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The article deals with the topological aspects of Jelinek's novel *Die Kinder der Toten* (1995). It suggests that Jelinek's concept of the undead is mainly inspired by the Deleuzian concept of the fold. It argues that on the basis of this she develops and radicalizes a textual and narrative technique serving her aesthetics of surface and superficiality. Jelinek's undead are never substantiated as objects and bodies. They appear as transitory effects of an earthen ground which behaves like a folding and unfolding carpet of flesh. Thereby the novel ridicules modern Austria's desire for symbolic foundation. A state which never fully confronted the Holocaust is finally swept away by a landslide which levels difference in words and human forms.

IAN W. WILSON

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Jelinek's 1995 novel unites undead figures and transgressive narrative strategies in the context of the Holocaust's role in contemporary Austria. The scroll that appears between the title page and the text highlights early the illegibility that dominates the novel, and the originality of the novel's mode of commemoration reflects the openness and ambiguity of the undead beings. This openness denies

simple association with the comforts of an allegory of the Holocaust and supports unending meditation on that topic.

BRECHTJE BEUKER

Theaterschlachten: Jelineks dramaturgisches Konzept und die Thematik der Gewalt am Beispiel von *Bambiland*.....57

Focusing in particular on *Bambiland*, this paper examines the ambivalent relationship between violence and Elfriede Jelinek's dramaturgical concept. By destructing the dramatic form and performing aggression within her text, Jelinek undermines general conceptions and representations of violence. At the same time, her anti-mimetic theater runs the risk of failing its critical purpose. Jelinek's emphasis on the ideology of violence rather than its individual experience puts the reader's/viewer's engagement with the victims' suffering to the test.

DANIELA STRIGL

Gegen die *Wand*. Zu Elfriede Jelineks Lektüre von Marlen Haushofers Roman in *Der Tod und das Mädchen V*73

In *Der Tod und das Mädchen V (Die Wand)*, which is part of the *Prinzessinnendramen*, Jelinek deals with the clichés and myths of feminism and female writing. She refers to the life and work of Ingeborg Bachmann and Sylvia Plath but also, less obviously, to Marlen Haushofer and her novel *Die Wand*. Set in a Hades full of chatty dead heroines, the pathos of suffering and failing becomes ridiculous. In a malicious tribute (or sympathetic attack?), Jelinek defines her own sarcastic form of pain management.

LUIGI REITANI

Vergleiche ins Nirgendwo. Die rhetorischen Strategien Elfriede Jelineks am Beispiel der Übersetzung der Nobelpreisrede97

This essay examines the rhetorical strategies of Elfriede Jelinek on the basis of the difficulties encountered in translating her Nobel Prize speech into Italian. The many possible meanings of the concept "Abseits" receive particular attention, and the author's similes and allegories are analyzed.

SABINE TREUDE

Elfriede Jelinek, das Wurzeldenken und der Heimatbegriff. Ein Essay105

This essay pursues the concept of *Heimat* in Elfriede Jelinek's oeuvre. In light of the ideas of Gilles Deleuze and Felix Guattari on the rhizome in *Tausend Plateaus*, it considers the emergence of a problematic "we"-identity in Jelinek's various texts.

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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.

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