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Articles

BARBARA MENNEL

- Leopold von Sacher-Masoch's *Ein weiblicher Sultan*:
Historischer Roman in drei Teilen (1873):
Public Sadism/Private Masochism**1

This article complicates the general understanding of "masochism," which was defined through Gilles Deleuze's reading of *Venus im Pelz* in his influential essay "Coldness and Cruelty." Interrogating Sacher-Masoch's historical novel, the author suggests that the concept should be redefined on the basis of a new and more comprehensive reading of Sacher-Masoch's oeuvre.

VALENTINA GLAJAR

- From *Halb-Asien* to Europe: Contrasting Representations of
Austrian Bukovina.....**00

The article suggests that literature from the Habsburg Empire can be understood in terms of postcolonial theory. It examines texts by Karl Emil Franzos and Gregor von Rezzori as "colonizing narratives" with contrasting representations of Bukovina. Franzos commends the Austrian mission in the East and the accomplishments of Austro-Germans in Bukovina, in contrast to Rezzori, who claims that Bukovina was a colony of the Habsburg Empire.

PATRIZIA C. McBRIDE

- Whose Community? Jörg Haider's Freedom Party, Count
Leinsdorf's Wisdom, and the Logic of the Political.....**00

This article accounts for Haider's successes by emphasizing the appeal of his seemingly constructive message instead of the anti-democratic elements in his rhetoric. It applies Chantal Mouffe's agonistic model of politics to the problems that ensue when Haider restricts political discourse and denigrates politics in the name of a harmonious Austrian community located beyond the political. In so

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doing it situates his success within the context of a growing New Right in Europe.

AILI ZHENG

Contested Identities and Public Spaces in Recent Austrian Film.....00

Commercial globalization and migration are changing lifestyles and hence the cultural coding of public spaces. This article considers how such shifts are represented in a spectrum of recent Austrian films. The examination of transitional spaces (shopping malls, entertainment centers) reveals complex dynamics that shape cultural identity.

AILI ZHENG

Regie, Produktion, Drehbuch: Ein Interview mit der Filmemacherin Barbara Albert.....00

This interview was held on June 20, 2001. It focuses on the representation of multiple Austrian cultures and subcultures in her 1999 film *Nordrand*, and on the cooperative production company Coop 99.

HELGA SCHRECKENBERGER

Mit der Kamera erzählen: Xaver Schwarzenbergers Verfilmung von Gerhard Roths Roman *Der stille Ozean*00

This article analyzes the narrative structure of Schwarzenberger's critically acclaimed film adaptation of Roth's novel. Schwarzenberger uses specifically filmic means of representation to structure the major themes of the novel symbolically and this, rather than plot and dialogue, conveys meaning.

Contents

HELMUT F. PFANNER

Jewish Outsiders in Two Dramas by Felix Mitterer.....00

German-language literature in the postwar era tended to idealize Jews in an attempt at moral reparation. In contrast, more recent works such as Mitterer's *Kein schöner Land* (1989) and *In der Löwengrube* (1998) show Jews with both strengths and weaknesses, as complex characters whose outsider status forces them into subterfuge and ethical compromise to escape their compatriots' prejudice.

EGON SCHWARZ

A Puzzle and an Enigma: Stanley Kubrick's *Eyes Wide Shut* and Arthur Schnitzler's *Traumnovelle*00

Likening the film to a puzzle and the novella to an enigma, the author argues that the novella displays a depth lacking in the film. Despite significant parallels and the clever adaptation to a different cultural context, Kubrick does not fully capture the protagonist's existential crisis so central to the novella.

JACK VITEK

Another Squint at *Eyes Wide Shut*: A Postmodern Reading00

The language, story, characters, orgy, central ambiguity, and even the "voice" of *Eyes Wide Shut* come straight from Schnitzler's *Traumnovelle*, often lifted word for word from Otto Schinnerer's 1927 translation. Kubrick was quoting Schnitzler in a postmodern sense that resonates even more deeply than is usually the case in films based on fiction. Therefore Schnitzler is Kubrick's collaborator, even more so than his credited co-writer.

In memoriam

Harry Zohn (1923-2001).....00

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