

MODERN = AUSTRIAN LITERATURE

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= Articles

WILLIAM C. REEVE

Grillparzer's *Die Ahnfrau*: Das Leben ein Traum 1

Primarily a thematic comparison of Grillparzer's two plays *Die Ahnfrau* (1817) and *Der Traum ein Leben* (1834), this essay seeks to demonstrate that the latter contains a continuation or reworking of many motifs first developed in the former, including the false hero, patriarchal supremacy, female ambiguity, and the problematic contrast between dream and reality. The approach is largely Freudian and suggests that the considerable popularity of both plays throughout late nineteenth-century Vienna lay in the appeal of archetypal symbolism to the collective unconscious.

CAROLIN DUTTLINGER

Snapshots of History: Franz Kafka's "Blumfeld ein älterer Junggeselle" and the First World War 29

Franz Kafka's story "Blumfeld ein älterer Junggeselle" (1915) sheds new light on the author's engagement with the First World War and the weeks leading up to it. Its description of a magazine photograph which is based on historical photographs documenting the state visit of French President Poincaré to St. Petersburg in July 1914 counters the still pervasive perception of Kafka's political indifference. Indeed, the "Blumfeld" story testifies to his acute awareness of political events at a time of personal crisis and offers an incisive study into propaganda, manipulation, and deception in the mass media.

JILL SCOTT

Fantasies of Repressed Empire in Schnitzler's *Traumnovelle* 45

The reading of *Traumnovelle* offered here demonstrates that the dominant role of fantasy and the undecidability of its borders in Schnitzler's 1926 novella offer potential for a critique of First Republic Austria. The argument centers

on the role of fantasy as a political foil. The article begins with a discussion of Austria's social and political institutions directly following World War I and the lack of a national psyche, which is supplanted by a misplaced fantasy of Empire. Slavoj Žižek's theory of fantasy serves as a model for an analysis of the parallels between Fridolin's failed subjectivity and the failed or uncanny *Heimat* of inter-war Austria.

GUNTHER MARTENS

“Aber wenn du von einem Berg springst, ist es wieder umgekehrt.” Zur Erzählerprofilierung in den Meta-Krimis von Wolf Haas65

Wolf Haas's crime novels have been praised for their immersion into local contexts, moods, and sounds. Less attention has been paid to the fact that Haas's talkative narrator constitutes an interesting experiment with two distinctive types of narration: the I-narrator is mildly unreliable, but ventures at the same time into the domain of an ironic and rhetorically masked version of omniscient narration and metanarrativity. A close reading of selected passages illustrates how suspense and stylistic innovation can be achieved through unsuspected means, namely through substitutionary perception, second-person address, and strategic frame-breaking.

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N. B. Accuracy is paramount. *MAL* continues to subscribe to the spelling reform introduced in 1994/95 in the countries where German is used as the official language; however, we make every effort to quote older material accurately, i.e. without imposing *die Neue Rechtschreibung*, and to honor instances where orthography and/or typography are clearly material to an appreciation of the writer or topic.

MRK/MFT