

IRIS HANIKA'S *TREFFEN SICH ZWEI*  
RECEPTION, ANALYSIS AND INTERPRETATION

BY

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## **Abstract**

Iris Hanika's commercially and critically successful novel *Treffen sich zwei* makes use of several techniques in the characterisation of its protagonists. Many of its reviews focus on the author's deliberate placement of links to a wider literary context. Their interest extends from questions of genre-mixing through to the identification of direct quotes from other authors' works. The critical preoccupation with intertexts demonstrates their importance for the readers' response to the novel. More specifically, certain reviews highlight the important role intertexts play in the characterisation of the protagonists. This study catalogues the intertexts, metaphors and parodies in *Treffen sich zwei* and, by means of quantitative analysis, identifies high-level patterns in the use of these techniques. In particular, patterns are identified between, on the one hand, the different narrative functions of the intertexts and, on the other hand, the different ways in which they are interwoven in the text. The data also shows that distinct patterns are associated with each of the two protagonists and that certain patterns change in the course of the novel in parallel with the changes in the relationship between them. This quantitative evidence is supported by a more detailed, qualitative approach, which examines how specific intertexts or metaphors are used for the purposes of characterisation. In addition, variations in voice are used to distinguish the two main protagonists in a manner consistent with the intertexts and metaphors. It is thanks to the combination of these techniques that the theme of meeting encapsulated in the title, *Treffen sich zwei*, is woven into the textual fabric of the novel.

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# Introduction

Iris Hanika's novel *Treffen sich zwei* has sold well<sup>1</sup>, received a few dozen reviews in the German-language press, was on the SWR-Bestenliste for three months<sup>2</sup>, and was short-listed for the German Book Prize in 2008 (signandsight.com 2008b). Despite what this combination of commercial and critical success might suggest, the techniques that it employs are not those typically found in a mainstream novel. The present study is primarily concerned with analysing and describing these techniques and their effects, both in combination and in isolation. It will utilise for this purpose both quantitative and qualitative approaches.

In the absence of scholarly literature dealing specifically with this novel, chapter one offers an overview of its reception in the German-language press and identifies the primary concerns expressed in the reviews. One recurrent concern is the novel's use of intertexts, and in order to undertake a systematic analysis of this aspect, chapter two assesses various theories of intertextuality and establishes a framework for the interpretation of intertexts. Chapter three draws on this framework to conduct an in-depth quantitative analysis of the intertexts in the novel (catalogued in Appendix A) and establishes as their major function the contrasting characterisation of the protagonists, Thomas and Senta. Chapter four supplements this with a further in-depth quantitative analysis of two other techniques used for characterisation: metaphors and parodies (catalogued together in Appendix B). These *quantitative* analyses are then complemented by separate *qualitative* analyses of the characterisation of the two protagonists in chapters five and six respectively. Chapter seven then analyses how particular intertexts are used to create parallels between the experiences of the two characters. Finally, chapter eight shows how the different voices used with each protagonist complement the other techniques of characterisation by further contrasting their characters.

The topics of intertextuality and characterisation in *Treffen sich zwei* would lend

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<sup>1</sup> According to the publisher it has sold 25,000 copies in hardback and 80,000 copies in paperback, and rights have been sold for German audiobook, German radio play, French, Serbian, Lithuanian, Spanish and Ukrainian (Droschl 2010).

<sup>2</sup> A monthly list of books based on a panel of 30 literary critics who each give a ranking of their top four newly released books, which are then compiled into an overall ranking by the editors at Südwestrundfunk. See <http://www.swr.de/bestenliste>.

themselves to other analytical approaches, perhaps most obviously a comparative one. The most notable techniques used in the novel — the proliferation of intertexts and the manner in which they are used, along with the mixing of genres and the contrast of voices — have literary antecedents, including most notably their use in the works of Fyodor Dostoevsky, William Faulkner and John Dos Passos, and from German literature, Alfred Döblin and Max Frisch. However limitations of space prevent a more comparative approach to analysing these techniques in this study.

Having been short-listed for the German Book Prize, *Treffen sich zwei* received considerable attention from literary critics in the German language press. A summary of their impressions provides a good overview of the novel's noteworthy features and the responses they have generated. The following chapter is intended to provide this.

## **1: The Reception of Iris Hanika's *Treffen sich zwei***

An analysis of the reviews and their assessment of the novel may shed some light on the reasons for the commercial and critical success of *Treffen sich zwei* as well as provide an entry point to an investigation of the most interesting aspect of this novel: its use of various techniques in the characterisation of the protagonists.

In analysing the reviews I have focused primarily on those that engage critically with the novel's form as opposed to those which are simply descriptive of the plot. Thirty of the most-accessible press, website and weblog reviews have been analysed, of which ten were published prior to the novel being short-listed for the German Book Prize.<sup>3</sup> That two thirds of the reviews were published after the short-listing suggests that the short-listing led to an increase in exposure for the novel. However, those reviews do not speculate on the reasons for the short-listing but rather, at most, merely note its fact.

### ***When Two Meet...***

For seven reviewers the title, *Treffen sich zwei*, brings to mind the beginning of a joke: “Treffen sich zwei...” (Alemann 2012; Corsten 2008; Harms 2008; Hueck 2008; Norbisrath 2008; Rothschild 2008; Tiniaden 2012). Gabi von Alemann also makes the connection with the early bar scene and suggests that it could also be called “Kommt ein Mann in eine Kneipe” (Alemann 2012). Tiniaden describes the formula that such jokes follow and associates it with the novel's theme:

*Treffen sich zwei* ist der Beginn einer altbekannten Formel zur Einleitung eines Witzes, der meist darauf beruht, daß sich die Kommunikation der beiden Beteiligten in Richtung eines Mißverständnis bewegt, aus dem dann die Pointe entwickelt wird. Iris Hanika hat [...] die Tücken der (fehlenden) Kommunikation zu einem der Themen ihres Buches gemacht. (Tiniaden 2012)

In contrast, Gudrun Norbisrath associates the title with the comical aspects of the novel:

Treffen sich zwei. So fangen Witze an. Es ist aber kein Witz, was Iris Hanika beschreibt, sondern die Liebe. Also vielleicht doch ein Witz.

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<sup>3</sup> Four were undated, eight were published in 2008 after being short-listed, two were published in 2009, four in 2010 and two in 2011. Of the undated reviews, two (Alemann 2012; Tiniaden 2012) refer to the short-listing for the German Book Prize, indicating that they were published after 17 September 2008. Those published in 2010 followed the publication of the paperback edition in that year.

Nein, dies ist kein zynisches Buch. Es ist pseudo-philosophisch, aber ungeheuer komisch, pseudo-poetisch und sehr lustig. Man schließt es mit einem Lächeln. (Norbisrath 2008)

Thomas Rothschild however also notes that:

wenn der Satz nicht weitergeführt wird, erhält er plötzlich eine ganz andere Bedeutung. [...] Keine Pointe wird erwartet und kein Witz, unsere Aufmerksamkeit richtet sich vielmehr genau darauf: dass es zwei sind und dass sie sich treffen. Das aber ist die Essenz einer Liebesgeschichte, ihre kürzeste Zusammenfassung. (Rothschild 2008)

### **Boy Meets Girl**

Here Rothschild is making the step from 'two people meet ...' to 'boy meets girl' – from the joke formula to the romance formula. This formulaic concept is also revealed by reviewers who mention the clichéd nature of love stories:

Nichts ist so klischehaft wie die große Liebe. (Harms 2008)

Was kann man über die Liebe [...] noch neues Sagen? (Seegers 2008)

Hanika writes about the oldest subject in literature. (signandsight.com 2008a)

Die Klischees sind in einer solchen Geschichte nicht zu vermeiden. (Wolfinho 2008)

Roger Thiede concludes that, although the novel doesn't extend beyond the formula of "boy meets girl" contained in its title, it is enough to sustain it in what he describes as a bittersweet debut novel by Hanika (Thiede 2008). Rothschild goes further and points to the story as being merely a frame for Hanika's use of language: "Der Rest ist Sprachkunst. Die Story ist lediglich Anlass." (Rothschild 2008; cf. windhauch 2011)

Amelia Atlas gives a more nuanced analysis when she connects Hanika's narrative technique and use of a simple formula with the realities of love and relationships.

The title [...] hints at her preference for the schematic. [...] Hanika is dealing in archetypes: her characters are not individuals trying to construct their own self-image, but cogs in the cyclical machinery of meeting, misunderstanding, and reconciliation that are the sentence of every relationship. (Atlas 2010)

Jeanne Wellnitz also makes this connection: "Doch was Senta tatsächlich fühlt, ist entkoppelt von ihrem Handeln." (Wellnitz 2012) This link between the formulaic

nature of the story and the formulaic nature of human relationships is part of the key to understanding Hanika's approach in the novel. This formulaic aspect is also reflected in the tone of her writing, which most reviews refer to as ironic (Atlas 2010; Drews 2008; Henneberg 2008; Hueck 2008; Kuna 2012; Malkowsky-Bren 2008; Norbisrath 2008; Oberländer 2008; Porombka 2008; Seegers 2008; Tiniaden 2012). Atlas, in particular, notes the relationship of the ironic tone to the formulaic storyline when she remarks that "Hanika writes with an ironic distance that reminds us that her characters are only characters, with no real selves at stake." (Atlas 2010)

### ***The Irony of Love***

Three of the reviewers also find this ironic distance irritating (Atlas 2010; Borchert 2008; Rothschild 2008), whereas other reviewers describe the narrative as pointed and imply that this is deliberate on Hanika's part (Seegers 2008; Thiede 2008). Kathrin Kuna goes so far as to suggest that the underlying premise of the book is to put the idea of romantic love to the test without dismissing it (Kuna 2012). The question remains as to whether pointed irony is required by the narrative in order to effect this premise. To the extent that Hanika remains within the bounds of a realist approach to her subject, which Rothschild highlights as a feature of her writing when she is not indulging in montage, the necessity remains of avoiding the cliched path of the happy love story (Rothschild 2008). Another reviewer describes the novel as reviving the German Romanticism of the 19<sup>th</sup> century, with a postmodern touch to avoid tipping into kitsch (windhauch 2011).

Hanika's irony stems in part from her portraying the rocky aspects of the road of love. As one reviewer puts it:

Schwarz und weiß gibt es in Hanikas Roman nicht, aber viele, viele zart schattierte Grautöne. So gibt es Glück, das nicht perfekt ist, und Leid, das auch ein bißchen glücklich macht. (Clio 2011)

In sharing the narrative between both sides of the love affair, the inevitable misunderstandings, sometimes cliché-derived, are uncovered for the reader and generate a dramatic irony on the behaviour of the characters. This irony is also a common contemporary mode of narration for the setting and characters' backgrounds: big city, educated, middle class, single 40-somethings.

Whereas most reviewers accept the blurb's description of the novel as a "Liebesroman für Erwachsene" (Hanika 2008), Wiebke Porombka sees further irony and describes the novel as:

[...] kein Liebesroman, weder für Erwachsene noch für eine andere Altersklasse. Es ist ein Buch über Einsamkeit und über den Teufelskreis der Depression, in dem das Glück so weit weg ist wie ein Märchen aus alten Zeiten. (Porombka 2008)

### ***Ein Großstadtmärchen?***

Henneberg also mentions the fairy tale genre (Henneberg 2008), whereas other reviewers mention the city novel [*Stadtroman*] (signandsight.com 2008a) and, combining the two, the big city fairy tale [*Großstadtmärchen*] (Henneberg 2008; Drews 2008; Malkowsky-Bren 2008):

Das bewundernswerte Kunststück [...] ist die Verschmelzung einer realistischen Lovestory [...] mit einem funkelnden Großstadtmärchen. (Henneberg 2008)

Iris Hanikas Großstadtmärchen "Treffen sich zwei" geht gut aus und stärkt den Wunderglauben. (Drews 2008)

Reviewers also use the big city theme when they describe the characters as "Großstadtsingles" (Wittmann 2009; Alemann 2012) or as being of the "Herr-Lehmann-Generation" (Oberländer 2008), and the novel as "eine Art 'Berlin Berlin' für Mittvierziger" (Hueck 2008).

In referring to the fairy tale genre, the reviewers are underlining the formulaic nature of the story and the characters' lack of depth. Atlas mentions both of these features in her criticism cited above (see page 14), which continues:

As players in Hanika's fragmented pastiche, Senta and Thomas read as linguistic vehicles, empty of past. [...] Senta and Thomas are but two iterations of a pattern that will doubtless repeat itself. (Atlas 2010)

Two reviewers also comment on how few characters there are in the novel (Tiniaden 2012; Wolfinho 2008). However none of the reviewers comment on the relative absence of Turkish characters in this novel set in Kreuzberg – a setting highlighted by many reviewers (Atlas 2010; BEL 2010; Borchert 2008; Clio 2011; Corsten 2008; Der Spiegel 2008; Giannousakis 2011; Harms 2008; Henneberg 2008; Hueck 2008;

Kuna 2012; Oberländer 2008; Porombka 2008; Seegers 2008; signandsight.com 2008a; Thiede 2008; Tiniaden 2012; Wellnitz 2012; Wittmann 2009; Wolfinho 2008) – even though the municipal area of Friedrichshain-Kreuzberg has an immigrant population of 38 percent (Liebezeit 2011). And although Thomas's boss is correctly identified as Iranian by one reviewer (Tiniaden 2012), he is misidentified as Greek by another (Wolfinho 2008).

### ***Traces of the Author***

Wiebke Porombka makes a connection between *Treffen sich zwei* and Hanika's earlier book *Die Wette auf das Unbewusste*, co-written with Edith Seifert, which describes Hanika's own six and a half years of psychoanalysis and her regular attacks of crying. Porombka does this to draw attention to an autobiographical context for the character Senta and to provide evidence for her assertion that the novel is not about love, but about loneliness and depression, and claims further that those who are not familiar with such depression will be astounded by the character Senta's mood swings. With respect to the style of *Treffen sich zwei*, however, Porombka claims that Hanika has gone a step further than in her previous writings, and that Hanika has proved to be “eine geschliffen scharfe Erzählerin, die sich irgendwo zwischen Sarkasmus, Komik und großer Verletzlichkeit bewegt.” (Porombka 2008)

These previous writings include a book of short pieces, *Musik für Flughäfen*, and the contribution of a regular chronicle of Berlin life to the German literary journal *Merkur*. Carsten Hueck describes these earlier writings of Hanika as “elegante Grenzgänger zwischen den Gattungen Erzählung, Glosse und Kurzprosa” and claims that Hanika has shown through them that she possesses “die Kunst trefflicher Formulierungen auf der breiten Palette vom Pathos über Sarkasmus bis zur Selbstironie.” (Hueck 2008) This judgement corresponds to that of Porombka above, as well as that of Roger Thiede who notes that “ihre Spezialität sind pointierte Skizze, die sich mit den Lebensumständen deutscher Hauptstadt-Singles befassen.” (Thiede 2008) Another reviewer, Jan Oberländer, also notes that Hanika is “keine Debütantin” and describes *Treffen sich zwei* as:

so etwas wie die Bündelung von Hanikas bisherigem Schreiben. Die oft erprobten kleinen Formen, die skurrilen Miniaturen und Großstadtglossen, die

Kürzestszenen und Dokumentarschnipsel. (Oberländer 2008)

### ***Traces of Others***

The mixing of genres that Oberländer references above is one of the two most striking aspects of the novel and directly related to the other: its use of intertexts. Oberländer also draws attention to how these intertexts are interleaved into Hanika's sentences (Oberländer 2008). Rothschild comments on the modernist origins of these narrative techniques when he describes her use of them as functional. That is, he claims that Hanika uses the montage technique "zur Artikulation individueller Assoziationen" for the characters (Rothschild 2008). However, other reviewers point out that this technique primarily affects the character Senta's thoughts and not those of the other main character Thomas (Atlas 2010; Borchert 2008; Drews 2008; Harms 2008; Wellnitz 2012) – a character one reviewer describes as "mehr notwendiger Antagonist als wirklich im Zentrum des Buches." (Tiniaden 2012) Where reviewers do agree is that the perspective switches regularly between the characters with the narrator always present and often commenting on the characters' thoughts through the insertion of intertexts (cf. Giannousakis 2011; cf. Harms 2008; cf. Hueck 2008; cf. Kuna 2012; cf. Tiniaden 2012; cf. Wellnitz 2012). Mariki also observes, "teilweise wechselt die Perspektive, wechselt der Stil mitten im Satz." (Mariki 2010) The overall effect can be quite bewildering: Ingeborg Harms describes it as an "Achterbahn" and "Erzählen im EKG-Stil" (Harms 2008), whereas Kathrin Kuna provides a justification for this reading experience by describing it as mirroring the confusion of being in love and confronting readers with their own preconceptions:

Der Leser wird durch den zwischen Leseanleitung, Tagebucheintrag, Lexikontext, Drehbuchausschnitt, Dialog und Erzählerstimme wechselnden Erzählton [...] immer wieder in diesen Gefühlswirbel gezogen [...] Verweise auf Lieder, Gedichte und Filme rufen zusätzliche Bilder in uns wach und konfrontieren uns mit unserem eigenen, voreingenommenen Bild von Liebe und Beziehungen. (Kuna 2012)

Wellnitz also makes this connection between the switches in perspective and use of intertexts, on the one hand, and, on the other hand, the inner life of the protagonists:

Die Sprache der tiefssinnigen Hysterikerin ist durchzogen von rasanten

Stilwechseln. Dem Leser wirbeln Sätze entgegen, die mit bekannten Songtexten oder Lyrikauszügen von Kleist oder Gottfried Benn interpunktiert werden. Fragmente, die sich immer wieder in die Rede der unter Strom stehenden Protagonistin schummeln und die Zustände der Sehnsucht, Ratlosigkeit oder Begierde wiedergeben. (Wellnitz 2012)

An extraordinary range of responses towards the question of intertextuality in the novel can be observed among the reviewers. Perhaps most surprisingly, fourteen of the reviewers in my sample do not explicitly mention the presence of intertexts in *Treffen sich zwei* at all. At most they merely comment on the style, referring to it as being written “mit viel literarischem Ehrgeiz” (Thiede 2008), “mit so viel Sprachwitz und Gedankenschärfe” (Der Spiegel 2008), “in einer geschliffenen, scharfen Sprache” (windhauch 2011), and containing “viele tolle Sprachbilder.” (Clio 2011) The blogger windhauch describes the 'special thing' about the novel as being *how* it is written, namely in an extraordinary manner and language – yet does not mention the presence in the novel of texts by other authors. In fact, windhauch seems to attribute these texts to Hanika:

Auf der einen Seite scheint da, bis in den Sprachstil hinein, die deutsche Romantik des 19. Jh. wieder aufzuerstehen, ohne aber auf der anderen Seite in billigen Kitsch abzudriften. Die ganze Romantik wird von der Autorin mit einem souveränen Augenzwinkern und doch eindringlich erzählt. Postmoderne und Romantik fließen da ineinander über. (windhauch 2011)

Wiebke Porombka, as already mentioned, refers to Hanika's previous writing but doesn't mention the direct use of external texts in *Treffen sich zwei*. Jörg Drews, however, notes that the last sentence of Hanika's previous book, *Musik für Flughäfen*, is “Oder es kommt einmal einer“ and suggests that *Treffen sich zwei* is a direct continuation of that book – which narrates “eine Serie von 'failed loves'“ – and hence draws an intertextual relationship between the two works (Drews 2008).

The more general comments of the other fourteen reviewers focus mainly on the genres of the intertexts – for example, Ingeborg Harms identifies “klassische Liebesprosa [...] Verse, Werbesprüche und Sexratgeber-Floskeln” (Harms 2008). Nicole Henneberg differs in that, rather than to genres, she refers to the clever mixing into the novel of melancholic, cynical, philosophical and poetic 'particles' (Henneberg

2008).

The intertextual forms used are identified at the most general level as “Anspielungen, Zitate und Paraphrasierungen” (Tiniaden 2012). Of these three, citations of literature and pop lyrics are mentioned most often. Tiniaden even suggests, “der Leser ist im ganzen Buch eingeladen, sich auf (literarische) Spurensuche zu begeben” (Tiniaden 2012). The techniques that Hanika uses to extend this invitation to trace the literary references – and other references, as there are both non-literary and non-textual references in the novel – is one of the principal aims of this study.

The principal author mentioned is Heinrich von Kleist (Borchert 2008; Harms 2008; Hueck 2008; Malkowsky-Bren 2008; Oberländer 2008; Seegers 2008; Tiniaden 2012; Wellnitz 2012). The mention of Kleist is unsurprising given that the author herself claims that “seine Novelle *Die Verlobung in St. Domingo* und mehr noch sein Trauerspiel *Penthesilea* unterfüttern mein Buch.” (Vogel 2008) Harms agrees with respect to *Penthesilea*, but also claims, erroneously, that the *Marquise von O\*\*\*\** is directly quoted several times (Harms 2008). Harms also likens Thomas's dream vision to that of Käthchen from Kleist's *Käthchen von Heilbronn* (Harms 2008). However, other than being a vision of one's love appearing in a dream there is no other similarity between the two visions. Käthchen's vision is of a noble accompanied by an angel visiting her in her bedroom, whereas Thomas's vision takes place in a factory hall filled with machinery and is of Senta raised on a platform in a pose reminiscent of Botticelli's Venus. Harms also refers to a “tellurisch-stumme Anziehung” [earthly-quiet attraction] unfolding in the story and asserts that the reader would be familiar with it from Goethe's *Wahlverwandtschaften* and Kleist's *Käthchen von Heilbronn* (Harms 2008), which may partly explain her *Käthchen* reference.

An interesting reference is made by Angela Wittmann, when she describes Thomas's eyes as “Mona-Lisa-Augen” (Wittmann 2009), although they are described throughout the novel as squinting and goggling – not attributes commonly associated with the Mona Lisa. Another erroneous reference by a reviewer to an author whose work makes no appearance in the novel is to Hölderlin (Norbisrath 2008). A more understandable mistake is made by Jeanne Wellnitz, who refers directly to the song lyric “It's in his kiss”, which she attributes to Aretha Franklin (Wellnitz 2012) – it is in

fact by Rudy Clark and from the 'Shoop Shoop Song', an R&B hit for the singer Betty Everett in 1964 (Billboard.com 2012a) and covered by many artists since, including Aretha Franklin (Billboard.com 2012b).

Elfriede Jelinek is second only to Kleist for mentions by reviewers, but is mostly only mentioned in passing (Atlas 2010; Borchert 2008; Corsten 2008; Harms 2008; Henneberg 2008; Rothschild 2008; Tiniaden 2012), in contrast to reviewers' citing of particular works and passages of Kleist. Rothschild refers to the parody of her in the chapter "Vom Heulen" – which also contains references to the Bible, Ovid, Eichendorff and Rainald Goetz – which he labels a "Kabinettstück, das den Roman als Ganzes ein wenig in den Schatten stellt." (Rothschild 2008) The "overwrought impression of Elfriede Jelinek" (Atlas 2010) is also highlighted for its humour (Borchert 2008). Jelinek is more often cited as an influence on the language and characters of the novel (Corsten 2008; Henneberg 2008; Seegers 2008) but without "das Schwere, Böse und Manische." (Corsten 2008)

Other authors, musicians and their works are each mentioned by at most three reviewers. They include Bob Dylan (Borchert 2008; Harms 2008; Hueck 2008), Rainer Maria Rilke (Henneberg 2008; Tiniaden 2012), the Bible (Corsten 2008; Rothschild 2008), Joseph von Eichendorff (Norbisrath 2008; Rothschild 2008), Friedrich Nietzsche (Henneberg 2008; Wellnitz 2012), Gottfried Benn (Henneberg 2008; Wellnitz 2012), Richard Wagner (Harms 2008; Seegers 2008; Tiniaden 2012), Ovid (Rothschild 2008), Rainald Goetz (Rothschild 2008), T.S. Eliot (Kuna 2012) and Alex Comfort (Tiniaden 2012).

Aside from Elfriede Jelinek, those authors who are explicitly acknowledged in the novel are mentioned less frequently by reviewers in comparison with those that are unacknowledged by the author. Indeed, only one reviewer mentions the epigraph from T.S. Eliot's *Burnt Norton* (Kuna 2012). None of the reviewers comment on the absence of acknowledgements for many of the external texts quoted in the novel.

### **Other Traces**

Jan Oberländer identifies a non-literary reference when he notes that the Kreuzberg bar 'Bierhimmel' is the real-life model for the bar 'O-Paradies' in the novel. He also specifically mentions the presence in the novel of "einen historischen Abriss über die

Kreuzberger Luisenstadt, [...] eine wunderbare Theorie des weiblichen Heulens [und] Lifestyle-Tipps für den Pausen-Quickie.” (Oberländer 2008) These three items draw significant attention in other reviews as well.

Amelia Atlas mentions Hanika's insertion of the history of the Luisenstadt Canal, and she suggests that Berlin has a metonymic role in the novel, standing in for the separation and reunion of the two protagonists (Atlas 2010). Tiniaden describes these insertions as adding to the charm of the story (Tiniaden 2012), whereas Armgard Seegers claims that such insertions serve “der realistischen Beschreibung eines fantastischen Zustands: dem Begehrten.” (Seegers 2008) Jan Oberländer lists the inserted history of the Luisenstadt Canal as an example of the additions that provide a larger context and make the story “aus allen Perspektiven plastisch” (Oberländer 2008).

Rothschild surmises that the longer passage in English on 'quickies' is of English or American origin (Rothschild 2008). His surmise seems to be correct as the passage is identical with that on a website dedicated to sexual advice (sexinformations.com 2012). Kuna also speculates over the origin of this “1,5 Seiten langer, scheinbar einem Sexualratgeber entnommener Artikel über die Belebung einer Partnerschaft durch Quickies” (Kuna 2012), and to another reviewer it suggests Alex Comfort's *The Joy of Sex* (Tiniaden 2012). Norbisrath, however, singles it out as being “herrlich sinnlos” and implies that it is sufficient reason for the novel not to be awarded the German Book Prize (Norbisrath 2008).

## **Summary**

The above analysis has shown that a central theme of the reviews is the placement of *Treffen sich zwei* in a wider literary context. This extends from questions of genre through to the identification of direct quotes from other authors' works. It also demonstrates the importance of these intertexts in determining the reader's responses to the novel. An additional interesting aspect of the reviews is the occasional misattribution of authors to intertexts. How is a reviewer able to identify something that literally is not there? To answer this question, we must pay closer attention to the interaction between readers and texts before proceeding with analysis of the novel itself. To adequately understand how the intertexts in *Treffen sich zwei*

function, a deeper understanding of theories of intertextuality is now required.



## **2: Intertextuality**

A central theme of the reviews of *Treffen sich zwei* is placing it in a wider literary context. This includes the identification of both genre references and direct quotes from other authors' works. In order to explore the use of these references in the novel and the ways in which they can be read, of which the critical reviews serve as examples without being exhaustive, a clear conception of intertextuality must be provided.

### ***The Meaning of Intertextuality***

The *Cambridge Introduction to Narrative* summarises the difference between intertextuality and allusion as follows:

What intertextuality refers to is the fact that all texts (films, plays, novels, anecdotes, or whatever) are made out of other texts. Just as a language pre-exists any narrative written in that language, so too do all of a narrative's other features precede it, from its overarching genres to its minute turns of phrase. They come out of a pre-existing web of expressive forms. [...] Of course, we have always recognised that narratives, like all works of art, draw on pre-existing genres and that they *imitate* or *allude* to pre-existing narratives. But the terms *imitation* and *allusion* shift the emphasis from an inescapable intertextual web that generates the narrative and produces its effects to an individually distinct narrative, shaped by an author through a process of skillful selection. Where intertextuality tends to minimize the author's role and the distinctive wholeness of the work, allusion and imitation tend to the reverse: featuring the author's control and the singular wholeness of the work. (Abbott 2008, 101–102)

The key distinction brought out here between intertextuality and allusion is one of intention. However, Julia Kristeva, the coiner of the term intertextuality, describes intertextuality as a state where: “each word (text) is an intersection of words (texts) where at least one other word (text) can be read” and “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another.” (Kristeva 1986, 37) Rather than a lack of intention, Kristeva is emphasising here what Abbot calls the “inescapable intertextual web”. She does not preclude intention on the part of the author, but rather emphasises that the author (1) cannot avoid alluding to other works, and (2) that the inserted texts are *transformed* by their *absorption* into the new text. With

reference to this second aspect, it has been noted that “Kristeva’s most valuable contribution to the debate on intertextuality is the idea that an intertextual citation is never innocent or direct, but always transformed, distorted, displaced, condensed, or edited in some way in order to suit the speaking subject’s value system.” (Morgan 1985, 13)

Graham Allen adheres closely to Kristeva’s concept of intertextuality in his discussion of the distinction between intertextuality and allusion:

The literary writer cannot help but write intertextually, since all literature and indeed all writing and all speech is generated out of the pre-existent codes and practices which make any writing and any speech possible. All writing and all speech is intertextual, whether it intends to be so or not. All writing, however, is not necessarily allusive, and so we can reserve the term allusion, whether it be overt or covert, for intentional forms of literary reference to other texts. [...] The word *allusion* (verb: *to allude*) contains, [...] within it the root of the Latin word *ludere*, to engage in play: *ludic*, *play*. We should not understand this *ludic* aspect of allusion as a lack of seriousness. On the contrary, we should understand it as indicating the two-way process of meaning or signification involved in literary allusions. [...] Play, when it occurs in the sense we are dealing with here, suggests an equality, or at least, in literary contexts, the possibility that meaning, the meaning of words or phrases, is open, subject to change and reconfiguration, not fixed by previous texts. (Allen 2005b)

However, it can be seen from the last sentence quoted above that the second aspect of Kristeva’s concept of intertextuality, its transformation of the inserted text, has a parallel in Allen’s concept of allusion. But, for Allen, “intentionality remains the hallmark of allusion” (Allen 2005b). Whereas for Kristeva allusion would be a form of intertextuality, Allen goes further and distinguishes intertextuality as something different from both *intentional allusion* and *conscious influence*:

It is [...] important to try to clarify what intertextuality is not: intertextuality should not be, but frequently is, used to refer to literary relations of *conscious influence* (between, for example, Samuel Beckett and James Joyce, or P. B. Shelley and William Wordsworth). Intertextuality should not be, but frequently is, used to refer to the *intentional allusion* (overt or covert) to, citation or

quotation of previous texts in literary texts." (Allen 2005a)

Allen derives this distinction from different concepts of the location of a text's meaning, contrasting reader-activated meaning with author-intended meaning:

When we read texts intertextually we immediately go outside of them in our search for meaning, since a text considered intertextually has no inside or, to be more specific, a text's *inside* comes from that field of meaning (cultural discourses) which exists on its *outside*. [...] Influence remains within a vision of literary works which believes meaning to stem from the intention of an author. Intertextuality involves a recognition that meaning [...] lies between texts in networks which are ultimately only partially recoverable, only partially readable (or traceable). [...] It is the reader, as Barthes famously asserts, who traces and explores the intertextual and so activates meaning. (Allen 2005a)

These contrasting terms separated by the issue of intentionality are characterised by Farrell as resulting from that very issue:

Until recently, the division between intentionalists and anti-intentionalists was rather sharp, extending even to the various nearly-synonymous terms that different scholars used to describe literary resemblance: words like "reference" and "allusion" signaled an intentionalist outlook, while "intertext" (at least in principle) connoted the critic's lack of concern with the author's intention. (Farrell 2005, 98)

The use of allusion as a near-synonym for intertextuality, separated only by an idea of authorial intention, as implied by Allen and Farrell above, relies on a limitation of both the ordinary meaning of allusion and that of intertextuality to, respectively, include or exclude intentionality. The Oxford English Dictionary provides the following current definitions for intertextuality and allusion:

Intertextuality : The need for one text to be read in the light of its allusions to and differences from the content or structure of other texts; the (allusive) relationship between esp. literary texts. (Oxford English Dictionary 2012a)

Allusion : A covert, implied, or indirect reference; a passing or incidental reference. (Oxford English Dictionary 2012b)

From these definitions, allusion appears to be part of the subject of the intertextual study of texts, independently of any regard for the author's intentions — that is, an

intertextual relationship is, by nature, an allusive relationship. The above definition of intertextuality also associates intertextuality with a theory of reading — intertextuality is about how a text is read “in the light of its allusions to and differences from” other texts. For analysing the way references can be read in *Treffen sich zwei*, focusing on reader-oriented definitions of intertextuality and the ordinary meaning of allusion is potentially more productive. Even if the author’s intentions could be reconstructed, they would be unlikely to account for the wide range of possible and actual responses which are generated by the intertextual aspects of the novel. Such a focus on the reader also appears in the definition of intertextuality provided by *A Concise Glossary of Contemporary Literary Theory*:

A relation between two or more texts which has an effect upon the way in which the *intertext* (that is, the text within which other texts reside or echo their presence) is read. (Hawthorn 1992, 85)

Michael Riffaterre also emphasises the importance of the reading act and the dependence of meaning on reading intertextually:

Intertextuality is not just a perception of homologues or the cultivated reader's apprehension of sameness or difference. Intertextuality is not a felicitous surplus, the privilege of a good memory or a classical education. *The term indeed refers to an operation of the reader's mind*, but it is an obligatory one, necessary to any textual decoding. Intertextuality necessarily complements our experience of textuality. It is the perception that our reading of the text cannot be complete or satisfactory without going through the intertext, that the text does not signify unless as a function of a complementary or contradictory intertextual homologue. (Riffaterre 1984, 142–143 My emphasis)

Riffaterre’s idea that the reading of a text cannot be perceived as “complete or satisfactory” without decoding the intertext has a parallel in Mikhail Bakhtin’s concept of double-voiced discourse, which predates Kristeva’s coining of the term intertextuality. Bakhtin identifies how the insertion of an intertext leads to the perception of multiplicity of meaning (or semantic intention, to use his term) in a text:

But the author may also make use of someone else's discourse for his own purposes, by inserting a new semantic intention into a discourse which already

has, and which retains, an intention of its own. Such a discourse, in keeping with its task, must be perceived as belonging to someone else. In one discourse, two semantic intentions appear, two voices. (Bakhtin 1984, 189)

The someone else, here, does not necessarily mean a different actual author, but may mean a different implied author. In this respect, I would add that the perception of belonging to someone else should also include the perception of belonging *somewhere* else. For instance, the ‘Kurzprogramme’ section in *Treffen sich zwei* appears to belong somewhere else because of the change in genre and, hence, implied author it brings. (Hanika 2008, 170) In addition, according to Morson & Emerson’s analysis of Bakhtin’s work:

[Bakhtin] argued that no procedure could be found to determine the fixed meaning of great literary texts, because those texts do not have a fixed meaning. For Bakhtin, meaning is neither located entirely *in* the text nor is it identical with the author’s original intentions (in the usual sense). Works genuinely *grow* in meaning over time, which would be impossible if meaning were fixed. (Morson and Emerson 1990, 284–285)

Thus, for Bakhtin, the meaning of a text derives from the dialogue between texts actuated by its readers and is unfinalisable. These ideas are related to Barthes’ idea that “the goal of literary work (of literature as work) is to make the reader no longer a consumer, but a producer of the text.” (Barthes 1974, 4) Barthes describes the individual text as an entry point into literature itself, which he describes as “a network with a thousand entrances”, and this entry point provides a “perspective (of fragments, of voices from other texts, other codes), whose vanishing point is nonetheless ceaselessly pushed back” (Barthes 1974, 12). This placing of the text within the wider context of literature is echoed by Laurent Jenny:

Without intertextuality, a literary work would simply be unintelligible, like speech in a language one has not yet learned. We grasp the meaning and structure of a literary work only through its relation to archetypes which are themselves abstracted from long series of texts of which they are, so to speak, the invariants. [...] The literary work’s relation to these archetypal models is always one of realization, transformation or transgression. [...] The literary work is thus unimaginable outside a system. (Jenny 1982, 34)

Kristeva's idea of transformation can also be seen here. Jenny goes further in his discussion of the impact of intertextuality on the process of reading and how it creates a plurality of meaning:

What is characteristic of intertextuality is that it introduces a new way of reading which destroys the linearity of the text. Each intertextual reference is the occasion for an alternative: either one continues reading, taking it only as a segment like any other, integrated into the syntagmatic structure of the text, or else one turns to the source text, carrying out a sort of intellectual anamnesis where the intertextual reference appears like a paradigmatic element that has been displaced, deriving from a forgotten structure. [...] These two processes really operate simultaneously in intertextual reading – and in discourse – studding the text with bifurcations that gradually expand its semantic space.

(Jenny 1982, 44–45)

This focus on the experience of reading is paralleled by Wolfgang Iser, who, whilst preferring the term allusion to intertext, describes a repertoire of the text, which consists of “das selektierte Material, durch das der Text auf die Systeme seiner Umwelt bezogen ist, die im Prinzip solche der sozialen Lebenswelt und solche vorangeganger Literatur sind” (1976, 143). This distinction between material selected from social systems and material selected from literature reflects a wider sense of extratextual referentiality — the external material referenced in a text extends beyond the textual. The repertoire sets “den Horizont des Textes, durch den ein bestimmter Verweisungszusammenhang der gewählten Repertoire-Elemente vorgegeben ist” (1976, 143). In other words, the reader’s freedom to create associations is constrained by the construction of the text. However, the reader still plays an essential role. For Iser, the repertoire prestructures and frames the aesthetic object, but requires the reader to actualise it — the communication that the text initiates is dependent upon the dispositions that the reader brings to it (1976, 176). Whatever subjective knowledge is present in the reader, “der Anteil der Subjektivität ist bei aller Schwankung dennoch kontrolliert, da der vorgegebene Bezugsrahmen über das Ausrufen des Erinnerten entscheidet.” (1976, 233) Iser’s description of the experience of reading an intertext is of particularly detailed:

Fällt nämlich ein Weckungsstrahl auf einen bestimmten, in die Erinnerung

eingegangenen Sachverhalt, so wird das intentional Geweckte nicht isoliert, sondern immer in einer Umgebung auftauchen. Wenn aus dem Erinnerungszusammenhang etwas Bestimmtes hervorgeholt wird, dann erscheint das Aufgerufene stets als eingebettet. Damit ist zunächst der Punkt bezeichnet, an dem die Reichweite des Textsignals an seine Grenze kommt. Denn das Signal ruft nicht die Einbettung des Geweckten auf, vielmehr ergibt sich diese Beziehung aus dem retentionalen Bewußtsein des Lesers. Der Weckungsstrahl gilt lediglich dem im Erinnerungssediment Aufgerufenen, wozu sich dann aus dem retentionalen Bewußtsein des Lesers Umfang und Art der Einbettung ergeben. Diese indes vermag das weckende Signal selbst nicht mehr zureichend zu bestimmen. Da aber das Geweckte von der Einbettung in seine Umgebung nicht unabhängig ist, bietet es sich im Blick auf seine Umgebung so, daß es von einem Punkt außerhalb seiner gewärtigt werden kann. Nun ist es möglich, daß am Geweckten Aspekte sichtbar werden, die nicht im Blick standen, als sich der Erinnerungszusammenhang sedimentierte. Daraus folgt, daß die vom Textsignal bewirkte Weckung das Geweckte im Horizont seiner möglichen Beobachtbarkeit erscheinen läßt. Damit wird ein schematischer Punkt greifbar, an dem Textsignal und Bewußtseinstätigkeit des Lesers zu einem produktiven Akt verschmelzen, der auf keine seiner beiden Komponenten reduzierbar ist. (1976, 190)

Thus, the context from which the intertext is derived may provoke a reevaluation of the place in the text in which it finds itself, but the reader is a key element in bringing this about, through recognition of both the intertext and the context from which it derives. However, this recognition is reliant on the ‘sediment’ of the reader’s memory. The act of reading intertextually is fundamentally one of pattern matching — that is, intertexts are in essence patterns to be matched against previous patterns that have been formed in this sediment. Herein lies the explanation for the misattribution and/or misquotation of intertexts noted in the previous chapter. The dependence on the sediment of the reader’s memory introduces a subjective element into the identification of intertexts, and the presence of a textual pattern in a text may invoke different associations in different readers as the patterns in their memory may be associated with different texts, thus creating scope for both the correct and incorrect attribution of intertexts by readers. Similarly, a misquotation such as “Lucky lips are

made for kissing” instead of “Lucky lips are always kissing” (Hanika 2008, 35) may be similar enough to activate the same pattern in the sediment of memory. In this example, the similar vowel sound stressed in ‘made’ and ‘always’, allied with the oral nature of pop song memories, may be sufficient to create the match despite the misquotation.

In the light of these sometimes contradictory ideas about intertexts by several writers, it is no surprise that *A Concise Glossary of Contemporary Literary Theory* concludes that “it should be said, in conclusion, that the term intertext enjoys no single, agreed meaning in current usage.” (Hawthorn 1992, 87) However, it is clear that certain commonalities do exist:

1. An intertext is an instance of a pre-existing text which is referred to in some way from within another text. The notions of what a text is — from something written or printed to “imaginative works built out of social materials” (Geertz 1972, 27) — and how it is referred to — direct quotation, parody, paraphrase, etc. — are the key areas of differentiation between theorists. Those who have a wider notion of the text, such as Kristeva, tend towards the idea that intertextuality is unavoidable and that all texts are mosaics of other texts. Taken to its extreme in this direction, intertextuality becomes merely a necessary component of language and culture — to write using the resources of language(s) and culture(s) necessarily means to write intertextually. At the other extreme, intertextuality becomes a synonym for quotation.
2. The fact of insertion produces a relation between the text and intertext which governs its interpretation. That is, the intertext, when it is identified by the reader as an intertext, will influence the reader’s interpretation of the text in which it is inserted, and, by extension, his interpretation of the original text. One corollary of this is that texts exist within the networks of the other texts which they refer to.

For the purposes of this work, the categorisation of intertexts within Iris Hanika’s *Treffen sich zwei* predominantly focuses on quotations and paraphrases — of which there are a great many — and a notion of text as something written or spoken, with a couple of exceptions where paintings are considered as the source of the intertext. The key distinction here is that the definition of intertext employed is limited to

distinct objects and excludes classes of objects (i.e. a specific advertisement would qualify but conventions used in advertising would not). The catalogue of these intertexts forms the basis for interpretation of the text-intertext nexus in *Treffen sich zwei*. Both Michael Riffaterre and Laurent Jenny suggest pragmatic approaches for this process of interpretation which I will utilise.

### ***Intertextual Interpretation***

The approach of Jenny concentrates on the overarching role of the intertexts within the text and the transformations which the intertexts undergo when incorporated into the text. Riffaterre's approach complements this in that it focuses on the formal characteristics of literary sentences and the role that intertexts play within them. Thus, Riffaterre's method of analysis fills the gap between the macro and microanalyses of Jenny's.

Jenny's method of analysis starts with identifying the framework within which the texts are combined to form a whole. He posits four types of frameworks, of which two are of interest with regard to *Treffen sich zwei*:

1. The traditional narrative framework. This is the most common and is typified by an emergent unity of the whole. (Jenny 1982, 46–48) In *Treffen sich zwei*, the song lyrics and literary quotations interspersed through the text fit this framework.
2. Alteration of the narrative framework, by which intertextuality is used to destroy the narrative order and realism (e.g. in surrealism). Note, though, that the breaking of the narrative is often compensated for by unities amongst the intertexts and there is no destruction at the level of words and syntax. (Jenny 1982, 48) An example of this in *Treffen sich zwei* is the ‘Kurzprogramme’ section (Hanika 2008, 170), which sits outside the main narrative strands.

The other two frameworks are the anagram, an encrypting of words within a text so that two texts are able to coincide one within the other, and the disintegration of the narrative by destructive randomness — e.g. James Joyce's *Finnegans Wake* — neither of which is applicable to *Treffen sich zwei*. (Jenny 1982, 46–50)

At the level of the intertext itself, Jenny identifies three types of processing used to

incorporate intertextual elements into a new text:

1. *Verbalisation.* The intertext must be verbalised — i.e. a picture must be transformed into a verbal description before it can interact with the text. As a result, the incorporated body is reduced on entering the text.<sup>4</sup> (Jenny 1982, 51–52) For example, in *Treffen sich zwei* the image of Senta in Thomas's dream is described in a way that mirrors a description of the pose of Botticelli's Venus:

Sie war nackt, und güldenes Haar fiel ihr in großen Wellen über die Schultern herab bis auf die Brüste. Sie hatte das linke Bein leicht nach hinten gewinkelt, während sie die nach vorne gewendeten Hände breitete [...] (Hanika 2008, 42)

Note that Jenny does not include illustrations in his notion of intertext except in so far as they are incorporated into the lines of the text, in which case he argues that “they acquire an ideographic character which brings them close to the verbal, turns them into mere word-substitutions, immediately translatable.” (Jenny 1982, 51)

2. *Linearisation.* The insertion of an intertext forces it into the linear sequence of the text into which it is inserted. As the spatial arrangement of the text leads to its meaning being built up sequentially and cumulatively, this linearisation is a key aspect of the transformation of the intertext into a component of the text in which it is inserted. (Jenny 1982, 52) This may appear to contradict Jenny's statement cited earlier that intertextuality “introduces a new way of reading which destroys the linearity of the text” (Jenny 1982, 44). The key to understanding this is the difference between the linearity of the text and the linearity of reading the text. That is, the intertext must appear in the linear sequence, but its appearance in that linear sequence interrupts the ‘reading’ of that sequence. I have classified the three primary ways in which intertexts are linearised in *Treffen sich zwei* as: inline, interleaved and isolated. For

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<sup>4</sup> A reverse process of *deverbalisation* could be posited for the field of pictorial art, where a verbal description must be transformed into a pictorial depiction. For instance, biblical themes in painting. Similarly, the step of linearisation may have its equivalent in a *spatialisation*. [I owe these insights to conversations with Richard Millington.]

example:

- a) *Inline*: “Genau diesen unproportionierten Körper hatte er in ihren Vorstellungen von *the man I love* gehabt” (Hanika 2008, 31) — the intertext, an excerpted song lyric, here appears in conformance with the grammar of the sentence in which it appears.
- b) *Interleaved*: “und als er sie küßte, waren seine Lippen *lucky lips are made for kissing* ganz weich und dabei auch etwas feucht *And then he kissed me*, weil sie schon geöffnet waren *And then he kissed me*, als sie auf die ihnen trafen.” (Hanika 2008, 34–35) — the intertexts, excerpted lyrics from two songs, here appear in a linear sequence, but in a way that breaks up the grammar of the sentence when read as a whole, but both surrounding text and intertext remain grammatical when read independently.
- c) *Isolated*: “*I hung my head, I hung my head.*” (Hanika 2008, 33) — the intertext, an excerpted song lyric again, here appears in a sentence and paragraph of its own.

Each of these techniques of linearisation generates a different effect. The interleaved intertexts are both the most obvious and the most disruptive to the reading experience. The inline intertexts are less disruptive and rely on marking such as italicisation or a different language to be obvious. In the absence of such marking, their identity as intertexts can become almost invisible to all but the most alert reader. The isolated intertexts display the least disruptive form of linearisation.

3. *Embedding*. Whereas linearisation refers to a formal harmonisation, embedding refers to the linking of form and content. This bridging of the intertext to the text may occur through syntactic or semantic means, and Jenny lists three types of intertextual montage or *isotopy* [sic. — this may be an error in the English translation: *isotype* better fits the context] (Jenny 1982, 52–53):

- a) *Metonymic isotopy*: this is where “a textual fragment is used, called on because it allows the narrative to be furthered, often with a first-hand detail.” (Jenny 1982, 53) For example, in *Treffen sich zwei* Senta tries to

recall the lines of a song by Funny van Dannen, *Freundinnen*:

*Freundinnen müßte man sein,  
dann könnte man über alles reden,  
über jeden  
geheimen Traum.*

Ansonsten erinnerte sie sich nur an den Vers “man könnte Billigflüge buchen”. (Hanika 2008, 167)

This same intertext is then used to connect Thomas’s feelings to Senta’s when he says to himself, after trying to make sense of his last encounter with Senta, “Man hätte doch darüber reden können.” (Hanika 2008, 190)

b) *Metaphoric isotopy*: this is where “a textual fragment is brought into a context because of semantic analogy to it. [...] Such fragments] serve to clarify the meaning of a passage, to enrich it with the play of remembered associations, to indicate through another’s voice a direction for reading to follow.” (Jenny 1982, 53) An example from *Treffen sich zwei* is the interleaved song lyric cited above:

und als er sie küßte, waren seine Lippen *lucky lips are made for kissing*  
ganz weich und dabei auch etwas feucht *And then he kissed me*, weil sie  
schon geöffnet waren *And then he kissed me*, als sie auf die ihren trafen.  
(Hanika 2008, 34–35)

Here the play of associations from the love songs intensifies the characters’ experience.

c) *Non-isotopic montage*: this is where “a textual fragment is inserted in a context with no *a priori* semantic relation to it. [...] This is the role of montage in the cut-up technique, for example.” (Jenny 1982, 54) A quotation in *Treffen sich zwei* from William Blake’s *The Tiger* appears at first glance to be an example of this:

Die Erinnerungen an die Zeit mit Thomas kamen mit solcher Gewalt zurück, daß sich ihr Hirn in sich selbst verhedderte und förmlich anschwoll von der vielen Arbeit, die es zu leisten hatte und die zu

keinem Ergebnis führte, sondern sich im allerkleinsten Kreise drehte *Tiger, tiger, burning bright / In the forests of the night.* (Hanika 2008, 229)

On the surface there does not appear to be an *a priori* semantic relation between the intertext and its context here. However, as Jenny notes:

It should be noted that *non-isotopie* [sic] of the montage does not automatically produce *non-isotopie* [sic] of the discourse. The linear contiguity of the text creates chance syntactic combinations, a prelude to semantic coherence. Even in the absence of such syntactic connections, the unofficial meaning relations are spontaneously produced: no longer by the lexemes, but by that of the semes which compose them, indefinitely multiplying the semantic possibilities — as is true in any event for every literary text *in spite of its isotopie*. [sic] (Jenny 1982, 54)

In this case, the preceding phrase, “sich im allerkleinsten Kreise drehte”, echoes the second line from the second stanza of Rainer Maria Rilke’s *Der Panther*<sup>5</sup> (Rilke 1922, 37) — possibly his best known poem — and hence foreshadows the link between ‘panther’ and ‘tiger’ found three pages further on: “Dort war sie ein Tier im Käfig *Tiger, tiger* dieser Zustand war unangenehm, Panther, Panther, und so ging sie hinaus.” (Hanika 2008, 232) This, in turn, echoes Thomas’s behaviour near the start of the novel: “Daheim lief er auf einmal in seiner Wohnung hin und her wie der Panther im Käfig” (Hanika 2008, 12); and also: “[sie würde] sich in eine Spiegelung in der Luft entmaterialisieren, [...] während er wieder und weiter und hin und her und auf und ab durch seinen Laufkäfig würde tigern müssen.” (Hanika 2008, 26)

The reference to Blake’s “Tiger” is thus, more accurately, an example of both metonymic isotopy, connecting with later references to “The Tiger”, and of metaphoric isotopy, intensifying the reference to the “Panther”. All three forms of isotopy could be traced in the reading process: first the non-isotopic, then (when the “Panther” reference is recognised) the metaphoric,

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<sup>5</sup> I am indebted to Richard Millington for identifying this intertext.

and finally (when the reader reaches the later reference to “The Tiger”) the metonymic.

The above three processes — verbalisation, linearisation and embedding — primarily relate to the context in which the intertext occurs. Intertexts, however, can also be transformed in themselves and Jenny suggests rhetorical figures as a rich source for classifying these intertextual transformations. (Jenny 1982, 54–58) Examples of such rhetorical figures which appear in *Treffen sich zwei* include:

*Ellipsis*: the instances of excerpted song lyrics cited above are examples of this as they are fragments omitting parts of the songs. As fragments they refer back to the whole songs and thus the remainder of the songs has a ‘phantom’ presence in the text.

*Inversion*: Jenny identifies four forms of inversion, of which the following two are relevant to *Treffen sich zwei*:

“Inversion of the situation of utterance: the content of the discourse remains stable, the addressee changes.” (Jenny 1982, 57) An instance of this is the above-cited example of Thomas echoing the song that Senta had been trying to recall.

“Inversion of the dramatic situation: the direction of action in the borrowed text is modified by negative or passive transformation.” (Jenny 1982, 57) An instance of this in *Treffen sich zwei* is an inverted reference to Freud’s concept of dreams being interrupted by something in the dreamer’s reality: “*Der Einbruch des Traums in die Wirklichkeit*.” (Hanika 2008, 59)

For Jenny, these transformations are key to the effectiveness of an instance of intertextuality, and he comments:

It is quite rare for a literary text to be borrowed and quoted as it is. In general, the new context seeks to subdue the borrowed text to its own requirements. Either the intention remains hidden, and then the intertextual reworking amounts to a ‘paint job’ whose effectiveness depends on how skilfully the borrowed text is adapted, or else the new context proclaims its critical rewriting, and gives a demonstration of how a text is reworked. (Jenny 1982, 58)

Whilst in *Treffen sich zwei* the majority of borrowed literary texts are only subject to ellipsis, it is worth bearing in mind that the combination of ellipsis, the various techniques of linearisation — inline, interleaved or isolated — as well as metonymic and metaphoric isotopy act to create semantic relationships that ‘subdue’ the borrowed text to its new context. An instance of intertextual transformation in *Treffen sich zwei* which ‘subdues’ to a greater extent is the parody of Elfriede Jelinek’s writing (Hanika 2008, 69).

Whilst the process above is focused very much on the intertext and its interplay with the text, Michael Riffaterre’s approach derives from his attempt to account for the formal characteristics of a literary sentence. In this way, his approach is able to complement Jenny’s method by adding an analysis of how sentences work in literature. That is, in terms of Jenny’s processes, Riffaterre’s method of analysis operates primarily at the level of interpreting *embedding* and explaining the role of the intertexts in relation to the texts within which they are embedded.

To illustrate Riffaterre’s approach, I will make use of the following sentence from *Treffen sich zwei*:

Sie schloß also unbekümmert die Wohnungstüre ab und trippelte ganz fröhlich, als könnte sie kein Wässerchen trüben, durchs Treppenhaus hinunter, *tripp trapp, tripp trapp, tripp trapp*, tändelte durch den Vorgarten zum Gehsteig, *tandaradei*, und wendete sich dann, als wäre das eine Möglichkeit wie jede andere auch, nach rechts. (Hanika 2008, 232)

The example, according to Jenny’s method, fits into a traditional narrative framework. The intertexts, in italics in the original, are verbalised<sup>6</sup> and linearised *inline* with the text in apposition. Both intertexts are instances of metaphoric isotopy, and Riffaterre’s method of analysis serves to clarify how this metaphoric isotopy enriches the passage, as will be seen.

Riffaterre begins his analysis of the generation of a literary sentence with *expansion*. Riffaterre formulates this thus:

Given a minimal (nuclear, matrix) sentence, each of its components generates a more complex form. [...] In the majority of cases, a pronoun becomes a noun

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<sup>6</sup> In fact, both originate in instances of onomatopoeia and are thus the verbalisation of sounds.

phrase, an adjective becomes a relative clause, etc., with each of the resulting constituents being able to produce another by adjunction or embedding. The verb is a special case: it is transformed so that the state or process that it expresses may be represented in dramatic or dynamic form. (Riffaterre 1982, 27–28)

Analysis of this process relies on first identifying the minimal sentence from which the expansion starts. In a sense, this is the unadorned sentence, the most basic sentence which can narrate the underlying state or action without explicitly explaining or demonstrating — that is, it is more the *what*, rather than the *why* or the *how*, both the latter being added through the process of expansion. Note that this matrix sentence and its expansion are theoretical concepts for describing textual effects, and not to be confused with the writer's method of composition.

The example sentence could be generated by the minimal sentence: ‘Senta goes outside’. The components of this minimal sentence would then be subject to expansion. The act of ‘going’ is expanded into the individual steps of ‘locking the door’, ‘going down the stairs’, ‘walking through the garden’ and ‘reaching the sidewalk’. ‘Outside’ is thus expanded into ‘the garden’ and ‘the sidewalk’. Further expansion of these components would then generate the final sentence.

For Riffaterre, a key aspect of this expansion in a literary sentence is that it leads to *overdetermination*. This requires that words in the sentence relate to each other in multiple ways, with the multiplication of references between words generating a reduction in the appearance of their arbitrariness — i.e. each word appears more and more as though it is the only word that could have appeared.

Riffaterre lists a few of the ways in which such words can relate to each other: “formal similarities, including puns, membership in the same synonymy or antonymy paradigm, in short, all of the phenomena involving transfer of similarity on the syntagmatic level for which Roman Jakobson has developed the theory.” (Riffaterre 1982, 19)

Of more importance for the analysis of *Treffen sich zwei*, Riffaterre considers “cases where overdetermination results from a sentence’s having been superimposed on other preexisting sentences — sentences which occur in other texts, or stereotypes belonging to the linguistic corpus” (Riffaterre 1982, 19), i.e. intertexts. Examples that

he provides of this first type of intertextual overdetermination include clichés, proverbs and citations. (Riffaterre 1982, 20)

His other types of overdetermination are *polarisation*, i.e. association by contrast, and *the actualisation of descriptive systems*, where a descriptive system comprises those signifiers associated in such a way that “these associations themselves [are] clichéd and so well linked together that any signifier of the system can serve as a metonym for the whole.” (Riffaterre 1982, 21–22)

In the example, the concept of something withheld or hidden appears to be superimposed on the underlying sentence in multiple ways, as will now be demonstrated.

The second step of ‘going down the stairs’ has its verb-adverb pair, “trippelte [...] fröhlich”, undercut by the other adverb “ganz” – she didn’t patter down the stairs merely “fröhlich” but “ganz fröhlich”, implying an underlying reason to be unhappy which, like the possibility of worrying, has been pushed into the background. This omission is further accentuated by the accompanying adverbial phrase “als könnte sie kein Wässerchen trüben” which implies a false childlike innocence, or a hidden guilt. This combination of delightful patterning and hidden source of unhappiness is then further emphasised by the intertextual parataxis of '*tripp trapp, tripp trapp, tripp trapp*' – a well-known line from the Norwegian fairy tale *The Three Billy Goats Gruff* which uses onomatopoeia to describe the three goats ‘tripping’ across the bridge under which the troll resides.<sup>7</sup> That is, this metaphorical intertext has the same tenors of delight – “trippelte [...] fröhlich” as vehicle – and hidden source of unhappiness – ‘troll’ as vehicle – as the other paragraphs above. The italicisation of the intertext “shows the reader where to look for the structural relationship and how to interpret

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<sup>7</sup> This phrase also appears in the context of stairs in Hans Fallada’s *Kleiner Mann – was nun?*: “Da war eine Treppe ein Garnichts, man ging hinauf, man lief hinab, man tanzte hinauf: tripp, trapp. Treppe.” (Fallada 1987, 220)(Fallada 1987, 220)(Fallada 1987, 220)(Fallada 1987, 220)(Fallada 1987, 220) And again with stairs in his *Heute bei uns zu Haus*: “Ihre Beine liefen so schlank und blank die Treppe hoch, das Klipp-Klapp ihrer Absätze klang wie Geläut: Tripp-trapp-treppe!” (Fallada 2002, 14)(Fallada 2002, 14)(Fallada 2002, 14)(Fallada 2002, 14)(Fallada 2002, 14) I have given preference to the ‘Three Billy Goats Gruff’ interpretation as it repeats the ‘hidden source of unhappiness’ motif. This is not to say that the Fallada references are ‘incorrect’. To the contrary, they provide additional layers of meaning through their association with stairways.

it” (Riffaterre 1983, 12) by differentiating it using the same method as elsewhere in the novel to mark intertexts. The threefold accumulation of densely related components described above weights the simple act of ‘going down the stairs’ with a significance that is absent in the minimal sentence which generates it — each component shares with each other component the reference to something hidden and is thus overdetermined, to use Riffaterre’s terminology. That is, the choice of the intertext appears less arbitrary because of these semantic connections (in a sense, they provide multiple sufficient causes) and thus it serves to reinforce the underlying subtext of something hidden. Elements of the other components also serve to reinforce this: for instance, the verb “tändelte” has a double meaning – it can mean both ‘to waste time’ and also, in an older usage, ‘to flirt’. Both meanings contain the underlying concept of ‘withholding’ and thus increase the density of connections between the words and serve to clarify the passage’s overall meaning in tandem with the intertext.

The last step, of ‘reaching the sidewalk’, is announced by the interjection “*tandaradei*” which (weakly) alliterates with “tändelte” and originates from Walther von der Vogelweide’s poem “Under der Linden” where it referred to the singing of a nightingale:

Vor dem walde in einem tal,  
tandaradei,  
schône sanc diu nahtegal. (Krenn 2012a)

A few of the possibly relevant meanings ascribed to “*tandaradei*” are: “Ausdruck der Begeisterung; [...] gesangliche Interjektion; [...] Aufforderung zu Aufmerksamkeit” (Krenn 2012b). The use of an interjection here also serves to emphasise the boundary between private and public space that begins with the sidewalk, and its alliterative connection with the verb “tändelte” further emphasises this boundary through a *polarisation* (Riffaterre’s second form of overdetermination) of the slowness of “tändelte” against the suddenness of “*tandaradei*”. This polarisation is further emphasised by the italicisation of the interjection, which also points to its intertextual genesis. The word’s origin in the singing of a nightingale as lover’s meet in a forest meadow also provides a connection to ‘walking through the garden’. Thus the intertext is engaged in both metonymic and metaphoric isotopy here, serving “to

clarify the meaning” and “enrich it with the play of remembered associations” (Jenny 1982, 53), both aspects being elucidated by Riffaterre’s method of analysis.

As can be seen from the analysis above, Riffaterre’s approach of starting from a minimal sentence and then analysing the overdetermination generated in its expansion, particularly through the insertion of intertexts, offers a fruitful approach to interpreting the semantic connections between intertexts and their new contexts, complementing Jenny’s focus on the transformations which the intertexts themselves undergo.

Before looking at specific instances of intertextual use, however, an overview of the intertexts’ functions in *Treffen sich* zwei can be obtained through an analysis of its high level patterns of intertextual usage, making use of Jenny’s concepts of linearisation and embedding.



## 3: Intertextual Patterns

In his work on literary maps, Franco Moretti explains them as:

Questions put to the form of the novel, and its internal relations [...] An answer, an image — a *pattern* that made me see a book, or a genre, in a fresh and interesting way: and whose clarity, I soon realized, was directly proportional to the simplicity and abundance of the data on which it was based. (1998, 4)

The aim of this chapter is to examine how intertexts function in the novel by looking for the high level patterns in their use — mining quantitative evidence to support a more detailed, qualitative approach in later chapters. The basic approach is as per Moretti: “you *reduce* the text to a few elements, and *abstract* them from the narrative flow, and construct a new, *artificial* object like [his] maps” (2005, 53). In this case, the text has been reduced to the intertexts and a catalogue constructed which classifies the intertexts by various criteria. This catalogue forms the basis of the quantitative analysis of intertexts that follows the discussion of the principles of classification below.

### ***Principles of Classification***

Appendix A contains the catalogue of all the intertexts identified in *Treffen sich zwei*. This catalogue may not be exhaustive — unmarked and unacknowledged indirect quotations are by nature more difficult to recognise, and the recognition of intertexts depends of course on the reader’s prior reading and memory thereof — but it can be safely claimed that the majority of substantive instances have been identified.

They are classified with respect not just to Jenny’s categories of linearisation and embedding (see the previous chapter), but also to their origin, technique, length, marking, acknowledgment, genre, language, voice and character association. These categories have emerged as most useful based on a reading of the novel and its reception.

The identification of what constitutes a *single* intertext is in some cases complicated by the dispersal of fractions of an intertextual reference through multiple sentences or even paragraphs. The rule followed is to group together as a unit those elements that occur in the same paragraph and are not divided by another intertextual reference. Hence, in the following sentence fragment there are three intertextual units:

“und dabei auch feucht *And then he kissed me*, weil sie schon geöffnet waren  
*And then he kissed me*, als sie auf die ihren trafen. Das war ein ganz behutsamer  
Kuß. *It's in his kiss*. Und hatte sie bislang geglaubt *And then he kissed me*, es sei  
2 das Schicksal, was sie da seit zwanzig Minuten umtoste *And then he kissed me”*  
(2008, 35) 3

The first and third are from the Chrystal’s song, *Then He Kissed Me*, with the intervening second intertext from Rudy Clark’s *The Shoop Shoop Song (It’s in His Kiss)* preventing them from forming a single unit.

The approach to classifying each intertextual unit is as follows.

### ***Linearisation***

Intertexts are classified as *inline*, *interleaved* or *isolated* based on their placement with respect to sentences and paragraphs. Intertexts that reside in their own paragraph(s) are classified as *isolated*. Intertexts that occur within a paragraph of other text are classified as *inline* if they conform to the grammar of that paragraph. Hence, if they exist as separate sentences within a paragraph, or occur within a sentence and conform to the grammar of that sentence, then they are classified as *inline*. By contrast, if they occur within a sentence and do not conform to the grammar of that sentence then they are classified as *interleaved*. A complicated instance is a group of intertexts which occurs *isolated* as a whole, but where each intertext within it is *inline* with the text around it, which happens to be composed solely of intertexts. This occurs with the section *Aus der Bibel* (2008, 72), and the individual intertexts in this case have been classified as *inline* (with the exception of one intertext which is *interleaved* on the end of another).

### ***Embedding (Isotopy)***

Intertexts are classified as *metonymic*, *metaphoric* or *non-isotopic* based on their predominant role. Intertexts classified as *non-isotopic* have no clear *a priori* relation to their surrounding text. Intertexts which occur primarily to connect elements of the narrative are classified as *metonymic*. By contrast, intertexts which exist primarily to amplify or focus the semantics of the surrounding text are classified as *metaphoric*. Where an intertext has multiple functions in terms of embedding, it is classified according to the dominant function.

## **Origin**

The creator, and name of the work where known, of each intertext is provided.

## **Technique**

Intertexts are classified as *direct quotations* if they reproduce the text of the original source. This includes instances where lyrics have been slightly mangled. All other intertextual references are classified as *indirect quotations*. This includes both allusions to texts and paraphrases.

## **Length**

The length in lines is only recorded for intertexts marked as *direct quotations*. This length is the number of lines in which the intertext appears.

## **Marking**

According to Wolfgang Iser:

[Der] fiktionale Text [besitzt] in der Regel nur ein sehr schwach entwickeltes Signalrepertoire [...], um in der Satzfolge die ‘Situierung’ einzelner Sätze besonders zu markieren. Anführungszeichen für direkte Rede dürften noch das markanteste Signal sein, um einen Satz etwa als Äußerung einer Romanfigur auszugeben. Aber schon indirekte oder gar erlebte Rede der Figuren sind ungleich schwächer bezeichnet, und solche Signale verschwinden vollends bei der Intervention des Autors, bei der Entwicklung der Handlung sowie bei der dem Leser zugeschriebenen Position. Es kann dann sein, daß in der Satzfolge etwas über eine Figur, über die Entfaltung der Handlung, über Bewertung des Autors oder die Optik des Lesers gesagt wird, ohne daß diese in den einzelnen Sätzen vorgestellten Segmente solcher verschiedenen Orientierungszentren durch explizite Signale voneinander abgehoben wären. Wie wichtig indes solche Abhebungen sind, läßt sich daran ablesen, daß manche Autoren etwa mit Drucktypen variieren, um dadurch Abhebungen zu erzielen, die sich aus der Satzfolge nicht ohne weiteres ergeben hätten. (1976, 184–185)

The importance of many intertexts in *Treffen sich zwei* can thus be partly gauged by the manner in which they are distinguished in the text. Hence, in the catalogue, intertexts are classified according to how/whether they are marked in such a way as

to stand out from the surrounding text. Thus an intertext that is italicised within non-italicised text is classified as *italicised*, but an italicised intertext within italicised text is classified as *unmarked*. Similarly, an intertext is classified as *quote-marked* only if this distinguishes it from the surrounding text. That is, the question is whether it is in quote marks because it is direct speech or because it is being marked out as an intertext. The classifications used are: *italicised*, *italicised & footnoted*, *bracketed*, *quote-marked* and *unmarked*.

### **Acknowledgement**

Related to *marking* is the category of *acknowledgement*. Each intertext is classified according to whether its source, and thus its status as an intertext, has been acknowledged in the text.

### **Genre**

The intertexts are classified by high-level genres/fields. The fields of pop, rock, folk, rap and gothic music have all been classified under popular music, as have well-known numbers from musicals.

### **Language**

The intertexts are classified according to the language in which they appear: *German*, *English*, *French* or *Latin*. Hence, an intertext translated from Spanish into German is classified as *German*.

### **Voice**

As Iser has noted, it is often difficult to distinguish between the perspectives of the narrator, the characters and the plot (1976, 185). In particular, it can be difficult to distinguish the voice in which the intertext is presented, that is, which character is uttering it. An interesting example of this lack of clarity is the following:

»Mir ging diese Popmusik irgendwann auf die Nerven *In meinem Elternhaus hingen keine Gainsboroughs*, und Jazz fand ich zu anstrengend, da sollte man soviel wissen ...«

»Jazz ist was für Eingeweihte«, pflichtete sie ihm bei.

»... und dann dachte ich, versuch ich's mal mit Klassik *wurde auch kein Chopin*

*gespielt.* Und daß ich mir Opern angehört habe, lag einfach daran, daß die Oper näher an der Uni ist als die Philharmonie *ganz amusisches Gedankenleben.*« (2008, 127)

The italicised intertexts here are from Gottfried Benn's poem *Teils-teils* and are an example of linearisation through interleaving. But, whilst they appear in the middle of direct speech, as indicated by the quote marks, their marking and linearisation suggests that they are not actually said by the character and so should not be classified as being in the voice of that character, but rather as a comment by the narrator. That is, the reader is not expected to read this as part of Thomas's speech act.

### **Character Association**

In order to deal with some of the problems of classifying by voice, the intertexts are also classified according to which of the characters they are associated with. So in the example given above for classifying by voice, the intertext is classified as being associated with the character speaking, Thomas. Most of the intertexts can be classified as associated with Senta, Thomas or both, but one each can be associated with Gert Averdonk and Eckhard, and three instances have been classified as associated with the narrator; the epigraph and two that occur in separate sections that act as interludes in the text.

### **Analysis of Patterns**

In total, 130 intertexts have been identified. Of these, 76 have been classified as direct quotations and 54 as indirect quotations.

In terms of linearisation, as Figure 1 displays, 64% of the intertexts occur *inline*, with 23% *interleaved* and the remainder *isolated* (13%). The high proportion of *inline* linearisation is partly attributable to the predominance of that form of linearisation with indirect quotations: 96% of indirect quotations occur *inline* (see Figure 2). This can be accounted for by the nature of indirect quotations: being paraphrases or allusions, it is more difficult to distinguish where the indirect quotation begins and the surrounding text ends (which is a prerequisite for classifying an intertext as *isolated* or *interleaved*). The indirect quotations that are not *inline* are, in fact, marked in some other way (in both cases they are italicised).

Figure 1: Linearisation of All Quotations

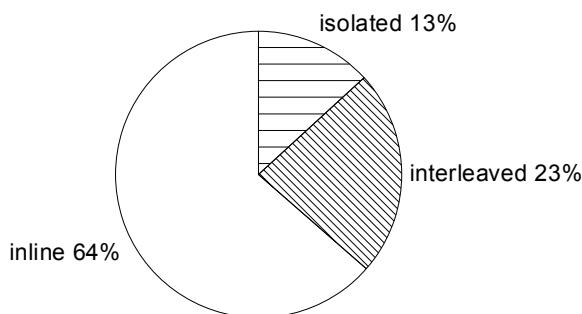
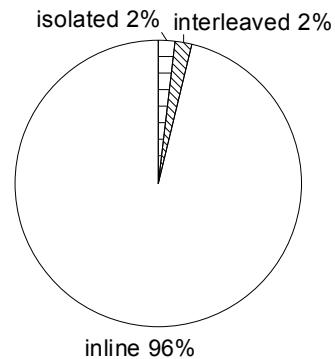


Figure 2: Linearisation of Indirect Quotations



The linearisation of direct quotations is shown in Figures 3 and 4. Figure 3 displays the proportions counting each intertext as one instance, and it shows that 41% of the direct quotations have been linearised as *inline*, with 38% *interleaved* and 21% *isolated*. Counting the number of lines on which each direct quotation appears changes these proportions significantly, as is shown in Figure 4. *Isolated* direct quotations almost double as a proportion from 21% in Figure 3 to 41% in Figure 4, and both *inline* and *interleaved* direct quotations correspondingly shrink to 33% and 27%, respectively.

Figure 3: Linearisation of Direct Quotations by Instances

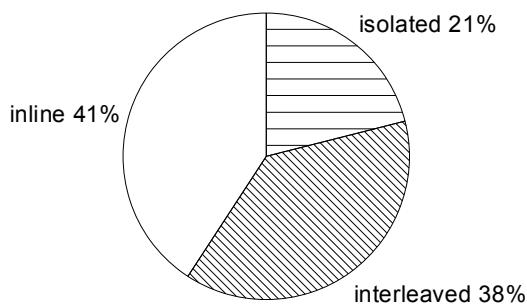
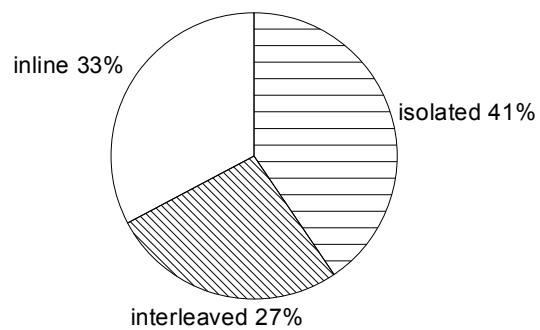


Figure 4: Linearisation of Direct Quotations by Line Count



The increased proportion of *isolated* direct quotations when measuring by line count can be attributed to a couple of large quotations: the 14 line encyclopedia entry for Arkadien (#146 in Appendix A) and the two page (54 line) sex advice section “A Quick Fix” (#186).

Figure 5 displays the proportions of the different forms of embedding of intertexts in the novel. The two main forms of embedding predominate with roughly half each: 54% metonymic and 45% metaphoric isotopy. Only one instance of non-isotopic embedding has been identified.

The respective proportions for direct and indirect quotations are shown in Figures 6 and 7. Almost three quarters of direct quotations (74% in Figure 6) display metaphoric isotopy with the remainder metonymic, whereas the ratio is reversed for the embedding of indirect quotations (74% metonymic isotopy in Figure 6). The strong association between metaphoric isotopy and direct quotations reflects the intensifying purpose of metaphoric isotopy, which is matched by the degree to which a direct quotation stands out from the surrounding text more than an indirect quotation.

Figure 6: Embedding of Direct Quotations

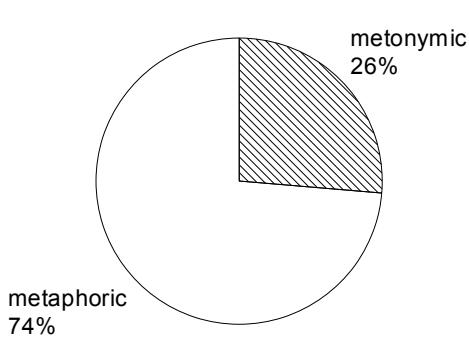


Figure 5: Embedding of All Intertexts

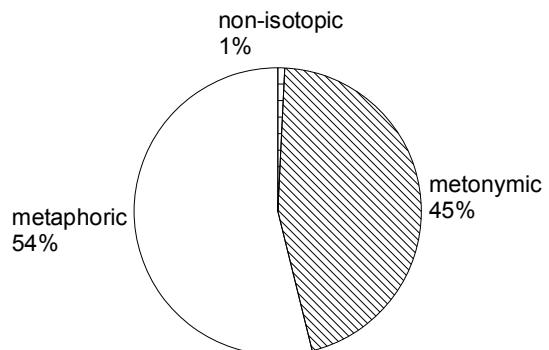
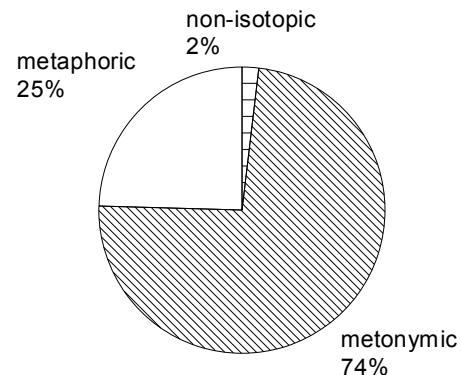


Figure 7: Embedding of Indirect Quotations



This contrast in embedding parallels that between the manner in which direct and indirect quotations are marked. Overall, as Figure 8 shows, almost half (47%) of the intertexts are italicised, with 39% unmarked, 12% quote-marked and the remainder either bracketed or both italicised and footnoted.

As Figures 9 and 10 show, there are striking differences in the marking of direct and indirect quotations. The proportion of italicised direct quotations (75% in Figure 9) is much higher than that of italicised indirect quotations (6% in Figure 10), whereas the proportion of unmarked indirect quotations (68% in Figure 10) is much higher than that of unmarked direct quotations (20% in Figure 9). The high proportion of italicised direct quotations (75% in Figure 9) partly reflects the high proportion of interleaved or isolated direct quotations (38% and 21%, respectively, in Figure 3 above), the equivalent percentages for indirect quotations being 6% italicised (see Figure 10) and 4% interleaved or isolated (2% and 2%, respectively, in Figure 2 above).

Figure 9: Marking of Direct Quotations

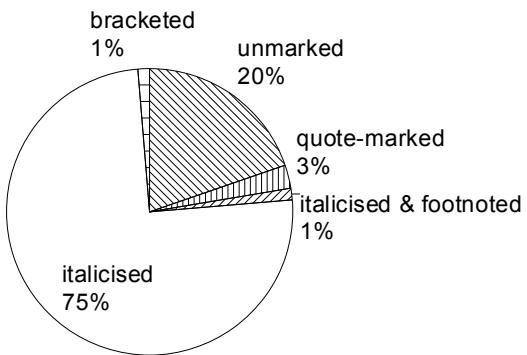


Figure 8: Marking of All Intertexts

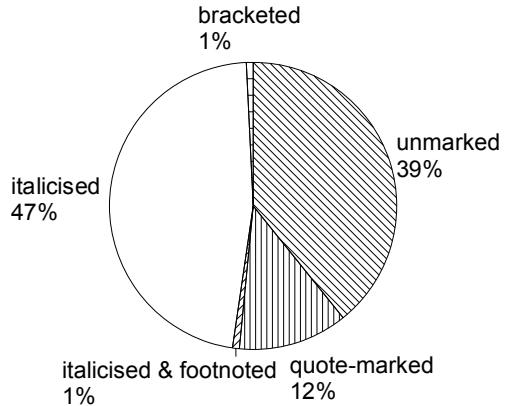
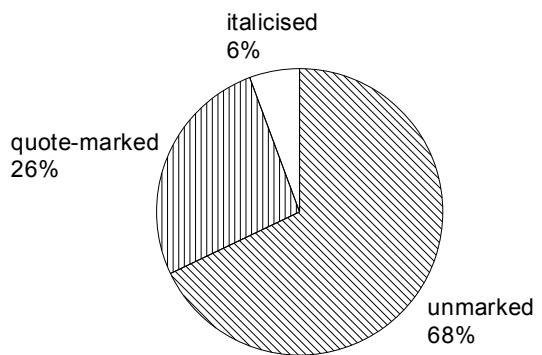


Figure 10: Marking of Indirect Quotations



The emphasising effect of italicising suggests that it would be more common with intertexts that are embedded through metaphoric isotopy. Table 1 below shows that this is in fact the case. For italicised direct quotations (the first row of data in the table), 44 out of 57 (77%) display metaphoric isotopy, against 13 out of 57 (23%) showing metonymic isotopy. Similarly, for all cases of metaphoric isotopy (the first column of data), 48 out of 70 (69%) are italicised or both italicised and footnoted, in contrast to the cases of metonymic isotopy (the second column of data) where only 14 out of 59 (24%) are italicised.

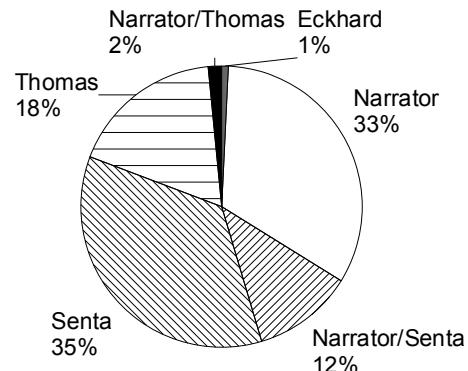
*Table 1: Marking and Embedding of Intertexts*

Technique:	Marking:	Embedding			
		Metaphoric	Metonymic	Non-isotopic	Total
Direct Quotation	Italicised	44	13	—	57
	Unmarked	10	5	—	15
	Quote-marked	—	2	—	2
	Bracketed	1	—	—	1
	Italicised & footnoted	1	—	—	1
Indirect Quotation	Italicised	3	1	—	4
	Unmarked	8	27	1	36
	Quote-marked	3	11	—	14
Total		70	59	1	130

The proportion of unmarked cases of metaphoric isotopy (the first column of data) is 18 out of 70 (26%), whereas metonymic isotopy (the second column of data) has around double that proportion of unmarked intertexts: 32 out of 59 (54%). Hence, intertexts embedded through metaphoric isotopy are more likely to be italicised — and less likely to be unmarked — than those embedded through metonymic isotopy.

Figure 11 shows the classification of the intertexts by voice. The intertexts that are unambiguously in the narrator's voice comprise 33% of the total. Almost half are in Senta's voice (35%) or are ambiguous as to whether they are in Senta or the narrator's voice (12%), whereas only 20% are in Thomas's voice (18%) or are ambiguous as to whether they are in Thomas or the narrator's voice (2%). A single intertext arises in Thomas's colleague Eckhard's direct speech (a reference to the fairy tale "Rumpelstiltskin": #79 in Appendix A).

Figure 11: Intertexts by Voice



The dominance of Senta's voice becomes more marked when the intertexts are classified by association. As is shown in Figure 12, 62% of the intertexts are associated with Senta, with only 27% associated with Thomas. Three intertexts could not be associated with a particular character: the epigraph (#5 in Appendix A), the quote from Balthasar Gracian (#130) and the sex advice section "A Quick Fix" (#186).

Figure 13: Direct Quotations by Voice

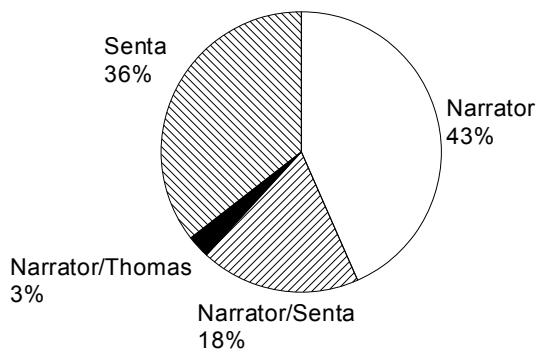


Figure 12: Intertexts by Association

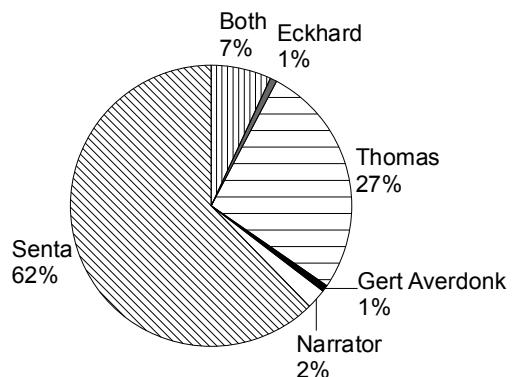
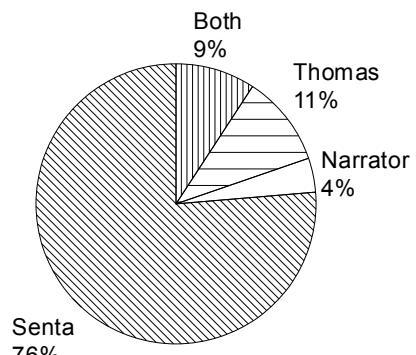


Figure 14: Direct Quotations by Association



A similar pattern is shown when only direct quotations are considered, with Senta and the narrator dominating when classified by voice (see Figure 13) and Senta taking over three quarters (76% in Figure 14) of the direct quotations when classified by association. Thomas's share when classified by association actually falls from 27% of all intertexts (Figure 12) to 11% when only direct quotations are considered (Figure 14), thus emphasising the degree to which direct quotations are associated with Senta.

When the lines of direct quotations are counted (296 lines in total) and classified according to voice, as shown in Figure 15, all but 1% are in either the narrator's voice or Senta's voice, with 41% being in either Senta's voice (31%) or ambiguous as to whether they are in Senta's or the narrator's voice (10%). Figure 16 shows the

percentage of lines of direct quotation when grouped by association. Senta dominates again with 59%, reflecting the tendency for the narrator to voice direct quotations more with respect to Senta than Thomas (who is only associated with 11%). A quarter of all the direct quotations by line count are associated with the narratorial ‘interludes’ which do not directly relate to either character — these are the three, relatively long intertexts identified in the discussion of Figure 12 above.

Figure 15: Lines of Direct Quotation by Voice

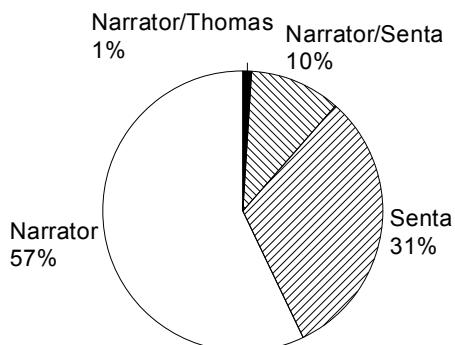
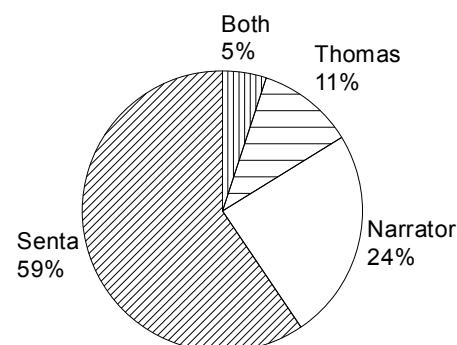


Figure 16: Lines of Direct Quotation by Association



The situation for indirect quotations is quite different from that for direct quotations. As a comparison of Figures 13 and 17 shows, Thomas voices a much greater proportion of indirect quotations (43% in Figure 17) than direct quotations (3% that are ambiguous in Figure 13). The proportion of indirect quotations associated with

Figure 17: Indirect Quotations by Voice

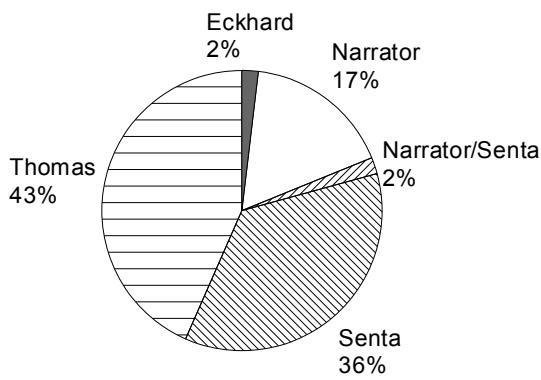
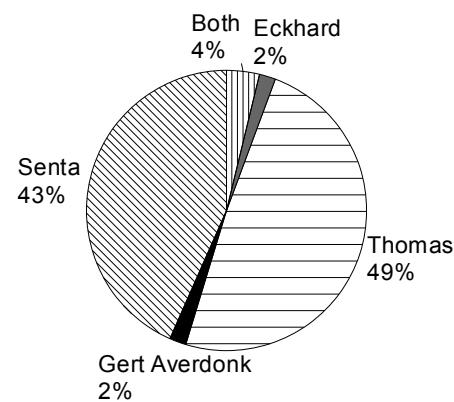


Figure 18: Indirect Quotations by Association



Thomas (49% in Figure 18) is also much larger than the corresponding proportion of direct quotations (11% in Figure 14), thus further emphasising the degree to which Senta is relatively associated with direct quotations and Thomas with indirect

quotations.

Not all of the intertexts in *Treffen sich zwei* have their source acknowledged in some way, whether through direct reference or by the intertext's inclusion in a discussion where the creator or source is referred to. As Figure 19 shows, 42% are acknowledged in some way. Figures 20 and 21 show the comparative proportions for direct and indirect quotations, respectively.

Of note is that the direct quotations are significantly less frequently acknowledged than the indirect quotations, with only 32% of direct quotations acknowledged as compared with 58% of indirect quotations. A comparison with Figures 9 and 10, which show the marking of direct and indirect quotations, respectively, suggests an inverse relationship between the likelihood of an intertext being marked and its being acknowledged. That is, just as most of the direct quotations are marked in some way, so too are most unacknowledged, and vice-versa for indirect quotations.

Figure 20: Acknowledgement of Source for Direct Quotations

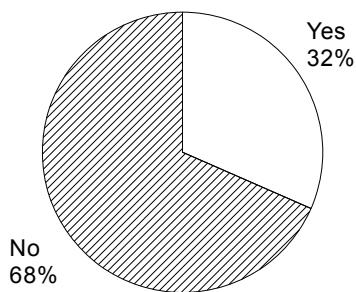


Figure 19: Acknowledgement of Source for All Intertexts

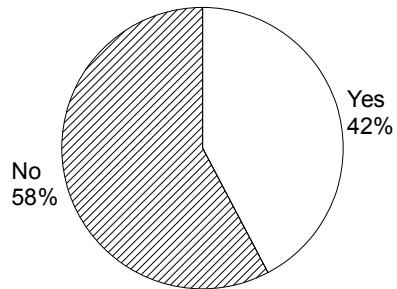
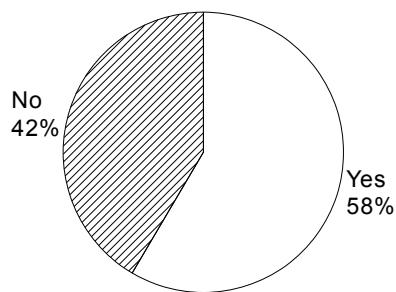


Figure 21: Acknowledgement of Source for Indirect Quotations



This relationship between marking and acknowledgement of source is shown more clearly in Table 2 below. Of the 57 italicised direct quotations, only 8 are acknowledged (14%), whereas all of the unmarked direct quotations are acknowledged. The relationship between marking and acknowledgement, however, is

not clearcut. The unmarked indirect quotations are quite evenly spread between unacknowledged (19 instances) and acknowledged (17 instances), and the quote-marked and bracketed direct quotations are all acknowledged. The clearest relationships are between quote-marked and acknowledged: 16 quote-marked intertexts (2 direct quotations and 14 indirect quotations) are acknowledged with no unacknowledged quote-marked intertexts; and between italicised and unacknowledged: 53 italicised intertexts (49 direct quotations and 4 indirect quotations) are unacknowledged versus only 8 (all direct quotations) that are acknowledged.<sup>8</sup>

*Table 2: Acknowledgement of Source by Marking*

		Acknowledgement of Source		
Technique:	Marking:	No	Yes	Total
Direct Quotation	Italicised	49	8	57
	Unmarked	3	12	15
	Quote-marked	–	2	2
	Bracketed	–	1	1
	Italicised & footnoted	–	1	1
Indirect Quotation	Italicised	4	–	4
	Unmarked	19	17	36
	Quote-marked	–	14	14
Total		75	55	130

Table 3 below shows the acknowledgement of source according to the voice of the intertext. Direct quotations in the voice of the narrator tend to be unacknowledged, but those unambiguously in Senta's voice are evenly divided between acknowledged (13) and unacknowledged (14). In contrast, indirect quotations in Senta's voice tend to be acknowledged, whereas they are evenly divided for Thomas (11 acknowledged vs 12 unacknowledged).

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<sup>8</sup> Unacknowledged and unmarked intertexts are, of course, also the most likely to have escaped identification in the catalogue in Appendix A.

*Table 3: Acknowledgement of Source by Voice*

Technique:	Voice:	Acknowledgement of Source		
		No	Yes	Total
Direct Quotation	Narrator/Thomas	2	—	2
	Narrator	22	11	33
	Narrator/Senta	14	—	14
	Senta	14	13	27
Indirect Quotation	Eckhard	1	—	1
	Narrator	4	6	10
	Narrator/Senta	1	—	1
	Senta	5	14	19
	Thomas	12	11	23
Total		75	55	130

Table 4 shows the acknowledgement of source according to the character the intertext is associated with. For direct quotations, 51 of the direct quotations associated with either or both of the two main characters (Senta, 36; Thomas, 8; both, 7) are unacknowledged, as compared with less than half that number which are acknowledged (22, all associated with Senta). For indirect quotations, Thomas acknowledges about as many as he does not acknowledge, whereas Senta acknowledges more than twice as many as she does not acknowledge (16 vs 7).

*Table 4: Acknowledgement of Source by Association*

Technique:	Association:	Acknowledgement of Source		
		No	Yes	Total
Direct Quotation	Senta	36	22	58
	Thomas	8	—	8
	Both	7	—	7
	Narrator	1	2	3
Indirect Quotation	Eckhard	1	—	1
	Senta	7	16	23
	Thomas	14	13	27
	Both	1	1	2
	Gert Averdonk	—	1	1
Total		75	55	130

The tendency for Senta not to acknowledge direct quotations — the technique she dominates — but to acknowledge indirect quotations — the technique relatively more associated with Thomas — could be explained by the contrasting backgrounds of the two characters: Senta studied the humanities at university (majoring in literature with minors in art history and religious studies, but not completing her studies (2008, 113)) and so could be expected to recognise direct quotations without explicitly identifying the source, and hence take them for granted.

Figure 22 shows the distribution of the languages in which the intertexts occur. As befitting a novel ostensibly in German, the majority of intertexts are in German. Of note, however, is that only three-quarters of the intertexts are in German: 22% are in English, with Latin and French also occurring.

Figure 22: Intertexts by Language

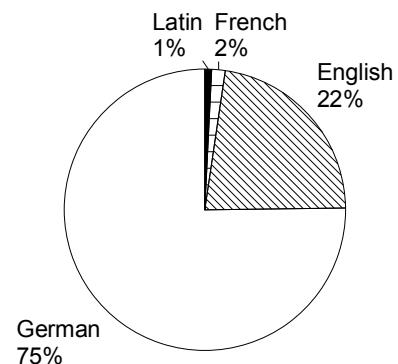


Figure 23: Direct Quotations by Language

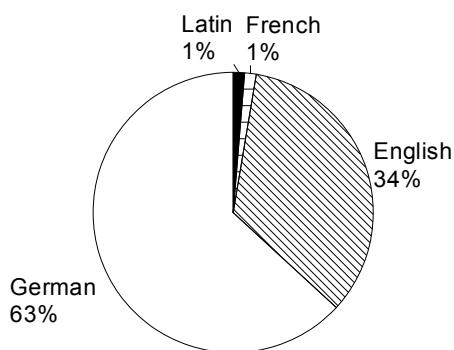
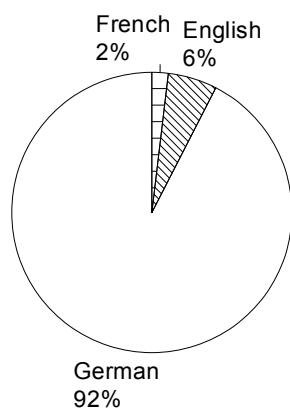


Figure 24: Indirect Quotations by Language



The distribution of languages across direct and indirect quotations is shown in Figures 23 and 24. A much higher proportion of direct quotations are in English (34%) as compared with indirect quotations (6%). This is understandable given that a paraphrase or allusion in a German novel would naturally occur in German, whereas a direct quote would be more likely to occur in its original language.

Figure 25 shows the distribution of languages for intertexts that are associated with

Senta. A quarter of these are in English, with French and Latin also represented. In marked contrast, the intertexts associated with Thomas, as shown in Figure 26, are 91% in German with the remaining 9% in English. This may to some extent reflect the tendency for Thomas to be associated relatively more with indirect than direct quotations (see Figures 16 and 18 above).

Figure 25: Senta's Intertexts by Language

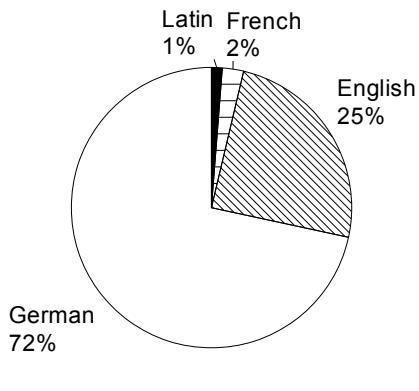
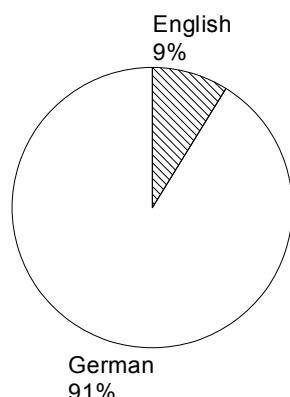


Figure 26: Thomas's Intertexts by Language



Examples of other languages that appear in the text in association with Senta are:

[...] obwohl sie vermutete, daß er zu denen gehörte, die nicht einmal mehr »Café iolé!« dazu sagten, sondern »Latte macchiato« (2008, 151)

and:

»Si«, sagte Senta, »ma è vero. Destino. Es geschehen gewaltige Dinge.« (2008, 165)

This multiplicity of languages associated with Senta may reflect her background as a student of the humanities. The cosmopolitan setting of Berlin would also explain the multiplicity of languages, but not the differences in use between Thomas and Senta.

Table 5 shows the distribution of languages across the three forms of embedding. A clear pattern can be seen between the use of a language other than German and metaphoric isotopy: of the 32 non-German intertexts, only 5 are not cases of metaphoric isotopy. This indicates the role that languages other than German play in emphasising the text as different and hence amplifying its meaning.

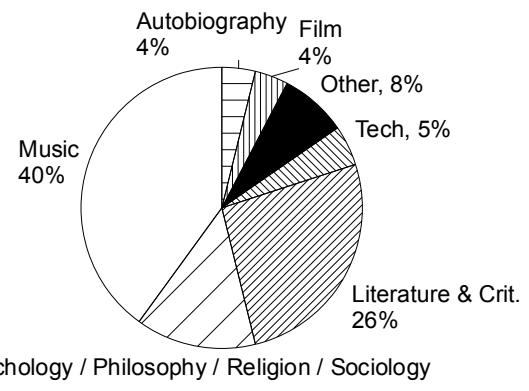
*Table 5: Languages and Embedding of Intertexts*

Language:	Embedding		
	Metaphoric Isotopy	Metonymic Isotopy	Non-Isotopic Embedding
German	43	54	1
English	24	5	—
French	2	—	—
Latin	1	—	—

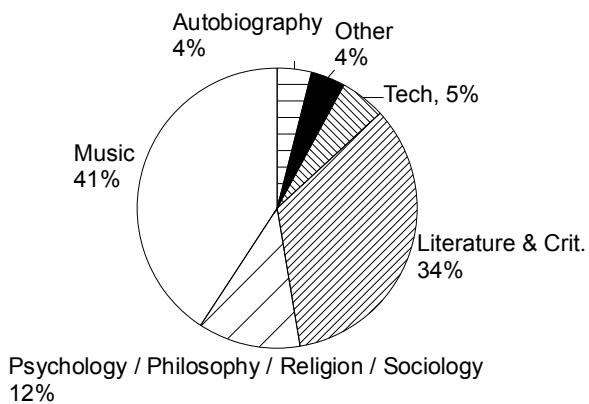
A number of genres are represented among the intertexts, as shown by Figure 27. References to music, both popular and opera, comprise 40% of the intertexts, with the next largest groupings being literature (poetry, drama and narrative prose) and literary criticism with 26% and psychology, philosophy, religion and sociology with 14%. These three groupings add up to 80% of all intertexts.

These proportions are not altered much when direct quotations are considered, as is shown by Figure 28. In fact, the three top groupings comprise a greater proportion of direct quotations (87%) with the literary grouping taking up 34% of direct quotations as compared to 26% of all intertexts.

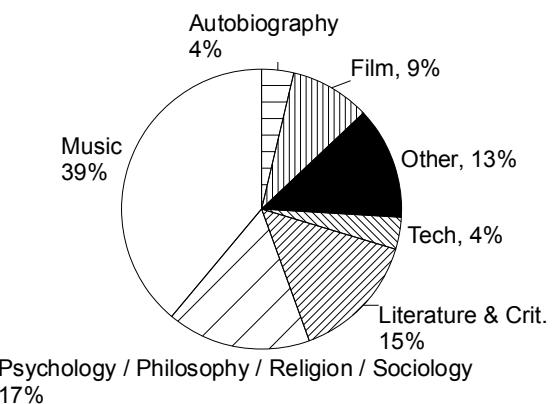
*Figure 27: Intertexts by Grouped Genres*



*Figure 28: Direct Quotations by Grouped Genres*



*Figure 29: Indirect Quotations by Grouped Genres*



For indirect quotations, as shown in Figure 29, the literary grouping comprises a much smaller proportion at only 15% and is the principle contributor to the reduction in the combined share of the top three groupings to 71%. The fairly constant proportion between direct and indirect quotations of music intertexts (41% and 39%, respectively), however, hides changes in their composition.

Figure 30: Direct Quotations from Music Genres

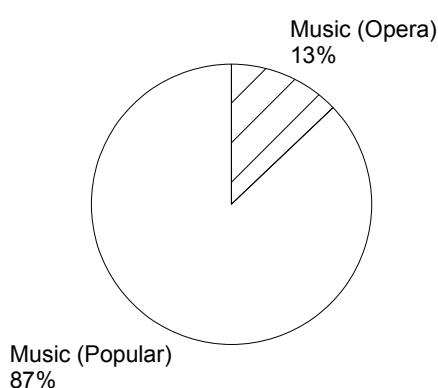
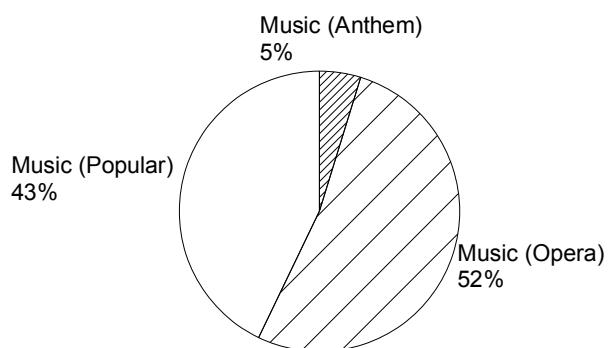


Figure 31: Indirect Quotations from Music Genres



As Figures 30 and 31 show, direct quotations from music genres are predominantly from popular music (87% in Figure 30), whereas 52% of indirect quotations (Figure 31) are from opera. Music genres also comprise a significant proportion of the

Figure 32: Genre Groupings for English Intertexts

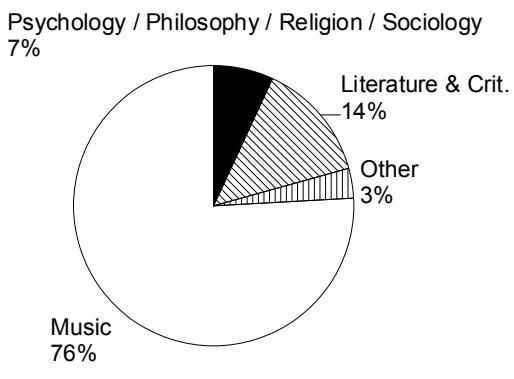
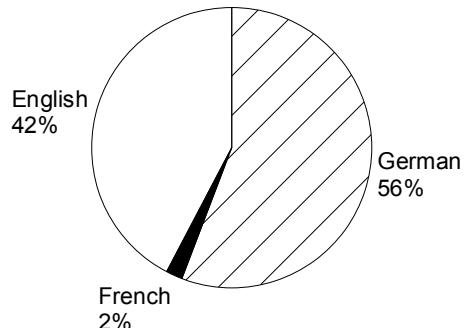


Figure 33: Languages of Music Genres

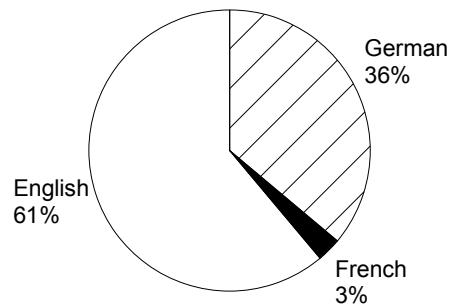


English language intertexts (76% in Figure 32), and likewise, English is the language of 42% of the music intertexts (Figure 33). For popular music, English has the greatest proportion with 61% of intertexts (Figure 34). This reflects the cultural dominance of English in the field of popular music worldwide, but specifically also in Germany.

For the other major genre groupings of intertexts (the literary grouping and the psychology, philosophy, religion and sociology grouping), only around 12% of all the intertexts in those genre groupings are in English. This further emphasises the degree to which popular music is dominated by English.

In summary, several striking patterns have emerged from this analysis, suggesting specific and consistent associations between various formal features of the novel and its thematic concerns and strategies for characterisation. In particular, connections have been found between the use of metaphoric embedding and various ways of highlighting the intertext, whether through forms of linearisation, marking, acknowledgement of sources or language. The data has also shown Senta's comparative dominance of intertextual references, and the high proportion of intertexts from music and the humanities. The next chapter consolidates and builds on these results by examining patterns in the use of other literary techniques in *Treffen sich zwei*, in particular: metaphors and parodies.

Figure 34: Languages of Popular Music Intertexts





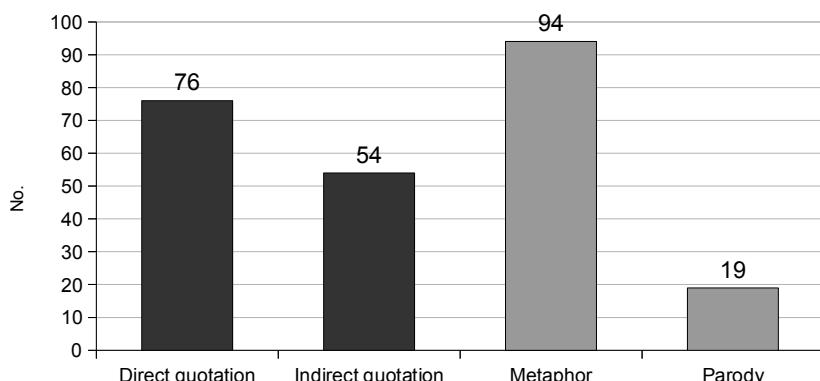
## 4: Other Patterns

In the previous chapter, intertexts were singled out for quantitative analysis. However, intertexts are not the only literary technique present in *Treffen sich zwei* and an analysis of other techniques may help to clarify perceptions of their role in the novel. For this reason, two other prominent techniques — metaphors and parodies — have been subjected to the same approach used in the previous chapter.

Appendix B contains a catalogue of all the metaphors (including similes) and parodies identified in *Treffen sich zwei*. Just as with the intertexts, this catalogue may not be exhaustive but can claim to be a representative sample. Similarly to the intertexts, they are classified with respect to Jenny's categories of linearisation, as well as to their marking, genre, language, voice, and character association.

### ***Analysis of Patterns***

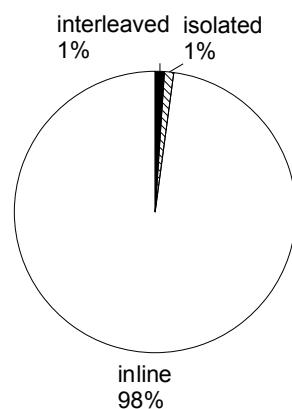
Figure 35: Number of Intertexts and Other References



The number of other references relative to intertexts is comparable — as shown in Figure 35, there are 130 intertexts (76 direct and 54 indirect quotations) and 113 metaphors and parodies (94 metaphors and 19 parodies).

The linearisation of metaphors is shown in Figure 36. Almost all the metaphors (98%) occur *inline*. The one *interleaved* example

Figure 36: Linearisation of Metaphors



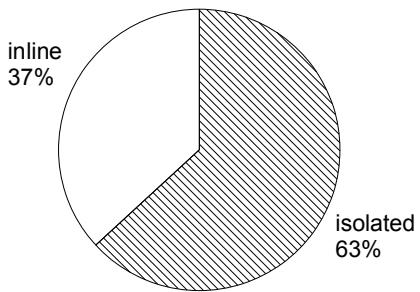
is the italicised portion of the excerpt:

“also wenn man das Liebe nennt, was man für jemanden empfindet *Liebe ist Fiktion, doch was macht das schon*, dann kann das” (#212 in Appendix B).

The italicisation of this metaphor suggests that it may be an intertext, however no source has been located for it and so it remains classified as a metaphor.

The single *isolated* example is an isolated paragraph (on its own page) which refers to the garden in the former ‘death strip’ as a clamp holding together Mitte and Kreuzberg (#114 in Appendix B).

Figure 37: Linearisation of Parodies



For parodies, Figure 37 shows that 63% are *isolated* with the remainder *inline*. The extended nature of a parody makes linearisation in an *isolated* fashion more natural in comparison with metaphors. In particular, *Treffen sich zwei* contains a section, “Vom Heulen” (2008, 69–75), which contains a number of parodies isolated from the main narrative strand.

Figure 38: Marking of Metaphors

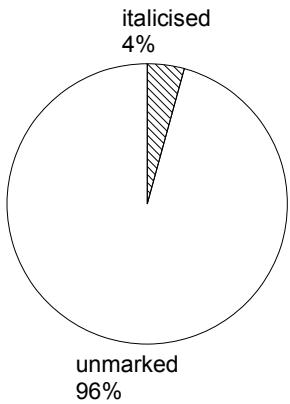
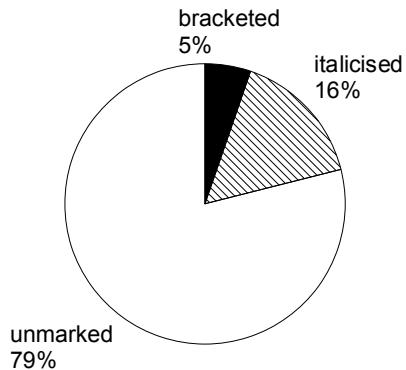


Figure 39: Marking of Parodies



As Figure 38 shows, almost all the metaphors are unmarked, with only 4% italicised. Two of the four italicised instances are information technology metaphors which are used with Thomas in a manner similar to the way popular music lyrics are used with Senta. In fact, all but one of the unmarked metaphors are *inline*. A higher proportion of parodies are marked in some way, with 16% italicised and 5% bracketed (see Figure

39), partly reflecting the greater delineation from the surrounding text and partly reflecting the disproportionate effect of a small number of instances owing to the low number of parodies in total — that is, whereas 4 out of 94 metaphors are italicised and only 3 parodies are, the parodies are from a much smaller total of 15.

Figure 40 shows metaphors categorised by voice. Whereas with intertexts (see Figure 11 on page 53), Senta's voice comprises almost half of the total, for metaphors her proportion halves to only 24%. Similarly, a much higher proportion of the metaphors are in Thomas's voice (34%) than the corresponding proportion of intertexts (18% in Figure 11 on page 53).

Figure 40: Metaphors by Voice

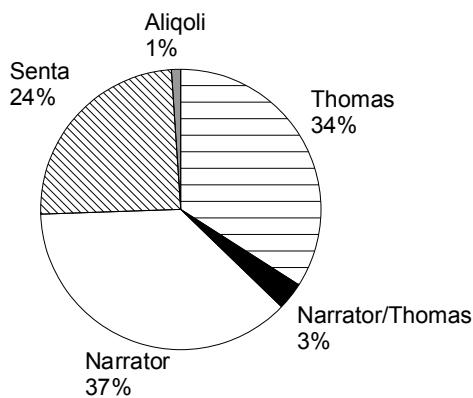
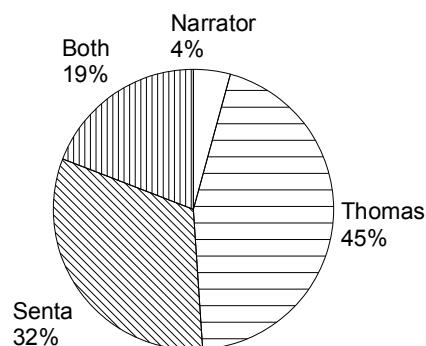


Figure 41: Metaphors by Association



When the metaphors are categorised by association, as in Figure 41, Thomas's proportion of 45% is much higher than his proportion of intertexts (26% in Figure 12 on page 54) and Senta's is almost halved at 32% (from 63% in Figure 12 on page 54). Thus, metaphors are comparatively more associated with Thomas, in contrast to intertexts which are comparatively more associated with Senta.

Most parodies are in the voice of the narrator, as shown in Figure 42. But when classified by association, as shown in Figure 43, the proportions of parodies associated with Senta and Thomas becomes quite similar to that for intertexts (see Figure 12 on page 54), with the majority associated with Senta and around a quarter associated with Thomas.

Figure 42: Parodies by Voice

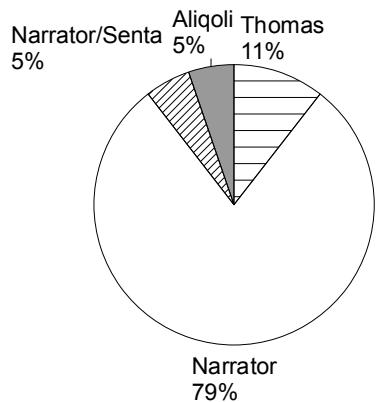
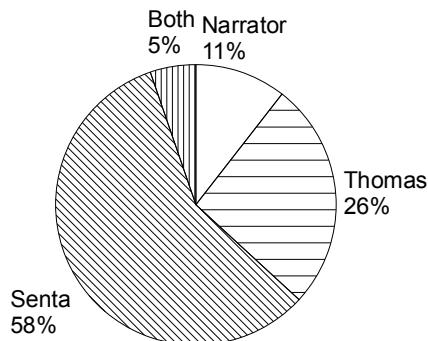


Figure 43: Parodies by Association



Unlike intertexts (see page 59 ff.), all metaphors and parodies are in German.

The genres of the various metaphors are quite widespread — the only genre with more than ten instances is information technology with 17. When put into genre groupings as shown in Figure 44, the three groups of IT, science fiction, and sciences and mathematics comprise 37% of the total. This is in marked contrast to the genre groupings for intertexts, which are dominated by the music and literary groupings (see Figure 27 on page 61).

Figure 45: Parodies by Genre Grouping

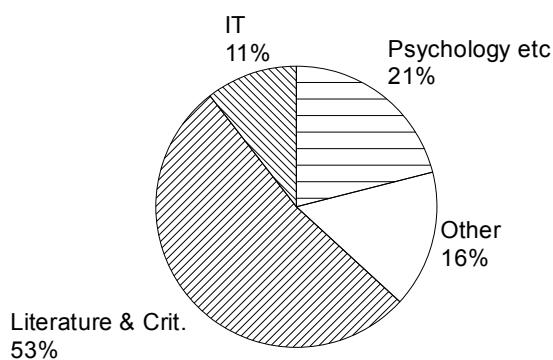


Figure 44: Metaphors by Genre Grouping

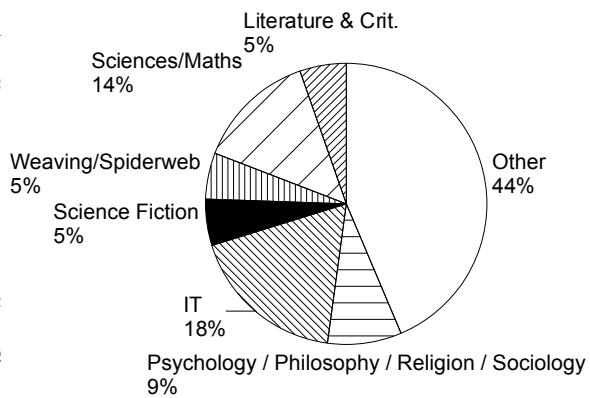


Figure 45 shows parodies by genre grouping. Unlike metaphors, a majority of the parodies fit into the literary genre grouping and only 2 parodies are related to information technology — although one of those is a quite extended parody (four pages) of a keynote speech by Thomas's boss Aliqoli at an information technology conference (see #117 in Appendix B). This difference mirrors the difference in voice

mentioned above, where parodies are closer to intertexts than metaphors in their distribution.

Figures 46 and 47 show the distribution of information technology metaphors by voice and association, respectively. As befitting his occupation as a *Systemberater* [IT Systems Consultant], Thomas dominates the use of information technology metaphors both by voice and by association with over three quarters of them in both instances, compared with Senta's 6% — a single metaphor.

Figure 46: IT Metaphors by Voice

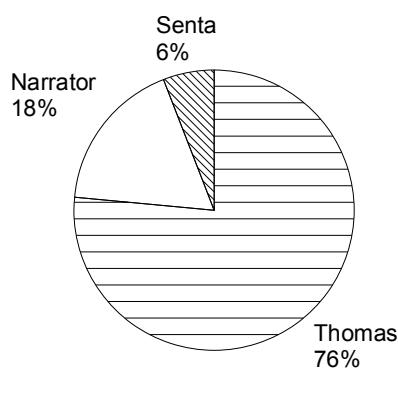
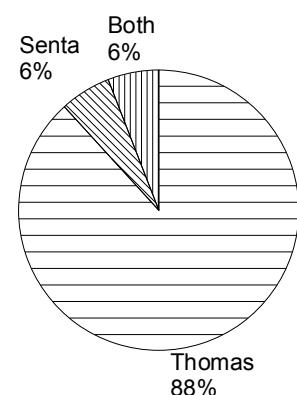


Figure 47: IT Metaphors by Association



When the three genre groupings of IT, science fiction, and sciences and mathematics are considered together, as shown in Figure 48, the distribution of metaphors by voice is somewhat more even, though Thomas still has the largest share.

Figure 48: IT/Science/Maths/Science Fiction Metaphors by Voice

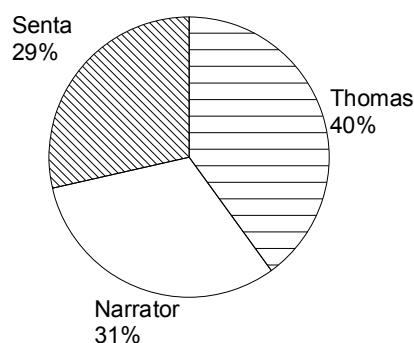
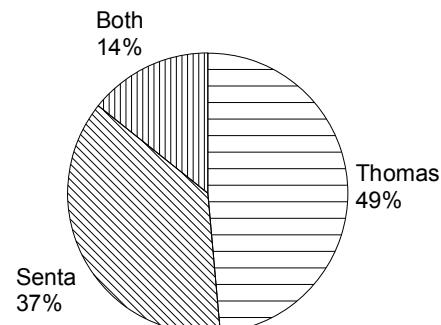


Figure 49: IT/Science/Maths/Science Fiction Metaphors by Association



Thomas also has the largest share for this grouping when the distribution by association is considered, 49% as shown in Figure 49, though Senta's share is also

quite significant at 37%.

Overall, it can be seen that, whereas the parodies share high-level traits with intertexts in the way they are used in *Treffen sich zwei*, the metaphors are relatively more associated with Thomas and the stereotypical interests of his occupation. A lower level, qualitative investigation of how intertexts and metaphors work to influence the perception of the characters is the subject of the next three chapters, beginning with the characterisation of Senta.

## 5: The Characterisation of Senta

As shown in the Intertextual Patterns chapter, the character of Senta is associated strongly with intertexts — in particular, direct quotations of song lyrics and literary texts. In this chapter, the use of these intertexts in developing Senta's character is investigated in more detail.

The first direct quotation associated with Senta is from the song “The Man I Love” (lyrics by Ira Gershwin; #15a in Appendix A). It is italicised and interleaved into her indirect thought:

*Some day he'll come along.* Als sie ihn das erste Mal sah *the man I love*, war sie wie vor den Kopf geschlagen. Im ersten Moment glaubte sie an eine Erscheinung *and he'll be big and strong*, denn er sah genau so aus *the man I love*, wie in ihren Gedanken immer der Mann ausgesehen hatte, den sie einmal lieben würde. *And when he comes my way, I'll do my best to make him stay. He'll look at me and smile and I'll understand. In a little while, he'll take my hand, and, though it seems absurd, I know we both won't say a word.* Bloß hatte sie sich nie Gedanken darüber gemacht, was anschließend geschehen sollte. (*We'll build a little home, just meant for two, from which I'll never roam, or what would you? And so all else above, I'm waiting for the man I love.*)

The words are cited accurately apart from the last section in brackets, which in the original starts “He'll” and instead of “or what would you?” has “Who would, would you?” Omitted is the third stanza:

Maybe I shall meet him Sunday  
Maybe Monday, maybe not  
Still I'm sure to meet him one day  
Maybe Tuesday will be my good news day. (Gershwin 2006)

This is a good example of metaphorical isotopy: each segment of lyric acts to intensify the text it is interleaved with, and the omitted stanza provides a latent meaning (the ‘inevitability’ of them meeting) which would be available to readers who are familiar with the song. The first part of the lyrics provides a double for the words “wie in ihren Gedanken immer der Mann ausgesehen hatte, den sie einmal lieben würde.” The last part in brackets then comments on the preceding statement, “Bloß hatte sie sich nie Gedanken

darüber gemacht, was anschließend geschehen sollte”, by providing a hypothetical answer to the indirect question. To this end, the modification of “Who would, would you?” to “or what would you?” locks the lyric better into the text, which is questioning what should happen next. As a result, this section effectively summarises the entire novel: the man she has been waiting for finally comes along, and she imagines they will settle together but is not completely sure how — this last question provides some of the tension of the novel. This foreshadowing of the narrative is common to many of the intertexts associated with Senta. A degree of metonymic isotopy is also present when the intertext recurs 16 pages later, but inline with the text: “Genau diese unproportionierten Körper hatte er in ihren Vorstellungen von *the man I love* gehabt” (#31).

This section is also an example of an expansion, in the Riffaterean sense, of the matrix sentence: Senta meets the man of her dreams. Such a compressed rendering of the text, according to Wolfgang Iser, reduces the text to ‘content’ and substitutes a new organisational viewpoint for that of the original form of the text (1976, 144) — in this instance, the matrix sentence dispenses with all the effects deriving from the author’s use of the intertexts. An examination of the expansion of the matrix sentence, in this case through the interweaving of intertexts, can thus highlight their effects.

On the same page as the first occurrence of “The Man I Love”, there are two more intertexts (#15b and #15c) which work to repeat, or overdetermine, the idea of Thomas being the man of her dreams. The first is a biblical allusion: “Und nun war es Fleisch geworden”, which recurs more than once later in the text, thus creating a chain of associations (see #26a, #28, #29, #87b). The second intertext (#15c: “Wie ich ihn oft gesehn, so steht er hier”) is from Richard Wagner’s *Der fliegende Holländer* and connects Senta with her namesake from that opera who utters those words on meeting the Dutchman whose portrait she has been gazing at. The Dutchman’s first words on seeing his Senta are:

Wie aus der Ferne längst vergang’ner Zeiten  
spricht dieses Mädchens Bild zu mir;  
wie ich’s geträumt seit bangen Ewigkeiten,  
vor meinen Augen seh ich’s hier. (Act II: Scene 3)

This also echoes Thomas's thoughts on first seeing Senta in *Treffen sich zwei*:

Als wären seine Wünsche aus ihm herausgetreten und hätten sich in diesem Frauenkörper materialisiert, so war das nämlich, was er da sah. (2008, 13)

Thus the metaphoric embedding of the intertext brings into play associations, available to those familiar with the sources, that serve to repeat, and hence emphasise, the connotations of the text in which they are set. This low level pattern occurs frequently with intertexts associated with Senta.

A further example is Gottfried Benn's poem "Kommt" (1960, 3:320), which appears once in association with Senta. The reference is used to comment on Senta's response to Thomas's greeting: "»Hallo«, sagte sie *und schon so nah den Klippen*" (#27 in Appendix A); and is a direct quotation of the first line of the last stanza of "Kommt".

The intertext acts here like an adverb expressing a sense of discomfort or daring, using the metaphor from the poem of conversation as an ocean on which we must dare to voyage. The first line of the poem, "Kommt, reden wir zusammen", is not quoted in *Treffen sich zwei*, but could serve as a title for the section. In addition, the poem's refrain, "wer redet, ist nicht tot", and theme, the importance of communication, echo a later refrain in *Treffen sich zwei*, associated with Senta and deriving from her recollection of Funny van Dannen's song "Freundinnen", "Dann könnte man über alles reden" (#167a, #167c, #173a in Appendix A). This refrain is echoed after their separation by Thomas's "Man hätte doch darüber reden können" (#189, #190, #199). The structure of the poem is also partly mimicked by *Treffen sich zwei*. Its first half is in the first person plural — *wir* — but then switches to the second person singular — *du* — which is reflected in the way the first half of *Treffen sich zwei* is about the coming together, the forming of a 'wir', of Senta and Thomas, whereas the second half is about their individual personalities, the 'du', asserting themselves and putting their union at risk.

Two further lines from the second half of the poem, "Allein in deiner Wüste, / in deinem Gobigraun —" (#198), occur 150 pages after the first quotation, but in association with Thomas as he tries to come to terms with the failure of communication between himself and Senta.

The first kiss between Senta and Thomas is an occasion for multiple intertexts, for the most part densely interleaved into the text:

Und währenddessen war es warm im O-Paradies, und die Trommeln und Gongs klangen wie seitlich aus den Lautsprechern herausgeschleudert und zischten ihnen als Diskusscheiben um die Ohren *it only hurts now and then*, [#34] und als er sie küßte, waren seine Lippen *lucky lips are made for kissing* [#35a] ganz weich und dabei auch etwas feucht *And then he kissed me*, [#35b] weil sie schon geöffnet waren *And then he kissed me*, [#35b cont.] als sie auf die ihren trafen. Das war ein ganz behutsamer Kuß. *It's in his kiss.* [#35c] Und hatte sie bislang geglaubt *And then he kissed me*, [#35d] es sei das Schicksal, was sie da seit zwanzig Minuten umtoste *And then he kissed me*, [#35d cont.] denn länger hatte es nicht gedauert bis zu *Verweile doch!* [#35e] diesem Moment, das Schicksal, dem sie sowieso nichts entgegensetzen zu können geglaubt hatte *It's in his kiss*, [#35f] weswegen sie es auch gar nicht versucht, sondern sich bereitwillig darein ergeben hatte, so änderte sich das nun mit diesem Kuß.  
Und zwar sofort. (Von jetzt auf gleich.)  
Denn dieser Kuß brach ihr das Herz.

*It's in his kiss.*

*That's where it is.*

*It's in his kiss.* [35g] (Hanika 2008, 34–35)

Seven intertexts in the course of just over half a page. The first intertext (#34) is a line from the song “Imagoro” by the band Creatures and has been foreshadowed twenty pages earlier by the description of the barman putting on ‘the last CD by the Creatures’ and the sound of its drumming (#14), then by direct references to the vocalist Siouxsie’s singing: “Say yes, ermunterte Siouxsie [...] Hey! rief Siouxsie” (#25). Thus this reference is a continuation of a chain of associations, an instance of metonymic isotopy, with each reference also having a metaphoric role: the drumming expresses the tension of their first catching sight of each other (or the beating of their hearts?), then Siouxsie’s “Say yes” expresses Senta’s confirmation that Thomas is the man of her dreams, and now the drumming again and the “it only hurts now and

then” expresses Senta’s tentativeness as they are about to kiss.

This tentativeness is then dispelled by the next intertext, “lucky lips are made for kissing”<sup>9</sup> (#35a), which indirectly suggests that Thomas is a good kisser. The actual kiss itself is then emphasised by the metaphorical isotopy of the repeated intertext “And then he kissed me” (#35b (twice) and #35d). The kiss is also emphasised by the repeated reference to the “Shoop Shoop Song (It’s in his Kiss)” (#35c, #35f and #35g), as well as the breathlessness of the long interleaved sentences. The refrain, “It’s in his kiss”, is actually an answer in that song to its first line, “Does he love me?”, and is contrasted in the song to other aspects of the lover, such as his actions. Thus it indirectly implies here that all Senta needs to know about whether Thomas loves her resides in his kiss and that his behaviour is not so important. This foreshadows their break-up, which is triggered by Senta’s dissatisfaction with Thomas’s behaviour in bed.

In the midst of all these song lyrics about kissing, there is an italicised exclamation of two words: “*Verweile doch!*” (#35e) The reference here is to Goethe’s *Faust*. The protagonist, Faust, says:

Werd ich zum Augenblicke sagen:  
Verweile doch! du bist so schön! (V. 1699-1700)

Thus, it is implied that “*Verweile doch!*” is being addressed to the moment that Senta is experiencing, and that she is experiencing it as beautiful and something she does not want to end.

In summary, the act of kissing is overlaid not just with the connotations of various love songs, but also with a famous quote from one of the canonical works of German literature, thus drawing on the two fields, song lyrics and literature, which primarily characterise Senta’s intertextual associations. This juxtaposition of ‘high’ and ‘low’ culture at the same level of the narrative and for the same purpose, metaphorical isotopy, gives the text a peculiarly post-modern twist. The combination of the everyday (romantic pop songs of the type Senta would have heard on commercial radio stations) with canonical literature (which Senta would have studied at university) works to emphasise what they have in common: the ability to accentuate

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<sup>9</sup> A misquote of “Lucky lips are always kissing”.

the romantic subtext in which they are placed. Their embedding in the text works to subdue the latent contrasts in register between the intertexts by an act of framing. That is, the surrounding text, particularly in the case of interleaved intertexts such as those under consideration above, places a frame of interpretation around the intertext which does more than transfer the metaphoric power of the intertext to the surrounding text. It also governs or filters the interpretation of that metaphoric power so that it is limited to what can be read as relevant to the text in which it is embedded. The reader is expected to discount discordant readings of the intertexts — for example, one reading where the context framing the intertext is not supported is the identification of Senta, a female character, with Faust, a male one, through the intertext “*Verweile doch!*” (#35e) as a transfer of masculine attributes from Faust to Senta.

As mentioned on page 20 above, the author herself claims that the novel is influenced by her reading of Heinrich von Kleist’s tragedy *Penthesilea*. This shows up in intertexts associated with Senta on page 89 (from *Penthesilea*, Scene 9), where she meets up with Thomas outside her apartment the day after their first meeting:

Senta aber *Was in ihr walten mag, das weiß nur sie*, die ihre Augen nicht aus den seinen lassen konnte, weil die so unglaublich waren, Senta fühlte sich wie hypnotisiert *Und jeder Busen ist, der fühlt, ein Rätsel*, und während sie in seine Heterophorie hineinstarrte, fielen gemächlich all ihre Bedenken von ihr ab, hemmten jedoch im Vergehen die Ausbreitung des Verlangens in ihr. [#89] (2008, 89)

This intertext is spoken in the play to the High Priestess by Penthesilea’s confidante Prothoe who has been trying in vain to convince Penthesilea to flee the oncoming Greeks:

Das ist ihr Schicksal!  
Dir scheinen Eisenbanden unzerreißbar,  
Nicht wahr? Nun sieh: sie bräche sie vielleicht,  
Und das Gefühl doch nicht, das du verspottest.  
Was in ihr walten mag, das weiß nur sie,  
Und jeder Busen ist, der fühlt, ein Rätsel.

Des Lebens höchstes Gut erstrebte sie,  
Sie streif', ergriff es schon: die Hand versagt ihr,  
Nach einem andern noch sich auszustrecken.  
Komm, magst du's jetzt an meiner Brust vollenden.  
— Was fehlt dir? Warum weinst du?

This intertext implies that Thomas is in the role of Achilles and Senta that of Penthesilea, with Thomas advancing on Senta to overcome her, and the narrator adopting the role of Prothoe commenting on the internal struggle of Senta. This martial metaphor reappears five pages later in *Treffen sich zwei*, when Senta and Thomas set out on their walk through the park:

Von innen jedoch war das überhaupt kein Spaziergang, wozu sie nun aufbrachen, sondern ein Marsch durch schweres Gelände in voller Kampfausrüstung. Also Krieg. [#94 in Appendix B] (2008, 94)

In the play, a misunderstanding between Penthesilea and Achilles results in her killing him, tearing him apart. She then repents this action and kills herself. This is paralleled in *Treffen sich zwei* by Senta's public criticism of Thomas's lovemaking (her 'tearing him apart') which she then repents. This is followed by another intertext from the final scene of Penthesilea (Scene 24), this time isolated to form a comment on what proceeds it, which draws the parallel between Senta and Penthesilea again:

Sie selbst sagte dann nichts mehr.  
*Denn jetzt steig ich in meinen Busen nieder,*  
*Gleich einem Schacht, und grabe, kalt wie Erz,*  
*Mir ein vernichtendes Gefühl hervor.* [#176 in Appendix A] (2008, 176)

In the play, these words are spoken by Penthesilea just prior to her death after she realises she has killed Achilles. Thus, Senta's public criticism of Thomas's lovemaking is a symbolic death, as her mortification forms a symbolic death for her once she realises what she has done. Unlike the play though, Senta and Thomas reincarnate themselves with a renewed sensitivity to each other.

An additional italicised intertext from Penthesilea — from Scene 5 — appears much later in *Treffen sich zwei* and is associated with Thomas, oddly, as it is spoken by Penthesilea in the play:

Das war es, die Lust. So schnell von Liebe zu sprechen, war vielleicht übertrieben. Wenn sie ihre Gefühle Liebe nennen wollte, bitte, seine Gefühle waren Lust. Auf sie. Ganz eindeutig. Große, große Lust.

*Denk ich bloß mich, sinds meine Wünsche bloß,  
Die mich zurück aufs Feld der Schlachten rufen?*

Er mußte jetzt sofort zu ihr gehen, zu ihrem Körper, zu ihrem Wollen, und ihr das sagen, daß er das auch wollte, Schicksal und Lust und alles und daß er nicht nur ihre Augen, sondern einfach alles an ihr schön fand. [#213] (2008, 213)

Whilst these passages from *Penthesilea* appear out of order, an intertext from Scene 5 appearing after one from Scene 24, the individual intertexts are appropriate to their contexts in *Treffen sich zwei*. Penthesilea's words in this last intertext follow her decision to take the field against the Greeks again. This parallels Thomas's decision to go to Senta and try to patch things up. The transferal of Penthesilea's role to Thomas fits with his adoption, subsequent to his symbolic 'death', of thought processes more in line with Senta's background in the humanities — the section of *Treffen sich zwei* in which this intertext occurs is titled: "Textanalyse und -interpretation" (2008, 209).

This transfer of intertextual association also mirrors the other two shifts noted above with respect to Funny van Dannen's song "Freundinnen" and Gottfried Benn's poem "Kommt", both of which are first associated with Senta but are later associated with Thomas. This 'transfer' of the association of intertextual sources from Senta towards Thomas tends to occur in the last quarter of the novel, after Senta's public criticism of Thomas's lovemaking and their subsequent separation, and reflects Thomas's attempts to see things from Senta's perspective.

A key component of Senta's characterisation is her tendency to break into tears at the slightest provocation. This part of her character is given particular emphasis by a six page narrative 'interlude', given the title "Vom Heulen" and in which a number of parodies and intertexts are gathered on the topic of crying (2008, 69–75). These parodies, which range in style from Elfriede Jelinek to a newspaper column, and intertexts work both to continue the theme of crying associated with Senta (a metonymic role) and to intensify it (a metaphoric role). The section begins with its own epigraph from Goethe's *Faust*: "Wenn ihr's nicht fühlt, ihr werdet's nicht

erjagen” (2008, 69) — a paean to the value of subjective emotion — and then proceeds through a number of parodies in a progression which alternates between subjective and objective approaches (#69a – #70c in Appendix B). The parodies are followed by a series of intertexts that follow an historical progression from the Old Testament — Ecclesiastes (#72a in Appendix A), Proverbs (#72b), Job (#72d) and Psalms (#72e) — through Ovid (#72f and #73a) and Joseph von Eichendorff (#73b), to the contemporary writer Rainald Goetz (#73c), with the only intertext not following the progression — the Cure’s “Boys Don’t Cry” which appears amidst the Old Testament intertexts — being the only one that is marked by italics. This is followed by another parody, a report of experience after psychoanalysis (#73 in Appendix B) which hints at the author’s background, and then a diary-style entry by Senta addressing her own crying, thus reconnecting directly with the main narrative strand. The plurality of both the parodies and the intertexts act here to convey the universality of Senta’s experience.

Unlike intertexts and parodies, there is little pattern to the use of metaphors in association with Senta. This is in marked contrast to Thomas, as the next chapter shows.



## 6: The Characterisation of Thomas

As shown in the Intertextual Patterns chapter, the character of Thomas is associated more than Senta with metaphors, and technology metaphors in particular. The most prominent metaphor associated with Thomas is his comparison of himself to a computer. This metaphor appears six times across pages 12-13:

Kaum war er angezogen, lief er wieder hin und her. Das ging so lange, bis er begriff, daß er die Wohnung verlassen mußte, um freizukommen, daß er es schaffen mußte, zur Tür hinauszukommen, bevor die CPU crashte [#12a in Appendix B]. Hinaus, nur hinaus!

Es dauerte noch eine Weile, bis er auf seinem Weg vom Fenster zurück nicht an der Zimmertür umkehrte, sondern, ohne anzuhalten, geradeaus durch die Tür hinausgehen konnte, durchs Treppenhaus hinunter, auf die Straße und schnurstracks ins O-Paradies, um dieses Programm abzubrechen und die Speicher zu löschen. [#12b]

*Das Programm abbrechen, den Ablauf anhalten, die Speicher löschen.* [#13a] So hatte er das in der Zeit genannt, als er seine Diplomarbeit schrieb. Mit vielen Bieren die Speicher löschen. [#13b] [...] Das Speicherlöschprogramm war korrekt angestoßen worden und wurde präzise abgearbeitet. [#13c] [...] Dann ging Thomas aufs Klo, und als er wiederkam, stand Senta neben seinem Barhocker. [...] Wie in »Matrix«, dachte er und wartete darauf, daß sich diese Erscheinung in fließenden Code auflösen würde. [#13 in Appendix A]

Es war auch so still.

Als wären die Geräusche noch nicht programmiert worden. [#13d in Appendix B] (2008, 12–13)

These metaphors serve to overdetermine Thomas's identity both with his profession as an 'Informatiker', and with the stereotypical behaviour of a young single male exemplified by the reference to his student days (his 'Diplomarbeit' also positions him socially as having attended a more vocational institute of higher education) and drinking. Even the intertextual reference to *The Matrix* serves to reinforce this technology metaphor with its invocation of "fließender Code".

This metaphor of person as computer is picked up again when Thomas is sitting next to Senta in the bar:

Es waren seine Synapsen bereits alle auf »Habenwollen« gleichgeschaltet, und die CPU lief tatsächlich langsam heiß. Das war der Zustand, den er mit »die Hypophyse eiert« in menschliche Gegebenheiten übersetzen würde, sollte ihn später einmal jemand danach fragen, Senta zum Beispiel. [#25b in Appendix B] (2008, 25)

Here the metaphor is made explicit by connecting it to the workings of his brain — his synapses. After leaving Senta on the morning after their first night together, Thomas then brings her into his metaphor:

Da läuft jetzt ein neues Programm, *ein beßres*, [#53 in Appendix A] nein, läuft noch nicht, muß noch getestet werden, ist aber codiert und ausgeliefert [...] Und das hier wird nicht bloß eine neue Version des Gehabten sein, sondern wirklich ein anderes Programm, ein besseres, mit neuen, nie zuvor gekannten Methoden und Tools, pamm! Pammpamm. Falls es auf ihren Systemen läuft und falls die kompatibel sind. [#53a in Appendix B] (2008, 53)

The ‘pamm’ is a reference to the software that Thomas works with: the Process and Application Management Model (PAMM). In the words of his boss, this is “das erste Modell, mit dem auf allen Ebenen alle Abläufe modelliert werden können, sogar das Leben.” (2008, 117). This hyperbole is realised in Thomas’s description above of his relationship with Senta as a piece of software that has been coded and compiled and now needs testing. The person as computer metaphor recurs in the question over whether this new ‘program’ will run on their ‘systems’ — i.e. the complex of their personalities and habits — and whether those ‘systems’ are compatible — i.e. are they able to interact without problems.

The metaphorical sequence “das Programm abbrechen, den Ablauf anhalten, die Speicher löschen” is invoked again by Thomas after Senta has publicly criticised him (see #190 and #200 in Appendix B) and then again when Thomas is thinking back over that event: “Doch war es eine falsche Vermutung gewesen, daß das Romantikprogramm gestartet werden sollte” (#211a).

Thomas’s boss Aliqoli also comments on this metaphor in his talk at the “Deutscher Informatikertag”:

Ich erinnere mich, wie am Anfang des Computerzeitalters die Menschen immer wieder erstaunt waren, daß ihnen die neue Technik Begriffe gab, anhand derer sie die Vorgänge in ihrem Kopf beschreiben konnten. Sie konnten sagen, daß ihre Speicher leer seien oder überliefen oder daß ihre Festplatte abgestürzt sei. Das hatte zwar eine gewisse Wahrheit, aber es war doch eher zum Lachen, daß ein technischer Vorgang die weit komplexeren Vorgänge des menschlichen Geistes sollte beschreiben können. [#117 in Appendix B] (2008, 117)

Aliqoli is criticising here the metaphor of person as computer – it is ‘laughable’ – but he then claims: “Mit dem PAMM können Sie, wenn Sie es wünschen, den komplexen Vorgang des Lebens in einen technischen überführen.” (2008, 118) He goes on to explicitly contrast linear thinking to thinking in the round (which PAMM supposedly implements), which he refers to as a contrast between the thinking of men and that of women:

Vielleicht erscheint Ihnen das Denken in Kugeln absurd. Daran kann ich erkennen, daß Sie ein Mann sind, also gewohnt, linear zu denken. Ich kann Ihnen aber versichern: Die Hälfte der Menschheit denkt in Kugeln, und zwar die schönere Hälfte. (2008, 118–119)

Aliqoli’s comments above comprise a meta-stylistic commentary within the text. They not only directly comment on the stylistic devices used to characterise Thomas, but also contain dramatic irony when read in the context of Thomas and Senta’s relationship.

The association with Thomas of the repeatedly invoked ‘person as computer’ metaphor serves to influence the reader’s perception of his character in such a way as to stereotype him as an ‘IT geek’ – someone who thinks in a rational, linear fashion and values technology above the humanities. However, after Senta’s public criticism of him, his thinking is increasingly portrayed through intertexts. In addition to those mentioned above in the Characterisation of Senta chapter – Funny van Dannen’s song “Freundinnen” (#189, #190 and #199 in Appendix A), Gottfried Benn’s “Kommt” (#198) and Heinrich von Kleist’s *Penthesilea* (#213) – references also occur to Joy Division’s “Atmosphere” (#179), Ray Oldenburg’s *The Great Good Place* (#196a), Edward Hopper’s paintings (#196b), Sigmund Freud’s analysis of the Oedipus Complex (#206), and Bertolt Brecht’s *Die Dreigroschenoper* (#211) – all

intertexts that are associated with the humanities and not technology. By contrast, prior to Senta's criticism, most of the intertexts associated with Thomas occur in the context of conversations between Senta and Thomas — e.g. the discussions of Wagner (#43b, #44b, #128b and #128d) or of the performance artist Marina Abramovic (#140a). Furthermore, the revelation of Thomas's knowledge in these areas associated with Senta is the pretext for her interrogating him over how he knows such things, whereas she does not question his knowledge of other things outside her domain, such as the scientific name for bats (2008, 103). The stereotypical nature of these 'domains' is exemplified by Senta's questioning of Thomas over Marina Abramovic:

»Jetzt erzähl' du mal was«, hatte sie gesagt.  
»Was denn?« hatte er gefragt.  
»Von dir was. Warum ein Systemberater Marina Abramovic kennt zum Beispiel.«  
»Das weiß ich nicht, woher ich die kenne. Die ist doch berühmt.«  
»Ja, aber daß die auch unter Informatikern berühmt ist, hätte ich nicht gedacht.« (2010, 141)

As Thomas replies, "Informatiker sind doch auch nur Menschen" (2008, 141), and by implication, not stereotypes.

Whilst Thomas is increasingly associated with intertexts that have been used to characterise Senta, in contrast Senta is not increasingly characterised by technology metaphors. But an early intertext first associated with Thomas prior to his meeting Senta, and which is later associated with Senta, is Rainer Maria Rilke's poem *Der Panther*. The role of this intertext is explained in the following chapter which examines in detail how it is used to link and contrast the characterisations of Thomas and Senta.

## 7: Thomas & Senta: Convergence

The characterisation of Thomas begins with his frustration at the people he must work with and his consequent early drive home in fury. The metaphor used to describe his state is a technological one: “Als wären sämtliche Akkus auf einen Schlag entleert worden, so war das.” (#11 in Appendix B) This metaphor is reused later in the section headed “Der glückliche Moment” to describe Thomas’s state prior to making love with Senta:

Sein Körper ist satt bis in die letzte Faser. Jede Zelle ist vitalisiert und prall ausgefüllt, alle Akkus sind frisch aufgeladen. [#129a] (2008, 129)

Immediately after this metaphor that describes the reversal in state, from completely empty to charged up, almost the same paragraph is used to describe Senta, but with a different final metaphor:

Auch ihr Körper ist satt bis in die letzte Faser. Jede Zelle ist vitalisiert und so prall ausgefüllt, wie es in der Werbung für Gesichtscremes gerne dargestellt wird. [#129b] (2008, 129)

The technology metaphor is exchanged in this case for a reference to beauty product advertisements. Thus these two paragraphs both unite and divide in their characterisations of the two — their states are essentially described as the same, as indicated by the lead sentences, but the domains which the descriptions draw from in the second sentences are quite disparate.

This combination of similarity and difference occurs elsewhere too. When Thomas arrives home in his fury, he immediately starts pacing his apartment. The description of this evokes Rainer Maria Rilke’s poem “Der Panther”: “Daheim lief er auf einmal in seiner Wohnung hin und her wie der Panther in Käfig” (#12 in Appendix A). His becoming aware of this pacing prompts him to go to the bar O-Paradies where he meets Senta. On first sighting Senta, he fears that she is an illusion and will dematerialise “während er wieder und weiter und hin und her und auf und ab durch seinen Laufkäfig würde tigern müssen.” (#26b) Here he is associating life as a single man with the life of the caged panther/tiger and this could be seen in Thomas’s context as referring to the perceived meaninglessness of his life without a partner to share it with.

These events are paralleled with Senta later in the book, after her public criticism of Thomas. Just as Thomas leaves work after frustration with the people he has been trying to train, so too does Senta leave her work after frustration with someone — in this case, her employer. Whilst Thomas drives home slowly, taking almost an hour, out of fear of an accident because of the state of his nerves (2008, 11–12), “Senta marschierte an jenem Abend der Wut zu Fuß nach Hause, von der Schlüterstraße bis zum Oranienplatz, das war ein weiter Weg.” (2008, 207) This walk from Charlottenburg to Kreuzberg is about 8.25 kilometers, as can be seen in Figure 50 below.

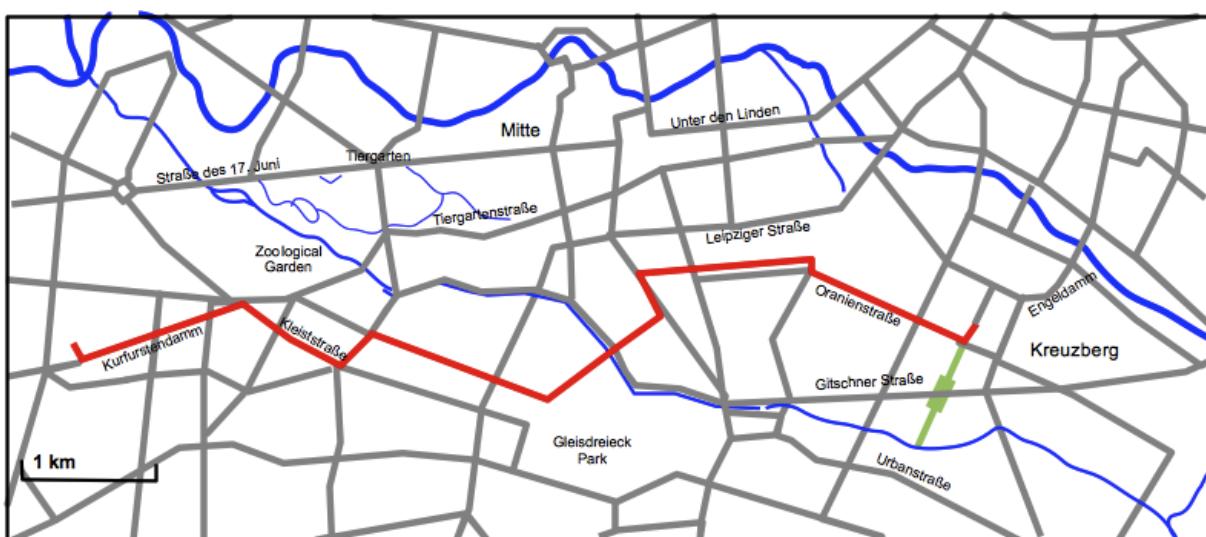


Figure 50: Senta's walk home (shaded in red)

On arriving home, Thomas paces his apartment for a while and then takes a shower before pacing back and forth again (2008, 12). Senta, by contrast, immediately has a hot shower and then goes to bed (2008, 208). Thus, whereas Thomas proceeds almost immediately to a meeting with Senta, she takes a week in which she makes up with her friend, Alina, and broods over her relationship with Thomas. But then her night of poor sleep is described thus:

Senta schlief gar nicht gut in dieser Nacht. Die Erinnerungen an die Zeit mit Thomas kamen mit solcher Gewalt zurück, daß sich ihr Hirn in sich selbst verhedderte und förmlich anschwoll von der vielen Arbeit, die es zu leisten hatte und die zu keinem Ergebnis führte, sondern sich im allerkleinsten Kreise drehte [#229a] *Tiger, tiger, burning bright / In the forests of the night.* [#229b] (2008, 229)

Here we have the reprise of “Der Panther” with a direct quotation from the second stanza of the poem (“sich im allerkleinsten Kreise dreht”) and an additional italicised quotation from William Blake’s poem “The Tiger”, this second intertext only making sense as a comment on the first intertext if the first intertext is recognised. Whereas the panther is caged, the tiger in the poem is free. This pairing is repeated after Senta awakes the next morning:

In der Wohnung war es nicht zum Aushalten. Dort war sie ein Tier im Käfig  
*Tiger, tiger* [#232a] dieser Zustand war unangenehm, Panther, Panther, und so  
ging sie hinaus. [#232b] (2008, 232)

The ‘free’ status of the tiger in the poem is compromised here by the juxtaposing of “ein Tier im Käfig” with “Tiger, tiger”. The image of the panther from Rilke’s poem appears to be overwriting that of Blake’s tiger. However, the juxtaposition of “Panther, Panther” with “so ging sie hinaus” provides a solution to this if we associate “so ging sie hinaus” with the line “In the forests of the night”. That is, whilst Senta is caged in her single status, just as Thomas was, she is free to go out into the ‘night’. The ferocity symbolised by Blake’s tiger (“Did he who made the Lamb make thee?”) is also at odds with Rilke’s tired panther whose ferocity is subdued (“Sein Blick ist [...] so müd geworden, daß er nichts mehr hält”). This may point to Senta’s seesawing anger at Thomas or, alternatively, to the contrast between the passivity of remaining in her apartment and the active decision to go out which will lead to the denouement, just as Thomas’s active decision to leave his apartment led to their meeting. However the exact relationship between these intertexts remains obscure as the contexts they bring with them are quite different.

These sentences are followed by Senta skipping down the stairs and out the door, accompanied by more intertexts (see page 39 ff. above for an extended analysis of this passage). This matches with Thomas’s going down the stairs and out the door, but in his case accompanied by the human-as-computer metaphor (2008, 12). Whereas Thomas goes to his fateful encounter with Senta, Senta goes to Thomas’s house, expecting him to be at work, and thus to their reunion, as he has taken the day off (2008, 232 ff.). Hence, both instances of the metaphor lead to a critical meeting, echoing the novel’s title: *Treffen sich zwei*.

Whereas the previous chapters have shown the ways in which Thomas and Senta’s

characterisation differs through the use of intertexts, metaphors and parodies, the analysis above demonstrates how an intertext common to both of them is used to merge their experiences and bring out the aspects of their lives which are similar — in particular, their status as singles and the sense of frustration stemming from their work lives.

We have examined intertexts, metaphors and parodies as techniques for characterisation — both in distinguishing characters and in bringing out their commonality — but they are not the only techniques employed in the novel. The next chapter examines the use of another technique of characterisation.

## 8: Thomas & Senta: Divergence

An example of a technique other than intertexts and metaphors for distinguishing the characters is the use of variations in voice, as will be shown in the following examples.

After their last night together before their relationship first breaks apart, Thomas and Senta are both shown reflecting on their time together. An examination of representative paragraphs from their reflections is revealing of their characterisation. After Thomas leaves, Senta reflects thus:

(<sup>1</sup>)Unterdessen wurde Senta immer nervöser (denn seine Hände waren nicht mehr da und seine Lippen und vor allem seine Augen nicht.)

Das geht alles nicht, dachte sie, das geht alles nicht. (<sup>2</sup>)Ich weiß überhaupt nicht, was in mich gefahren ist. (<sup>3</sup>)Die Lust vielleicht.) (<sup>4</sup>)Diese hirnlose Rumfickerei führt doch zu nichts. (<sup>5</sup>)Also bitte. Sie führt zumindest zu einem vollkommen entspannten, bedürfnislosen Körper, sie führt auch dazu, daß du ein so schönes Gesicht im Spiegel siehst wie schon lange nicht mehr.) (<sup>6</sup>)Das wird doch nichts mit dem. (<sup>7</sup>)Mit wem?)

(<sup>8</sup>)Mit so einem ... so einem Systemberater. Der lebt doch in einer ganz anderen Welt. (<sup>9</sup>)Und in welcher lebst du?) (<sup>10</sup>)Was soll ich denn mit dem reden? (<sup>11</sup>)Wer wollte denn reden?)

(<sup>12</sup>)Jetzt, dachte Senta, jetzt fängt es an. (<sup>13</sup>)Dafür mußte ich über vierzig Jahre alt werden, damit es anfängt. (<sup>14</sup>)Hoffentlich ist er noch nicht zu alt für das alles, für die Kinder und den Nestbau, hoffentlich hat er nicht zu lange schon alleine gelebt.) (<sup>15</sup>)Auf jeden Fall könnte es jetzt anfangen. Das war doch ein Prima Anfang. (<sup>16</sup>)Bloß müßte es jetzt ziemlich schnell weitergehen, vor allem, weil es ja mehr als ein Kind werden soll, und bald kann ich keine mehr kriegen.)

(<sup>17</sup>)Daß es jetzt anfängt, dachte sie aber nur kurz, nur einen kleinen hellen Moment lang. (2008, 147)

The first segment (marked as (1)) starts in the third person, and this voice continues into the first sentence of the second paragraph. However, it is broken by a bracketed piece of free indirect speech, identifiable by the repeated use of 'und' as Senta lists things as they occur to her. At (2) it changes into the first person for a sentence, and then at (3) we have another interjection in brackets. The voice of this interjection follows the pattern of the

previous bracketed speech and presents Senta commenting on her thought from the previous sentence. This call and response (in brackets) continues in (4) and (5), with (5) showing Senta talking to herself in the second person in contrast to (4)'s first person. The call and response is then repeated with (6) through (11), with the continued first person. The third person then reenters the narrative at the start of the third paragraph with (12). But this is immediately followed by (13) in the first person and the response of (14). The remainder of the paragraph, (15) and (16), is in the first person. But then the last paragraph switches back to the third person.

This switching of voice between first and third person, with frequent recourse to Senta addressing herself, gives Senta's reflections a dialogic tone — it is closer to a conversation than a monologue. Looking at the larger paragraphs independently, the second paragraph is dominated by a call and response in first person. The first person segments are also dominated by negative thoughts: (2), (4) and (6) all contain 'nicht' or 'nichts', and (8) contains the adjective 'andere' indicating difference. The third paragraph is dominated by the verb 'anfangen' (in (12), (13) and (15)) and the adverb 'jetzt' (in (12), (15) and (16)), and these two words also appear in the last paragraph. These features are characteristic of Senta in the novel. She is almost always qualifying her thoughts and undercutting herself, leaving the impression that she thinks in circles.

A comparative section from Thomas's reflections possesses different characteristics:

(<sup>18</sup>)Und daß dieses Wochenende so schön gewesen war, lag nicht am Sex allein, obwohl es über ein Jahr her war, seit er zuletzt mit einer Frau geschlafen hatte (<sup>19</sup>und in den Jahren davor, schon in der letzten Zeit mit seiner letzten Freundin, war sein Liebesleben auch nicht gerade turbulent gewesen), (<sup>20</sup>sondern es hatte irgendwie alles gestimmt. Sie waren nicht aus Verzweiflung oder weil sie betrunken gewesen wären, so aufeinandergeflogen. Zwar schien ihm, daß sie schon einigermaßen verzweifelt war, sehr allein und ganz schön traurig (<sup>21</sup>was vielleicht an der Zickerei lag, die sie immer wieder veranstaltete), (<sup>22</sup>aber sie war keine Frau, die darum wahllos irgendwelche Männer aufgerissen hätte. (<sup>23</sup>)Da war noch irgend etwas anderes im Spiel.

(<sup>24</sup>)Irgend etwas anderes.

<sup>(25)</sup>Irgendwas war da.

<sup>(26)</sup>Im Stau kurz vor dem Lützowplatz, beim Blick aus dem offenen Fenster auf das wilde Grün, hinter dem der Landwehrkanal floß, fiel ihm plötzlich auf, daß gerade er gerade jetzt gerade hier war, gerade an diesem Ort in der Welt wie in der Zeit. <sup>(27)</sup>Andere waren anderswo. <sup>(28)</sup>Andere hatten vor ihm gelebt oder würden nach ihm kommen, doch keiner würde je gerade diesen Ort in der Welt und in der Zeit einnehmen, an dem er sich befand. <sup>(29)</sup>Das war seiner allein und gehörte nur ihm, nur ihm allein. (2008, 154–155)

Thomas's reflections are almost entirely in the third person — segments (23), (24) and (25) are the only possible exceptions (being perhaps free indirect thought) — and there is no conversation taking place. In fact, key words in this section are ‘allein’ and ‘andere’, with the latter appearing in close repetition — in (23) through (25), then again in (27) and (28). Negating words, such as ‘nicht’ and ‘kein’, are used in a positive sense, or modified by adverbs that give them a positive spin (‘nicht ... allein’ in (18) and ‘nicht gerade’ in (19)).

These features act to emphasise Thomas's independence (particularly (27) through (29)) and contrast it with Senta's need for his acceptance (particularly (14)). Two significant words that are common to both Thomas and Senta's reflections are ‘Welt’ and ‘allein’. Tellingly, Senta uses ‘Welt’, in (8), with reference to Thomas, whereas Thomas only uses ‘Welt’ in reference to himself — in (26) and (28). Similarly, Senta only uses the word ‘allein’ here, in (14), with reference to Thomas: “hoffentlich hat er nicht zu lange schon alleine gelebt.” (2008, 147) However, with Thomas the word ‘allein’ first appears in his thoughts about Senta and have a positive aspect, in (18) and (20), but then he concludes by connecting ‘allein’ with ‘Welt’: “Das war seiner allein und gehörte nur ihm, nur ihm allein.” (2008, 155) This solipsism on his part is the trigger which causes their break-up.

The independence of Thomas's thought derives from his expository style of thinking — unlike Senta, he does not doubt (or question) his previous statements but proceeds linearly from statement to statement. This contrast between the two styles of thought also appears in the meta-stylistic-commentary contained in Thomas's boss Aliqoli's talk at the “Deutscher Informatikertag”:

Vielleicht erscheint Ihnen das Denken in Kugeln absurd. Daran kann ich

erkennen, daß Sie ein Mann sind, also gewohnt, linear zu denken. Ich kann Ihnen aber versichern: Die Hälfte der Menschheit denkt in Kugeln, und zwar die schönere Hälfte. (2008, 118–119)

Thus, the above differences in voice serve to reinforce the gender stereotyping of the two protagonists which has previously been noted in the use of intertexts and metaphors.

## Conclusion

*Treffen sich zwei* characterises its protagonists in several ways. The most striking is by means of intertexts. The critical reviews highlight the role that these intertexts play in the reader's experience of the novel and their importance to the characterisation of the individual protagonists. This study has shown that the novel also uses various other techniques of characterisation to complement its use of intertexts.

This study has utilised catalogues of the intertexts, metaphors and parodies in *Treffen sich zwei* in order to quantitatively identify high level patterns in the use of these techniques. A key finding is the protagonist Senta's dominance of intertextual references as compared with Thomas, and the high proportion of intertexts associated with her from popular music and literature. In addition, metaphors are shown to be more associated with the other protagonist, Thomas, and the stereotypical interests of his field of work: information technology.

A more detailed, qualitative analysis of the patterns shows that, through the course of the novel, Thomas is increasingly associated with intertexts that have been used to characterise Senta. This convergence is also reflected in the use of Rainer Maria Rilke's poem *Der Panther* to link and contrast the characterisations of Thomas and Senta.

In addition to the extensive use of intertexts and metaphors, variations in voice are used consistently to distinguish the two main protagonists in a manner which serves to reinforce the differences between them already described.

Thus, the various literary techniques used by Iris Hanika — intertexts, metaphors, parodies, changes in voice — work together to produce the meeting of two distinctly characterised protagonists, reflecting the title: *Treffen sich zwei*.

The analytical approach adopted here has been tailored to specific features of the novel — namely the extensive use of intertexts and metaphors — but has the potential for application to other works of literature. At an abstract level, the steps of this method could be described as:

1. Survey the critical responses to the work and extract the key features.
2. Quantitatively analyse the key features in the work as a whole in order to identify patterns.

3. Qualitatively investigate specific instances of the features and how they reinforce/negate the patterns identified.

The second step is an important one. Whilst quantitative methods have been used relatively infrequently at the level of the single work, there is a growing body of scholarly literature making use of quantitative evidence at the *corpus* level to investigate language and style — an approach known as ‘distant reading’ (Moretti 2005; Moretti 1998; Heuser and Le-Khac 2011). This study has demonstrated that a quantitative approach to studying a *single* literary work can add value and complement qualitative approaches. In particular, the process of gathering data and organising it for quantitative analysis may reveal features overlooked by previous critical responses to the work. In particular, and paradoxically, the process of data gathering (in itself a form of close reading) may lead to the identification of features that are difficult to quantify but which are amenable to qualitative analysis. The parallels identified in the use of Rilke’s “Der Panther” are an example of such a feature. Alternatively, it may reveal that critics have been misled in their perceptions of the work — for example, in the misrecognition of intertexts.

This method could be extended to the comparative analysis of works. For instance, Hanika’s second novel, *Das Eigentliche*, also contains two protagonists of opposite genders and numerous intertexts. Questions that could be posed include whether *Das Eigentliche* has similar patterns of intertext and metaphor use and how the differences in their use relate to differences in the protagonists.

With regard to *Treffen sich zwei*, an analysis of its place within the broader literary context may also reveal more about the techniques of characterisation discussed here. In particular, a comparison with other works that feature protagonists contrasted in terms of male-female and scientific-artistic stereotypes — for instance, Milan Kundera’s *The Unbearable Lightness of Being* or Max Frisch’s *Homo faber* — may tell us more about possible approaches to characterisation. Similarly, taking a comparative approach using the sources for the intertexts used in *Treffen sich zwei* — particularly Heinrich von Kleist’s *Penthesilea* and “Die Verlobung in St. Domingo” — may reveal more about the structure of *Treffen sich zwei* and how the intertexts reinforce it.

One aspect identified by the critics which has not been analysed in depth here is the

role that geography plays in the novel. In particular, the role of the Berlin Wall, which formerly passed through the gardens that several key scenes are set in. Amelia Atlas's suggestion that Berlin has a metonymic role in the novel, standing in for the separation and reunion of the two protagonists, deserves further investigation (2010). Similarly, the setting in Kreuzberg begs for comparison to other 'Kreuzberg' novels, such as Sven Regener's *Herr Lehmann*.

Finally, Iris Hanika's weaving of the narrative from multiple literary strands perhaps mirrors the warp and weft of real human relationships, whilst her choice of title slyly hints at both their comical side and at one of her key techniques of characterisation. *Treffen sich zwei* can denote the meeting of two people, but equally the meeting of two texts.



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## Appendix A: Catalogue of Intertexts

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
5	9	T.S. Eliot, "Burnt Norton": "Desire itself is movement / Not in itself desirable; / Love is itself unmoving, / Only the cause and end of movement, / Timeless, and undesiring / Except in the aspect of time / Caught in the form of limitation / Between un-being and being." (5)	Direct quotation	unmarked	metaphoric	isolated	Poetry	English	Narrator	Yes	Narrator
12		Rainer Maria Rilke, "Der Panther": "Daheim lief er auf einmal in seiner Wohnung hin und her wie der Panther im Käfig" (12)	Indirect quotation	unmarked	metonymic	inline	Poetry	German	Thomas	No	Thomas
13		"Wie in »Matrix«, dachte er und wartete darauf, daß sich diese Erscheinung in fließenden Code auflösen würde." (13)	Indirect quotation	quote-marked	metaphoric	inline	Film	German	Thomas	Yes	Thomas
14		"während das große britisch-japanische Getrommel von der letzten CD der »Creatures« anhub" (14)	Indirect quotation	quote-marked	metonymic	inline	Music (Popular)	German	Narrator	Yes	Thomas

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
15a	11	Ira Gershwin, "The Man I Love": " <i>Some day he'll come along.</i> Als sie ihn das erste Mal sah <i>the man I love</i> , war sie wie vor den Kopf geschlagen. Im ersten Moment glaubte sie an eine Erscheinung <i>and he'll be big and strong</i> , denn er sah genau so aus <i>the man I love</i> , wie in ihren Gedanken immer der Mann ausgesehen hatte, den sie einmal lieben würde. <i>And when he comes my way, I'll do my best to make him stay. He'll look at me and smile and I'll understand. In a little while, he'll take my hand, and, though it seems absurd, I know we both won't say a word.</i> Bloß hatte sie sich nie Gedanken darüber gemacht, was anschließend geschehen sollte. ( <i>We'll build a little home, just meant for two, from which I'll never roam, or what would you? And so all else above, I'm waiting for the man I love.</i> )" (15)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Senta	No	Senta
15b		"Und nun war es Fleisch geworden." (15) [see 26a]	Indirect quotation	unmarked	metonymic	inline	Religion	German	Senta	No	Senta
15c	2	Richard Wagner, "Der fliegende Holländer" (II:3 Senta): "Nur ihr Bild von einem Mann. <i>Wie ich ihn oft gesehn, so steht er hier.</i> " (15)	Direct quotation	italicised	metaphoric	interleaved	Music (Opera)	German	Senta	No	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
17	3	Ina Deter, "Wenn du so bist wie dein Lachen" (mangled lyrics): "Wo das Schicksal aber zuschlägt, da wächst kein Gras mehr. <i>Wenn du so bist wie dein Lachen, möchte ich dich wiederseh'n, möchte mit dir Sachen machen, sogar mit dir untergeh'n, sogar mit dir untergeh'n.</i> " (17)	Direct quotation	italicised	metaphoric	inline	Music (Popular)	German	Narrator	No	Both
18a		"Senta hatte den ganzen Nachmittag in der Galerie mit dem »Lebensrückblick« von Lou Andreas-Salomé verbracht [...]" (18)	Indirect quotation	quote-marked	metonymic	inline	Autobiography	German	Narrator	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
18b	8	Lou Andreas Salome, <i>Lebensrückblick</i> (Das Erlebnis Gott, 5): "Sie hatte das Buch vom ersten Absatz an gehaßt, denn schon der war wie ein Schlag mit dem Gummihammer auf die Stirn. <i>Unser erstes Erlebnis ist, bemerkenswerter Weise, ein Entschwund.</i> Eben noch waren wir alles, unabgeteilt, war unabteilbar von uns irgendwelches Sein – da wurden wir ins Geborenwerden gedrängt, wurden zu einem Restteilchen davon, das fortan bestrebt sein muß, nicht in immer weitergehende Verkürzungen zu geraten, sich zu behaupten an der sich immer breiter vor ihm aufrichtenden Gegenv Welt, in die es aus seiner Allfülle fiel wie in – zunächst beraubende – Leere" (18-19)	Direct quotation	italicised	metonymic	interleaved	Autobiography	German	Senta	Yes	Senta
19a		"Dann kam die Geschichte mit Rilke [...] zwar rief auch Lou" (19)	Indirect quotation	unmarked	metonymic	inline	Autobiography	German	Senta	Yes	Senta
19b	4	Lou Andreas Salome, <i>Lebensrückblick</i> ((Nachtrag, 1934), 235): "Aber dann endeten die Kapitel über Rainer in einem Gedicht [...] Ich geh doch immer auf Dich zu / mit meinem ganzen Gehn / denn wer bin ich und wer bist Du / wenn wir uns nicht verstehn –" (19-20)	Direct quotation	italicised	metonymic	isolated	Poetry	German	Senta	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
20	1	Lou Andreas Salome, <i>Lebensrückblick</i> ((Nachtrag, 1934), 234): “(– o Rainer, dieser Augenblick ist mir Gegenwart immerdar –)” (20)	Direct quotation	italicised	metaphoric	isolated	Autobiography	German	Senta	No	Senta
23	2	Johann Wolfgang von Goethe, “Der Fischer”: “(halb zog sie ihn, halb sank er hin, diese Tour).” (23)	Direct quotation	italicised	metaphoric	inline	Poetry	German	Narrator	No	Both
24a	1	advertisement: “auf dem ein Plakat klebte, das unter der Überschrift »Ritmo de Bacardi« zum Besuch eines Tanzvergnügens einlud.” (24)	Indirect quotation	quote-marked	metaphoric	inline	Advertising	German	Senta	Yes	Senta
24b	1	Lou Andreas-Salome, “Lebensrückblick” ((Nachtrag, 1934), 234): “– o Rainer! –” (24)	Direct quotation	italicised	metaphoric	inline	Autobiography	German	Senta	No	Senta
25	2	Creatures, “Say Yes!” (from the album <i>Hái!</i> ): “Say yes, ermunterte Siouxsie [...] Hey! rief Siouxsie, womit sie <i>hai</i> meinte” (25)	Direct quotation	italicised	metonymic	inline	Music (Popular)	English	Narrator	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
26a		"und war aus Fleisch und Blut wie er" – allusion to Psalmen 78:39: "Er dachte daran, dass sie Menschen aus Fleisch und Blut sind – ein Windhauch, der kurz aufkommt und nicht mehr wiederkehrt." [Neue Genfer Übersetzung] or to Hebräer 5:7: "Als Christus hier auf der Erde war – ein Mensch von Fleisch und Blut" [NGÜ] or Lukas 24:39: "Geister sind doch nicht aus Fleisch und Blut!" [Hoffnung für Alle] or Apostelgeschichte 14:15: "Wir sind nur Menschen aus Fleisch und Blut wie ihr." [HfA] (26)	Indirect quotation	unmarked	metaphoric	inline	Religion	German	Thomas	No	Thomas
26b		Rainer Maria Rilke, "Der Panther": "er [...] durch seinen Laufkäfig würde tigern müssen." (26) [see 12]	Indirect quotation	unmarked	metonymic	inline	Poetry	German	Thomas	No	Thomas
27	1	Gottfried Benn, "Kommt": "»Hallo«, sagte sie <i>und schon so nah den Klippen.</i> " (27)	Direct quotation	italicised	metaphoric	interleaved	Poetry	German	Senta	No	Senta
28		"Denn wenn es nicht am Ende ihr Fleisch und Blut zusammenführte" (28) [see 26a]	Indirect quotation	unmarked	metaphoric	inline	Religion	German	Senta	No	Senta
29		"jetzt, da es Fleisch und Blut geworden war oder Leib und Seele oder ein Leib, auf den ihre Seele antwortete." (29) [see 26a]	Indirect quotation	unmarked	metaphoric	inline	Religion	German	Senta	No	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
31	1	Ira Gershwin, "The Man I Love": "Genau diese unproportionierten Körper hatte er in ihren Vorstellungen von <i>the man I love</i> gehabt" (31) [see 15]	Direct quotation	italicised	metaphoric	inline	Music (Popular)	English	Senta	No	Senta
33a	1	Moody Blues, "Nights in White Satin": "wo es ihr doch eigentlich viel lieber gewesen wäre, sie wären jetzt sofort in irgendeinem möglichst großen <i>Nights in White Satin</i> Bett gelegen" (33)	Direct quotation	italicised	metaphoric	inline	Music (Popular)	English	Senta	No	Senta
33b	1	Sting, "I hung my head": "Sie schloß die Augen und ließ den Kopf hängen. / <i>I hung my head, I hung my head.</i> " (33)	Direct quotation	italicised	metaphoric	inline	Music (Popular)	English	Senta	No	Senta
34	2	Creatures, "Imagoro" [from the album <i>Hái!</i> ]: "und die Trommeln und Gongs klangen wie seitlich aus den Lautsprechern herausgeschleudert und zischten ihnen als Diskusscheiben um die Ohren <i>it only hurts now and then</i> " (34)	Direct quotation	italicised	metonymic	interleaved	Music (Popular)	English	Narrator /Senta	No	Both
35a	1	Jerry Leiber, "Lucky Lips": "waren seine Lippen <i>lucky lips are made for kissing</i> ganz weich" (35)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator /Senta	No	Senta
35b	2	The Crystals, "Then He Kissed Me": "und dabei auch feucht <i>And then he kissed me</i> , weil sie schon geöffnet waren <i>And then he kissed me</i> , als sie auf die ihren trafen." (35)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator /Senta	No	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
35c	1	Rudy Clark (Performed by Betty Everett), "The Shoop Shoop Song (It's In His Kiss)": "Das war ein ganz behutsamer Kuß. <i>It's in his kiss.</i> " (35)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator /Senta	No	Senta
35d	1	The Crystals, "Then He Kissed Me": "Und hatte sie bislang geglaubt <i>And then he kissed me</i> , es sei das Schicksal, was sie da seit zwanzig Minuten umtoste <i>And then he kissed me</i> " (35)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator /Senta	No	Senta
35e	1	Johann Wolfgang von Goethe, <i>Faust</i> : "denn länger hatte es nicht gedauert bis zu <i>Verweile doch!</i> diesem Moment" (35)	Direct quotation	italicised	metaphoric	interleaved	Drama	German	Narrator /Senta	No	Senta
35f	1	Rudy Clark (Performed by Betty Everett), "The Shoop Shoop Song (It's In His Kiss)": "dem sie sowieso nichts entgegensetzen zu können geglaubt hatte <i>It's in his kiss</i> , weswegen sie es auch gar nicht versucht" (35)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator /Senta	No	Senta
35g	3	Rudy Clark (Performed by Betty Everett), "The Shoop Shoop Song (It's In His Kiss)": " <i>It's in his kiss. / That's where it is. / It's in his kiss.</i> " (35)	Direct quotation	italicised	metaphoric	isolated	Music (Popular)	English	Narrator /Senta	No	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
36	3	King James Bible, Song of Solomon 3:4: "weil sie dachte, sie habe womöglich alles mißverstanden, [...] daß er mit ihr zusammen <i>and would not let him go, until I had bought him into my mother's house</i> diese Treppe hochstiege, die in ihre Wohnung führte <i>and into the chamber of her that conceived me.</i> " (36)	Direct quotation	italicised	metaphoric	interleaved	Religion	English	Senta	No	Senta
38	3	Heinrich von Kleist, <i>Die Verlobung in St Domingo</i> (734): "Für Thomas sowieso <i>Was weiter erfolgte, brauchen wir nicht zu vermelden, weil es jeder, der an diese Stelle kommt, von selber liest</i> , interessanterweise aber auch für Senta" (38)	Direct quotation	italicised	metonymic	interleaved	Narrative Prose	German	Narrator	No	Both
39a	4	Heinrich von Kleist, <i>Die Verlobung in St Domingo</i> (734): " <i>Der Fremde, als er sich wieder gesammelt hatte, wußte nicht, wohin ihn die Tat, die er begangen, führen würde; inzwischen sah er soviel ein, daß er gerettet, und in dem Hause, in welchem er sich befand, für ihn nichts von dem Mädchen zu befürchten war.</i> " (39)	Direct quotation	italicised	metaphoric	isolated	Narrative Prose	German	Narrator	No	Thomas
39b		Meyers Lexikon (?): "Wenn er jetzt von Senta Berger anfängt, <i>österreichische Schauspielerin und Produzentin, geb. 1941 in Wien</i> , dachte sie" (39)	Direct quotation	italicised	metonymic	inline	Encyclopedie	German	Senta	No	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
42		Botticelli's Venus: "er [sah], daß inmitten dieses Strahlens Senta aufrecht schwebte. Sie war nackt, und güldenes Haar fiel ihr in großen Wellen über die Schultern herab bis auf die Brüste. Sie hatte das linke Bein leicht nach hinten gewinkelt, während sie die nach vorne gewendeten Hände breitete" (42)	Indirect quotation	unmarked	metonymic	inline	Art	German	Thomas	No	Thomas
43a		"»Meine Eltern sind Wagnerianer, darum heiße ich Senta«, sagte sie dann" (43)	Indirect quotation	unmarked	metonymic	inline	Music (Opera)	German	Senta	Yes	Senta
43b		"»Ach so. Das hätte ich mir ja denken können«, sagte er nämlich, und: »Sonst heißen die Töchter von Wagnerianern doch immer Cosima.«" (43)	Indirect quotation	unmarked	metonymic	inline	Music (Opera)	German	Thomas	Yes	Thomas
44a		"die heißen Isolde und Tristan [...] aber mein kleiner Bruder heißt Wolfram" (44)	Indirect quotation	unmarked	metonymic	inline	Music (Opera)	German	Senta	Yes	Senta
44b		"»Ja«, sagte Thomas, »das geht noch am ehesten. Aber alle sterben den Liebestod.«" (44)	Indirect quotation	unmarked	metonymic	inline	Music (Opera)	German	Thomas	Yes	Thomas
44c		"»Ja«, sagte Senta und riß dabei die Augen auf vor Schreck, »alle sterben den Liebestod. [...] Cosima ist wirklich ein besonders blöder Name. Da wissen nun wirklich immer alle sofort, wo man herkommt. Aus der Wagnerbrühe.«" (44)	Indirect quotation	unmarked	metonymic	inline	Music (Opera)	German	Senta	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
44d	2	Richard Wagner, <i>Tannhäuser</i> (Act 2, Scene 2, Elisabeth): “Dich, teure Halle, grüß ich wieder, / froh grüß ich dich, geliebter Raum!” (44)	Direct quotation	unmarked	metonymic	inline	Music (Opera)	German	Senta	Yes	Senta
46	2	Friedrich Nietzsche, <i>Die Geburt der Tragödie</i> (77): “sondern dessen leibliche Gestalt insgesamt darauf schließen ließ, daß der liebe Gott einigermaßen verkatert gewesen sein mußte, als er ihn schuf – <i>denn nur als aesthetisches Phänomen ist das Dasein und die Welt ewig gerechtfertigt</i> : – Dann hob sie ihren Blick” (46)	Direct quotation	italicised	metaphoric	inline	Philosophy	German	Senta	No	Senta
47		“Wiederum brauchen wir, aus dem vorerwähnten Grunde, was weiter erfolgte, nicht zu vermelden. Auch weisen wir, um späteren Einwänden zuvorzukommen, bereits an dieser Stelle den geneigten Leser darauf hin, daß wir mit derlei Geschehnissen stets auf die nämliche Weise verfahren wollen.” (47) [see 38]	Indirect quotation	italicised	metonymic	isolated	Narrative Prose	German	Narrator	No	Both
49	1	John Denver, “Leaving on a Jetplane”: “als erwarte er jeden Moment einen Angriff aus dem Spiegel heraus. <i>All my bags are packed, I'm ready to go.</i> ” (49)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator	No	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
50	2	John Denver, "Leaving on a Jetplane": "und war bereits an der Wohnungstür. <i>I'm leaving on a jet plane, don't know when I'll be back again.</i> Sie hörte, wie er sie entschlossen zuzog." (49)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator	No	Senta
53		Heinrich Heine, <i>Deutschland: Ein Winternärrchen</i> (Caput 1): "Da läuft jetzt ein neues Programm, <i>ein beßres</i> , nein, läuft noch nicht, muß noch getestet werden, ist aber codiert und ausgeliefert" (53)	Indirect quotation	italicised	metaphoric	inline	Narrative Prose	German	Narrator	No	Thomas
57		Googling "Thomas"; "Thomas Informatik": link counts and times (57)	Indirect quotation	unmarked	metonymic	inline	Internet	German	Narrator	Yes	Senta
59		" <i>Der Einbruch des Traums in die Wirklichkeit.</i> So etwas war ihm ja wohl noch nie passiert." (59) [reference to Freud?]	Indirect quotation	italicised	metaphoric	inline	Psychology	German	Thomas	No	Thomas
60a	15	"Unter <a href="http://www.medienhandbuch.de/bildung/orientierung/berufeDetails.php?id=896">www.medienhandbuch.de/bildung/orientierung/berufeDetails.php?id=896</a> las sie: Berufsbild Systemberater/in [...]" (60)	Direct quotation	italicised	metonymic	inline	Internet	German	Senta	Yes	Senta
60b	9	"Auf der Homepage der Elsa-Brändström-Schule [...] stand: Wie viele Computer benötigt die Firma [...]" (60-61)	Direct quotation	italicised	metonymic	inline	Internet	German	Senta	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
61a	3	“Und nachdem sie auf der Seite <a href="http://www.stellenanzeigen.de/stellenanzeige/80390.htm">www.stellenanzeigen.de/stellenanzeige/80390.htm</a> gelesen hatte, daß ein System Engineer Tivoli Storage Manager (Systemberater TSM) für den Standort Münster oder Hannover gesucht wurde” (61)	Direct quotation	italicised	metonymic	inline	Internet	German	Senta	Yes	Senta
61b	5	“Sie gab Senta ein. [...] Die ersten fünf Links, die ihren Bildschirm füllten, waren: SENTA BERGER   Senta.org – Dobro dosli!   Senta Berger   Senta multisensory conceiving   Hund Schäferhund-Collie-Hündin Senta: Hunde, Hundefreunde ...” (61)	Direct quotation	unmarked	metonymic	inline	Internet	German	Senta	Yes	Senta
66		“Der Fahrer hörte Kiss FM, das ihm gerade einen geilen Morgen wünschte, und Thomas bat ihn, das Radio anzuschalten.” (66) [station on 98.8 FM MHz aimed at youth]	Indirect quotation	unmarked	metonymic	inline	Advertising	German	Thomas	Yes	Thomas
67		“Sie fragte Google nach Systemberater Thomas Senta, und es wurde ihr nun wirklich sehr heiß, als sie hierfür [...] nur ein einziges Ergebnis erhielt, nämlich <a href="http://www.systemtherapiewien.at/Psychoth.ListeJulio2.fp5.pdf">www.systemtherapiewien.at/Psychoth.ListeJulio2.fp5.pdf</a> [...] und [der Link] sich als ein Mitgliederverzeichnis der österreichischen Lehranstalt für Systemische Familientherapie herausstellte. Heiraten. Kinderkriegen.” (67)	Indirect quotation	unmarked	metonymic	inline	Internet	German	Senta	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
69	1	Johann Wolfgang von Goethe, <i>Faust</i> (line 534): "Wenn ihr's nicht fühlt, ihr werdet's nicht erjagen" (69)	Direct quotation	italicised	metaphoric	isolated	Drama	German	Narrator	No	Senta
72a	2	Luther's Bible, Prediger [Ecclesiastes] 1:7: "Alle Wasser laufen ins Meer, noch wird das Meer nicht voller; an den Ort, da sie herfließen, fließen sie wieder hin." (72)	Direct quotation	unmarked	metaphoric	inline	Religion	German	Narrator	Yes	Senta
72b	1	Luther's Bible, Sprüche 14:13 (mangled): "Nach Lachen kommt Weinen." [Nach dem Lachen kommt Trauern] (72)	Direct quotation	unmarked	metaphoric	inline	Religion	German	Narrator	Yes	Senta
72c	1	The Cure, "Boys Don't Cry": "Andererseits erläuterte Gott es dem Hiob in deutlichen Worten <i>boys don't cry:</i> " (72)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator	No	Senta
72d	6	Luther's Bible, Hiob 38:8-11: "Wer hat das Meer mit seinen Türen verschlossen, [...] hier sollen sich legen deine stolzen Wellen!" (72)	Direct quotation	unmarked	metaphoric	inline	Religion	German	Narrator	Yes	Senta
72e	5	Luther's Bible (rev 1912), Psalm 102:5-7: "Indes (ach): Mein Gebein klebt an meinem Fleisch, vor Heulen und Seufzen. Ich bin gleich wie eine Rohrdommel in der Wüste; ich bin gleich wie ein Käuzlein in den verstörten Städten. Ich wache, und bin wie ein einsamer Vogel auf dem Dach." (72)	Direct quotation	unmarked	metaphoric	inline	Religion	German	Narrator	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
72f	5	Ovid, <i>Metamorphoses</i> (IX): "Aus der Antike (Publius Ovidius Naso): muta, iacet viridesque suis tenet [...] nomen habet dominae nigraque sub ilice manat." (72)	Direct quotation	unmarked	metaphoric	isolated	Poetry	Latin	Narrator	Yes	Senta
73a	8	Ovid, <i>Metamorphoses</i> (IX): "(Stumm liegt Byblis da, [...] Namen bewahrt und den Fuß einer dunklen Eiche befeuchtet.)" (73)	Direct quotation	bracketed	metaphoric	isolated	Poetry	German	Narrator	Yes	Senta
73b	7	Joseph von Eichendorff, <i>Aus dem Leben eines Taugenichts</i> (Kap. 1): "Aus den Romantikern (Joseph von Eichendorff): Mir aber standen die Tränen, [...] und weinte bitterlich. / Also weinen auch Männer manchmal; aber nicht lange." (73)	Direct quotation	unmarked	metaphoric	isolated	Narrative Prose	German	Narrator	Yes	Senta
73c	1	Rainald Goetz, <i>Irre</i> (subtitle): "Aus den Zeitgenossen (Rainald Goetz): Don't cry – work." (73)	Direct quotation	unmarked	metaphoric	isolated	Narrative Prose	English	Narrator	Yes	Senta
78		"Allerdings war er im Vorteil, weil er ihren Familiennamen wußte <i>le nom du père</i> " (78) [Lacan – reference to Name-of-the-father – nom-du-père – from <i>Book III: The Psychoses</i> (1993) [1955-56]]	Indirect quotation	italicised	metaphoric	interleaved	Psychology	French	Senta	No	Senta
79		Brothers Grimm, "Rumpelstiltskin": "»Stroh dreschen, bis Gold kommt«, sagte Eckhard" (79)	Indirect quotation	unmarked	metaphoric	inline	Narrative Prose	German	Eckhard	No	Eckhard

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
82	1	Renee Olstead, "What a Difference a Day Makes": "nachdem <i>what a difference a day makes</i> sie sich kennengelernt hatten" (82)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator	No	Both
87a	4	Velvet Underground, "There She Goes Again": "Sie hob den einen Fuß, um ihn vor den anderen zu setzen <i>there she goes again</i> , und als sie auf diesem sicher stand, hob sie den anderen <i>she's out on the streets again</i> , um ihn vor den ersten zu setzen, dann hob sie wieder diesen <i>she's down on her knees, my friend</i> , um ihn vor den anderen zu setzen, und immer so weiter." (87)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator	No	Senta
87b		"Da war sie ja, aus Fleisch und Blut, und er hatte sie wirklich nicht geträumt" (87) [see 26a]	Indirect quotation	unmarked	metonymic	inline	Religion	German	Thomas	No	Thomas
89	3	Heinrich von Kleist, <i>Penthesilea</i> 9: "Senta aber <i>Was in ihr walten mag, das weiß nur sie</i> , die ihre Augen nicht aus den seinen lassen konnte, [...] Senta fühlte sich wie hypnotisiert <i>Und jeder Busen ist, der fühlt, ein Rätsel</i> " (89)	Direct quotation	italicised	metaphoric	interleaved	Drama	German	Narrator	No	Senta
93	1	Rainer Maria Rilke, "Sie sind es nicht": "und strahlte ihn nur noch so an, ganz blank <i>großer Glanz aus innen</i> ." (93)	Direct quotation	italicised	metaphoric	interleaved	Poetry	German	Narrator	No	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
94	2	Peabo Bryson, "Tonight I Celebrate My Love": "In gewisser Weise, denn ihr jeweiliges Nahziel war <i>Tonight, I'll celebrate my love for you</i> durchaus dasselbe." (94)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator	No	Both
102		"Vom Engelbecken her tönt Rap-Musik. Die einzigen verständlichen sowie stetig wiederholten Begriffe des von zwei männlichen Sprechern vorgetragenen Textes sind »fuck«, »motherfucker« und »money«." (102)	Indirect quotation	quote-marked	metonymic	inline	Music (Popular)	English	Narrator	Yes	Both
103		"Daß »fuck« als einziges Wort zu erkennen war und zudem ständig wiederholt wurde, fand Thomas, [...] noch peinlicher als sonst" (103)	Indirect quotation	quote-marked	metonymic	inline	Music (Popular)	English	Thomas	Yes	Thomas
107	2	Gilles Deleuze & Felix Guattari, <i>Kafka, Für eine kleine Literatur</i> (Frankfurt, Suhrkamp, 1976, 14): "Doch war sie willens <i>Denn das Verlangen ist nicht Form, sondern unbegrenzter Fortgang, Prozeß</i> , letztere für den Moment hintanzustellen" (107)	Direct quotation	italicised	metaphoric	interleaved	Literary Criticism	German	Narrator /Senta	No	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
110	2	Richard Wagner, <i>Tristan und Isolde</i> , Act 3, Scene 3 (Isolde's Liebestod): "Diese Wirklichkeit allerdings war [...] weder zu greifen, noch zu sehen, sondern nur zu spüren in ihren aufgeweichten Hirnen, ihren entgrenzten Wünschen, <i>in dem wogenden Schwall, in den tönen Schall</i> , in ihren flirrenden Körpern." (110)	Direct quotation	italicised	metaphoric	inline	Music (Opera)	German	Narrator	No	Both
123	2	Luther's Bible, Lukas 11:28: "Sie schaute kurz zur Kirche hinüber <i>Selig sind, die Gottes Wort hören und bewahren</i> und bestätigte:" (123)	Direct quotation	italicised	metaphoric	interleaved	Religion	German	Narrator /Senta	No	Senta
125		GDR Anthem: "Vom Rauch-Haus her tönten die ersten Takte der DDR-Hymne, die weiteren Takte ließen sie im Gehen schnell hinter sich. [...] »Hm«, machte Thomas, »dabei scheint die Sonne doch gerade schön wie nie über Deutschland.«   »Ach, Deutschland«, seufzte Senta, und Thomas' kleiner Lacher klang wie umgekehrtes Schnarchen.   »Schöne Musik ist das schon«, sagte sie, »aber daß du sogar den Text kannst ...«" (125)	Indirect quotation	unmarked	metonymic	inline	Music (Anthem)	German	Thomas	Yes	Thomas

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
126a	3	Richard Wagner, <i>Das Rheingold</i> , Scene 1: "»Ja«, antwortete sie, »weia waga. Woge, du Welle, walle zur Wiege«, und Thomas kicherte schon, aber sie fuhr fort: »Wagalaweia! Wallala weiala weia!«." (126)	Direct quotation	unmarked	metonymic	inline	Music (Opera)	German	Senta	Yes	Senta
126b		"»aber wir müssen diese blöden Namen tragen. ›Senta‹ geht ja noch und ›Wolfram‹, wenn man nicht weiß, wo's herkommt, aber ›Isolde‹ ist schon grenzwertig, und mein armer Bruder, der ›Tristan‹ heißen muß ...«" (126)	Indirect quotation	quote-marked	metonymic	inline	Music (Opera)	German	Senta	Yes	Senta
127a		"»Ja, du.« Sie war wirklich ziemlich aufgeregt, »du wußtest doch, daß wir alle den Liebestod sterben, da mußt du dich doch damit auskennen.«" (127)	Indirect quotation	unmarked	metonymic	inline	Music (Opera)	German	Senta	Yes	Senta
127b	5	Gottfried Benn, "Teils-teils": "»Mir ging diese Popmusik irgendwann auf die Nerven <i>In meinem Elternhaus hingen keine Gainsboroughs</i> , und Jazz fand ich zu anstrengend, da sollte man soviel wissen ...«   »Jazz ist was für Eingeweihte«, pflichtete sie ihm bei.   »... und dann dachte ich, versuch ich's mal mit Klassik <i>wurde auch kein Chopin gespielt</i> . Und daß ich mir Opern angehört habe, lag einfach daran, daß die Oper näher an der Uni ist als die Philharmonie <i>ganz amusisches Gedankenleben</i> .«" (127)	Direct quotation	italicised	metaphoric	interleaved	Poetry	German	Narrator	No	Thomas

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
128a	2	Gottfried Benn, "Teils-Teils": " <i>davon zehrten wir / das war alles</i> " (128)	Direct quotation	italicised	metaphoric	isolated	Poetry	German	Narrator	No	Thomas
128b		"Und Wagner hat mich schon besonders beeindruckt. Den ›Ring‹ habe ich bestimmt dreimal gehört. Aber am besten hat mir der ›Tristan‹ gefallen." (128)	Indirect quotation	quote-marked	metonymic	inline	Music (Opera)	German	Thomas	Yes	Thomas
128c		"Ich kenne nicht mal ›Die Zauberflöte‹" (128)	Indirect quotation	quote-marked	metaphoric	inline	Music (Opera)	German	Senta	Yes	Senta
128d		»Wenn du willst, spiel' ich dir das Vorspiel zum dritten Akt im ›Tristan‹ vor. Ich hab' die CD.« (128)	Indirect quotation	quote-marked	metonymic	inline	Music (Opera)	German	Thomas	Yes	Thomas

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
130	9	“Gelehrter Einschub” – Balthasar Gracián, <i>Handorakel und Kunst der Weltklugheit</i> , as translated by Arthur Schopenhauer: “Darum mahnten schon die Alten: <b><i>Etwas zu wünschen übrig haben, um nicht vor lauter Glück unglücklich zu sein. Der Leib will atmen und der Geist streben. Wer alles besäße, wäre über alles enttäuscht und mißvergnügt.</i></b> Sogar dem Verstande muß etwas zu wissen übrigbleiben, was die Neugier lockt und die Hoffnung belebt. Übersättigungen an Glück sind tödlich. Beim Belohnen ist es eine Geschicklichkeit, nie gänzlich zufriedenzustellen. Ist nichts mehr zu wünschen, so ist alles zu fürchten: unglückliches Glück! Wo der Wunsch aufhört, beginnt die Furcht.” (130)	Direct quotation	italicised & footnoted	metaphoric	inline	Philosophy	German	Narrator	Yes	Narrator
134		Gottfried Wilhelm Leibniz, <i>Theodizee</i> : “Wie hoch der Himmel war.   Wie hell der Sommer.   Wie gut und richtig alles war, und wie schön.   Wie er in der besten aller Welten lebte.” (134)	Indirect quotation	unmarked	metaphoric	inline	Religion	German	Thomas	No	Thomas
135		“Nur die CD wollte er nicht wegräumen. Er hielt das Booklet in der Hand und betrachtete Carlos Kleibers der bevorstehenden Übermächtigung durch die Gewalt der Musik gefaßt entgegenblickendes Gesicht.” (135) [see 128]	Indirect quotation	unmarked	metonymic	inline	Music (Opera)	German	Thomas	Yes	Thomas

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
140a		“»Ich würde das allerdings eher eine Performance nennen. Erinnert mich irgendwie an Marina Abramovic.« Darüber hatte sie sich gewundert.   »An Marina Abramovic?« [...] Hat die sich nicht mal einen Davidstern in den Bauch geritzt?«   »Nein, keinen Davidstern, ein Pentagramm.«   »Ein Hexenzeichen«, hatte Thomas für sich präzisiert” (140)	Indirect quotation	unmarked	metonymic	inline	Film	German	Thomas	Yes	Thomas
140b		“»Mir hat die Arbeit mit Ulay zusammen am besten gefallen, wo sie auf der Chinesischen Mauer monatelang aufeinander zu gelaufen sind, und als sie sich dann trafen, war ihre Beziehung zu Ende.«” (140)	Indirect quotation	unmarked	metonymic	inline	Film	German	Senta	Yes	Senta
141		»Jetzt erzähl’ du mal was«, hatte sie gesagt. [...] »Von dir was. Warum ein Systemberater Marina Abramovic kennt zum Beispiel.“ (141)	Indirect quotation	unmarked	metonymic	inline	Film	German	Senta	Yes	Senta
145		Giovanni Francesco Barbieri: “»Auch ich in Arkadien«, fiel ihm ein.   Das fand er lustig.“ (145)	Indirect quotation	unmarked	metonymic	inline	Art	German	Thomas	No	Thomas
146	14	Arkadien – dictionary article, almost identical to entry in <i>Meyers Grosses Taschenlexikon</i> , Vol. 2, Mannheim/Wien/Zürich 1983, p. 135. (146)	Direct quotation	italicised	metonymic	isolated	Encyclo-pedia	German	Narrator	No	Thomas

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
149		"Am Nachmittag hatte er die Bücher auf ihrem Nachttisch angeschaut und voller Ehrfurcht gefragt, ob sie wirklich Maurice Blanchot im Original im Bett lese, und sie hatte zugegeben, daß sie es keineswegs tue [...] weil Rainer, als er ihr von seiner Blanchot-Lektüre erzählte, derart in Verzückung geraten war, daß er ihr eben nichts davon erzählen konnte" (149-150)	Indirect quotation	unmarked	metonymic	inline	Narrative Prose/ Literary Criticism	German	Senta	Yes	Senta
167a	4	Funny van Dannen, "Freundinnen": "und idiotischerweise fiel ihr ausgerechnet jetzt der Freundinnen-Schlager von Funny van Dannen ein, von dem sie eigentlich nur den Refrain kannte. Der aber kreiste nun unerbittlich durch ihren leergesprengten Kopf: /Freundinnen müßte man sein, / dann könnte man über alles reden, / über jeden / geheimen Traum." (167)	Direct quotation	italicised	metonymic	inline	Music (Popular)	German	Senta	Yes	Senta
167b	2	Funny van Dannen, "Freundinnen": "Ansonsten erinnerte sie sich nur an den Vers »man könnte Billigflüge buchen«" (167)	Direct quotation	quote-marked	metonymic	inline	Music (Popular)	German	Senta	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
167c	4	Funny van Dannen, "Freundinnen": " <i>Freundinnen müßte man sein, / dann könnte man über alles reden, / über jeden / geheimen Traum.</i> / Wenn sie nur den restlichen Text wüßte, dachte sie, dann würde vielleicht auch der Refrain verschwinden." (167-168)	Direct quotation	italicised	metonymic	inline	Music (Popular)	German	Senta	Yes	Senta
172		Walter Kollo, <i>Wie einst in Mai</i> , in which: "Es war in Schöneberg, im Monat Mai": »Ich bin in Schöneberg«, sagte Senta, »aber es ist gar nicht im Monat Mai. Ist schon später.«" (172)	Indirect quotation	unmarked	metonymic	inline	Music (Popular)	German	Senta	No	Senta
173a	4	Funny van Dannen, "Freundinnen": »Freundinnen müßte man sein«, summte Senta. Sie dachte dabei an Alina. »Dann könnte man über alles reden«, summte sie lächelnd weiter, »über jeden«, erschrak sie, [...] »geheimen Traum.«" (173) [see 167-168]	Direct quotation	quote-marked	metonymic	inline	Music (Popular)	German	Senta	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
173b	11	Bob Dylan, "Like a Rolling Stone": "denn ihr war nach Nüchternheit zumute. <i>And nobody has ever taught you how to live out on the street.</i> Sie mußte wirklich dringend mal mit Thomas über ihr Sexualleben reden. <i>And now you find out you're gonna have to get used to it.</i> Der Espresso fuhr ihr ungezuckert als Säge durch den Hals, der Grappa schoß in gehämmerten Triolen hinterher. <i>Now you don't talk so loud,</i> und sie trank, um diese Geschmäcker wegzuspülen, schnell das Glas Wasser leer <i>Now you don't seem so proud,</i> bevor sie sich umständlich erhob und auf den abenteuerlichen Weg zum Klo machte. <i>To be on your own.</i> Sie konzentrierte sich genau auf ihre Schritte. <i>With no direction home.</i> Erst wenn sie sicher auf einem Fuß stand, wagte sie es, den anderen zu heben und nach vorne zu bringen <i>Like a complete unknown.</i> " (173-174)	Direct quotation	italicised	metaphoric	interleaved	Music (Popular)	English	Narrator /Senta	No	Senta
174	1	Funny van Dannen, "Freundinnen": "Man könnte Billigflüge buchen." (174) [see 167]	Direct quotation	unmarked	metonymic	inline	Music (Popular)	German	Senta	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
176	3	Heinrich von Kleist, <i>Penthesilea</i> 24: "Sie selbst sagte dann auch nichts mehr. / <i>Denn jetzt steig ich in meinen Busen nieder, / Gleich einem Schacht, und grabe, kalt wie Erz, / Mir ein vernichtendes Gefühl hervor.</i> " (176)	Direct quotation	italicised	metaphoric	isolated	Drama	German	Senta	No	Senta
179	2	Joy Division, "Atmosphere": " <i>Don't walk away in silence / Don't walk away</i> " (179)	Direct quotation	italicised	metaphoric	isolated	Music (Popular)	English	Narrator	No	Thomas
180		Coen van der Kroon, <i>Die goldene Fontäne: Die praktische Anwendung der Urin-Therapie</i> : "Sie hatten das Buch »Die goldene Fontäne« des holländischen Urin-Therapeuten Coen van der Kroon gleich nach seinem Erscheinen gelesen" (180)	Indirect quotation	quote-marked	metonymic	inline	Self-Help	German	Narrator	Yes	Gert Averdonk
186	54	"Hot Sex: Intercourse", <a href="http://www.hot-and-cold-in-sex.sexinformations.com/intercourse-5.html">http://www.hot-and-cold-in-sex.sexinformations.com/intercourse-5.html</a> : "If you don't have time for [...] The venue possibilities are endless!" (186-187) [cf 170]	Direct quotation	italicised	metaphoric	isolated	Self-Help	English	Narrator	No	Narrator
189		Funny van Dannen, "Freundinnen": "Man hätte doch normal darüber reden können." (189)	Indirect quotation	unmarked	metonymic	inline	Music (Popular)	German	Thomas	No	Thomas
190		Funny van Dannen, "Freundinnen": "Man hätte doch darüber reden können." (190)	Indirect quotation	unmarked	metonymic	inline	Music (Popular)	German	Thomas	No	Thomas

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
196a		Ray Oldenburg, <i>The Great Good Place</i> : "sind diese »Third-place«-Coffeeshops gemacht." (196)	Indirect quotation	unmarked	metaphoric	inline	Sociology	English	Narrator	No	Thomas
196b		"Edward-Hopper-mäßige Bars sind das, auf ihren eigentlichen Zweck reduzierte Kaffeehäuser" (196)	Indirect quotation	unmarked	metaphoric	inline	Art	German	Narrator	Yes	Thomas
198	3	Gottfried Benn, "Kommt": "bis er sich so verloren fühlte <i>allein in deiner Wüste</i> , daß er gerne geheult hätte. Aber das ging nicht <i>in deinem Gobigraun</i> , denn er war komplett ausgedörrt." (198)	Direct quotation	italicised	metaphoric	interleaved	Poetry	German	Narrator	No	Thomas
199		Funny van Dannen, "Freundinnen": "Man hätte doch darüber reden können.   Sollen, man hätte darüber reden sollen." (199) [see 190]	Indirect quotation	unmarked	metonymic	inline	Music (Popular)	German	Thomas	No	Thomas
206	1	Sigmund Freud, <i>The Dissolution of the Oedipus Complex</i> : "Er begriff <i>Anatomie ist Schicksal</i> die psychologischen Ursachen des sexuellen Problems." (206)	Direct quotation	italicised	metaphoric	interleaved	Psychology	German	Narrator /Thomas	No	Thomas
209		"Als im Geschichtsunterricht »Herzog Philipp, der Bärtige« vorkam" (209) [Georg was 'der Bärtige'; Philipp was 'der Gute'/'Kühne'/'Schöne']	Indirect quotation	quote-marked	metonymic	inline	History	German	Thomas	Yes	Thomas

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
211		Bertolt Brecht, <i>Die Dreigroschenoper</i> , in which “Siehst du den Mond über Soho?”: “Eigentlich war seine Wut ein Abwehrreflex gegen den Zwang zur Romantik gewesen, Honigmond über Soho und der ganze Dreck.” (211)	Indirect quotation	unmarked	metaphoric	inline	Music (Popular)	German	Thomas	No	Thomas
213	2	Heinrich von Kleist, <i>Penthesilea</i> 5: “Auf sie. Ganz eindeutig. Große, große Lust. / Denk ich bloß mich, sind's meine Wünsche bloß, / Die mich zurück aufs Feld der Schlachten rufen?” (213)	Direct quotation	italicised	metaphoric	isolated	Drama	German	Narrator /Thomas	No	Thomas
216	1	Brothers Grimm, “Der Fischer und seine Frau”: “denn die Verzweiflung wegen Rainer war nicht anders gewesen als die wegen all der anderen, wegen   Michael, Klaus, Olivier,   Buttje, Buttje in der See.” (216)	Direct quotation	unmarked	metaphoric	inline	Narrative Prose	German	Senta	No	Senta
220a		Walter Kollo, <i>Wie einst im Mai</i> : “und das, wie einst im Mai, in Form von ausrangierten Wohnzimmerpolstercouches.” (220)	Indirect quotation	unmarked	non-isotopic	inline	Music (Popular)	German	Narrator	No	Senta
220b		“Sie schaute sich jeden Abend denselben Film an, »Eternal Sunshine of the Spotless Mind« [...] Zudem brachte sie natürlich der Inhalt des Films schwer ins Grübeln [...] Sie versuchte zwar, sich einzureden, daß es doch bloß ein amerikanischer Spielfilm sei” (220)	Indirect quotation	quote-marked	metonymic	inline	Film	German	Senta	Yes	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
221		Balzac, <i>Verlorene Illusionen</i> : „daß sie sich in der Galerie mit einem anderen Meisterwerk beschäftigte, nämlich »Verlorene Illusionen« von Balzac wiederlas. Dieser Titel gefiel ihr im Moment sehr gut; sie fand ihn ihrem Zustand angemessen. Der Inhalt des Romans stand zwar eigentlich nicht dafür“ (221)	Indirect quotation	quote-marked	metonymic	inline	Narrative Prose	German	Senta	Yes	Senta
229a	2	Rainer Maria Rilke, “Der Panther: Im Jardin des Plantes, Paris”: “von der vielen Arbeit, die es zu leisten hatte und die zu keinem Ergebnis führte, sondern sich im allerkleinsten Kreise drehte” (229)	Direct quotation	unmarked	metonymic	inline	Poetry	German	Narrator	No	Senta
229 b	2	William Blake, “The Tiger”: “sondern sich im allerkleinsten Kreise drehte <i>Tiger, tiger, burning bright / In the forests of the night.</i> ” (229)	Direct quotation	italicised	metonymic	interleaved	Poetry	English	Narrator	No	Senta
229c	1	Jacques Brel, “Ne Me Quitte Pas”: “Wie ein Hund, dachte sie dann.   L’ombre de ta main, l’ombre de ton chien, dachte sie als nächstes.” (229)	Direct quotation	unmarked	metaphoric	inline	Music (Popular)	French	Senta	No	Senta
232a	1	William Blake, “The Tiger”: “Dort war sie ein Tier im Käfig <i>Tiger, tiger</i> ” (232) [see 229]	Direct quotation	italicised	metaphoric	interleaved	Poetry	English	Narrator /Senta	No	Senta

#	Len	References (page):	Technique	Marking	Embedding	Linearisation	Genre	Language	Voice	Ack. of Source	Association
232b		Rainer Maria Rilke, "Der Panther: Im Jardin des Plantes, Paris": "Dort war sie ein Tier im Käfig <i>Tiger, tiger</i> , dieser Zustand war unangenehm, <i>Panther, Panther</i> , und so ging sie hinaus." (232) [see 26 and 229]	Indirect quotation	unmarked	metonymic	inline	Poetry	German	Narrator /Senta	No	Senta
232c	2	Peter Christen Asbjørnsen and Jørgen Moe, "Three Billy Goats Gruff [De tre bukkene Bruse)": "durchs Treppenhaus hinunter, <i>tripp trapp, tripp trapp, tripp trapp</i> , tändelte durch den Vorgarten" (232)	Direct quotation	italicised	metaphoric	inline	Poetry	German	Narrator /Senta	No	Senta
232d	1	Walther von der Vogelweide, "Under der Linden": "tändelte durch den Vorgarten zum Gehsteig, <i>tandaradei</i> , und wendete sich dann" (232)	Direct quotation	italicised	metaphoric	inline	Poetry	German	Narrator /Senta	No	Senta

## Appendix B: Catalogue of Other References

#	References (page):	Technique	Marking	Linearisation	Genre	Language	Voice	Association
11	“Als wären sämtliche Akkus auf einen Schlag entleert worden, so war das.” (11)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
12a	“bevor die CPU crashte” (12)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
12b	“um dieses Programm abzubrechen und die Speicher zu löschen.” (12)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
13a	“Das Programm abbrechen, den Ablauf anhalten, die Speicher löschen.” (13)	Metaphor	italicised	inline	IT	German	Thomas	Thomas
13b	“Mit vielen Bieren die Speicher löschen.” (13)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
13c	“Das Speicherlöschprogramm war korrekt angestoßen worden und wurde präzise abgearbeitet.” (13)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
13d	“Als wären die Geräusche noch nicht programmiert worden.” (13)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
23	“So viele Fädchen hatten sie mit ihren Blicken hin und her geschossen, daß es gar kein Faden mehr war, was sie da zwischen sich gesponnen hatten, sondern mehr ein Seil, und zwar eins aus Drähten.” (23)	Metaphor	unmarked	inline	Weaving/Spider web	German	Narrator	Both
24	“Auf diese Weise spannen sie neue Fädchen.” (24)	Metaphor	unmarked	inline	Weaving/Spider web	German	Narrator	Both
25a	“den die vielen Fädchen machten” (25)	Metaphor	unmarked	inline	Weaving/Spider web	German	Narrator	Thomas
25b	“die CPU lief tatsächlich langsam heiß. Das war der Zustand, den er mit »die Hypophyse eiert« in menschliche Gegebenheiten übersetzen würde” (25)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
26	“seine einzige Sorge war, wie er den Draht wieder in ihr einhaken könnte, damit sie nicht wieder verschwände.” (26)	Metaphor	unmarked	inline	Weaving/Spider web	German	Thomas	Thomas

#	References (page):	Technique	Marking	Linearisation	Genre	Language	Voice	Association
29a	“denn nicht ihre Seele, sondern ihr Leib antwortete auf seinen Leib, da zwischen ihren beiden Leibern ein Kraftfeld entstanden war” (29)	Metaphor	unmarked	inline	Science Fiction	German	Senta	Senta
29b	“Das Spinnennetz, das sie aus den vielen kleinen Fädchen durch das ganze O-Paradies gewebt hatten, hatte sich um sie herum so verdichtet, daß sie nunmehr in einem Kokon saßen” (29)	Metaphor	unmarked	inline	Science	German	Narrator	Both
32	“und der Daumen war gebogen und stand vom Handteller ab wie ein Wasserspeier von einem gotischen Dom. [...] »Gargouille«, sagte sie leise.” (32)	Metaphor	unmarked	inline	Architecture	German	Senta	Senta
34	“Sobald auch sie gerade auf ihren Füßen stand und nichts mehr zwischen ihnen war, das die Magneten in ihren Unterleiben ablenken konnte, schnellte sie wie an einer Schnur gezogen auf ihn zu” (34)	Metaphor	unmarked	inline	Science	German	Narrator	Senta
42	»Du warst eine Marienerscheinung«, präzisierte er“ (42)	Metaphor	unmarked	inline	Religion	German	Thomas	Thomas
51	“So rauschte sie mit überhöhter Geschwindigkeit in diese entscheidende Kurve auf dem Hockenheimring ihres Unglücks hinein. Sie war fest entschlossen, als Siegerin aus dem Wettbewerb um den großen Preis des verkorksten Liebeslebens hervorzugehen.” (51)	Metaphor	unmarked	inline	Car racing	German	Narrator	Senta
53a	“Da läuft jetzt ein neues Programm, <i>ein beßres</i> , nein, läuft noch nicht, muß noch getestet werden, ist aber codiert und ausgeliefert, [...] Und das hier wird nicht bloß eine neue Version des Gehabten sein, sondern wirklich ein anderes Programm, ein besseres, mit neuen, nie zuvor bekannten Methoden und Tools, pamm! Pammpamm. Falls es auf ihren Systemen läuft und falls die kompatibel sind.” (53)	Metaphor	unmarked	inline	IT	German	Narrator	Thomas
53b	“Was da jetzt geschehen ist, das ist eine Fuge im Leben” (53)	Metaphor	unmarked	inline	Music	German	Narrator	Both
53c	“oder ein Riß durch die Zeit oder ein Bruch in der Welt” (53)	Metaphor	unmarked	inline	Science Fiction	German	Narrator	Both
69a	“Zum Auftakt ein Anstich in Jelinekscher Manier” (69)	Parody	unmarked	isolated	Narrative Prose	German	Narrator	Senta

#	<b>References (page):</b>	<b>Technique</b>	<b>Marking</b>	<b>Linearisation</b>	<b>Genre</b>	<b>Language</b>	<b>Voice</b>	<b>Association</b>
69b	“Zeitungsbereicht, Ressort »Wissen«” (69-70)	Parody	unmarked	isolated	Media	German	Narrator	Senta
70a	“Der Kern eines männlichen Essays über das Heulen” (70)	Parody	unmarked	isolated	Essay	German	Narrator	Senta
70b	“In poetischer Prosa geht es weiter” (70)	Parody	unmarked	isolated	Narrative Prose	German	Narrator	Senta
70c	“Erfahrungsberichte” (70-72)	Parody	unmarked	isolated	Essay	German	Narrator	Senta
72	“Aus der Bibel” (72)	Parody	unmarked	isolated	Religion	German	Narrator	Senta
73	“Ein weiterer Erfahrungsbericht, nach erfolgreicher Psychoanalyse” (73-74)	Parody	unmarked	isolated	Essay	German	Narrator	Senta
80	“und dabei einen Zustand erhabener Heiterkeit erreicht hatte, welchen das Telefonat mit Senta und die Aussicht auf die neuerliche Begegnung mit ihr noch heute abend mit dem Faktor Drei multipliziert hatte” (80)	Metaphor	unmarked	inline	Mathematics	German	Thomas	Thomas
81a	“derweil sie unter überlandleitungsmäßiger Hochspannung standen wie die Flitzbögen des unverschämten Amor, dessen Höllengekicher noch in der Luft hing, indes er selbst, nachdem er seine Pfeile mit unübertrefflicher Präzision in ihren Herzen plaziert hatte, weitergezogen war” (81)	Metaphor	unmarked	inline	Classical	German	Narrator	Both
81b	“Bäumen, die der Grünlage [...] eine [...] Perspektive gaben, [...] der Park der Villa d'Este aufschien” (81)	Metaphor	italicised	inline	Landscape Architecture	German	Narrator	Both
82a	“das sollte nicht in das Schwarze Loch der Zeit fallen” (82)	Metaphor	unmarked	inline	Science	German	Narrator	Both
82b	“so daß es im Vergehen geworden wäre wie eine Spaghettinudel und dann noch dünner und schließlich zerrissen wäre. [...] Und wenn die Nudeln zerkochen?” (82)	Metaphor	unmarked	inline	Food	German	Narrator	Both
85a	“Sie war definitiv nicht mehr online, sondern befand sich [...] in der dreidimensionalen Welt jenseits ihres Flachbildschirms” (85)	Metaphor	unmarked	inline	Internet	German	Senta	Senta
85b	“Und weil er den Kopf zur Seite wandte, konnte sie sehen, daß er überhaupt keinen Hinterkopf hatte.” (85)	Metaphor	unmarked	inline	Science	German	Senta	Senta

#	References (page):	Technique	Marking	Linearisation	Genre	Language	Voice	Association
85c	“Dabei kam er doch aus einer ganz anderen Welt.   (Systemberater.)   (Informatik.)” (85)	Metaphor	unmarked	inline	Science Fiction	German	Senta	Senta
88	“da sah sie so stolz aus. Wie eine Königin. Auch ging sie nicht, sondern sie schritt. Wie eine Königin eben.” (88)	Metaphor	unmarked	inline	Class	German	Thomas	Thomas
91	“Und gestern habe ich geträumt, sie sei eine Marienerscheinung. Was für ein Schwachsinn.” (91)	Metaphor	unmarked	inline	Religion	German	Thomas	Thomas
94	“Von innen jedoch war das überhaupt kein Spaziergang, wozu sie nun aufbrachen, sondern ein Marsch durch schweres Gelände in voller Kampfausrüstung.   Also Krieg.” (94) [? reference to saying: “All is fair in love and war”, tracing from John Lyly’s Euphues (1578): “The rules of fair play do not apply in love and war.”]	Metaphor	unmarked	inline	Military	German	Narrator	Both
95	“Einige Elemente der Geschichte der Luisenstadt” (95-98)	Parody	unmarked	isolated	History	German	Narrator	Narrator
96	“Vielmehr wurde mit ungeraden Wegen, einzelnen Felsbrocken und nicht in Reihe gepflanzten Bäumen unbearbeitete Natur simuliert, womit die Grünung die Zusammensetzung der mittlerweile ganz anders gearteten Anwohner anschaulich widerspiegelte. Denn die Gegend war nicht mehr liberal-bürgerlich, sondern anarchistisch, proletarisch, kleinbürgerlich und, infolge der zugezogenen Anatolier, Schwaben und Anhänger der Alternativbewegung, sogar bäuerlich.” (96-97)	Metaphor	unmarked	inline	Landscape Architecture	German	Narrator	Narrator
98a	“Jedoch steht das Grundwasser heute höher als zur Zeit der ersten Anlage der Gärten im Luisenstädtischen Kanal” (98)	Metaphor	unmarked	inline	Geographic	German	Narrator	Narrator
98b	“Die Gemeinde hat sich nicht wiedervereinigt, sondern ist weiterhin in einen in Mitte und einen in Kreuzberg gelegenen Teil getrennt.” (98)	Metaphor	unmarked	inline	Geographic	German	Narrator	Narrator
99	“Das Stück vom Lebensglück, Version 175.614.528.734” (99-102)	Parody	unmarked	inline	Drama	German	Narrator	Both

#	References (page):	Technique	Marking	Linearisation	Genre	Language	Voice	Association
100a	“Senta und Thomas sind an der Waldemarbrücke angelangt [...] Die Brücke ist ziemlich niedrig und es ist sehr dunkel darunter. Nach zwei Schritten im Dunkel bleibt Senta stehen.” (100)	Metaphor	unmarked	inline	Psychology	German	Narrator	Both
100b	“Senta wählt den Weg auf der rechten Seite, Thomas den auf der Linken.” (100)	Metaphor	unmarked	inline	Psychology	German	Narrator	Both
100c	“Am liebsten würde ich irgend etwas wegtreten, aber es liegt nichts da, oder Rosenblüten abreißen, aber ich scheue die Dornen.” (100)	Metaphor	unmarked	inline	Psychology	German	Senta	Senta
101a	“Am goldenen Buddhabrunnen bleibt Senta stehen und betrachtet ihn. Thomas steht auf der anderen Seite.” (101)	Metaphor	unmarked	inline	Psychology	German	Narrator	Both
101b	“Senta tritt auf die Umfassung des Wasserbeckens und hält die Hand in einen der von vielen kleinen Löwenmäulern ausgespülten Wasserstrahlen.” (101)	Metaphor	unmarked	inline	Psychology	German	Narrator	Senta
101c	“Der Brunnen [...] ist gekrönt von einer athletischen nackten Frau im Lotossitz, deren rechte Hand geöffnet auf dem rechten Knie liegt, während die linke zierlich aufgestellt ist. Die linke Hand wehrt also ab, die rechte lädt ein.” (101)	Metaphor	unmarked	inline	Psychology	German	Narrator	Both
102	“Wieder legt Thomas Senta die Hand leicht auf den Rücken und drückt sie auf den Weg, der rechts um das Wasserbecken herumführt.” (102)	Metaphor	unmarked	inline	Politics/Morality	German	Narrator	Thomas
104	“spann Thomas den Faden korrekt weiter” (104)	Metaphor	unmarked	inline	Weaving/Spider web	German	Thomas	Thomas
106a	“Vielleicht hatte er nicht einmal Leichen im Keller.” (106)	Metaphor	unmarked	inline	Narrative Prose	German	Senta	Senta
106b	“Er war froh, daß sie wieder weich geworden war und sich anstandslos durch dieses von Gebäuden der Moderne sowie neun- bis zehnstöckigen DDR-Plattenbauten klar begrenzte Idyll führen ließ.” (106)	Metaphor	unmarked	inline	Architecture	German	Thomas	Thomas
112	Q & A (112-113)	Parody	unmarked	inline	Sociology	German	Narrator /Senta	Senta

#	References (page):	Technique	Marking	Linearisation	Genre	Language	Voice	Association
114	“Das ist der äußerste Rand von Kreuzberg [...] Das war einmal der Todesstreifen, was jetzt ein Garten ist und somit die lebendigste Klammer, die man sich denken kann, um, vielleicht für immer, die beiden Teile der Luisenstadt zusammenzuhalten, die so lange voneinander nichts wußten, daß sie sich nun wie Fremde gegenüberstehen.” (114)	Metaphor	unmarked	isolated	Geographic	German	Narrator	Narrator
116	Q & A (116)	Parody	unmarked	inline	Sociology	German	Thomas	Thomas
117	“Rede von Aliqoli Esfahani auf dem Deutshen Informatikertag” (117-120) – molekular / fraktale / Vernetzung / Input-Output / Speicher leer seien [Thomas’s metaphors explained] / Fischernetz sind 2-D / kein eckiges / “Eine Walnuß ist eine Kugel, aber nicht jede Kugel ist eine Walnuß.” / “daß Sie ein Mann sind, also gewohnt, linear zu denken.” / AND, XOR / Multitasking = Frauen	Parody	unmarked	isolated	IT	German	Aliqoli	Thomas
129a	“Sein Körper ist satt bis in die letzte Faser. Jede Zelle ist vitalisiert und prall ausgefüllt, alle Akkus sind frisch aufgeladen.” (129)	Metaphor	unmarked	inline	Science	German	Narrator	Thomas
129b	“Auch ihr Körper ist satt bis in die letzte Faser. Jede Zelle ist vitalisiert und so prall ausgefüllt, wie es in der Werbung für Gesichtscremes gerne dargestellt wird.” (129)	Metaphor	unmarked	inline	Science	German	Narrator	Senta
131	“Sie waren doch gar nicht vorbereitet auf das Leben in einer anderen Dimension.” (131) [see 118: Aliqoli’s talk on 2D and 3D thinking]	Metaphor	unmarked	inline	Science Fiction	German	Narrator	Both
132	“und darum beschlossen hat, sich nunmehr auszählen zu lassen und nie wieder in den Ring zu steigen.” (132)	Metaphor	unmarked	inline	Sport	German	Narrator	Both
133	“Zuviel Input für Leute wie sie [...] Auch zuviel Output.” (133)	Metaphor	unmarked	inline	IT	German	Narrator	Both

#	References (page):	Technique	Marking	Linearisation	Genre	Language	Voice	Association
136	“Nur als er ihr helfen wollte, schnellte ihr Arm mit aufgestellter Hand hoch und stoppte ihn so imperativ wie einer der dicken Maschinenschlagbäume, mit denen einst die DDR Grenzdurchbrecher final scheitern ließ.” (136-137)	Metaphor	unmarked	inline	Military	German	Narrator	Senta
143	“(Schnitt.)” (143)	Parody	bracketed	inline	Film	German	Narrator	Narrator
144a	“Während Senta nicht nur eine Szene nach der anderen aufführte, sondern zudem, denn sie litt unter einem außerordentlich präzisen Gedächtnis, ein jegliches Geschehnis wie eine Filmsequenz einzeln aus ihrer Erinnerung abrufen konnte und darum alle Einzelheiten ihrer Begegnung ihr Leben lang würde nacherzählen können” (144)	Metaphor	unmarked	inline	Film	German	Narrator	Senta
144b	“merkte Thomas sich Zahlen und Buchstaben besser als Ereignisse in der dreidimensionalen Welt, auch wenn sie ihn selbst betrafen.” (144)	Metaphor	unmarked	inline	IT	German	Narrator	Thomas
145	“Dieses Programm heißt Arkadien, kicherte er in sich hinein.” (145)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
147	“(Mit wem?) Mit so einem ... so einem Systemberater. Der lebt doch in einer ganz anderen Welt. (Und in welcher lebst du?)” (147)	Metaphor	unmarked	inline	Science Fiction	German	Senta	Senta
148a	“Enno mit seinem Körper wie eine griechische Statue” (148)	Metaphor	unmarked	inline	Art	German	Senta	Senta
148b	“Vier Dinge kommen nicht zurück, Indianersprichwort: der abgeschossene Pfeil, das ausgesprochene Wort, die verpaßte Gelegenheit, das vierte hatte sie vergessen.” (148)	Proverb	unmarked	inline	Proverb	German	Senta	Senta
149	“Weil er diesen anbetungswürdigen klassischen Körper hatte” (149)	Metaphor	unmarked	inline	Art	German	Senta	Senta
154	“»In alten Zeiten hatten die Handwerker den Montag für sich«, hatte Aliqoli ihnen erklärt, »das hatte einen Grund. Deshalb wollen wir es auch so halten. ›Blauer Montag‹ heißt das, blau wie die Moscheen in Isfahan, schon darum gefällt es mir.«” (154)	Metaphor	unmarked	inline	Architecture	German	Aliqoli	Thomas

#	References (page):	Technique	Marking	Linearisation	Genre	Language	Voice	Association
155	“denn sogar das PAMM, die größte und wohlgeschmeckendste Walnuß aller Zeiten, konnte durchaus noch verbessert werden.” (155)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
158a	“und seine Beine, die länger sind als die von Tina Turner” (158)	Metaphor	unmarked	inline	Music (Popular)	German	Senta	Senta
158b	“Anders also als abgebrochene Philosophen, fertiggestellte Kunsthistoriker, diplomierte Architekten, promovierte Philologen, habilitierte Kulturwissenschaftler, anders als begnadete Bildhauer und geniale Lithographen, ganz anders eben als Amsel, Drossel, Fink und Star und die ganze Vogelschar.” (158)	Metaphor	unmarked	inline	Science	German	Senta	Senta
168	“Denn alles Wallen und Fluten und Hinstreben zu dem Höhepunkte brach jedesmal plötzlich ab, und sie fand sich, von ihrem eigenen Körper abgeschnitten, jenseits der Staumauer auf dem Trockenen wieder.” (168)	Metaphor	unmarked	inline	Geographic	German	Senta	Senta
170	“Kurzprogramme” (170) [see 186-187]	Parody	italicised	isolated	Self-Help	German	Narrator	Senta
173	“Aber dieser Film war verderbt; die Farben waren verwaschen, und der Ton kaum zu hören.” (173)	Metaphor	unmarked	inline	Film	German	Senta	Senta
176	“Sie spürte, wie das Leben aus ihr entwich und der Reif sich gemächlich auf ihrer Haut ausbreitete.” (176)	Metaphor	unmarked	inline	Biological	German	Senta	Senta
177a	“Ihr Hirn verdichtete sich, bis es ihr als dicker Gummiball im Schädel lag.” (177)	Metaphor	unmarked	inline	Misc	German	Senta	Senta
177b	“In seinem Schädel lag aber kein Gummiball, sondern ein Knäuel Putzwolle.” (177)	Metaphor	unmarked	inline	Misc	German	Thomas	Thomas
178	“Wie der Tod auf Urlaub, dachte er.” (178)	Metaphor	unmarked	inline	Misc	German	Thomas	Thomas
179a	“So formiert sich die Doppelhelix der um ihr Leben bangenden Liebe” (179)	Metaphor	unmarked	inline	Science	German	Narrator	Senta
179b	“Noch einmal zum Mitschreiben:” (179)	Parody	unmarked	inline	Education	German	Narrator	Senta
183	“In der Nacht nämlich stockt es, in der Nacht bin ich Grützwurst. Man bräuchte sehr viel Sauerkraut, um mich zu ertragen.” (183)	Metaphor	unmarked	inline	Food	German	Senta	Senta

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188	“und dann war es, als wäre er ungebremst in eine Betonwand gerast.” (188)	Metaphor	unmarked	inline	Car racing	German	Thomas	Thomas
191	“Mitten im Stück vom Liebesglück war die Spannung so groß geworden, daß sie nicht anders konnte, als sich in einer Explosion an der Rampe zu entladen. Die Kulisse fing gleich Feuer. Als nächstes loderte die Bühne selbst in Flammen auf, dann fiel der Schnurboden herunter, und am Ende stürzte das ganze Theater in sich zusammen. Notgedrungen wurde das Ensemble in die Theaterferien geschickt.” (191)	Metaphor	unmarked	inline	Drama	German	Narrator	Both
192a	“Dabei bewegte sie sich rein mechanisch und ohne jede Anmut, denn ihre Glieder waren aus Beton gegossen und innen hohl, ihr Kopf desgleichen” (192)	Metaphor	unmarked	inline	Construction	German	Senta	Senta
192b	“und ihr Gesicht war weniger als ein Abguß, war ein ausgeglühter Stein nur, der etwas porös die Erinnerung an die versunkenen Jahrhunderte trug, in denen es noch keine Brandbomben gab.” (192)	Metaphor	unmarked	inline	Military	German	Senta	Senta
196	“In den Cafés sitzen die Leute und starren zum Fenster hinaus, denn zum Hinausstarren aus dem Fenster, zu nichts anderem, sind diese »Third-place«-Coffeeshops gemacht. [...] Draußen gehen die Leute vorbei und werden immer fremder.” (196-197)	Parody	italicised	isolated	Sociology	German	Narrator	Thomas
199	“Speicher löschen.   Programm abbrechen.   Ablauf anhalten.” (199-200)	Metaphor	italicised	inline	IT	German	Thomas	Thomas
200	“Oder andersherum, Ablauf anhalten, Programm abbrechen, Speicher löschen, egal, wie herum, das war egal. Hauptsache, es wurden Biere gezapft.” (200)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
201	“Probleme einer Organisation müssen erst erkannt, dann beschrieben und anschließend behoben werden. [...] Bei der Festlegung der Quelle und des Wirkungsbereichs des Problems muss der Analytiker, der das Problem beschreibt, pragmatisch vorgehen und die richtige Skalierung der Objektebene auswählen, sich auf Kernquellen und wesentliche Wirkungsbereiche konzentrieren.” (201)	Parody	italicised	isolated	IT	German	Narrator	Thomas

#	References (page):	Technique	Marking	Linearisation	Genre	Language	Voice	Association
207	“von der Topographie des Terrors zum Springer-Hochhaus” (207)	Parody	unmarked	inline	History	German	Narrator	Senta
209	“Textanalyse und -interpretationen   Als erstes war festzuhalten, daß Senta die erwartbare Reihenfolge umgekehrt hatte. [...] Wenn man jemanden liebt.” (209-212)	Parody	unmarked	inline	Literary Criticism	German	Thomas	Thomas
211a	“Doch war es eine falsche Vermutung gewesen, daß das Romantikprogramm gestartet werden sollte” (211)	Metaphor	unmarked	inline	IT	German	Thomas	Thomas
211b	“Als er mit seiner Analyse an diesem Punkt angelangt war, stürzte die Welt oder was auf ihn herunter. [...] Aber es war etwas herabgestürzt, und das war die Welt möglicherweise, weil es so schwer auf ihn legte und um ihn herum” (211)	Metaphor	unmarked	inline	Misc	German	Thomas	Thomas
212	“also wenn man das Liebe nennt, was man für jemanden empfindet Liebe ist Fiktion, doch was macht das schon, dann kann das, könnte das durchaus schon, also das Schicksal, das eigene Schicksal” (212)	Metaphor	italicised	interleaved	Romance	German	Narrator /Thomas	Thomas
215	“Mit diesen Überlegungen hatte sie den Schaden schon sehr begrenzt, nämlich auf weniger als die Hälfte heruntergerechnet. Blieb die Sache mit Alina. Sie schloß die Augen. Nicht einmal die Decke wollte sie jetzt anschauen, denn diese Scham konnte sie nicht durch Kalkulation auflösen.” (215)	Metaphor	unmarked	inline	Mathematics	German	Senta	Senta
217	“Um so lieber war er ihn gegangen, diesen schönen Weg auf der Grenze und aus der verbrannten Zeit zurück in die gesegnete.” (217)	Metaphor	unmarked	inline	History	German	Narrator /Thomas	Thomas
218a	“Es war kein Licht hinter ihren Fenstern. [...] und vom Hinterhof aus hatte er gesehen, daß auch in ihrem Schlafzimmer kein Licht brannte.” (218)	Metaphor	unmarked	inline	Drama	German	Thomas	Thomas
218b	“Nun ging es schon auf den Herbst zu, und die dünne Jacke, die er trug, brauchte er auch, jetzt, mitten in der Nacht.” (218)	Metaphor	unmarked	inline	Seasonal	German	Narrator	Thomas

#	<b>References (page):</b>	<b>Technique</b>	<b>Marking</b>	<b>Linearisation</b>	<b>Genre</b>	<b>Language</b>	<b>Voice</b>	<b>Association</b>
219a	“Vor zwei Wochen, an dem Abend, als er zuletzt gesehen hatte, [...] hatte der Mond noch zugenommen, und jetzt nahm er schon wieder ab.” (219)	Metaphor	unmarked	inline	Seasonal	German	Thomas	Thomas
219b	“Er saß da, wie ein Hund, dem sein Frauchen abhanden gekommen ist.” (219)	Metaphor	unmarked	inline	Canine	German	Narrator /Thomas	Thomas
220	“Am Dienstag hatte sie den großen Wutanfall gehabt und am nächsten Morgen ihren Kopf mit Hilfe der Mathematik aufgeräumt.” (220)	Metaphor	unmarked	inline	Mathematics	German	Senta	Senta
223a	“Auch sie trug eine dünne Jacke, ihre war aus Wolle, und auch sie hatte sie um sich zusammengezogen und hielt sie fest, hielt sich selbst im Gehen fest.” (223)	Metaphor	unmarked	inline	Seasonal	German	Thomas	Thomas
223b	“wie eine Königin. Nur, daß Königinnen nicht mit gesenktem Kopf einherschieben, sondern mit erhobenem schreiten. Gut, heute war sie eher keine Königin, sondern Senta” (223) [see 88]	Metaphor	unmarked	inline	Class	German	Thomas	Thomas
226	“Er stand noch immer an derselben Stelle: auf der anderen Straßenseite, unter der Platanen, vor dem Mäuerchen. [...] Es war dann auch ein Licht zu sehen, aber nur ein schwaches, das vom Flur her durchs Wohnzimmer schien.” (226) [see 218]	Metaphor	unmarked	inline	Narrative Prose	German	Thomas	Thomas
227a	“Beim dritten Mal war das Licht oben ausgegangen, das war, als habe man ihm die Luft abgedrückt.” (227)	Metaphor	unmarked	inline	Misc	German	Thomas	Thomas
227b	“Warum saß er hier auf diesem Mäuerchen?” (227)	Metaphor	unmarked	inline	Geographic	German	Thomas	Thomas
229	“Ihr Herz war eine Stalinorgel, die mit jedem einzelnen Schuß eine neue Beleidigung servierte” (229)	Metaphor	unmarked	inline	Military	German	Senta	Senta
230	“Er erinnerte sich, daß er geträumt hatte, aber nicht an die Träume selbst. [...] Wie Preßlufthämmer hatten sie ihn bearbeitet.” (230)	Metaphor	unmarked	inline	Construction	German	Thomas	Thomas