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**Muller`s *Atemschaukel*(The Hunger Angel) between  
Cassandra and Lazarus: A Narrative of Silence  
Cofined in a Broken Gramophone**

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## Muller`s *Atemschaudel*(The Hunger Angel) between Cassandra and Lazarus: A Narrative of Silence Coffined in a Broken Gramophone

### Abstract:

The totalitarian regimes have always possessed such a dominating imperative tone rising above, even perching over the vocal cords of the enfeebled voices. Burning in its seething cauldron, these desperate cries are transformed into a fog-like shadowy ascending vapor, thus acquiring a particular type a ghostly life. In *Atemschaudel*, and in a countermovement to these systems, Muller has allegorically set her hero-Leo Auberg out for the dead world of the Russian concentration camp. Dressed in Lazarus, he dives into the deep recess of its collective memory, tilling its barren land to bring the dead images to its surface, thus donating them one more chance to recount their story. This paper intends to trace the defacement effect of the totalitarian regimes on the human psyche represented in the character of the hero, depending upon Jung`s stages of the individuation process. In addition, it shows how the author herself, dressed in Cassandra couldn`t escape similar consequences. In an identification manner with the enemy, Muller has manipulated words, plucking them out of their original context, implanting them in a new surrealist world. The paper shows how she has allegorically succeeded in letting silence speak, a coded but a penetrating language.

**Keywords:** allegory, angel of history, the totalitarian systems, Jungian process of individuation, dialectics, ideology.



## ملاك الجوع لهيرتا مولر بين كاسندرا و لازاروس: قصة الصمت فى تابوت الفونوغراف المكسور

### المستخلص:

لطالما تميزت النظم الاستبدادية بنبرة امرة ومسيطرة تعلو ، بل تجثم على الأحبال الصوتية للأصوات المستضعفة . و مع احتراق هذه الأصوات فى مرجل الظلم الطاغى، تتصاعد صرخاتها كضباب دخانى ينتمي لعالم الأشباح . فى روايتها ملاك الجوع، دفعت هيرتا مولر ببطلها ليو اوبيرج إلى رحلة لعالم الموتى الممثل فى معسكر الاعتقال الروسى . ركب ليو أمواج النفس البشرية وغاص فى أعماقها، وحرث ذاكرتها الجمعية، ليخرج صور موتها للسطح واهباً إياها فرصة أخيرة لتقص سيرتها. يتتبع البحث محاولة مولر التى ارتدت ثياب كاسندرا فى محاولة يائسة لتصوير الصورة المشوهة للنفس الإنسانية التى أفرزتها هذه النظم الغاشية. برعت مولر فى تصوير هذا المسخ للنفس البشرية ، إلا انها لم تسلم من واقعها الاليم الذى أصر على تشويه رؤيتها الأدبية التى تعكس تقنيات نوعا من التوحد مع المعتدى. اقتلعت مولر الكلمات من سياقها، وانبتتها فى أرض مغايرة لتولد صورا سيرىالية غير مألوفة للقارئ. تستند هذه الورقة البحثية إلى نظرية يونج فى تفسير مكونات الذات النفسية وتتبع استخدام مولر للاستعارة الرمزية فى محاولة لفك طلاسم هذا العالم الذى نجحت مولر فى تغليفه وتشفيره فى اطار من الصمت المعبر.

**الكلمات الدالة:** الاستعارة الرمزية - ملاك التاريخ - النظم الاستبدادية- رحلة التفرّد عند يونج -

الجدلية- الأيدلوجية



### Muller`s *Atemschaudel*(The Hunger Angel) between Cassandra and Lazarus: A Narrative of Silence Coffined in a Broken Gramophone

"Literature speaks with everyone individually- it is a personal property that stays inside our heads. And nothing speaks to us as forcibly as a book which expects nothing in return, other than we think and feel. "(Brandit and Glajar,1).

In a similar fashion to Klein`s painting " Angelus Novus" which depicts the angel of history about to leave something he is contemplating; the past he is deeply tied to, while his wings and feet are blocked by a blowing storm from paradise; the progressive wind of the future( Barglow 1 ), Leo Auberg is packing his gramophone suitcase and departing his home town. Unlike the angel of history, Leo doesn`t yearn to the past he is dropping behind. He is escaping it as a hungry place eager to devour its inhabitants. It is a fearful place where even stones have starving eye(*Atemschaukle*,1). It is a strange type of hunger;one of identification. To the reader`s surprise, the situation is turned into a bargain where Leo willingly gives up his identity" I simply wanted to go to a place that didn`t know who I was"(1) and nature is, as the rest of the novel shows, more than willing to receive it. Ignorant and foolish as he is, he can`t perceive the idea that what is left behind is on its way to meet him midway in a megaphoned collective identity he is all the time muting in the concentration camp of a gramophone turned into a suitcase. Muller`s *Atemschaudel* is a process of individuation in which both the author and her hero are trying to elude the clutches of any totalitarian system, whether it be a political, social, natural and most essential linguistic, by confining them all in a world of silence, of interior monologue where the self is devastated to discover that it has succeeded only in creating a typical image of the totalitarian system with one minor change: now it plays the dictator in disguise, a defaced identity for the reader to conceive what it would be like to live your own death in a fascist regime. In his discussion of working through the totalitarian past, Adorno warned that "the organizational power of totalitarian systems imposes some of its nature upon its adversaries" ("The Meaning" 94).



The present research is intended to trace both Muller`s and Leo`s journey of individuation which is evident to be not a personal but a collective one of humanity. It is an archetypal journey that turns into a unique piece of art at Muller`s and Leo`s hands. When asked about his new job in the factory, deadening labor under the ground, Leo responds: "Every shift is a piece of art"(Atemschaukel 81). This journey`s particularity lies in its being one of living death. In a dream which visits Leo on his way to the camp, and the novel abounds with dreams which Muller captures on their way to be a reality, he finds himself in a cemetery with his mother before a freshly dug grave in which there is a plant with a bud in the form of a suitcase. His mother asks him to bring a piece of chalk which, to his surprise, he discovers he already has, to write that Ruht rests there. Leo comments that he realizes that he is already dead. This is the essence of *Atemschaukel*; a swinging movement between Muller`s prediction of mutated humanity under a totalitarian regime, a Cassandra with her deep penetrating eye into the conceptual mind of humanity and the deep recess of the psyche in pain, and a disappointment at the discovery that the total self she tries to rescue artistically is nothing but a resurrected Lazarus, dump and defaced, the same way Leo ends at the end of the novel.

From the very beginning, the reader is introduced to a journey of initiation to the world of the dead, of Hades in which both the author together with her hero are deliberately deconstructing the familiar world of language, something which is symbolically referred to in Leo`s and the mother`s transformation of the gramophone into a suitcase. Inside the pigskin suitcase, he coffins remaining items of the surrounding environment in the form of clothes, books, and toilet kit. He divides these into two types of possessions: things he carries on and others that accompany him. This classification indicates that these constituents of his confined self are partly a burden and a painful load and partly friends of real help. These two conclusions lead the reader to imagine that the world Leo is departing is only condensed into clothes taken from others he is supposed to wear as different identities in the dead world of the camp, but the ideas of the people themselves are left behind" kept their thoughts to themselves"(1), books full of conceptual theories of Zarathustra, Faust, Weinheber and volumes of poems, the books themselves are going to be sold for food in the camp, and a toilet kit reminding the reader of the camp barber, the shadowy part of Leo`s



character and who is going to be his informant of the deportees `news after they leave the camp.

Now let`s see how he comments on the scene "And I took what was offered- leather gaiters with laces, knickers, the coat with velvet collar- even though none of it was right for me. Because this wasn`t about clothes, but about the time that had been set in motion, about growing up"(3 ).This quotation makes it quite clear that he is aware of the journey set with the packing process. He is just like every one of his age accumulating superficial identities in the wardrobe of his memory. Here, the question is: does a dead man need clothes? The logical answer is no, but Leo and behind him Muller in a counter-strategy to the totalitarian regime is allegorically stripping the world of its superficial language. This is a typical attitude of a teenager who opposes the world to establish his own identity. In a deconstructive manner, Muller is using youth phase which is traditionally associated with the birth of character and a blooming future of a coming life to signify the beginning of death which is imagined to be a stagnant phase but turns out to be a process in which she and her hero strip everything of its traditional natural identity, of its natural sound and sap of life, wrapping it as hollow in a silent coffin for others to see in terms of a miracle of the totalitarian system that has managed to create a world of silent hollow men. This is the essence of allegory which usually flourishes in deteriorating conditions in which people have despaired of finding a solution to their nightmare life ( Morss 168 ). See how allegory has managed to turn a death scene into a beautiful artistic image Muller shows in Leo`s thoughts" strangely, the orach isn`t really beautiful until it begins to change color, long after it ceases to be edible", then he adds" I never knew whether the orach should be reproached for being inedible, for turning woody and refusing to cooperate"(8). Artistically speaking, allegory works by emptying things of their filling matter, thus involving them involuntary and permanently into a state of hunger willing to be filled with whatever the dominant dictator wishes, simply because such filling provides a pseudo feeling of life. Throughout the novel, Leo, with the help of Muller, is making use of this strategy, and this is one of the reasons behind the difficulty of reading the novel and of deciphering its enigma.

With the help of allegory, Muller teaches Leo as well as the reader one of the basic principles which he conceives as fundamental as silence in the allegorical



world of the dead:" Absolute zero is that which can't be expressed"(133). This simply means that before death, the language of understanding stands helpless and useless because even if you understand, there is nothing you can do except to step from the world of the dead like Lazarus and to show the second fundamental principle that the emergency exchange and the linguistic world constitutive of our being is only a temporal" visitor from the other side" when seen side by side with the original permanent world of silent camp. This is the lesson Leo learns after he is back at home.

By now I've realized that what's written on my treasures is THERE I STAY. That the camp let me go only to create the space it needed to grow inside my head. Since I came back, my treasures no longer have a sign that says I WAS THERE. What's written on my treasures is THERE I `M STUCK. The camp stretches on and on, bigger and bigger, from my left temple to my right (148).

The quotation directs the attention to the idea that the allegorical strategy of emptying is a principal fact of life through which time in the form of experiences dig its way into our identities, turning them into tunnels for competing and conflicting desires, struggling to get out to be married to the linguistic world of words, thus gaining a sort of identification and external recognition. But the totalitarian world of the camp with its enforced silence, recalling the silence Muller herself has suffered, has turned the process outside in, in the sense that it is the internal dead world of desire which has magnetically attracted the external flying words in as a cosmic black hole does. Consequently, the reader is frequently reminded of Prometheus Leo who describes himself all the time as a thief and of Muller who constantly refers to the fact that language " turns you in" ( Beiber 13 ).

Muller delivers the same idea in Leo`s allegorical description of the dead hungry world the totalitarian regime has created and which paradoxically keeps accusing its victims of being thieves, while the shocking reality testifies to the opposite:" The cement and the hunger are accomplices. Hunger pulls open your pores and crawls in. Once it is inside, the cement seals them back shut, and there you are"(Atemschkauel 15). Cement used in construction is, as Leo says, the thief



because it robs them, their identities, and not the other way round. The totalitarian system is establishing its identity by crushing the individual identities of the deportees, transforming them from private individuals into numbered laborers (10). This transformation from material bodies of flesh and blood into abstract numbers isn't allegorical, but a real one of losing the flesh to the extent that their bones become a heavy burden pulled down to the ground where the coffins of silence and death are waiting, and are forced psychologically to forget themselves as a defense mechanism to the absolute pain of the totalitarian invasion of the self: "I practiced forgetting myself during the roll call to the point where I couldn't tell breathing out from breathing in"(9).

This blunt and slow assassination process of defeated selves is directly tied to the orders of one mouth which marks the same stamp of the construction site: Stalin "Stalin`s cheekbones and voice may have been made of steel, but his mustache was pure cement"(16). Stalin`s voice turns into action embodied into a construction site of a cemetery, an eternal residence receiving the dead bodies and empty skulls. Here, the reader is reminded of how totalitarianism is a linguistic project, an air surrounding the suppressed, robbing their souls as Muller believes(Bradatan,2). This leads to the third principle which is as fundamental as silence in the camp: " Perimeters run deep"(133). The regime is all- surrounding and no way to escape, no wonder that Leo associates cement with homesickness. The camp is some sort of eternal time and permanent place, the same way one feels about his home, but it also huddles hell inside similar to the burning yearning you have for your home. This is Leo`s treasure in which his whole life is stuck. Moreover, the idea of deep perimeters also brings to mind how Stalin`s system has managed to create a fastening ideology that runs deep in people`s lives on the one hand and gives determination and steadfastness to its leaders on the other ( Solzhenitsyn 119).

Imprisoned in this encircling camp of death, Leo`s breath keeps swinging between the totalitarian world of the blazing sun which keeps pushing his deformed self to work with the excuse that there is no time, and the crooked reddish" half-moon self, already setting" long before he joins the camp, the guilty silent self of a homosexual. Now it seems that the perimeter of the camp also runs deep in time to the extent that it defaced him long before he steps in. Does this mean that he is psychologically predisposed for this fateful unity with





the collective self of his age?! Or it is just a natural deviated regression to the collective unconscious to pick from its archetypes what sustains Leo a sort of strange silent life in death? The answer to these questions requires a meticulous tracing of his individuation process.

In her Ph.D. thesis entitled *From Injury to Silence*, Pavlo Shopin has been trying to prove that Muller`s strange metaphors which appear to follow an inconceivable and inconsistent line of thought, when analyzed in light of modern linguistic theories of conceptual metaphor, are evident to be coherent since they take the physical world as their source domain and build their target domain of silence as its parallel shadow( 10 ). If the whole thing of conceptual metaphor stops at this, it will be quite easy to see literary language as a mere reflection of the surrounding physical environment, but when remembering that this reflection is controlled both consciously and unconsciously by the mechanism of both the mind and the human psyche which all the time work as editors and censors, we are in a better position to see how difficult to mark and trace this reflection. Added to this is that the world of speech is just like a light produced by the speaker to show something and falling on the eye of the listener who understands, in the sense that it is a bi-collaborative process trying to limit and to control the light of speech to reach communication, but that of silence is different. Muller`s and Leo`s world is a vast hollow space in which words are dispersed in what Muller calls a "vicious circle"(Banmasche103). The image recalls the Babel Tower and the dispersal of languages because humanity transgressed the safeguarding line separating them from divinity (Gen 11. 9), a fact Muller has been careful to hint in *Faust* being among the books Leo carries in his suitcase and which has another translation on the sexual level in terms of homosexuality he is plagued with. This transgression has its megaphoned image in Leo`s destination: the camp with its totalitarian fascist and dictator system in which one is controlling many, or as Leo states it as one of the five fundamentals of the camp" Inside the camp, we- form is singular"(133).

If this is the case if what Muller presents to the reader in several words and images flying in the vicious circles of hollow men, how is the reader supposed to connect these inconceivable patterns to be fathomed by the mind and for their basic defaced lineaments to remain glaring in his memory?! The answer necessitates a concentration process similar to the camp experience for the solid



facts to drop to the bottom. This is what Muller achieves once it sends Leo to the boiling pot of the camp where humanity is exposed to its zero degrees of dignity. Once there, he is qualified to work as Lazarus starting a journey of initiation to a very special world that lies on the verge between life and death, between language as a symbolic system and the dead world of material nature, where his swinging breath keeps mingling the two realms to create a unique shadowy world of speaking silence. The mechanism of this shadowy silent world follows the emergency principle of exchange between language and matter where language lends its signifying function to matter in return for its essence to give life to its absence. But what does this exactly mean concerning Leo? It simply indicates that the individuation process long explored by Carl Gustave Jung and other psychologists divided into phases, each of which has its embodiment in specific character will inhabit the physiological organs of speech, or to be more accurate will pass through his organs of speech, same way air does to formulate the psychological makeup of his defaced identity and his silent speech. The resulting language is similar to that of dreams and no need to remind the reader that Muller is occasionally presenting them to the reader as an anticipation strategy for what comes next.

Now, it is time to see the magical reality of these conceptual mechanisms in Leo's character. In Jungian psychology, the human psyche is composed of four basic parts: the self, anima and animus, shadow, and wise old man. If we conceptualize the psyche in terms of a circle, same way linguistics sees a word as a circle and let us remember that man is conceived religiously in terms of a word, the self is the nucleus and the external sphere (Jung et al, Man and his Symbols, 161). From Jung's point of view, the self includes all the other parts exactly like a seed that latently contains the coming plant, hence the difficulty of explaining it. It is nothing to be seen as an atom, but again it is everything. The self is responsible for organizing all the experiences of the psyche, that is why Jung says that one can claim it to be "the inventor, organizer, and source of dream images" (161). Moreover, he makes it clear that this creative aspect of the psyche can come into play only when the ego gives up its wishes and try to get deeper into the basic form of existence (162). The camp conditions have provided Leo with the perfect environment for such experience with the zero degrees of the human psyche. This sphered DNA which is both the seed of the



personality and the total of its life experiences has led Leo to imagine himself in terms of a piano. He has been given the name in the park among his homosexual partners. The idea that he is a piano and not a pianist hints at the loss of control over the totality of his self, he is only a musical instrument for the others to play. At the end of the novel and in a chapter entitled I'm still the piano, he says: "The eye hunger says: You are THE PIANO. Yes, I say, the piano that no longer plays." (148). Immediately after, and in the concluding chapter "On Treasures" in which he speaks of the self, not in terms of a name, the piano, but in terms of several treasured experiences, he operates the exchanging emergency principle learned in the camp and turns his audio identity of the piano into its corresponding physiological organ "I WAS THERE was what Tur Prikulitsch claimed should be written on treasures. My Adam's apple bobbed up and down under my chin as though I'd swallowed my elbow. The barber said: We're still there. That's five coming after nine for you." (148). Leo's treasures constitutive of his identity and his self is embodied materially in Adam's apple, one metaphor uniting personal voice with the collective one of humanity and reminding the reader of the damned apple tree. Muller brilliantly ends this silent speech enigmatically with five coming after nine to remind the reader that if nine denotes a pregnancy process ending with life, five, that's the span of the camp experience is heading to death sphere. At the bottom of the page, he speaks of treasures as memories, thus again wrapping his self in silent language, but the voice of this language points at a defaced contradictory identity

I've been using them {memories} for over sixty years.  
They are weak and pushy, intimate and disgusting, forgetful  
and vindictive, worn and new. . . When I list them, I start to  
stumble.

My proud inferiority

My grumbled fear- wishes.

My reluctant haste, I jump from zero all the way to a  
hundred.

. . .



My steep-sided hollowness, I'm spooned out, hard-pressed  
on the outside and empty on the inside ever since I no  
longer have to go hungry.

My lateral transparency, that I fall apart by going inward  
(149).

Leo's deep atomic self knows no moderation; it is either nothing" zero" or everything" hundred", proud inferiority as he says. The voice of his Adamic apple is either total silence or it is the whole universe personifying itself through the dead materiality they lend the physiological makeup of his throat, thus producing a hasty speech. This fluctuation of the self is a kind of lateral burden, dividing his circular being into two adjacent halves; and while one of them is identifying itself with the oppressing dictator in a form of a tomb, the other is the oppressed corpse of silent Lazarus. This unique environment of the self has its special day and night. While suffering from working with cement and being accused all the time of stealing it, Leo holds a piece of cement paper and writes in capital magnified letters, relating what is written to the Alder park partners who are all referred to in capital letters as animals

SUN HIGH IN THE HAZE

YELLOW CORN, NO TIME

Followed by a declaration that he wanted to write something quite different

Deep and crooked and lurking reddish

The half-moon stands in the sky

Already setting.

The self's day is dominated by a warning sun, threatening of disappearance, thus forcing the corn to haste its steps, while its heavy night of silence reminds the corpse that it is already setting. The two conflicting parts of the self are pulling it apart, one is pushing it forwards to catch the sun of life, to identify with it as one of its rays" yellow corn", but the lagging part reminds it that there is no hurry



and that the blazing sun behind the haze is no more than a lurking opaque half body of an already setting moon. This oscillation in the speed of movement is what constitutes the beating dead heart of Leo as Lazarus. Muller delivers the same idea in her chapter entitled "Exciting Times" in which Leo speaks of his begging experiences in a Russian village and his encountering of a saleswoman checking her head for lice and listening to the gramophone "I recognized the melody from the radio back home"(23). Immediately after, he speaks of his experience with physical education lessons, of how he was a chubby boy, that is why he was sent to private gymnastic lessons in which he proved to be a total failure. In a strange twist, he returns to the world of the camp and to the officer`s belief that physical education strengthens the heart "And in our hearts the heart of the Soviet Socialist Republics. *"Fusskulture"* steals the strength of the working class"(23). Collective material movement imposed by the sun of the totalitarian regime which tries to unite the individual hearts in the collective heart of Russia is taking away the strength of their life, collapsing their physical existence, leaving even no space between the corpse and the tomb for a pseudo-life of dead silence. It is as if the collective self is crouching on the individual dead self. Muller subtly reflects the idea orthographically in leaving no empty separating spaces among words constituting a sentence signifying death as she does in declaring the death of Irma Pfeifer "onedroptoomuchhappiness"(30).

The same idea of marrying the individual and collective selves, thus forming a strange death environment for the self, is repeated in Muller`s image of the cuckoo clock she introduces in her chapter "On the Phantom Pain of the Cuckoo clock". The cuckoo clock is hung on the wall of the camp above the bucket of water they drink from. As Leo mentions, none knows how it gets there and it belongs to none but the barrack, the wall, and the nail it is hung on. First, he reckons the non -functional status of it to measure time, in the sense that it announces time incorrectly and they depend on the anthem to do so. Second, Muller moves with her hero to describe the clock in a particular way to establish a hidden latent similarity between its parts and Leo`s psychological self. The clock has a cuckoo fixed by a handle on a door. When it strikes, the handle is supposed to open the door set between two cones, thus allowing the bird to get out, animating it to sing the time. Someone tore the handle out of the clock, so when the clock strikes, the door opens partly, and instead of the cuckoo "all that



came out of the housing was a small piece of rubber, like an earthworm"(45). So far, the reader is introduced to a dysfunctional means of measuring time, setting it in motion, an image that recalls the image of the saint carrying the sheep around his neck and the alcove beside him on which is written:" HEAVEN SETS TIME IN MOTION"(2). Leo comments on the image he sees in the church he enters on his way back from the Alder park "I saw the time that was coming "(2). The forbidden freedom Leo has stolen in his rendezvous results into a corresponding religious image of a sinful man still having faith in redemption in the image of the carried sheep around the saint`s neck. Until redemption takes place, the act is a heavy silence around the linguistic wall of the neck in a form of a half-circle; an animal, non-porous one to be sure, thus denying him his due frontal free space for speech. This is the torn hand that kills the cuckoo-notice that it is the one bird said to see angels-turning it into soulless rubber of an earthworm eating his voice up. The ticking it produces only lulls the mind to sleep and creates of his movement a creeping motion in which the massive stolen freedom keeps pushing the frontal silence. Interestingly the image of the self in the form of an earthworm has been reflected upon by Leo himself when describing his childhood playing with other boys, with their arms interlocked in the form of a worm. Therefore, his childhood experiences are intensified in the camp, revealing his identity as an earthworm, a reptile belonging to the world of the dead, and feeding upon them. Indeed, this is what the fascist regime has led Leo to; a creature whose life is based upon the compulsive movement of dead matter producing a silent language; one of the shadowy images. listen to how he describes himself in the concluding paragraph" What I like best of all is sitting at my little white Formica table, one meter long and one meter wide, a square. When the clock tower sticks half-past two, the sun falls into the room. The shadow on the floor from my little table is a gramophone suitcase. It plays the daphne song or the pleated Paloma"(149).

The squaring of the circle is a sign that the individuation process is complete. Leo`s self and the world are complete, unfortunately, it is a shadowy one of a non- working gramophone suitcase. It is the shadow of the table on which his blueprint lies. At least he has managed to draw with compulsive movement what his Adam`s apple with its torn cord couldn`t give voice to, thus reminding the reader of Muller Noble's speech "What can`t be said, can be written"(Punitha16).



Among the phases of the individuation process is the confrontation with the opposite sex-anima /us in the unconscious which is always projected on real characters or objects. They are functional complexes concerned with the adaptation to the inner world of the unconscious. For Jung, the anima/us should be conceived of as a bridge or a door leading to images of the collective unconscious (Stein 117). In *Psychological Types*, Jung explains how the anima/us refer to those feelings, thoughts, sensations, and dim stirring which flow on us not from any conscious experiences but well up from the dark inner depth of the archetypes (qtd in Jung's Map of The Soul 118). So, to trace Leo's individuation we should stop at this stage which again, and due to the defacement imposed by the fascist regime experienced in the camp, will have its peculiarity. First, we should consider Leo's view of their gender status under the dominance of the hunger angel

In the trinity of skin, bones, and brown water, men and women lose all difference and lose all sexual drive. Of course, you go on saying HE or SHE but that's merely a grammatical holdover. Half-starved humans are neither masculine nor feminine but genderless, like objects (75).

Leo's commentary, when set side by side with the fact that he has practiced sex with both genders as the novel denotes, should logically lead to the fact that unlike normal characters, Leo should encounter both the anima and the animus of his unconscious because the personal unconscious of his personality and collective one he gets in touch with once he steps into the camp have created of him a bisexual Tiresias. Recalling the first analogy of the self in terms of a center embodied in Adam's apple and a perimeter of a neck carrying the silent burden of homosexual past, now with the exploration of both the unconscious anima and animus, we are just adding the two vocal cords through which the paper explores the silent language of both Leo and the communist community. According to Jung, there are four phases of the anima and similar corresponding four stages of the animus. The anima is a personification of the feminine psychological tendencies in man's psyche: moods, irritations, feeling to nature, capacity for love. Usually, the anima is early shaped by the mother (Jung et al. 178). Similarly, the animus is influenced by the father figure. In their first stage, the anima is just Eve, a physical female and so does the animus who exposes



physical power and athletic appearance. Leo refers to this phase in speaking of how his mother used to take sunbathes at the roof of their house and mentions a neighbor following her with his binoculars. On discovering this, the father brings a hammer and smashes the binoculars. Sarcastically, Leo describes his father doing the same thing in gym classes

In these exciting times, my father photographed girl gymnasts...  
 .He had even purchased a Leica to do so. And he became a  
 Sunday hunter. On Mondays, I'd watch him skin the hares he had  
 shot. Stretched out without their fur, stiff and tinged with blue,  
 the hares looked like they Saxon gymnast girls at the barre(24).

In a linguistic switch, Leo has managed to dress his father in a hunter who with his Leica runs after gymnast girls as if they were hares, killing them with his lustful camera, drying their pelts and selling them to a "reddish-blond Jew". Hares are always associated with moon deities and they are a symbol of procreation and speed, but they also signify impatience. All of these characteristics apply to Leo's mother, but Leo is careful to stress the last one. So, with the first stage of the anima or Eve embodied in the mother and the animus as an epitome of physical strength, Muller is referring indirectly to the dysfunctional family pattern as Roxana Ivasca says (153). Leo remembers how his mother used to

call down to the courtyard where I was playing: If you don't come right away, if I have to call you one more time, you can just stay where you are. But I didn't always come right away and once, when I finally went upstairs, she said: why don't you just pack your satchel and go into the world . . . She pulled me into my room, grabbed my woolen cap and my jacket, and stuffed them in my little backpack. I said, but I'm your child, where am I supposed to go (3).

This unnoticed silent and hasty movement of impatience which recalls the setting of time by the alcove is contrasted not only with the arresting movement of the hunter or the laggard one of the son, but also with the torturing and stretching one of Tur Prikulitsch The capo in the camp. Prikulitsch used to keep them standing for hours in the roll call. So, Muller has managed to create a silent





conversation between the physical anima and animus in terms of time movement. The hasty movement of the hare mother running under the blazing sun reminds Leo that there is no time and he has to leave to another place, while the slow arresting movement of the physical animus forces him to forget himself as he says to pass the time . "I practiced forgetting myself during the roll call, to the point where I couldn't tell breathing out from breathing in"(9). The same strain of movement marks the steps of the hunger angel who when hunger is most, jumps to the cheeks in a form of a hare and when it is still within control leads Leo to the stretched fields of the imagination where he used the watercolors of his father to draw a vast field In which he eats slowly even the smoke of his imagination. The contrast between the two has left its emblem on his gramophone suitcase which he is careful to mention in a pseudo-sexual manner that he keeps its dog facing its horn.

Leo's physical building as a chubby boy gives the impression that he is more inclined towards the father's position. Moreover, the progress of the novel shows that he will be involved in chasing and hunting dogs out of hunger but ending without eating them. This last observation transfers the reader to the second phase of the animus as a planner, a silent intellectual activity he is evident to practice all the time: planning to convince his partner to eat the dog, planning to drink Paul Gast's wife's soup, even planning to deceive hunger angel. In a tiny chapter entitled " I have a plan" Leo plans to deceive the scales of hunger angel if the latter comes to weigh him" I will be just as light as my saved bread. as just hard to bite. I tell myself, it's a short plan with long life"(112).

The beautiful face of Helen reflected on Bea Zakel is the parallel anima with the planner. She always drifts her eyes to the side because this makes her more striking. The strain between the hasty and slow movements of Adam and Eve has its silent resonance in the play memories of Leo and Bea Zankel. She recounts how she used to play the horse for tur Prikulitsch in her town and he in turn speaks of playing the millipede with other boys. Jung observes that encountering the anima or animus makes you more self-conscious of yourself. Leo comments on Bea's beauty that it makes him more self- conscious. Franze says "Whenever a man's logical mind is incapable of discerning facts that are hidden in his unconscious, the anima helps him to dig them out. Even more vital is the role that the anima plays in putting a man's mind in tune with the right inner



values"(Jung et al 180). On her part, she is more aware of life`s laws and states that you are what you play. This is a law. Suddenly and with determination, she decides to revolt, stating that she isn`t a horse and Leo isn`t a millipede. Now as Franze says, Bea is setting Leo`s tune to a certain tune length, working as a mediator, thus helping him to discover himself. Bea reminds him that he has to be punished for his play, for this is the unbroken law of life. This absolute law forms an invisible pre-planned web that will be seen over and over again in the novel. Leo summarizes the idea in a book his father presents him as a Christmas gift. In *Physics and You*, Leo discovers this plan in what is called Minkowski`s wire. According to this wire, everyone and everything has a time and a place and a reason for being. It moves with a wire fixed at the head. The reels spin at sixteen frames per second. This simply means that every person or object is both a particle and a wave, thus recalling Jung`s notion of the self as an atom and a full entity. Moreover, the waves imply, as Leo says, the idea that you can be simultaneously in two places and two different shapes. These circles are interlocked, consequently, in a sense, they constitute rippling currents, shared spaces, or places of memory as Kiss says (2).

In addition to her beauty which unites her to Helen of Troy and which controls Leo`s conscious planned steps in the camp, Bea marks a sort of conflict between material and ethical values, a war between two contradictory forces which has left its mark on Bea`s body form as described by Leo "Her shoulders were narrow, her arms thin as sticks. But her hips and backside were impressive, a powerful foundation of hefty bones. With her delicate torso and massive lower body, Bea Zakel looked as if she`d been put together out of two different women"(86). Once more this problematic contradiction is reflected in her social and authorial status in the camp. She is Tur Prikulitsch`s mistress, that is why she is privileged over the others in work and facilities, nonetheless, she wants to be like the others rather than be humiliated at his hands. This war- evoking beauty of Helen in Bea occupying a midway position between the oppressor and the victim will be responsible for teaching Leo the basic language of the camp world: dialectic materialism. In the absence of absolute beauty or truth, the basic code to decipher this full-of-contradiction world is dialectical materialism; a ceaseless movement of exchanging positions between material elements. It is a crooked zigzag strategy Muller symbolically hints at once she refers to how



Trudi`s braid is the one thing that saves her from the gazing mountains in her village. In another context, Leo speaks of Katy Sentry`s braid which helps her to sleep in the barrack, even when cut because of lice, she keeps stretching her hand as to clutch it to sleep. This is the emergency language taught in the camp which Muller herself is employing all the time with the different elements of her artistic world. Once used to it, Leo will feel estranged at home where everything has a stable meaning and value. The same dialectical language will leave its stamp in his last dream in which he exchanges position in time with his brother; in the sense that he becomes as young as his brother, while the latter is as old as Leo. This dialectical reversal of positions in time is intended to grant Leo the imaginary world of children with his shoes that don`t reach the ground, but it ,and at the same time, makes the responsibility of material salvation his brother`s, who is depicted fetching a piece of ceilingstucco to his shoulder.

This contradiction stressed in Bea`s body and peculiar status throws its shadow back on the Eve stage to see in a sort of one of Leo`s flashback memories how together with his mother as Eve they suffered from a lust for food. Speaking of their vacation in the country, Leo says" on that day we could eat whatever we wanted and as much as we wanted"(55).In finding 10 rubles in the market, he kept buying food and eating till his stomach couldn`t stand this load and finally, he vomited all he had eaten, and for the second time, he realized that hunger in the camp was best for him, maybe a punishment too for gluttony. Consequently, he states that Fenya who is responsible for distributing bread in tiny ratios that are not enough to sustain their bodies knows what is best for him (67). Therefore, Leo is heading towards a realization that the camp with its deadly hunger is what suits an avid like himself. Emptiness inside is necessary to extend a space not only for inner silent speech but more important to endow him with a space of inner freedom. Moreover, as Dr.Chitra says, it is this traumatic hunger which has led Leo to knock the doors of imagination, to learn to eat smoke or smell just to survive death, in a sense, it is his path to imaginative redemption(711).

The extension of an inner free room, the result of long fasting, leads the reader`s mind to the third modified image of Eve in Mary accompanied by Leo the son dressed in the third image of the animus; the word or the eloquent speaker. Spiritual Mary is embodied in Paul Gast`s wife whose husband is tormenting to



death by eating her allotted amount of bread and soup, but just Like Zakaria who is visiting Mary carrying food, Heidrun Gast confides Leo and other campmates and tells them of a mysterious man, a German prisoner of the war, always passing and throwing her a small potato. The last potato thrown to Heidrun was a small one, and the man didn't show up as usual in the sense that she didn't see him from the hole up in the garage. Late in the evening, she bit off the thread and found that the potato had been sliced in the middle and a piece of cloth was put in between in which certain incomprehensible words were written and signed ERMAN. The rest of the message was eaten by the starch of the potato. Later in the yard, she found a fire in which she threw the cloth, toasted the two halves, and ate them. She ended her story by saying that she probably ate part of the message and since then the potato man didn't show up and she was sure that he didn't die "I realized that I ate a message, she told us, and that was sixty -one day ago. I know he didn't go home and I'm sure he didn't die, he was still healthy. He just vanished from the face of the earth, she said, like the potato in my mouth. I miss him"(110).

This scene is one of both real and linguistic materiality used to feed a sort of false spirituality characteristic of a defaced Mary in the form of Heidrun. From the very beginning of Heidrun's story, Muller has been intent on relating the whole thing to Christmas. Leo starts his story of the Gaston couple by expressing his amazement and surprise to discover that the Christmas wire tree he made last year has been kept by Paul Gast the lawyer in his suitcase and now he surprises them that he can afford to decorate it with pieces of bread they know that he has stolen from his wife. Then, Muller takes another step towards hinting at the idea of defaced spiritual humanity in describing Heidrun's face "She already had the dead monkey face, the slit mouth running from one ear to the other, and the white hair in the hollows of her cheeks"(109). So the religious and archetypal idea of a spiritual Mary transferring her sacredness to Christ, God's word, as one whole spiritual family tree is falsified in Heidrun with her pseudo-spiritual aura imposed by hunger created by the fascist regime dragging Heidrun to Coffin-like garage under the ground where the earthly world above the ground turns into pseudo heaven raining not only food but also the incomprehensible message which the false Mary has nothing to do but swallow it as a grace. In a subtle gesture, Muller relates the Minkowski's wire with its sixteen frames mentioned



in the previous chapter to the story taking place, as she mentioned, sixty-one days ago; the reversed number of waves is the span of her story under the ground. This false imposed hollow hunger seen as spirituality is sure to have its offspring in the parallel animus belonging to the same stage. Surprisingly and after advising Heidrun to drink her soup, Leo starts having it all for himself, thus playing the merciless husband. Consequently, Muller entitles the chapter: "Once my hunger angel was a lawyer". Muller's exploration of the subject hasn't stopped at this stage. She takes a further step and throws a similar pseudo-spirituality in concluding the story in an abstract causal principle that relates all characters in a false Christian word confined in silent materiality summarized in one sentence "they couldn't help it" because this is "the way of the world". In an endless abstract chain of cause and effect, Leo, assumingly an eloquent lawyer, defends not only himself, but all those who have contributed to Heidrun's death "The naked truth is that Paul Gast the lawyer stole his wife's soup out of her bowl until she could no longer get out of bed and died because she couldn't help it, just like he stole her soup because his hunger couldn't help it...just like the winter couldn't help being icy cold and the coat couldn't help being so warm...That was the way the world: because each person couldn't help it, no one could"(115). The whole world is some interrelated frames uniting people in terms of a pseudo predestined divine chain of cause and effect and grace is something to be mysteriously donated like potatoes and not laboriously obtained. This trend of thinking has been previously implied by Muller in the first chapter in the picture of the saint carrying the sheep indicating that grace is guaranteed from the beginning for the sinner. Heidrun Gaston is a symbol of false imposed spirituality confined in a garage under the ground, imagining those above to be in heaven and giving birth to a dead word entwining a barren logic of truth.

The manipulated image of Mary and Christ is always seen in all the scenes gathering Leo and his mother, the crescent Moon Madonna, especially the one in which Muller directs the attention to a topsy-turvy world of pretended spirituality entitled "Sky below earth above". In this chapter, Muller introduces the reader to the assumed spiritual world of Leo and his mother where Mother Eve is playing Sophia and teaching her son the extracted wisdom of contemplation: everything is made of earth and heaven and that the sky is so vast because there is a coat for every human and the earth is so big. After all, the



world's toes are far away, so far that you feel hollow (98). Muller is careful to disclose the falsity of the pretended spirituality first with the inverted placement of heaven and earth, second by giving the gesture that the mother has pulled the collar of her jacket till it is the collar's lips, not the mother's that contemplatively utter the one lesson of life. The collar is just another image of the sinful sheep indicating shameful silence. Third, the description of the landscape doesn't set heaven below unless Muller is referring to both Uncle Herman and aunt Luia; the two wooden benches the mother is sitting on and the position of Leo who is lying at his mother's feet on the ground. Such positioning makes of the wooden benches heaven for the mother but not for Leo. Consequently, the spiritual heaven spoken of is a natural one gaining this assumed sacredness because man personifies it. This result is stressed once Leo insists on his materialistic thinking and poses the question "Are Uncle Herman and Aunt Luia a couple. If wood gets married, then yes"(98).

The previous scene has paved the way for the fourth stage of Sophia on the anima's level and meaning on the animus' one. The motto or the wisdom of the stage is that to evade being caught, you have to be a watchdog and never leave a trace behind and again the silence is the hero of the stage, but how?! Muller, at Trudi Belikan's tongue, states that the Russian language has got cold(45 ), one of the enigmatic sentences the reader comes across, though none of the attendants expresses his bewilderment at it, as if they all know what it means. The diagnosis is of course related to the cold Russian environment, but more significant is the state of the sick with cold: he can't breathe easily and his voice is hoarse as if imprisoned in. The first female character to complain of snow and to accuse it of betrayal is Trudi Pelikan; the Romanian woman belonging to Leo's village. On the cattle cart to Russia, Leo describes her as a lady smelling of peach even after spending three or four hours in the cart. She is wearing a coat with brown fur at the sleeves and sometimes she crosses her hands, so the two sleeves meet and she looks like a dog. She recounts how she kept hiding in a hole in the neighbor's garden and her mother brings her food daily. Once the snow falls, her mother stopped coming because the snow kept the footsteps and" that it immediately sided with the Russians. The snow betrayed me, said Trudi Pelikan, that's why I'm here."(6).The cold-hearted Russians are just like their characteristic snowy environment. They never forget that the Romanians are



partly responsible for the destruction they are living in, this is the main reason for their deportation. Consequently, it is logical as well as a wise strategy to erase this painful memory, but the fact is that painful memories are hard to find their way to oblivion as the song women sing in the train

The daphne`s blooming in the wood

The ditches still have snow

The letter that you sent to me

Has filled my heart with woe (6).

Therefore, the silent strategy the anima and the animus will count on is to disappear from the Russian world with its catching guides of deportation and memory; words that keep Leo and his mates as targets(117). This disappearance strategy depends upon complete submission of the body or the material part to this senseless Russian environment while feeling in the case of Pelican, mind in Kati Sentry`s and the artistic imaginative world of collage poetry or of cut and paste in the case of Leo are the means towards which their breath is heading for life to counterbalance the dead Russian steppes.

In psychology and old alchemy, the squaring of the circle is indicating that the individuation process is getting to its end, here the anima and animus are in their final destination to assumed wisdom and meaning. Trudi Pelican starts working in the camp by dragging a large trapezoidal wooden box filled with lime on wheels. The geometric shape shows imbalance implying that the practiced wisdom is just like spirituality in the preceding phase has something faulty. The flies attacked the pupil of her eyes and mouth, she stumbled and the wagon rolled over her toes. Later on, and because of bacteria and microbes, they had to be cut. Consequently, in dancing in the barrack hall, she danced on her heels, stating that they can no longer walk. All they can do is to dance because dancing is done to previously harmonized sounds played by the dead land of the Russians. Leo says "the music makes death alive, he locks arms with you and sways to the rhythm"(71). So, it seems that Trudi has learned how to submit her body to the music of the deadening music of cold Russia and what is more is that her toes which may leave traces are cut, while her heels leave only holes in the



ground, holes that accompany the holes she tells Leo about during the dance in a secret silent world of pain. She discloses to him how the dead bodies in the camp are shoveled over with snow till they froze, then the gravediggers chop them into pieces, so they don't have to dig whole graves, only holes. So how is she supposed to escape presence in this ugly world? The answer is provided once Leo gets a fever and she tells him to start closing his eyes as she does and register presence in a world of dreams. She dreams of an American handsome and rich man to love her and get her out of the camp. It seems that she keeps swinging between the two worlds of painful reality and rose dreams as a survival mechanism that leaves no traces against her. By the end of the novel, she appears once more when Leo is on his way to see the church with its saint image. She is walking with the help of a cane and tries to avoid speaking to him by leaning down and pretending to fix the lace of her shoes, thus escaping presence into silent absence. She has paid the material labor of the body in return for the freedom of feeling and imagination and her swinging breath, the dominant image of the whole novel keeps fluttering between the two worlds, exactly like Leo's. Immediately before encountering Trudi, Muller presents Leo seeing a fat boy feeding the pigeons dahlias in the street. He wonders how after discovering that what they eat isn't bread, they come back and eat. This is the case of both Trudi and Leo whose feelings and imagination have discovered how painful the camp experience is, the traces on their body is a testimony, nonetheless, they need to keep the memory because their other world of imagination is feeding now not on the physical labor but on the memory of it. But the fact remains that both the fat boy and Trudi have diverted Leo's attention from going to the church and instead Leo, the meaningful animus, drowned with rain is driven to a shop to buy a lined notebook to write down the camp experience. There a cat comes from under the curtain

came up to me and nuzzled my pants as if it knew me . . . I picked it up, it weighed practically nothing. This isn't a cat at all, I told myself, it is just grey – stripped boredom that's grown fur, the patience of fear on a narrow street. . . its nose was leathery and rounded like a heel. . . The cat jumped to the ground. The cat jumped without making a sound and landed like a scrap of cloth. The cat was empty on the inside (142).





Muller throws words like heel, empty, boredom, the patience of fear to create a direct connection between Trudi and the cat and to draw the attention that once the material labor at the camp which Trudi used to feed her imaginative world on stops, Trudi ,like the cat, is empty inside and the same applies to Leo. Emptiness causes boredom and suffocation. Consequently, he resorts to the material orthographic recording of the experience as a substitute for labor to feed the imagination. So his breath keeps swinging between the two worlds providing him with life. This swinging is what constitutes Muller`s own poetological concept of the invented experience that works without the restraints of logic or linearity (Kiss 86). After writing the first chapter, and in an identification moment of false wisdom, Leo reminds himself that "I really ought to grow a trapezoidal beard so no one in town will know who I am (143). Distortion of personality is becoming a habit for Leo to erase any trace, so none can identify him.

Earlier than Trudi, Leo has extracted the equation which he sets as fundamental as the silence that one shovel load equals one -gram bread. His heart shovel becomes his master and deep inside he divides labor between the lungs so that one breathes the cold painful Russian air in and the other entombs it in external silence that could only be heard either in personified nature or in cut and displaced memory. In a passage in which he is trying to explain how he has turned out to be indifferent, and in case there is some painful feeling is attacking, homesickness, for example, he resorts to collage memory

I`m always telling myself I don`t have many feelings...When I do allow myself a feeling, I take the part that hurts and bandages it up with a story that doesn`t cry, that doesn`t dwell on homesickness. For example, one about chestnuts and how they smell " and he adds "Then my mind would no longer be home to people, only objects. Then I could simply shove them back and forth across the place where it hurts, [then]... .they are finite (93).

This insane reciprocating strategy is first a mental silent one, but second and more important is that it empties things of their vitality and vigor till they dry and die the more he shovels "as we shove our feet when we dance the Paloma ".



Death and emptiness lie on both sides, the object of memory and the remembering one, but the ruins on both sides witness a birth of a new insane world in which all objects enjoy illogical ciphered relations to frustrate any tracing mentality.

This last statement creates of Kati Sentry, the mentally retard female the perfect external embodiment of the strategy adopted by the wise anima and the meaningful animus. She is a mentally retard, but Muller has managed to make her an example of successful accommodation to the camp. As Leo testifies, Tur Prekulitsch fails to drill her to his orders. She keeps moving from one barrack to the other, sleeping when and where she wants. Unlike the rest, she doesn't have to beg for food because she could eat everything, even the excrement of dogs. Loved by everyone and cared for by them all, she is quite at ease as a pet at home. Meeting her while eating black ants, he asks her about what she is doing and she answers that she is making gloves. In a sense, she eats the painful material humiliating conditions and uses them to make something that helps her to elude any tracing attempt: gloves. Her questions and answers may seem unrelated or irrelevant, but considering the escape strategy aforementioned, they are deeply significant. For example, she asks when the war will end and Leo answers that it has already ended two years ago, but the fact is that what they are living and experiencing doesn't lead to this. Consequently, Leo comments " She didn't have to invent illusions because her mind wasn't in the camp, to begin with. The way she behaved didn't conform to the camp regulations, but it did fit the circumstances. There was something elemental about her that we envied"(48). When the accordion player Konrad Fonn tries to deceive her by exchanging a piece of wood for her bread, they doesn't allow him because she is living and there is a limit to what they could do to the living. In a moment Muller describes as a bright one, Kati identifies Leo as Latzi; the name of her brother. When Leo objects that his name is Leo, she responds that this is his name at home, but here in the camp, he is Latzi. Surprisingly and absurdly, Leo accepts the identification seeing in it a bright moment of connecting different waves of different entities all living on each other's blood that animates their inner silent worlds "Such a bright moment, I thought, there's even a louse-a Laus- inside the name, since Latzi comes from Ladislaus"(121).



So far, we have been following Leo`s process of individuation in its two first diachronic stages of the self and the anima and the animus, tracing the distortion left by the communist and fascist regime on his face, and behind him, the collective face of humanity that might be subject to similar circumstances, in the following part, the paper traces the two other stages which, out of their horizontal line of association, it is more suitable to label the synchronic phases of the shadow and the wise old man.

In *Man and His Symbol*, Von Franze sets the basic characteristics of the shadow. The shadow is a sort of criticism of the ego springing from the unconscious. Usually, it appears in a personified form in man`s dreams either in a figure of the same sex or of the opposite, but when it takes the form of the opposite sex, it is less annoying. It represents certain attributes of the ego that need to be assimilated, usually rejected ones, that`s why they are projected on other characters. It shows face in gossip when we hate in the other what is actually non identified attributes of our own. It is also subject to collective infection, sources outside the individual self. When faced with the shadow, the result is embarrassing silence, then a painful process of self- education "a work we might say, that is the psychological equivalent to the labor of Hercules. This unfortunate hero`s first task, you`ll remember, was to clean up in one day the Augean Stables, in which hundreds of cattle had dropped their dung for many decades"(168). This last note dresses the man confronting his shadow in Christ, who in Christianity is believed to take the burden of humanity as a whole upon his shoulders. This is psychologically justifiable since as Franz has just explained, the shadow is subjected to collective influences.

Searching for Leo`s shadow among the debris of humanity presented in *Atemschaukel*, the reader is presented with three passageways to this hidden part even to Leo himself and again they are all wrapped in silence: dreams, reveries, and memories. These three worlds constitute parallel transparent worlds in which Leo`s shadow is revealed, but they are not articulated until they are traced in their ever-widening circles in Leo`s Minkwiski`s world. That way and only that way they acquire timbre and aroma. Through these worlds, Leo is operating a triadic analysis of himself before, during, and after the camp experience. Six dreams are presented to the reader throughout the novel, in which Leo`s shadow is sometimes identified with objects, figures of the opposite sex, and collective



factors. The first of these dreams is the one that visits him in his train journey to Russia and in which he declares himself dead in an empty grave in which a flower grows in a suitcase and on which he should write, following the orders of his mum "RUHT". Here the mother stands for the strict part of Leo`s character who sees the deportation as a punishment for his sinful sexual acts and which comes in the dream to announce its verdict that the sinful social body should be deprived of a social environment. Muller subtly hints at the idea in awaking Leo from the dream to the voice of a man wearing a coat with a flying bird on each silver button, an albatross, and a cross turning into an anchor when he leaned closer. The scene recalls Coleridge`s The Rime of The Ancient Mariner:

Ah! Well - a day! What evil

Looks

Had I from old and young,

Instead of the cross, the Albatross

About my neck.

The lines show that what seems from Leo`s strict point of view as a mercy in the form of punishment purifying him will turn out to be a curse. Leo will never be spiritually saved for if he is being punished for his sexual transgression by being banished from his homeland, and despite the inhuman conditions he lives in, he will return to his sinful actions once he is outside the camp. The idea is intensified in his memories when waking up in the camp to find some mice in his pillow. He is very happy and proud as a father for the mice has chosen his pillow to live in, but then memory works backward and he remembers the kitty he finds in their washing room and how he presses with fingers on her belly, things take a different turn. She scratches him, so he keeps pressing until she dies. After his return and in the shop where he is buying a notebook, he meets another cat, a very feeble and hollow one, he pushes its head away. In the camp, strictness, and let`s remember that he declares that he loves strict people when referring to his admiration of Bea, is turned into fear and horror and shame forcing him to accept and to accommodate himself with nasty things, to be sympathetic to the mice as



a symbol of fear, thus the camp experience is a worldly anchor and not a genuinely spiritual one.

This identified strictness foreshadows another defect that both Leo`s character and the collective identity of his people share: the absence of physical and intellectual integrity. They are living in circles of hunger, physical and intellectual as if the Albatross has thrown them into a bottomless ebb, a vicious circle as Muller says about language and words. This idea is reflected in Leo`s second dream where his shadow finds its identification in the white pig carrying him in the sky and the hunger angel showing his land in a scene of ownerless sheep and ownerless suitcase. The pig stands for lack of feeling characteristic of Leo, something he confesses. Lack of feeling is a result of social isolation Muller hints at concerning her home town where silence looms over everything, but in the camp it is forced upon the deportees, transforming them into pigs and sheep feeding upon every nasty object and fed upon by lice and bedbugs, incapable of right thinking and considering every abstract order that lifts their animal hunger into the higher world of abstract language a kind angel that relieves them by donating them a buff of human life. In the dream, the helpless Leo riding his shadowy numb feeling and hungry materiality; "the pig" over a parallel world of inanimate objects "suitcases" and animals, "sheep" and asking his hunger angel what he should do. The angel advises him to ride back, but he says if he does, he`ll die, the latter promises him an easy death. He fulfills his promise. In the third dream, again his shadow finds identification in the pig and the angel, but now the downward parallel scene disappears, and he asks who switches his country. The angel answers that it is America.

America is the symbol of consuming material and pseudo-spiritual civilization that will receive the fallen land of dictatorship and fascism. When asking about the people, the angel keeps silent. Here, Muller is anticipating the result of the strict dictator systems to be followed, if released, into purely material barren civilization, the same way the deportees, once given money, spend it all on food and clothes. Painful strict and inhuman experiences have built material buildings in Russia, but have failed to teach the deportees one spiritual lesson. In *Marxism and Form*, Jameson says that historical periods facing terror, just like a dictatorship we have in *Atemshaukel*, are usually followed by periods of sensuous gratification whose basic passageway is the eye(316).



The dream is repeated thrice and Leo is given no answer to where his people have gone. Albert Gion sends Leo to Zither Lommer to interpret the dream. He shakes thirteen white beans and turns them out and begin to investigate them. Lommer speaks of a carriage in which there is a baby. So, Leo hasn't received an answer to his question, but Lommer, following the cut and paste strategy of Leo, has set a baby in the empty space of people. Here Muller is leading the reader towards discovering a new shadowy aspect of Leo's unconscious: gullibility and skepticism. The insatiable material and intellectual hunger make Leo and his likes victims to Zither Lommer who reads their destiny out of dried beans, out of traces, the same way Tur and the Russian officers tried to read the reasons behind Leo's secret possession of two bottles of cabbage soup in his suitcase. The sarcastic thing is that Leo himself doesn't know why he has done so. The irony of the situation is that the fascist system is investigating the hidden unconscious of people, and all they can discover is an image of themselves and their strategies confined in the deep recess of the victim's unconscious and his attempt to comply with the oppressor just to gain life: a witness that he is the product of their own hands. In describing how hunger identified in cabbage soup has resulted in hollow men, Leo says "Cabbage soup was our main food, but it mainly took the meat from our bones and sanity from our minds"(75).

These ratty identities with their dowdy minds and selves will receive their shadowy identification in his next dream in Aunt Fini. In order to understand the significance of the dream, we have to relate it back to the beginning of the chapter where Leo is assigned the task of cleaning a basin coated with the pitch in the middle of a blazing sun, an image recalling Franz's of a man encountering his shadow and indulging in heroic labor of cleaning the dung of other animals. He describes the black dust coming out in terms of black organza" The air shimmered like an organza cape made of glass dust"(79). As Trudi Pelikan explained, he had daylight poisoning. slept for three days, during which he dreamt of being at home with Aunt Fini in a white organza dress, holding a curling iron she uses with her own hair. Then she combed his hair with her finger after using her spit to slick down his cowlick. In the preceding chapter, he claimed that his hair had just "been clipped on account of lice"(78). The hunger imposed upon their identities, had, like lice, not only eating their lives, but more important transformed them into porous identities like organza. In the dream,



Aunt Fini accompanied Leo to the outside to get daisies for the breakfast table, but there she was attacked with locust and Leo struggled under her dress to throw it away "They are cold and heavy like wet screws. They pinch, I feel afraid . . . under the organza dress was the first time I ever had to shovel in desperation"(80).

Previously Leo has stated that one shovel equals one bread gram as one of the fundamental principles like silence in the camp. The statement is of fruitful shoveling which depends on loading and unloading, exchanging movement between the opposite worlds of fullness and emptiness, of presence and absence, of day and night, of man and woman, but now he shovels between similar porous identities. This is why it is a desperate shoveling, a barren exchange. The image of the locust has biblical connotations in the Egyptian plague divinely sent as a punishment for the dictator pharaoh assuming rivalry with God. Religious faith is based upon a similar exchanging process between the divine and the human domains, a shoveling between different spheres, but the dictator policy whether it be pharaonic, fascist, communist, etc, is between similar porous, lacking and hungry domains, no wonder that Leo is homosexual for the superstructure "the dress" is only an image of the base "working in the basin".The dream itself has sexual connotations exactly like Leo`s different jobs with different guys under the ground in cellars and factory boilers.

Throughout the final part of the novel, and after his return, he indulges in reveries in which he imagines himself encountering campmates, but the one thing dominant in those imaginary meetings is that he is all the time pretending indifference and behind it is his deep desire not to be identified. The reader is once more reminded that he has originally left with the same hidden drive, so the mind is involuntary led to a comparison between the two states which work like punctuation marks setting the beginning and the end of his individuation process. Before the camp experience, Leo`s anticipated rejection of recognition springs from the shameful sexual deviation, the world of Alder Park where he identifies all his mates as animals written in capital letters HARE, CAT, GULL as if identified by bodies, an inferior status to humanity to be sure. After the camp, resistance to identification which he practices even in reveries doesn`t emerge from hidden shame, but rather from a violent rejection of life itself, because he is already dead. In speaking of his dead grandfather, he says" He died of kidney



failure the summer after my third peace, but unlike me, he stayed with the dead"(137). This justifies his nervousness and unease whenever his grandmother or his little brother Robert asks him " Are you back?"," Are you leaving?". Each time they ask, a violent desire to squeeze the child`s neck comes to the fore, but what prevents him is the disabler.

With the disabler, the reader is introduced to the last identification of Leo`s shadow which appears in his final dream. In this dream, he sits with his grandmother on a velvet couch, and in a chair beside them sits his brother. Strange as it is, Leo is as young as his brother, while Robert is as old as Leo. Robert stands on the chair and stretches his hands to get part of the ceiling stucco, only to set it around Leo`s and the grandmother`s shoulders like a white shawl. Leo puts it off, but grandmother puts it back. The mother asks them to smile so the father can have a photo for them before she dies. Leo`s eyes are attentive to how short his legs are. They don`t reach the floor. The resemblance between the dream and the first image seen in the church at the very beginning of the novel is obvious, except for one thing: Leo dressed in the saint is having the stucco instead of the sheep around his neck, but for what? And more why is he presented as too young while his brother in his shape is as old as Leo should be? This is the working of the last shadowy identification of Leo: the violent and destructive disabler. The camp experience hasn`t only killed his feeling and distracted his mind, but it has turned him into a Medusa of a certain type. His eye is always in the habit of displacing things out of their environment, the same thing his little brother does, that`s why he comments that the disabler is working at home while he is out. So, in a way, he is killing them, then using the remains as a coffin, a shawl signaling, not redemption, but degradation to a lower level of existence; the ceiling stucco replacing the sheep. His Medusa eye has split his identity in two, the same way he split the steppe dog`s head and listening to his dying breath "hase"- " vey", same way Tur Preklutsch, the capo was found killed after release and the news reached Leo in a letter, the same way he imagines his father doing to hares in shooting them as he shots their photograph. Recalling Leo`s false wise animus: this is the hard truth of life, none can`t help it. This is a journey of death between the two split halves of one identity, merely two exists, and in between is *Atemschaugel*; a swinging breath of hunger. This is Muller`s vision of life under the dictator regime; Cassandra`s fateful prediction.





There remains the fourth and the last phase of the journey, the wise old man whose wisdom should grant this dead breath a sort of shadowy life in memory; a miracle of resurrected Lazarus; an image of the dead enjoying a secret silent life. It is a silent ancestral soul passing from the grandmother`s mouth "I know you will come back" to the handkerchief the Russian villager gives Leo, to the milk he drinks under fever" And every day I hope its effect will protect me for a full month. I don`t dare say it but I say it nevertheless: I hope the fresh milk is the unknown sister of my white handkerchief And the flowing version of my grandmother`s wish. I know you`ll come back"(91).

The idea of the wise old man is delivered both on the thematic and the technical levels by Muller and presented naturally to Leo in the regressive conditions of the camp. The forced labor camp that pays nothing to the deportees, where nothingness here should be interpreted on economic and existential levels, has forced them to follow the primitive strategy of bartering or exchange system. They exchange work for food, cool for salt, but more important is that they exchange meanings with the lives of different sorts. Human beings are driven to abandon life, just for the inanimate things to absorb it and to constitute a coded hidden world of meaning, a well of wisdom that runs deep from the totalitarian system. This is why everyday objects takes on extreme significance: crusts of bread, lumps of coal, shovels, as Pervez says, life revolves around them (1). With the help of dialectic materialism, Muller has managed to braid the loss of meaning and the broken human relations with their counterpart material world pregnant with hidden wisdom. The idea is enigmatically and in a surrealist manner set before the reader in braids of Katy Sentry to which she clutches to support her and deliver her an easy sleep and the similar braid of Trudi Leo describes and comments ambivalently upon that it was what protected Trudi from the invading look of mountains. In another context, Leo refers to another secret life that moves secretly from cloth to cloth, secret veins nurturing a latent life with meaning. These same veins are seen clearly in his grandmother`s hands, those transparent running cells of blood carrying the breath of life: "I know you will be back". Just like these words which have managed to cross the boundaries of time and despair, dialectics which stitch one partition of life to another, a technique Muller proves to be an expert in, one negative photo to its positive counterpart, succeeds to unveil the deep penetrating wisdom.



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Muller`s unfolding of the individuation journey of Leo and behind him the collective one of the Romanians has succeeded in using the aesthetic frame of the novel, in which she uses allegory and collage techniques to encode the psychological, physical, moral and political conditions of any totalitarian rule, thus she has managed to offer not only a substitute for the absence of any official ownership critics like Eron Kiss have complained of, but also a literary testimony of ethic mediation of this period of the Romanian history(79). Indeed, as Kiss testifies, Muller has phenomenalized the historical experience in collective and individual forms to counteract the fading or repetitive construction of the experience(82).

*Atemschaukel*, with all the emotional pain experienced in reading its subtly interwoven images, reminding us of Leo`s mother with its weaving balls, and the intellectual agony involved in disentangling the latent silent intellectual cognition, has marvelously snatched, in a heroic Prometheus-like manner, from communism something that is our own, something completely human, individual but collective.



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