

MODERN AUSTRIAN LITERATURE

Journal of the International
Arthur Schnitzler Research Association

Volume 33, Number 3/4, 2000

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Articles

EVA LUDWIGA SZALAY

**From Bourgeois Daughter to Prostitute: Representations of the
“Wiener Fräulein” in Kraus’s “Prozess Veith” and Schnitzler’s
Fräulein Elsa.....** 1

In a fin de siècle dominated by archetypes like the *femme fatale* and the *femme fragile*, the “Wiener Fräulein,” or Viennese bourgeois daughter, presents a little-examined image. By comparing Kraus’s “Prozess Veith” and Schnitzler’s *Fräulein Else*, this article traces this figure in shifting social contexts and slippage from chaste, dutiful daughter to degraded and, paradoxically, *still* dutiful daughter. These representations within the discourses of modernity are shown to be a significant rupture with the bourgeois tragedy tradition.

CHRISTIAN BENNE

***Das weite Land: Schnitzlers kierkegaardsche Bilanz des Ästheti-
zismus*** 29

Das weite Land is regarded as unproblematic and has thus received little critical attention. This reading suggests its true complexity by showing a connection between Schnitzler and Kierkegaard. After examining Schnitzler’s relationship to Denmark, especially Georg Brandes, it compares shared themes and structures in

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historical context and with reference to Adorno's study of Kierkegaard. In the Don Juan motif, which confronts aesthetics with ethics, Schnitzler retreats into Kierkegaard-inspired irony.

SANDRA NUY

“Glatte Worte, bunte Bilder”—Arthur Schnitzlers Dramen im deutschen Fernsehen 55

This article treats the aesthetic relationship between literature und audiovisual media by suggesting that the filmic quality of Schnitzler's works has lent itself to adaptation not only to film, but also to television. It outlines the history of Schnitzler's reception by German television and analyzes two television versions of *Das weite Land*, by Peter Beauvais (1969) and Luc Bondy (1987). Various possibilities for the transfer of a dramatic text to television are explored.

HEIDE WITTHÖFT

Weibliche Identität und Spiegel in Rilkes “Dame vor dem Spiegel” und “Drei Gedichte aus dem Umkreis: Spiegelungen” 83

This article examines Rilke's poetic treatment of female and to a lesser degree male confrontations with the looking glass. In “Dame vor dem Spiegel” and “Drei Gedichte aus dem Umkreis: Spiegelungen,” he reflects on the two genders' fundamentally different attitudes toward their reflections. The analysis demonstrates that these poems are a fine analysis of female socialization and (self)-perception at the turn of the 20th century.

CALVIN N. JONES

The Teacher as Pupil—The Reader as Author: Inverted Didactics in Ödön von Horváth's *Jugend ohne Gott* 109

Horváth's *Jugend ohne Gott* (1938) is informed by the impossibility of using authoritarian methods to convey an anti-authoritarian outlook. The flawed teacher-narrator can neither force such an outlook on his students nor offer the reader a predetermined truth. The traditional roles of teacher/pupil and author/reader are inverted to lead dialectically and dialogically out of the inadequacies of fragmentary sentences and the detective-story form, thus allowing both reader and teacher to go beyond the mere ideology of content.

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ANDREA BARTL

Zwischen Venus und Madonna: Die Funktion der Frauenfiguren in Franz Werfels *Stern der Ungeborenen*.....149

This study analyzes how the integration of the female characters into the structure of Werfel’s last novel, *Stern der Ungeborenen*, expresses the author’s concept of history and his philosophical attitudes. Werfel intentionally uses female figures to modify and parody literary and social gender roles. These intelligent constructions suggest that the aesthetic quality of this novel has been underestimated.

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SARAH FRAIMAN

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The influence of Goethe on the Austrian-Jewish writer Richard Beer-Hofmann is most apparent in his own version of *Faust*, the play *Jacob’s Dream* (1915). But for Beer-Hofmann, the theme of the play is not man’s desire for knowledge, but rather the limits of God, who is portrayed as guilty of having created an incomplete world and in need of man’s forgiveness and assistance. While Goethe attempted to prove that man was good, Beer-Hofmann tries to prove the same of God Himself.

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