

MODERN = AUSTRIAN LITERATURE

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CONTENTS

From the Editor	i
Acknowledgments.....	iii
Contributors	iv

= Articles

MELISSA DE BRUYKER

Die vielen Minderheitspositionen von Therese in Arthur Schnitzlers Roman *Therese, Chronik eines Frauenlebens* 1

This article proposes a reading of Arthur Schnitzler's novel *Therese* that combines Wolfgang Iser's notion of "Leerstellen" with the postcolonial concept of "Minoritäten." It argues against the notion that the novel's "matter-of-fact" style carries a straightforward message. The main character's multiple outsider positions are shown to create tensions and contradictions that allow the reader to reconstruct social changes within the narrated world. The narrative reverberates with oppressive discourse which—through the use of "Leerstellen"—strongly influences the perception of minorities.

SEBASTIAN HÜSCH

***Der Mann ohne Eigenschaften*—ein Roman ohne Eigenschaften: Über die Bedeutung der Ironie in Robert Musils Roman 19**

Current Musil scholarship generally agrees that the discussion of the "other condition" in Book 2 of *The Man Without Qualities* disavows the irony that essentially characterizes Book 1. Strict attention to the text, however, discovers structural elements which demonstrate that irony is relevant not only to the meaning of the first book, but that a narrative "ironic mode" continues to the end of the novel and establishes that the novel, too, is "without qualities." The "other condition" can thus be interpreted appropriately only by keeping in mind this all-pervasive ironic mode.

FRANKA MARQUARDT

Von Abraham bis Zacharias: Zur Bedeutung der Hebräischen und christlichen Bibel in Soma Morgensterns *Blutsäule* 41

According to Soma Morgenstern, his *Blutsäule* was written as if its author had not read any book but the Bible. Thus, the presence of the Hebrew Bible as the major intertext of this "Kaddish for the Jews" is not surprising, but the multiple

allusions to the (Christian) New Testament are. This article examines references in *Die Blutsäule* to the Jewish and the Christian Bible and chooses to focus on the ambivalent role of Christians and Christianity in the narrated trial against the Germans, arguing that Morgenstern's "Totenbuch" can be read as a treatise on the relationship between Jews and Christians, Judaism and Christianity—a relationship that has come to a radical ending through the Shoa.

GAIL K. HART

Michael Haneke's *Funny Games* and Schiller's Coercive Classicism 63

Following our continuing cultural dialogue with Schillerian ideals (freedom, aesthetic education) in the twentieth century, this essay examines the aesthetic program of Michael Haneke's 1997 movie *Funny Games* and its dialogue with Schiller's aesthetic letters. The perpetrators of the violent games display a "Zwecklosigkeit" or "interesseloses Wohlgefallen" (Kant) that strongly evokes Schiller's coercive classicism. Programmatic declarations by both Haneke and Schiller indicate a will to shape and improve the audience. The affinities between the two showmen's didactic methods and aspirations belie the centuries and the media.

≡Notes

EBERHARD SAUERMANN

Eine unbekannte Quelle für Trakls Gedicht "Die junge Magd" 77

≡On-Going

RENATA CORNEJO

Wende—Bruch—Kontinuum in der modernen österreichischen Literatur:

Ein Zwischenbericht der österreichisch-tschechischen Kooperation 83

≡Reviews

Erich Unglaub, *Panther und Aschanti. Rilke-Gedichte in kulturwissenschaftlicher Sicht.*

BERNHARDT BLUMENTHAL 87

Gerald Sommer, Hrsg., *Gassen und Landschaften. Heimato von Doderers "Dämonen" vom Zentrum und vom Rande aus betrachtet.*

MICHAEL BACHEM 89

Dietrich Weber, *Doderer-Miniaturen.*

DAVID DOLLENMEYER 92

MODERN AUSTRIAN LITERATURE

Evelyn Annuß, <i>Elfriede Jelinek. Theater des Nachlebens.</i> DAGMAR C. G. LORENZ	94
Hellmut Hal Rennert, ed., <i>Essays on Twentieth-Century German Drama and Theater: An American Reception 1977–1999.</i> PETER PABISCH.....	96
Brigid Haines and Margaret Littler, <i>Contemporary Women's Writing in German: Changing the Subject.</i> LAURA A. McLARY	97
Friedbert Aspetsberger and Gerda E. Moser, eds., <i>Leiden...Genießen. Zu Lebensformen und -kulissen in der Gegenwartsliteratur.</i> IMKE MEYER	99
Valentina Glajar, <i>The German Legacy in East Central Europe as Recorded in Recent German-Language Literature.</i> ROBERT WEIGEL.....	101
Martin A. Hainz, ed., <i>Vom Glück sich anzustecken: Möglichkeiten und Risiken im Übersetzungsprozess.</i> VINCENT KLING.....	102
Régine Battiston-Zuliani, Hrsg., <i>Funktion von Natur und Landschaft in der österreichischen Literatur./Nature et Paysages: Un enjeu autrichien.</i> JÜRGEN KOPPENSTEINER	106

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

Contributors

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Renata Cornejo, PhD, studied *Germanistik* in Jena and Vienna; since 1993 she has taught literature at the University of Ústí nad Labem (UJEP, Czechia). Her publications include studies of contemporary Austrian and German literature, Czech writers publishing in German after 1968, and feminist literary criticism. Since 1994 she has been a reviewer of literary translations for Austrian library journals.

E-mail: cornejo@pf.ujep.cz

Melissa De Bruyker is presently at the University of Ghent (Belgium) carrying out a research project called “The Resonance of Silence,” investigating the rise of an ethics of literary performance in German novels of the *Zwischenkriegszeit*. To describe different functions and levels of silence/negation, she recurs to theories of negativity, narratology, and rhetoric, and to Wolfgang Iser’s *Wirkungsästhetik*. Her most recent publications are on Joseph Roth and Robert Walser.

E-mail: melissa.debruyker@ugent.be

Gail K. Hart received her PhD at the University of Virginia and has since taught at Yale University, Reed College, and the University of California, Irvine, where she is currently Professor of German and Director of the Humanities Core Course. She is the author of books on Gottfried Keller’s fiction and on German bourgeois tragedy. Her *Friedrich Schiller: Crime, Aesthetics, and the Poetics of Punishment* appeared in 2005 with the University of Delaware Press.

E-mail: gkhart@uci.edu

Sebastian Hüscher studied philosophy, history, literature, and psychology in Hagen (MA 2000), Essen, and Nice, and graduated *summa cum laude* from the universities of Hagen and Nice (PhD 2004) in the context of their German-French cooperation program. Since 2005 he has held a teaching appointment in the Dept. of Philosophy at the University of Basel, Switzerland. His research interests focus on German and French literature/philosophy of the eighteenth, nineteenth, and early twentieth centuries, and on the crisis of metaphysics in modern literature and philosophy.

E-mail: Sebastian.Huesch@unibas.ch

Franka Marquardt holds degrees in German, philosophy, and pedagogy and earned her PhD in Modern German Literature at the University of Cologne in 1998. Her revised dissertation was published in 2003 as *Erzählte Juden. Untersuchungen zu Thomas Manns “Joseph und seine Brüder” und Robert Musils “Mann ohne*

Eigenschaften” (Münster: Lit). She has been assistant professor at the University of Berne since 2001 and has published on Thomas Mann and literary expressions of anti-Semitism.

E-mail: franka.marquardt@germ.unibe.ch

Eberhard Sauermann (A.o.Professor) teaches German literature at Innsbruck University and is a research associate at the university’s Brenner Archives. He has directed the project “Historisch-kritische Faksimile-Ausgabe der Werke und des Briefwechsels Georg Trakls” since 1992. His publications include two monographs on Trakl, as well as the volume *Literarische Kriegsfürsorge. Österreichische Dichter und Publizisten im Ersten Weltkrieg* (Vienna: Böhlau, 2000). He has served as editor of several scholarly collections and published widely on Ludwig Erik Tesar, Ludwig von Ficker, Thomas Mann, Franz Fühmann, and Hugo von Hofmannsthal.

E-mail: Eberhard.Sauermann@uibk.ac.at