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Articles

- 1 Performing in Handcuffs: Leo Perutz's *Zwischen neun und neun*
Gary Schmidt

This article offers an allegorical reading of Perutz's novel, interpreting in the protagonist's performances a reflection of the fantasies and dilemmas of an author who, by writing, seeks liberation of his intellect but nevertheless remains dependent on the material world. Drawing upon Judith Butler's analysis of the "sovereign performative" and Ludwig Wittgenstein's critique of referentiality, the essay argues that the novel's narrative structure exemplifies the fantasy of mastery over language while at the same time demonstrating its unrealizability.

- 23 Logik als Schicksal—Ingeborg Bachmanns geheimer Wittgenstein Essay
Daniel Roth

This article provides an interpretation of Bachmann's radio play *Der gute Gott von Manhattan* based on Ludwig Wittgenstein's thoughts on God in the *Tractatus* and in his diaries. The author argues that many passages in Bachmann's text can be understood as a critical reading of Wittgenstein's conception of the world as a totality of unalterable facts that we have to accept as either meaningful or senseless.

43 Heteroglossia and Media Theory in Elfriede Jelinek's
Die Liebhaberinnen

Pascale LaFountain

Previous analyses of Jelinek's third novel, *Die Liebhaberinnen*, neglect how linguistic multiplicity reenacts the alienation of the woman from space as well as her complex relation to the media. Using Mikhail Bakhtin's theory of heteroglossia, Julia Kristeva's notion of the *chora*, and several media theories, this article demonstrates that the depiction of identity formation through the media in *Die Liebhaberinnen* paves the way for Jelinek's later portrayals and introduces Jelinek's early media theory.

65 "Darüber wurde nicht gesprochen": Staging, Hiding, and the
Critique of Tourism in Norbert Gstrein's *Einer*

Nikhil Sathe

The reception of Gstrein's debut narrative, *Einer*, has largely praised the work's aesthetic form while downplaying its thematic focus as banal. This article contends that the text's form and content are inextricably linked. Revealing how processes of staging and hiding—models derived from theories of tourism—function in *Einer*, this article demonstrates how the elaborate narrative structure both reinforces the work's critique of the tourism industry and enacts its interrogation of narrative representation.

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