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Articles

KLAUS L. BERGHAHN

“Hitler und sein Jude.” Anmerkungen zu George Taboris *Mein Kampf*..... 1

This article investigates the possibilities and limitations of Tabori's representation of Hitler on stage. His farce, tempered by theatrical innovations and humor, is certainly a provocation for any Austrian or German audience. Tabori's Hitler evokes laughter, even if it sticks in the audience's throats. Yet, as clever as his ingenuity and wit may be, Tabori constantly runs the risk of trivializing his subject.

DIRK RUPNOW

Die Unbeschreibbarkeit des Beschreibbaren: Anmerkungen zu Heimrad Bäckers *nachschriften* 17

Heimrad Bäcker (1925–2003) claims that his *nachschrift* (1986/1993) and *nach-schrift 2* (1997), with their special documentary method and concrete poetry, can lay claim to an unchallengeable and objective picture of the events of the Holocaust. His method, distinguished by the exclusive use of excerpts from authentic sources, has been praised by Germanists, but can be seen as a provocation to professional historians, one which this article takes up for the first time.

MONIKA SHAFI

“Enteignung” und “Behausung”: Zu Anna Mitgutschs Roman *Haus der Kindheit* 33

In her novel *Haus der Kindheit* (2000), Mitgutsch explores the interrelationship among history, memory, and identity with regard to past and present Austrian attitudes toward anti-Semitism. This story of an Austrian-Jewish family exiled in America focuses on the material representation of memory in places and objects, and the (mostly static) idea of *Heimat* they evoke. The article links the contemporary discourse on Austrian memory to some fin-de-siècle memory ob-

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sessions, and reads the novel as a contribution to the international literature on exile, memory, and homecoming.

Forum

KATHERINE ARENS

Why Austrian Studies Isn't German Studies: Germanophone Culture(s)— A Once and Future Tale 53

This essay addresses the future of Austrian Studies within US colleges and universities, arguing that like most cultural studies, Austrian Studies has not asked the key questions: *what* do we need to teach, and *why* do we and our area still deserve to be protected within general education requirements? "Austria" need not be a limiting concept, neither as we have used it when referring mainly to today's nation-state, nor as the pre-1918 elitist, backward-oriented place that cultural historians have assumed. "Austria" is rather part of a cross-cultural and international landscape with ample material for scholarship and students' cultural literacy.

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