (mother and aunt) and is also without father. Like Jesus, he delivers his speeches in sitting position, and speaks in parables. His last speech especially is a "mystery speech" and "born out of the ... experience of a present not holding what the Kingdom promised to bring." (cf. Kelber, 1974: 40). Christ and Mahlke are thrown out of the old temple ("Conradi Gymnasium" in Katz und Maus), have to establish their own kingdom which Mahlke does by moving all his belongings to the Funkerkabine ("Gehört mir nun die Bude.") As does Jesus, so does Mahlke eventually leave the temple and the city (Kirche/Schule) and choses to die in the new place: the Kahn. In the Gospel and in the Nazi Germany of Katz und Maus, the "Mount of Olives" will be toppled over and flattened out. The Morgenlicht in the Aula and the Kastanienbäume of the Fausenhof are dim promises of a new life to come.

As for the goddess of the Celtic Trinity, Mahlke becomes her shrine. The triangles on his body already symbolize his affiliation with her early on, hence his cultic obsessions. She is Earth Mother and ruler of the land. She is Moon Goddess and her calendar has thirteen months (the number of chapters in K/M). She governs the rivers but not the sea. The sun is the attribute of male authority which is not at her command. Mahlke does not belong there either, does not bear the sun well; instead, he excels in an environment of darkness (Turnhalle;
Schlachtfeld; Funkerkabine), which explains his "Käsige Haut" and constant sunburns. The acceptance of being chosen is a matter of trial and testing, but being called into the cult of the goddess automatically entails rejection by the male-oriented kingdom. The "Morgenlicht" in the Aula and the Marienkapelle as former Turnhalle describe Mahlke's struggle in maintaining access to both kingdoms. The Goddess herself is to give birth to a male child which will be slain in order to give birth to a new child (Mahlke/Mahlke's father). She chooses her worshippers and bestows superhuman powers on them (Mahlke's Adam's apple and genitals). The initiation rites into her cult have sexual overtones and focus on the life giving seed of the chosen priest, though he is not to have sexual relations but instead must spread his seed through seminal libation (Mahlke's masturbation scene on the Kahn). He has a virgin priestess at his side who plays the role of "temple prostitute" (Tulla). The priest then must build a shrine in an arena consecrated to her (Turnhalle; Schlachtfeld). In the end, the priest must die a heroic and ritualistic death.

The Christian Trinity of Father, Son and Holy Ghost finds an interesting parallel to the Celtic Goddess' Trinity of Wife, Sister and Singer (Tulla /Madonna/Zarah Leander in K/M) and relates the concept of the immaculate conception with the fertility cult of the Celts. While the liturgical sequence "Mahlke war Halbwaise ..." insists on Mahlke's affiliation with the Christian Madonna, his use of her as guide and target in battle—she holds the picture of his father at the height of her womb—establishes a correspondence between both belief systems. One being "male-oriented,"
the other a fertility cult makes it difficult to distinguish between the
two in as much as it is difficult to decide on Mahlke's sexual
preferences. This fusion of motifs demonstrates once more that the
adaptation of old material to new ideas is motivated primarily by
compositional and not philosophical considerations.

Grass' use of language indeed "mobilizes" (cf. Jakobson) all the
resources the author has at his disposal. He then proceeds to meditate
such procedures and reinvents language by rooting his ideas into sign
structures which reflect the physical world of the object. His language
"merges with the concrete objects that compose it" (in the Vygotskian
sense) and returns to the "thing in itself" (cf. Ezra Pound). He thus
de-symbolizes the poetic word, frees it from its referential confinement
and returns it to a textual environment where words refer to themselves.
The concrete object, the "thing in the world" is projected and reinstated
as a poetic sign due to the unity of the aesthetic object itself.

The poetry in Katz und Maus "constitutes a linguistic domain of its own"
and "provides insights into the workings of this world" (cf.
Stankiewicz). The referential environment of the text's conceptual world
is changed into a "site for invention" (Preziosi) through the process of
perceptualization. Mahlke's Adamsapfel is the motor and generator of
Grass' poetry and his most accomplished task as a writer is to have
fulfilled Hegel's premise to have developed and argued the aesthetic
object according to its own nature.
BIBLIOGRAPHY


