

Abstract

This article examines Ingeborg Bachmann's subversion of the Austrian *Heimatroman* in her youth novella *Das Honditschkreuz* (1944), with a particular focus on the concept of the border and the trope of border-crossing. It challenges previous interpretations of Bachmann's early poetry and prose, which observe an uncritical emulation of problematic literary role models such as the Carinthian "Heimatlidher" and NSDAP member Josef Friedrich Perkonig. In contrast, it argues that even though Bachmann adopts some elements of the reactionary *Heimatroman* both in style and plot (such as the use of dialect or the historical *topos* of the Napoleonic wars), the novella carefully deconstructs the notion of Heimat as a stable place that must be recuperated and protected.

"Der Platz, auf den man gestellt ist" – Ingeborg Bachmann's *Das Honditschkreuz* and the Deconstruction of Heimat

Ingeborg Bachmann's reception as one of the most iconic critical writers of the postwar period rests on the profound estrangement from Heimat as a reoccurring theme throughout her work. This can be seen in her skepticism towards the German language, once famously deconstructed as the home of noble thinkers ('Dichter and Denker,') in her poem "Früher Mittag,"¹ her rejection of the myth of Austrian victimhood during the Second World War, which formed the basis of the 1955 Staatsvertrag, as well as her ambivalent relationship to the multicultural Habsburg past, the only 'home' she claimed for herself, without approving of the reactionary tendencies of Habsburg nostalgia after 1945. Of course, in her simultaneous suffering from and yearning for Heimat, Bachmann follows an established pattern in Austrian literature since the early 19th century, as W.G. Sebald has shown.²

But Heimat itself, despite its longing for stability, has always been a shaky concept. In *Heimat: A German Dream*, Elizabeth Boa points out that the notion of Heimat was gradually transposed from the link to a specific material location (the native village or town, the forests surrounding it etc.) to associating that location with a homogenous 'native' population during the first World War, only to culminate in the

equation of land and people during the Third Reich.³ This mutability is somewhat ironic if one considers that the Heimat discourse arose to counter the destabilizing forces of modernity (urbanization, industrialization, and globalization) and has recently experienced a reappropriation to that same end.⁴ Long before writers such as Thomas Bernhard, Hans Lebert and Elfriede Jelinek had inaugurated the postwar phenomenon of Anti-Heimat literature in the 1960s and 70s, the possibility of restoring Heimat as a specific place, or a specific time (an untainted period in the past, usually childhood) had been questioned by all major Austrian writers.⁵ This may be owed to the fact that Austria's multicultural past has led to a different, less stream-lined development of the Heimat discourse when compared to Germany, since the Empire's multiethnic character made the claim to a pan-German, ethnically homogenous Heimat more difficult.⁶

It is interesting that, due to the critical tendencies in her work, Bachmann is sometimes identified as a precursor of the Anti-Heimat writers, while her nostalgic or utopian references have been considered to counter that same trajectory.⁷ More recently, those texts that evoke the memory of the Habsburg Empire have been recognized as generally aligned with Bachmann's critical stance in the spirit of an Adornian negative dialectics.⁸ Her early prose, however, which is usually seen as the starting point of these thoughts, is still largely met with skepticism.⁹

This may explain why, even though Bachmann has repeatedly emphasized the formative influence of her upbringing on her poetical and ethical positions in adulthood,¹⁰ the early texts have received comparatively little attention. This is despite the fact that they offer important clues for Bachmann's conflicted notion of "Heimat," which she perceived as *fatum* rather than deliberate choice and which remained a continuous experience of unsettlement and uprooting for her.¹¹ Her utopian poetics, which has been extensively discussed¹² can be seen as the result of a disillusionment with an Austrian Heimat tainted by National-Socialism and the yearning for new sense of belonging that transcended historical and material parameters.

For Bachmann, the only attainable home after the occurrence of genocide was to be found in a radically revised language and art. The careful recuperation of a critical language needed to predate any reclaiming of the German speaking lands (and Europe more generally) as an intellectual community. Central to her utopia of language is the

deliberate rearrangement of geographic imaginaries, many of which are tied to the border provinces of the former Empire. It is no accident that her most famous poem “Böhmen liegt am Meer” (“Bohemia lies by the sea”) merges the historical province of Bohemia with a fictitious location of Shakespeare’s *A Winter’s Tale* to evoke “die geistige Heimkehr der dichterischen Existenz.”¹³ The geographical home claimed by the poet is defined by the border, not as a fixed place but rather a continuous performance of transgression and crossing into a dis-placed literary utopia:

Ich grenz noch an ein Wort und an ein andres Land,
ich grenz, wie wenig auch an alles immer mehr,

ein Böhme, ein Vagant, der nichts hat, den nichts hält,
begabt nur noch, vom Meer, das strittig ist, Land meiner

Wahl zu sehen. (168)

The juxtaposition of tropes of arrival and departure, home and nomadism in a poem which Bachmann had called her “last” and which she considered her poetic manifesto is striking here. The increased “bordering” of the speaker, “a Bohemian, a wanderer,” is contrasted to the exultation of having set eyes upon “the country of [her] choice,” which, however, she can only view from the tumultuous sea, an image that captures the perennial postponement of arrival. It is the fluidity of locations which makes them desirable.

This utopian testimony explains why Bachmann has foregrounded, on one hand, the impact of her upbringing in the border region of Carinthia – where provincial life met cultural hybridity – repeatedly. Images of small town life, as well as the idyllic landscapes of rural Carinthia feature prominently in Bachmann’s first novella, *Das Honditschkreuz* (1944), as well as in her youth poetry. Their seemingly pastoral quality, however, is misleading. Bachmann has linked the loss of childhood innocence to the arrival of Hitler’s troops in her hometown Klagenfurt shortly after the *Anschluss* in 1938. She has decidedly placed this traumatic historical experience (“ein[en] zu frühen Schmerz”) at the center of her writing and the beginning of her memory.¹⁴

And yet there are discrepancies in Bachmann’s writings between 1945 and 1946.¹⁵ The development of her borderland poetics, which would provide the foundation for much of her later cosmopolitan, anti-ideological texts can be traced back to

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controversial sources. In the same year that she expressed her outrage at the National Socialist teachers who made her and her classmates dig trenches during bombardment (“die Herren Erzieher, die uns umbringen lassen wollen”)¹⁶ and ecstatically welcomed the end of the war (“dies bleibt der schönste Sommer“),¹⁷ which was accompanied by an infatuation with Jewish-Austrian refugee turned British soldier Jack Hamesh, she also began composing a series of epistolary poems, whose poetic addressee has been identified as the Carinthian “Heimatsdichter” Josef Friedrich Perkonig.¹⁸ Perkonig, an early supporter of fascist tendencies in Austria, who joined the NSDAP already back in 1936, was her teacher at the NS-Lehrerbildungsanstalt in Klagenfurt and had specifically imbued her with an enthusiasm for Schiller’s aesthetic and moral concepts.¹⁹ This has raised the question to which extent Perkonig and his aesthetics might have influenced Bachmann’s early texts, which contain some crucial imageries and concepts for the overall oeuvre. The literary trope of border crossing, which is constitutive for the author’s utopia of language, but also her topographical imagination, is one of them.

The border was a central theme for Perkonig. Being of mixed Slovene and Austrian heritage, he conceived of himself as “a poet of the border” (“Dichter der Grenze”), even while he publicly subscribed to the German superiority over other ethnic groups. The fact that Perkonig staged himself as a mediator between Austrians and Slovenes, and often assigned this role to his literary protagonists is not that contradictory if we take into account that the term “Grenze” had been appropriated by proto-fascist and nationalist Austrian writers years before the *Anschluss*.²⁰ The genre of the *Grenzlandroman*, alternatingly set in border regions such as Bohemia, Tyrol, Carinthia, Sudeten and Volga German territory, maintained that the true essence of the German *Volk* manifested itself particularly in demarcation against its racially inferior neighbors. As a subcategory of the *Heimatroman*, it suggested that its threatened and deracinated German protagonists could only be saved by means of an ambitious expansionist plan, resulting in a de facto eradication of borders.²¹ The “Grenze” also served as an integral part in Nationalist-Socialist cultural politics, to which several propagandist “Grenzland” exhibitions attest. Students and professors helped organize an immensely popular exhibition in Munich entitled “Grenzland in Not,” as early as 1933, a 1942 Berlin exhibition, “Die große Heimkehr,” called for the “Sicherung des deutschen Lebensraums

im Osten” and finally, a “Grenzland” exhibition was curated 1943 in Klagenfurt, when Ingeborg Bachmann was sixteen.²² Also, *Grenzlandromane* were part of the literary atmosphere in the late 1930s, as satirically captured by Leo Perutz in his émigré novel *Mainacht in Wien*, set in 1938 Vienna, where the most popular genres are described as “Grenzlandgeschichten, Romane aus den Befreiungskriegen, und Erzählungen aus der germanischen Frühzeit.”²³

It is this environment, of which the encounter with Perkonig makes up a significant part, that needs to be taken into account when examining Bachmann’s early manifestations of her border poetics, which remain closely linked to her concept of Heimat throughout her life. In a much quoted prose fragment entitled “Biographisches,” Bachmann describes the experience of growing up in an ethnic and linguistic borderland as defining:

Ich habe meine Jugend in Kärnten verbracht, im Süden, an der Grenze, in einem Tal, das zwei Namen hat – einen deutschen und einen slowenischen. Und das Haus, in dem seit Generationen meine Vorfahren wohnten – trägt noch heute einen fremdklingenden Namen. So ist nahe der Grenze noch einmal die Grenze: die Grenze der Sprache – ich war hüben und drüben zu Hause, mit den Geschichten von guten und bösen Geistern zweier und dreier Länder; denn über den Bergen, eine Wegstunde weit, liegt schon Italien.²⁴

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Similarly, Perkonig writes:

Am Fuße der Karawanken, einem geisterhaft bleichen Gebirge, aufgewachsen, in einer Landschaft, in der sich deutsches und slawisches Volkstum berühren, erlebte ich früh das seltsame Wesen der Grenze. Etwas von dem Grenzhafte[n] unter einem schon südlichen Himmel, wohin aber noch der Hauch der Firne reicht, ist auch meiner Dichtung verblieben....²⁵

Bachmann’s and Perkonig’s perception’s of liminality as something beneficial, but also mysteriously beguiling is perspicuous in its similarity – both writers emphasize spirits and ghosts; for the folkloristic poet Perkonig it is the essential mystery of the landscape, the “geisterhaft bleiche[s] Gebirge,” which casts its spell equally over the two major ethnic groups living there, whereas Bachmann emphasizes the tactile exchange between ethnic groups (“berühren”) and equally assigns beneficial and detrimental elements (“gute und böse Geister”) to all three ethnicities. The marked difference, however, is that

Bachmann claims the space on both sides of the border as her true home (“ich war hüben und drüben *zu Hause* [my emphasis]”), whereas Perkonig’s musings on the liminal contain mystified stereotypes that do not converge: the cold breath of snow (“Hauch der Firne”)²⁶ which seems to represent the region’s Germanic spirit, cannot embrace the southern skies (“südliche[r] Himmel”) of the Slovenes. In fact, while Perkonig considered himself a mediator between two distinct cultures (“Vermittler zwischen Drüben und Herüben”), he was acting clearly on behalf of the German Carinthians (who he describes as “mein Volk”).²⁷ While the young Bachmann apparently borrowed terms from her mentor’s rhetoric (the expression “drüben und herüben” also appears later in *Honditschkreuz*)²⁸ it is important to pay attention to the subtle shifts in emphasis.

In her poem “Von einem Land, einem Fluss und den Seen,” published in her first poetry collection in 1953, Bachmann merges the fairytale landscape of rural Carinthia with elements of destruction, but also offers counter-images to the divisive *Grenzland* ideology of her youth:

Wer weiß, wann sie dem Land die Grenze zogen
Und um die Kiefern Stacheldrahtverhau?
Der Wildbach hat die Zündschnur ausgetreten
Der Fuchs vertrieb den Sprengstoff aus dem Bau.
...
Woanders sinkt der Schlagbaum auf den Pässen.
hier wird ein Gruß getauscht, ein Brot geteilt
Die Handvoll Himmel und ein Tuch voll Erde
Bringt jeder mit, damit die Grenze heilt. (88)

This excerpt is indicative of Bachmann’s process of developing an originally nationalist *Grenzland* poetics into a stance of ideological criticism, making the ethics of the border an important vantage point for the exploration of the postwar Austrian memory space. Bachmann’s response to the protective regionalism of the *Heimatliteratur* was a moderate transnationalism based on selective aspects of Austria’s past. In one of her first interviews in 1955, she implied that the specific literary field from which Austrian authors were writing distinguished them from their German counterparts due to the complex, multiethnic past of Habsburg Austria, whose postwar borders did not coincide with the reverberations of their legacy:

Die politische und kulturelle Eigenart Österreichs – an das man übrigens nicht in geographischen Kategorien denken sollte, weil seine Grenzen nicht die geographischen sind – scheint mir viel zu wenig beachtet zu werden... Die Österreicher haben an so vielen Kulturen partizipiert und ein anderes Weltgefühl entwickelt als die Deutschen.²⁹

In Bachmann's texts, this "Weltgefühl" manifests itself in the depiction of border regions like Carinthia, which become a *topos* of conflicting feelings and experiences but nevertheless feed into the construction of a literary utopia, where real and imagined topographies are woven into one another.³⁰

Apart from the fact that Perkonig and other works of *Heimatliteratur* were immensely popular in Carinthia when Bachmann was growing up, it seems that the idea for *Das Honditschkreuz* was directly inspired by Bachmann's father, who gave her a history book on the liberation of Carinthia, suggesting that she might base her next story on it.³¹ Bachmann's depiction of *Heimat* and belonging in the novella reveals important clues for the links she established between her childhood experience of the regional, rural and peripheral, and the Habsburg past, thus setting up the ethical parameters which would remain relevant throughout her work.

Set in 1813, *Honditschkreuz* depicts the Carinthian liberation struggle under Napoleonic occupation. As we learn in the novella's epigraph, the title is borrowed from a wooden cross that was erected between the villages of Hermagor and Vellach, to commemorate the death of an Austrian and French soldier on that very location. Bachmann was intimately familiar with the geography and history of the Gail valley ("Gailtal") – while she went to school in Klagenfurt, the family often spent the summers in Vellach, the native village of her father. *Honditschkreuz* has been interpreted both as revealing the influence of Schillerian pathos on the young Bachmann and as a historically transposed parable for Austrian resistance against Nazi rule.³² While calling the novella a work of "inner emigration" presumes a critical consciousness that, as I believe, was only starting to develop at the time, reading it alongside Bachmann's war diary does convey the impression that the author was deliberately challenging the totalitarian structures of her everyday life. The novella's political impetus, its psychologically complex portrayal of characters and realistic depictions of rural life in Carinthia seem astounding for a juvenile work. Collective war frenzy is presented as the result of moral and emotional

immaturity in individuals, freedom is debunked as a populist buzzword and a personal delusion. The tone and form emulate the 19th century historical novella, but also share features with realist prose of the same period, in particular the ‘Dorfgeschichte.’³³ This involves a realistic representation of village life, including the use of local dialect/Austriacisms (e.g. “Türken” (corn), “Tschurtschen” (fir cone) “sich abbeuteln” (to struggle) etc.³⁴), and typical village settings (the village tavern, the hay loft), which has led some critics to interpret the novella as a sentimental emulation of “Heimadichtung.” At the same time, the lack of idealizing folkloristic elements and the selective inclusion of vernacular (only certain characters speak it, and not continuously) suggest that rendering speech authentically is part of the writer’s conscientious writing process.³⁵ Also, despite Bachmann’s close relationship to the ‘Heimadichter’ Perkonig, she in fact introduces crucial dissonances that disrupt the genre profoundly, even if they do not deconstruct it entirely.³⁶ By showing that *Heimat* is not a place that one can ever return to or reconstruct, but one that is produced by continued acts of ‘crossing-over,’ she challenges the promise of stability, attainability and homogeneity embedded in traditional-nationalist notions of the concept.

Honditschkreuz centers on the theology student Franz Brandstetter, who, incited by political friends in Vienna, comes back to his native village of Hermagor to join the anti-Napoleonic resistance. Brandstetter is in many ways an anti-hero: doubtful of his calling as a priest, but also not willing to take over the family farm, he finds himself in constant turmoil over his conflicting loyalties. He longs to serve the Austrian cause and thus be reintegrated into the village community, but also feels driven to find personal fulfillment in the worldliness and education offered in the capital. In fact, one may argue that the main focus of the novella lies on the conflict between individual and collective identity, and more generally the difficulty of ‘locating’ a single, coherent identity. It is the first glimpse of the crisis of subjectivity in modernity that Bachmann will address in the third of her Frankfurt poetics lectures, entitled, “Das schreibende Ich,” almost twenty years later.³⁷ In fact, the following observation, made about the protagonist of Hanns Henny Jahn’s *Fluß ohne Ufer*, reads like a precise description of Brandstetter’s mental state:

Das Ich leidet daran, keine bestimmte Persönlichkeit mehr zu besitzen, es ist abgeschnitten von jeder Bindung, jedem Bezug, in dem es als solches bestimmt sein könnte. Es entdeckt sich nunmehr als Instrument eines blinden Geschehens. (234)

This corresponds to the more general binaries set up in the text – home and exile, locals and strangers, village and city, which Bachmann will continue to refine throughout her writing.³⁸ One of the major achievements of the text is the way in which it exposes the complex psychological processes that shape political engagement, showing how subtle group dynamics and affective impulse override noble motives. As a close reading of the novella will show, it is a critical reflection on the destructive potential of demagoguery, the danger of impulsive actions and the promise of easy remedies. Countering assumptions that the novella constitutes a juvenile author's gullible emulation of problematic literary role models, I will demonstrate why *Honditschkreuz* is far from being an apologetic pamphlet for the Austrian cause, and how it critically reflects on the central themes and tropes of the *Heimatroman*.

It is crucial that the plot is not introduced by its protagonist, but by two marginal characters: The poor village woman Waba, a former mistress of Brandstetter's of unclear ethnic identity,³⁹ and the Slovenian peddler Mate Banul, who meet on the dusty road from Vellach to Hermagor. Their marginality in the narrative is constituted in a twofold sense: For one, they are set apart from the regular village community by distinctions of class and ethnicity, and they appear to be observers rather than actors in the main plot. They are depicted in transit because they do not occupy a proper Heimat – neither the reticent Waba, a widow with a questionable reputation (rumor has it that she is supported by different farmers in exchange for sexual favors) nor the gossip-loving and nomadic Banul are properly rooted in Hermagor. Their placement at the opening of the novella is strategic, since they both embody principles that cannot be mastered properly by the protagonist Franz Brandstetter – uninhibited female sexuality and national fluidity.

In particular Mate Banul, part of the Slovenian minority in Carinthia, who is identified as a "Windischer," is used to deconstruct a popular myth supported by proto-fascist writers in Carinthia: "Windische" is an ethnic label that has been used with reference to the Slovenian minority in Carinthia for centuries, and since the 19th century contributed to the false assumption that a separate ethnicity within the Slovene population

existed. It still had colloquial usage in Bachmann's youth but has been identified as a political construct, which the young Bachmann, as it first appears, simply adopted for lack of better knowledge.⁴⁰ Significantly, Perkonig edited an influential political pamphlet by the historian Martin Wutte in 1927 that promoted this *Windischentheorie*.⁴¹ It essentially separated the assimilationist, German-friendly Carinthian Slovenes ("Windische") from the pro-Slavic ones, claiming that over centuries, anthropologically, historically, linguistically and racially, the "Windische" had developed into a German-Slovene hybrid ("Mischvolk") and could therefore not be compared to Slovenes proper. This explains why Perkonig, together with other Nazi-affiliated Carinthians, protested the deportation of the Carinthian Slovenes. But while Bachmann refers to the same ethnic category, her emphasis on the "in-between" quality of the "Windische," does not mention their partial Germanness, but rather insists on their role as ideal mediators:

Die Windischen leben im Gailtal wie überall im Süden Kärntens inmitten von Deutschen, sie haben ihre eigene Sprache, die weder von Slowenen noch von Deutschen so richtig verstanden wird. Mit ihrem Dasein ist es, als wollten sie die Grenze verwischen, die Grenze des Landes, aber auch der Sprache, der Bräuche und Sitten. Sie bilden eine Brücke, und ihre Pfeiler sitzen gut und friedlich drüben und herüber. (491)

No bias towards the German Carinthians can be detected here, instead the mere existence of a people who cannot be assigned to either side is eradicating cultural and linguistic demarcations. This early praise for the overcoming of borders is later repeated in slightly different words in her long prose text *Drei Wege zum See*, where it culminates in the wish to inhabit the border region between Austria, Slovenia and Italy by the protagonist Elizabeth in: "Sie nahm das Dreiländereck ins Aug, dort drüben hätte sie gerne gelebt, in einer Einöde an der Grenze, wo es noch Bauern und Jäger gab...(417)", which is followed by an indirect quote of the emperor Franz Joseph, "...und sie dachte unwillkürlich, daß sie auch so angefangen hätte: An meine Völker!," thus locating the border region around Carinthia within the bygone multinational Habsburg Empire. *Honditschkreuz* thus offers a starting point for Bachmann's later reworking of the Habsburg past as a retrospective utopia.⁴²

The novella also includes a passage of pan-Slavic romanticization, which initiates

Bachmann's affinity for the Slavic population of the eastern fringes of the former Habsburg Empire that also continues to surface in her later writings:

Sie [die Windischen] nennen die Gail Zila und haben noch viel Wundersames und Geheimnisvolles in ihrem Tun. Ihre Lieder sind wie vom Traum einer größeren Weite getragen und klingen über die überall nahen Berge hinweg, so bestrickend und mit dem Wasser der Zila fließend, wie es die Lieder des unendlichen Rußlands täten. (591)

Bachmann's Slavic affinities can be interpreted as an avowal of diversification against the reality of post 1918 curtailed Austria, specifically the provincial confinement that the author experienced in her youth. Similar to Joseph Roth, whose influence on her work has been well documented, the young author depicted the Slovenian minority as a simultaneously marginal, exotic and yet essential element of Habsburg and Austrian identity.⁴³ That this Slavic 'otherness' is connoted positively is also emphasized through Mate Banul's demonstrative self-identification as Slovenian instead of "Windischer" (which sets him apart from the German-friendly Slovenes championed by Perkonig): "Es war eine besondere Eitelkeit von Mate Banul, sich als Slowen bezeichnen zu lassen." Banul trades the category of the assimilated "Windische" for the stereotype of the Slovene misfit. A jester and know-it-all, he is presented as greedy, opportunistic, fond of gossip and physically revolting. A peddler in good stories, as well as in trinkets, he does not mind stretching the truth for the entertainment auf his audience. His "bridging" capacity is demonstrated by his independence and flexibility: whether the French or the Austrians are in power is of no concern to him as long as his own needs are met. His nomadic profession and unclear ethnic identity make him a misfit who does not seem to be bound to any community.

The mythification of the Slavic 'other' continued throughout Bachmann's work: Slovenian characters appear in her first published short story, "Die Fähre" (the ferry man Josip Poje and the Slovenian girl Marija), her last short story, *Drei Wege zum See* (Branco), and as well as in "Ein Schritt nach Gomorrah" (the protagonist's lover, Mara). In *Malina*, the male character Ivan is said to come from the Yugoslav border, which seems to disappoint the female protagonist, who took him for a Serb from Belgrade. A displaced Serb has a prominent role in one of the radio scripts that Bachmann wrote for

the popular show, *Die Radiofamilie*, during her time at the American-supervised radio station Rot-Weiss-Rot from 1951-1953, when refugees from the Yugoslav territories were a still a common sight in Vienna. Finally, Bachmann's travels to Czechoslovakia inspired some of her most famous poetry ("Böhmen liegt am Meer," "Prag Jänner 64" etc.) and her visit to Poland culminated with the hyperbolic appropriation of Slavic identity: "...ich bin ja eine Slawin, und Slawen sind anders...und ich gehöre dort hin."⁴⁴ Such essentialist statements also have to be read as the author's rejection of divisive Cold War politics in later years and as a gesture of solidarity with the victims of the Second World War. Even though Bachmann vehemently rejected the exploitation of the victim status, she considered the philosophical and literary inquiry into the fate of the victim part of the ethical obligation of postwar writing.⁴⁵ The contradicting imageries at the beginning of the text – the folkloristic romanticization of the Slovene minority on one hand, and the stereotypical portrayal of a Slovenian character on the other – destabilize another presumption of the traditional Heimat discourse, the existence of neatly delineated categories of 'insider' and 'outsider,' local and stranger. Elizabeth Boa argues that

Heimat belongs to an antithetical thinking in terms of identity and difference, of belonging and exclusion, which operates in two ways. Heimat may work to integrate differences and resolve conflict, whether by a conservative re-establishment of patriarchal order or by a liberal loosening: many Heimat plots follow such a structure of reconciliation of differences between men and women, social classes, or between strangers and locals. (27)

Nevertheless, "[it] must always be ultimately defined through visible or hidden exclusion of the radically different and alien. The stranger may become one of us, but the boundary remains to exclude the alien" (20). *Honditschkreuz*, however, refuses this exclusion: even if Banul's verbal crudeness and opportunism are criticized by Waba and Brandstetter, the peddler is described as sought after in the village community, which values both his trade and his narrative talent. Unlike other characters, including the protagonist Brandstetter, Banul is the only one who is able to correctly read people's inner motivation (which causes them extreme discomfort) and the turning of political sentiment. In fact, he is the one who proudly announces to Waba in the opening scene that "Villach...nach einem verschlafenen toten Winter in eine neue patriotische Erregung gestoßen worden

[sei]" (494) and thus introduces the approaching revolt. Due to his sharp wit and psychological insight, he has been read as a Homeric narrator in subversive modern disguise, which certainly violates the dictates of the reactionary *Heimatroman*.⁴⁶

With Brandstetter as the protagonist, the novella casts a troubled glance at the transition from youth to adulthood, thus shaking the very foundations of the *Heimatroman*, which is built on childhood nostalgia. Not only is Brandstetter not the heroic masculine returnee who saves the community from a precarious situation (a typical motif in the *Heimatroman*), but he is repeatedly described as infantile and unstable. When the theology student first expresses his enthusiasm for liberating the Gail valley to his former mentor, the Alsatian (and pro-French) priest Freneau, the narrator seems apprehensive of his impulsiveness and impressibility: "Er sprudelte es wie ein unüberlegtes Kind heraus, ganz vom Gedanken befangen (503)." On several other occasions, he is described as being seized by "Erregung," an affective unsettlement which quickly switches from enthusiasm to anxiety and doubt once the abstract ideas that sparked it (Freiheit, Heimat) are investigated further. In fact, confusion and indecision are the most prevalent mental states for Brandstetter, since he seems uncertain of who he is or how he is supposed to act. His lack of clear vision would make him a tragic hero if he genuinely had aspirations to leadership and was following a superior moral principle. His crisis of identity can be linked to his exile in Vienna, which has imbued the farmer's son with a sense of existing in-between two worlds, and a fondness for border-crossing. His trip from imperial Vienna to occupied Carinthia, facilitated by a special transit permit ("lettre de permission," "Grenzübertrittpaß") is a breach of conduct, considered an 'impossibility' by Freneau: "Ich habe eigentlich noch nie gehört, das jemand von draußen zu uns herein oder umgekehrt gekommen ist!" (503)

This corresponds with the general sense of alienation that Brandstetter experiences upon his return – the home he yearns for is no longer attainable, not just because of foreign occupation, but because he himself has outgrown it. In this sense, *Hondtschkreuz* is the first prose text to expose the loss of an imagined childhood idyll, which is a recurring theme in Bachmann's writings and remains crucial for her later work.⁴⁷ But most importantly, it does not present *Heimat* as a remedy for "Entfremdung," i.e. for becoming a stranger to oneself or one's native community (the German terms

captures it more appropriately, since it contains “die Fremde,” the foreign land(s), as the radical opposite to Heimat). As Peter Blickle explains, the main function of Heimat has been to serve as a counterforce to the modern experience of alienation:

the disalienating idea of *Heimat* could be called upon in the shaping of German political and private, of philosophical, and of historical realities after 1780. *Heimat* was part of the call to arms against the Napoleonic occupation of German lands (the motherland)...⁴⁸

The “Befreiungskriege,” a shorthand for the Napoleonic wars, were a staple of National-Socialist propaganda, and were certainly taught in that manner at the Ursulinengymnasium in Klagenfurt which Bachmann attended during the war.⁴⁹ And yet the same historical material is used in *Honditschkreuz* for very different ends. In fact, every single patriotic thought and endeavor is almost immediately presented as misguided and irrational. When Brandstetter reunites with his childhood friends who, after some initial mistrust, reveal themselves as sympathizers of the resistance, his initial elation does not outlast a few hours of patriotic group discussion:

Franz Brandstetter...ernüchterte. Er hörte nur Worte, sinnlose Worte, die sich gegenseitig künstlich erhitzten. Sie waren hohl und ohne Inhalt. Es war jener eingebildete, wie eine Leidenschaft züngelnde Freiheitsdrang, dieses Nationalbewußtsein und der Feindeshaß, von dem man nicht sagen konnte, warum man von ihm sprach. (543)

Despite being easily swayed by his affects, Brandstetter is intelligent enough to recognize the manipulative element of nationalist rhetoric. Unlike in the *Heimatroman*, national feeling is not depicted as something that arises naturally in every patriot, but as a passion that is both sparked and stoked from the outside. It is as “künstlich” and “eingebildet” as the categorization of people into “locals” and “enemies,” which is not given any historical contextualization.

Nowhere is the student’s reluctance to hate the enemy clearer than in his relationship with the priest Freneau, who is accused of being a French spy. When Brandstetter returns to Hermagor with the Austrian army after having won major victories against the occupiers, he does not rejoice when he watches Freneau being arrested – in fact, the shame for having betrayed his mentor outweighs any pride over having contributed to Carinthia’s ‘liberation.’ Quite unpatriotically, the loyalty that binds

him to the priest, a likely traitor and 'enemy,' is greater than his bond to his father, who, as the head of the Brandstetter farm, is a synecdochical representative of Heimat at large.

To the returning theology student, the bleak farmhouses ("häßlichen Höfe," 525) of Hermagor are not a welcoming sight, and he can neither connect to his mother (whose cold, strict demeanor has made her "fremd" to him a long time ago), nor his authoritative father, who still resents Franz for having renounced the farm on behalf of his university studies. This rift becomes even deeper when Brandstetter decides to join the anti-Napoleonic forces towards the end of the novella, instead of redeeming himself as the prodigal son. His inability to be reintegrated into his father's house is mirrored in his eventual failure to win the fight for the 'fatherland.' When Brandstetter decides to join the resistance, his major motivation is not achieving freedom for Carinthia, but rather to heal the schism within himself and the perpetual assault of affect it creates:

Es würde befreiend sein, alles von sich zu werfen, diese ganze vorgebaute Zukunft, in der ein Stein schon fest auf dem anderen lag...Zu entgehen, um eine Einheit zu erlangen, um den Frieden zu finden. Es war ein herrlicher Wahn. Er zöge jetzt aus, um für den Heimatboden zu kämpfen, für seine Heimat! Es war berauschend und alle erdegebundenen Hindernisse umreißend. Da waren die Äcker und Wiesen um den Vaterhof, das Haus, die kühle Laben, die Stube mit dem breiten Backofen und dem Christuseck und nicht das kühle, graue Haus am Marktplatz. (566)

Brandstetter intoxicates himself with the collective frenzy of nationalism, "ein herrlicher Wahn." The Heimat he imagines is the concrete materiality of the "Vaterhof," which is seen in opposition to the "cold, grey" parish house on the market square, where he is supposed to replace Freneau as the village priest. Quite ironically, it is Freneau who first utters the words "Willkommen in der Heimat!" (500) when Brandstetter first visits him upon his return to Hermagor, and the elected 'home' of his theological calling (the "Heimatkirche," symbolized by the parish house) is envisioned by the student as a means for reuniting with idyllic village life:

»Das viele Neue, der Unglaube, der sich überall breit macht, die Zweifel am Alten, das hat mich nicht gewandelt.... Ich möchte in Wien oder sonst irgend einer Stadt, gerade in einer Universitätsstadt, nie mein Amt ausführen, doch hier, wo alles noch so unverdorben und beim Alten ist, da ist mir mein Beruf der schönste und einer Berufung gleich...« (505-506)

The conflict between old and new paradigms, between the wholesome Heimat and a decadent modernity reiterates the main themes of the *Heimatroman*. But Brandstetter recurs to this idyllic merging of religious and national community only as a defensive strategy when his revolutionary ideas are rejected by Freneau. He does not know what to truly believe as he can neither structure nor organize his own thoughts, “die ihm wild wie brausende Wasserfälle entgegenstürzten”(506). Paradoxically, by joining the Austrian resistance to fight for the abstract ideals of unity, freedom and the ‘fatherland,’ he definitively forfeits the possibility of reuniting either with the parish house or the father’s home. Both Freneau and his father interpret Brandstetter’s secretive escape as an unforgivable betrayal and not a heroic act of service.

It is not coincidental that natural imagery in *Honditschkreuz*, such as the “brausende Wasserfälle” described above, is predominately employed to show unsettlement and disquiet. Mother nature, next to the warm native hearth an essential component of a feminized notion of Heimat, proves to be as inaccessible as the ‘fatherland.’ Whenever Brandstetter seeks solace in the natural environment surrounding the village, it is depicted as under threat, ephemeral, and even hostile. In a highly symbolic scene towards the end of the novella, which foreshadows Bachmann’s disillusioned treatment of nature in her first book of poetry *Die gestundete Zeit* (1953), the familiar turns uncanny as the beloved landscape of the Gail valley rebukes Brandstetter’s hopes for a return to his childhood:

Ein Wind kam scharf von Süden, er trug den Sand der Gail im Munde und trieb ihn in die Augen, daß sie schmerzten und sich röteten. Er schüttelte die Wälder, daß die Stämme in Ohnmächten kreisten und die Blätter zitternd klagten. Es gab ein aufpeitschendes Brausen.... Franz Brandstetter meinte, getreten zu werden und empfand in seiner Stimmung doppelt die Barschheit der Natur, die ihm das Schicksal versinnbildlichte. Er fand sich schwach vor ihr und keuchte. (550)

The stark imagery of reeling tree trunks, roaring winds and trembling leaves suggests a true uprising against Brandstetter, who is exposed as an intruder, not a natural steward of the land. A central tenet of the *Heimatroman*, the assumption of harmonious unity between a pure, bucolic natural environment and the homogenous “Volk” that inhabits it, is thus debunked as a fallacy. All three forms of Heimat that Brandstetter tries to make

his own – the family farm, the parish church, as well as the river and forests of the Gail valley – ultimately elude him. This is because he cannot reconcile the different parts of his own identity and he has not embraced (literal and figurative) border-crossing as a way of life. His staunch belief that there can only be one loyalty leads him to the brink of madness, and eventually to his own demise.

It is the peddler Mate Banul, the nomadic Waba and the priest Freneau, the three characters who most clearly embody a fluid identity, who survive in the end, as the province is being reintegrated into its multinational territory. Bachmann's concluding sentence mentions the 1813 liberation of the Gail valley in a wider context of the freed "Illyrian provinces" in the Habsburg empire, which included at that time Carinthia, Istria, Dalmatia, Croatia, Slovenia and part of Tirol,⁵⁰ thus placing the geographical focus again on the eastern and Slavic fringes of old Austria: "Die Chronik von Hermagor weiß zu berichten, daß die illyrischen Provinzen und damit das Gailtal am 17. Oktober desselben Jahres mit der Völkerschlacht bei Leipzig als erobert erklärt wurden."⁵¹ The anti-hero Brandstetter does not contribute to this victory, but instead dies a meaningless, accidental death about a month before, when he and the French captain Maroni shoot each other in a moment of confusion, far away from the actual battlefield. Bachmann's ambivalent reflection on the genre of *Heimatliteratur*, as well as her own Carinthian legacy are captured quite pointedly by her close friend, the composer Hans-Werner Henze, during a meeting of the *Gruppe 47* in October 1952. Henze relates their first meeting in the following way:

In der ersten Kaffeepause fragte ich sie, ob sie auch schreibe, oder ob sie, wie ich, nur als Beobachter zugegen sei? Nein, sie schreibe schon, sagte sie, und zwar vorwiegend Heimatromane – da sie aus Kärnten stamme, sei das ja nur natürlich. Deshalb lehne sie die Moderne, wie sie hier vorgeführt werde, auch ab, als Asphaltliteratur⁵²

Bachmann knew that her rural origins made her vulnerable to prejudices from the postwar literary establishment, and she responded to them through a radical affirmation that was part satire, part self-awareness. Bachmann's use of the derogatory term "Asphaltliteratur," which was of course coined by National-Socialist cultural propaganda, becomes even more ironic when considering that she had read blacklisted authors such as

Stefan Zweig and Thomas Mann at the same time that the NSDAP-approved school curriculum in Carinthia was promoting *Heimatliteratur*.⁵³ Her early writings thus demonstrate her precursory exploration of what would later become her endorsement of a postwar Europe defined by its margins, contact zones and hybrid identities, in which the regional provides not exclusion, but cosmopolitan appeal. With its deconstruction of patriotic sentiment and a homogenous national identity, her representation of Carinthia in *Das Honditschkreuz* corresponds to Robert Menasse's recent proposition, that a transnational "Europe of the regions," i.e. the strengthening of distinct localisms, would constitute a remedy against the surge of populism and nationalism which has been undermining not just the political, but also cultural framework of Europe.⁵⁴ Bachmann expressed similar views in her 1964 contribution for the multi-lingual, European literary magazine *Gulliver*, where she boldly outlined the conditions and precautions under which a new European consciousness in literature could be explored.

In the essay, entitled "Tagebuch," she argues that the radical shifts and fractures that have shaped the postwar European landscape have made thinking along the lines of the nation state more difficult. But a new transnational awareness needs to be both "historical" (remembering the past) as well as "utopian" (envisioning a more sustainable future),⁵⁵ in order to acknowledge and reconcile the "cracks" and "borders" ("Risse," "Grenzverläufe") i.e. the traumas and divisions of a post-1945 Europe. After the intellectual hunger of the first two postwar decades ("eines wahllosen Verlangens nach anderen Büchern und Gedanken") and the commodification of culture that came with it ("kultureller Gütertausch") has been satiated, she provocatively rejects a market and policy oriented European transnationalism in favor of a humble localism. Here, each citizen contributes to the collective "von seiner Provinz aus, von seinem Ort aus, an den die Welt (die anderen Provinzen also) gespült werden" (71). The image of the global and the provincial washing up against each other echoes the trope of 'bordering' ("angrenzen") from "Böhmen liegt am Meer" discussed at the beginning: "ich grenz, wie wenig auch an alles immer mehr." The final paragraph of Bachmann's essay takes up this simultaneous universality and particularity of place to deliver a blow to nationalists and Heimat defenders of all kinds:

Also um zu bleiben und denken auf dem Platz, auf den man gestellt ist, hier, in keiner besonderen Gegend, (wie es nirgends eine besondere Gegend gibt), eine Gegend, die nicht verteidigt zu werden braucht, deren Vorzüge jemand [*sic!*] aufzunötigen nicht lohnt, aber immerhin einer Gegend, die uns ernähren kann, die uns lieb sein kann und der wir zu einem Gesicht verhelfen können, mit guten Zügen...Wenn dies in jeder Gegend geschieht, wird kein Gesicht einer Gegend mehr ein anderes abstoßen und erschrecken. (77)

Heimat appear as the place that has been randomly allotted, not as the home to which one belongs organically and naturally, and certainly not as the territory that needs to be protected from intruders. It may generate affective bonds, but what matters is how it is presented to the outside world – it is not merely defined by its (geographical, environmental etc.), advantages, but rather by its inhabitants, who have the moral responsibility to endow it with amicable human features (“Gesicht...mit guten Zügen”). If Heimat cannot be communicated and shared, it creates contention: given the multiple references to Cold War Europe in “Tagebuch,” one can assume that the face that invites disgust and fear is the one of nationalist paranoia and frenzy. At the opening of *Honditschkreuz*, the narrator zooms in on Waba’s face, describing it in terms that suggest an alienating foreignness (“braune Stirn,” “dunkle Augen,” “das derbe, knochige Gesicht,” 489), but it is the same face that oversees the return of Brandstetter’s body after him and the French officer Maroni have shot each other. Waba looks on with the same disdain (“verächtlich”) that was earlier directed at her from the Brandstetter family, as the mother wails over the loss of her son, while the patriarch has disappeared (597). The fear-inducing countenance of the stranger has thus become the face of discernment, as self-sacrifice on behalf of the home is revealed to be the most terrifying sight to behold. This early realization of Heimat as a social and mental construct, and one that is experienced most deeply through its opposing tropes (the stranger, exile, the border), is the major intellectual accomplishment of *Honditschkreuz*, both because of and despite the ideological environment that served as its ferment.

Notes

¹ Ingeborg Bachmann, *Werke I*, (Munich: Piper, 1993), 44-45.

² W.G. Sebald, *Unheimliche Heimat* (Frankfurt (Main): Fischer), 1995.

³ Elizabeth Boa, *Heimat. A German Dream. Regional Loyalties and National Identity in German Culture 1890-1990* (Oxford: Oxford University Press, 2000), 2-5.

⁴The loss and return of Heimat has received renewed attention both in German Studies (see Friederike Eigler, *Heimat Space, Narrative. Toward a Transnational Approach to Flight and Expulsion*, Rochester, New York: Camden House, 2014, and Eigler and Jens Kugele, eds., *Heimat at the Intersection of Memory and Space* (Berlin: De Gruyter, 2012)), as well as in more popular literature, see Verena Schmitt-Roschmann, *Heimat: Neuentdeckung eines verpönten Gefühls* (Gütersloh: Gütersloher Verlaghaus, 2010); Christian Schüle, *Heimat. Ein Phantomschmerz* (Munich: Droemer Knaur Verlag, 2018). Thilo Sarazzin's anti-immigration manifesto, *Deutschland schafft sich ab* (Munich: Deutsche Verlagsanstalt, 2010), is the most prominent example for a resuscitated reactionary understanding of German identity and Heimat. On the intersection between the new populism and Heimat see Daniel Schreiber, "Deutschland soll werden wie es nie war," *Die Zeit*, February 10, 2018, <http://www.zeit.de/kultur/2018-02/heimatministerium-heimat-rechtspopulismus-begriff-kulturgeschichte>.

⁵ Sebald, *Unheimliche Heimat*, 12 pp.

⁶ Joachim Hoell, *Mythenreiche Vorstellungswelt und ererbter Alptraum. Ingeborg Bachmann und Thomas Bernhard* (Berlin: VanBremen Verlagsbuchhandlung, 2000), 37-40, as well as Zorana Gluscevic, "Ingeborg Bachmann's Sentimental Journey through the 'Haus Österreich' and (Post)Colonial Discourse in 'Drei Wege zum See,'" *Seminar: A Journal of Germanic Studies*. Volume 38 Issue 4 (November 2002): 344-363.

⁷ Hoell, *Mythenreiche Vorstellungswelt*. 55-57.

⁸ See Barbara Agnese, "Aus dem Hier-und-Jetzt-Exil." Ingeborg Bachmann: der Begriff "Heimat" im Lichte der „utopischen Existenz“ des Dichters," in *Ferne Heimat – Nahe Fremde bei Dichtern und Nachdenkern*, ed. E. Beutner and K. Rossbacher (Würzburg: Königshausen & Neumann, 2008), 157-169, Luigi Reitani, "Heimkehr nach Galicien. Heimat im Werk Ingeborg Bachmanns." Mit einem bisher unveröffentlichten Brief von Jean Améry an Ingeborg Bachmann, in *Topographien einer Künstlerpersönlichkeit. Neue Annäherungen an das Werk Ingeborg Bachmanns*, ed. Barbara Agnese and Robert Pichl (Würzburg, Königshausen & Neumann, 2009), 31-46, and Patricia Broser, *Ein Tag wird kommen...Utopiekonzepte im Werk Ingeborg Bachmanns* (Vienna: Praesens Verlag, 2009), 47-54.

⁹ Sigrid Weigel claims in *Ingeborg Bachmann. Hinterlassenschaften unter Wahrung des Briefgeheimnisses* (Munich: Deutscher Taschenbuch Verlag, 2005 [1999]), 56-59, that *Honditschkreuz* and other early texts such as the play *Carmen Ruidera* betray a lack of historical awareness of Austria's complicities in NS crimes and detects even apologetic features.

¹⁰ See Ingeborg Bachmann, "*Wir müssen wahre Sätze finden.*" *Gespräche und Interviews* (Munich: Piper, 1989), 79.

¹¹ Agnese, "Aus dem Hier-und-Jetzt-Exil," 157-165.

¹² For the most comprehensive study, see Broser, *Ein Tag wird kommen*.

¹³ Agnese, "Aus dem Hier-und-Jetzt-Exil," 164.

¹⁴ Bachmann, *Gespräche und Interviews*, 111.

¹⁵ Hans Höller, *Ingeborg Bachmann* (Reinbek: Rowohlt Taschenbuch Verlag, 1999), 35: "...schwerlich begrifflich bleibt die Gespaltenheit des biographischen Ich, jene Trennung und Parzellierung, bei der das Tagebuch nichts von den Briefen weiß und die Briefe nichts vom Tagebuch und diese wieder nichts von anderen Briefen an andere Personen."

¹⁶ Ingeborg Bachmann, *Kriegstagebuch. Mit Briefen von Jack Hamesh an Ingeborg Bachmann* (Berlin: Suhrkamp, 2010), 14.

¹⁷ Bachmann, *Kriegstagebuch*, 23.

¹⁸ See Inge von Weidenbaum, "Zumutbare Wahrheiten?" in "*Text-Tollhaus für Bachmann-Süchtige?*" *Lesearten zur kritischen Ausgabe von Ingeborg Bachmanns Todesarten-Projekt*, ed. Irene Heidelberger-Leonard, (Wiesbaden: Westdeutscher Verlag, 1998), 16-21, as well as Mark M. Anderson, "A Delicate Affair: The Young Ingeborg Bachmann," in *Die Waffen nieder! Ingeborg Bachmanns Schreiben gegen den Krieg*, ed. Karl Ivan Solibakke et al. (Würzburg: Königshausen & Neumann, 2012), 67-84.

¹⁹ Weidenbaum, "Zumutbare Wahrheiten?," 20.

²⁰ Wendelin Schmidt Dengler, "'Und gehn auch Grenzen noch durch jedes Wort.'" Zum Motiv der Grenze in der österreichischen Literatur des 20. Jahrhunderts," in *Nachdenken über Grenzen*, ed. Rüdiger Görner and Suzanne Kirkbright (Munich: Iudicium 1999), 223-234.

²¹ For the different popular literary genres during Nationalist Socialist rule (Grenzlandroman, Bauernroman, Heimatroman) see Ingo R. Stoehr, "The National-Socialist Literary Canon: The Uneasy Choice of Reactionary Traditions," in *German*

Literature of the Twentieth Century. From Aestheticism to Postmodernism (Rochester, NY: Camden House, 2001), 165-192.

²² See Broser, *Ein Tag wird kommen*, 65. On NS exhibitions in Germany see Hans-Ulrich Thamer, "Geschichte und Propaganda. Kulturhistorische Ausstellungen in der NS-Zeit," *Geschichte und Gesellschaft*, Geschichtsbilder und Geschichtspolitik (Jul. - Sep., 1998): 349-381.

²³ Perutz as quoted in Karl Müller, "'Unsere heimischen Primitiven sind uns ferner als die der Südsee.' Beobachtungen zur Heimatliteratur während der NS-Zeit" in *Die "österreichische" nationalsozialistische Ästhetik*, ed. Ilija Dürrheimer and Pia Janke (Vienna: Böhlau Verlag, 2003), 118.

²⁴ Bachmann, *Werke 4*, 301.

²⁵ Josef Friedrich Perkonig, "Heimat und Heimatkunst," in *Mich selbst im Spiegel gesehen. Autobiographische Schriften und ausgewählte Gedichte* (Klagenfurt: Verlag Johannes Heyn, 1965), 37.

²⁶ "Firn" is a solidified layer of snow, typical for the mountainous regions in Carinthia.

²⁷ Perkonig as quoted in Anderson, "A Delicate Affair," 76.

²⁸ On the rhetorical similarities see Anderson, "A Delicate Affair," 75-76.

²⁹ Ingeborg Bachmann, *Wir müssten wahre Sätze finden. Gespräche und Interviews*, ed. Christine Koschel and Inge von Weidenbaum (Munich: Piper, 1983), 11-12.

³⁰ Weigel calls Bachmann's palimpsestic layering of different topographies, most prominent in "Drei Wege zum See" geographical *telescoping*, 358.

³¹ Hoell, *Ingeborg Bachmann*, 30. The book Bachmann used was *Alt-Hermagor. Geschichtliche Erinnerungen* (1930) by Hubert Piteschnigg.

³² Hans Höller, *Ingeborg Bachmann* (Reinbek: Rowohlt Taschenbuch Verlag, 1999) reads it as an early manifestation of resistance literature ("ein...Werk der inneren Emigration," 13), while Weigel mentions the influence of Schiller, but does not consider the novella a serious work of literature. See also Andreas Hapkemeyer, *Ingeborg Bachmann. Entwicklungslinien in Werk und Leben* (Vienna: Verlag der österreichischen Akademie der Wissenschaften, 1990), 21.

³³ Peter Henninger, "»Heuboden und Taschenfeitel«?" Zu Ingeborg Bachmans Erzählung *Das Honditschkreuz*," in *Ingeborg Bachmann. Neue Richtungen in der Forschung? Internationales Kolloquium Saranac Lake, June 6 -9, 1991*, ed. Gudrun Brokoph-Mauch and Annette Daigger (St.Ingberg: Röhrig Universitätsverlag, 1995), 118-141, and Uwe

Baur, *Dorfgeschichte. Zur Entstehung und gesellschaftlichen Funktion einer literarischen Gattung im Vormärz* (Munich: Wilhelm Fink, 1978).

³⁴ Bachmann, *Honditschkreuz*, 493: “Tust du schon Türken ernten, wenn er bei den anderen kaum Tschurtschen macht?” or “Beutelst dich ab wie ein nasser Hund...”

³⁵ See Henninger, “»Heuboden und Taschenfeitel«?” 121 and Peter Beicken, “So eine Geschichte ist ja ein Gewebe.’ Zum Schreiben Ingeborg Bachmanns,” 17, both in *Ingeborg Bachmann. Neue Richtungen in der Forschung? Internationales Kolloquium Saranac Lake, June 6 -9, 1991*, ed. Gudrun Brokoph-Mauch and Annette Daigger (St. Ingbert: Röhrig Universitätsverlag, 1995).

³⁶ The genre of “Heimatliteratur” emerged in Austria around 1890 as a response to the perceived decadence of modernist literature. See Müller, “Unsere heimischen Primitiven,” 111.

³⁷ Bachmann, “Das Schreibende Ich,” *Werke 4*, 217-234.

³⁸ See Henninger, “»Heuboden und Taschenfeitel«?” who compares the similarities in *Honditschkreuz* and “Drei Wege zum See.”

³⁹ In contrast to the other villagers, who have typical German-Austrian names (Franz Brandstetter, Jakob Unterberger, etc.) the name Waba evokes Slavic connotations. Waba is also the only character described as having dark skin and eyes, which vaguely suggests foreignness.

⁴⁰ See Jank Messner, “Gibt es in Kärnten immer noch Windische?” in *Am Kärntner Wesen könnte diese Republik genesen: an den rechten Rand Europas--Jörg Haiders Erneuerungspolitik*, ed. Gero Fischer and Peter Gstettner (Klagenfurt: Drava, 1990), 90-95.

⁴¹ Teodor Domej, *Austria Slovenica: die Kärntner Slovenen und die Nation Österreich*. (Klagenfurt: Verlag Hermagoras, 1996), 65. See also Martin Wutte, “Deutsch - windisch – slowenisch,” in *Kampf um Kärnten [1918 - 1920]* ed. Josef Friedrich Perkonig, (Klagenfurt: Kärntner Heimatbund: 1927/1930).

⁴² Besides *Drei Wege zum See* (1972), the most prominent references to a mythical Habsburg past can be found in *Malina* (1971) and the fragment *Der Fall Franza* (written between 1964 -66).

⁴³ See Almut Dippel, “Österreich - das ist etwas, das immer weitergeht für mich.” *Zur Fortschreibung der “Trotta”-Romane Joseph Roths in Ingeborg Bachmanns Simultan*. (Mannheim: Röhrig Verlag, 1995).

⁴⁴ Ingeborg Bachmann and Gerda Haller, *Ein Tag wird kommen. Gespräche in Rom. Ein Porträt von Gerda Haller*. With an afterword by Hans Höller (Salzburg: Verlag Jung und Jung, 2004), 64.

⁴⁵ Ingeborg Bachmann, “Auf das Opfer darf sich keiner berufen,” in *Die Wahrheit ist den Menschen zumutbar. Essays, Reden, kleinere Schriften* (Munich: Piper, 1981), 135.

⁴⁶ Beicken, “So eine Geschichte ist ja ein Gewebe,” 16-18.

⁴⁷ Joseph McVeigh, “My Father,...I Would Not Have Betrayed You...” Reshaping the Familial Past in Ingeborg Bachmann’s *Radiofamilie*-Texts,” *New German Critique*, No. 93, Austrian Writers Confront the Past (Autumn 2004): 131-143.

⁴⁸ Peter Blickle, “Gender, Space and Heimat,” in *‘Heimat’ at the Intersection of Memory and Space*, ed. Friederike Eigler and Jens Kugele (Berlin: De Gruyter, 2012), 57.

⁴⁹ Monika Albrecht and Dirk Götsche, eds., *Bachmann-Handbuch* (Heidelberg: Metzler, 2013), 49.

⁵⁰ Henninger, “»Heuboden und Taschenfeitel«?” 141.

⁵¹ Bachmann, *Honditschkreuz*, 598.

⁵² Hoell, *Ingeborg Bachmann*, 72.

⁵³ On “Asphaltliteratur,” see Sebastian Graeb-Könneker, *Literatur im Dritten Reich. Dokumente und Texte* (Stuttgart: Reclam, 2001). In *Kriegstagebuch*, Bachmann notes Jack Hamesh’s surprise at her non-regime conformist reading: “Ich weiss auch nicht mehr, was wir im Anfang geredet haben, aber dann auf einmal von Büchern, von Thomas [Mann] und Stefan Zweig und Schnitzler und Hofmannsthal... und er hat mir gesagt, er hätte nie gedacht dass er ein junges Mädchen finden würde in Österreich, das trotz der Nazierziehung das gelesen hat,” 20.

⁵⁴ Robert Menasse, *Der Europäische Landbote: Der Wut der Bürger und der Friede Europas* (Vienna: Paul Zsolnay Verlag, 2012).

⁵⁵ Bachmann, *Werke 4*, 70: “Denken, gewiß, auch historisch denken und utopisch denken, daß die Risse eines Tage wirklich aufspringen, dort wo sie aufspringen *müssen* und die Grenzverläufe sich zeigen müssen [...]”