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Articles

KATHERINE ARENS

Hanswurst *redux*: Staberl, Titus, and Annina1

Scholars have claimed that the *Hanswurst* theater was banished from legitimate German theaters along with the *commedia dell'arte* and the classical Viennese *Volks theater*, but it needs to be considered as an ongoing dialogue within theater and performance literature in Austria. By looking at three widely-spaced representatives of *Hanswurst* theater (Bäuerle's *Die Bürger in Wien*, 1813; Nestroy's *Der Talisman*, 1843; and Hofmannsthal's *Rosenkavalier* libretto, 1910), the author argues suggestively rather than exhaustively for a consistent strand of comedy writing that takes serious positions on contemporary public debates and social problems.

CLINTON S. SHAFFER

In loco parentis*: Narrating Control and Rebellion in Robert Musil's *Die Verwirrungen des Zöglings Törleß27

Musil's *Törleß* enacts a generational narrative conflict mirroring the epistemological tensions of the novel and its era. In the absence of trustworthy authority figures, the authorial narrator assumes a parental role, presenting the protagonist's "confusions" as a passing developmental phase. At the same time, the adolescent reflector's interpretation of its experience poses a both implicit and explicit challenge to a complacent adult world.

GEOFFREY WINTHROP-YOUNG

Ansichten der Traumverwertungsgesellschaft: Literarische und kulturelle Aspekte der Massendroge in Otto Soykas *Die Traumpeitsche* und Leo Perutz' *Sankt Petri-Schnee*53

With the depiction of mind control based on the covert administering of nefarious drugs, both Soyka's *Die Traumpeitsche* (1921) and Perutz's *Sankt Petri-*

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Schnee (1933) represent fears of mass manipulation in the new age of ubiquitous media technologies. Comparing the two shows that Perutz's novel, portraying a fatal mixture of nostalgia for the Middle Ages and belief in modern science, displays an uncanny insight into the rhetoric of "reactionary modernism" (Herf) not found in Soyka.

J. J. LONG

"Die Teufelskunst unserer Zeit"? Photographic Negotiations in Thomas Bernhard's *Auslöschung*79

By examining the function of photography within the narrative economy of Bernhard's last published novel, *Auslöschung*, and within the psychic economy of its narrator, Franz-Josef Murau, this article posits that photography is a social practice by means of which Murau is able to negotiate between the competing familial imperatives he faces in the aftermath of his parents' and brother's death.

Note

CARMEN DREIER and JOST SCHNEIDER

Die medienästhetische Basis von Ingeborg Bachmanns *Römischen Reportagen*97

The first publication in book form of Bachmann's newspaper articles, in *Römische Reportagen* in 1998, has initiated critical discussion of Bachmann's journalism. To this point scholars have judged her reporting to be mediocre at best. This article analyzes the journalistic style of her articles and the poetic style of her literary works and shows that the difference between them results not from Bachmann's lack of care in reporting, but from her skeptical attitude towards the mass media.

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