

MODERN = AUSTRIAN LITERATURE

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=Articles

WILLIAM C. REEVE

Grillparzer's Zawisch von Rosenberg as Fallen Angel or "The Devil's in the Details"..... 1

Generally the critical literature has not fully appreciated the central significance of the opening episode of *König Ottokars Glück und Ende* and its emerging themes of honor, humiliation, and revenge, the underlying motivation for Zawisch's duplicitous scheming against his autocratic king. Although this analysis restricts itself to a close reading of the introductory scenes as they relate to Zawisch and have repercussions for the remainder of the tragedy, it also attempts to demonstrate how the aristocratic ethos and a Mephistophelian presence contribute to his secret role as the main antagonist largely responsible for Ottokar's political and domestic downfall.

ANJA GERIGK

Erotische Strukturen—epistemologische Modernität. Zum gattungsgeschichtlichen Ort von Doderers *Strudlhofstiege* 23

This paper relates the erotic structures in Heimito von Doderers *Strudlhofstiege* to the epistemological concerns of the modernist novel. It examines closely the spatial order of the text, thereby discovering a constellation of myth, mysticism, and utopia that unfolds a rich understanding of eroticism and negotiates problems of realization central to the genre at that period. The historical position of the *Strudlhofstiege* is determined by means of a comparison with the treatment of the erotic complex in Musil's *Der Mann ohne Eigenschaften*, Broch's *Schlafwandler*-trilogy, and Kafka's *Der Prozeß* and *Das Schloß*.

VINCENT KLING

Madwoman and Muse: Gender-Influenced Assessments of Sanity in Heimito von Doderer's "Divertimento No I" 43

The genre designation "divertimento" misleads readers into expecting enter-

taining, light-hearted fiction, but the seven divertimenti of Heimito von Doderer are marked by states of depression and atmospheres of gloom, as Martin Brinkmann points out. The clinically schizophrenic Rufina is indeed afflicted, but male power structures facilitate her lifelong hospitalization at the hands of a former lover, himself a depressive, and a psychiatrist suspiciously sure of himself. While Rufina had evoked new creativity in Adrian, his new love interest seems about to lead him back to depression. The musical form of the story mirrors the conflict and clarifies its development and outcome.

LORRAINE MARKOTIC

Melancholy and Lost Desire in the Work of Marlen Haushofer65

This article argues that Marlen Haushofer's works present us with a concept of melancholy as the mourning not for a specific—or even a vague—object, but for lost desire. It discusses Freud's and Kristeva's conceptions of melancholy, and Lacan's understanding of mourning and desire. The article shows that female subjectivity may be inclined to melancholy as a way of preserving rather than forgetting an originary intertwining of desire and its objects. Furthermore, female subjectivity may be linked to that which eludes the social order. Ultimately Haushofer's writings provide us with a new and innovative understanding of melancholy and lost desire.

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