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From Chronicled Situational Boredom to Deep Boredom: A Study of Boredom in Georg Büchner's Work as a Source of Social Criticism

This article aims to analyze boredom in the work of the playwright, writer and revolutionary Georg Büchner on the basis of two fundamental theses. Starting from a logical path that on the one hand contemplates the complexity and variety of circumstances and historical, social and political changes that took place during 19th century Germany, I will deduce the first one: the natural evolution of a chronified situational boredom towards one of a deep type, whose invention is not original, but follows the prolific research of Josefa Ros Velasco. From this idea follows the second thesis of the article, which consists of Büchner's specific use of boredom. From the fear of boredom derive almost all human activities and enterprises, including the most absurd, surreal and immoral, so that behind the use of the motif there is nothing more than an ironic, lacerating and especially acute criticism of the society of his time, so empty and lost -and without gods to worship- that it will have to be "saved" through a kind of constant horror vacui. By making it a driving force of his revolutionary thought, Büchner repeatedly attaches the leitmotif of boredom to his works: thus he questions, from a new angle and under the premise of the growing phenomenon of the mal du siècle, the social system in force and the very nature of an individual drowned in himself: every occupation seems to be a mere illusion or an innocent resistance to the decadence of society. In this respect, it should be noted that a large number of characters in Büchner's dramas are characterized almost exclusively by a sad and martyring boredom: this is the case of Leonce in the drama *Leonce und Lena*, the figure of the captain in *Woyzeck* or the protagonist of *Lenz*, among others. The fact that even love does not succeed in ending its influence will reveal the inevitable shift from chronified situational boredom to deep boredom. I will analyze in detail "the point of no return" and the clues around it in a selection of his works, so that even formal aspects such as time will be

specifically adapted and shaped to this transition. That is why time appears described in several dramas as an infinite source that has to be exhausted: the immortal -or in other words, the infinite- proportionally devalues the objects that possess it as an intrinsic property, turning them into mere microscopic and infinitesimal points. Hence the suffering and melancholy of the one who, without occupations or economic concerns, experiences again and again a boredom which, at some point of no return, becomes chronic.