

ENGLISCHE ABSTRACTS

SANDRA VLASTA: Attention and Power in Literature – the German Book Prize

This article is a case study of the aspects of power and attention in literature, and examines both in the context of the German Book Prize. This prize has become a powerful marketing tool in the German-speaking world during the last ten years. The creators and organizers of the German Book Prize recognise the importance of attention in literature and have tried to get as many actors as possible involved in prize-related attention: publishers, authors, retailers, the *Börsenverein* [Book Publishers and Retailers Association] itself, and the many kinds of literary critics. The problem remains that this attention is maximized within certain power structures. So who draws attention in this process and how does it happen? Who has the opportunity, within the framework of the hierarchies of the field, to use this attention or to participate in it?

ALESSANDRA GOGGIO: Classics of Today: Literary Prizes as Canon-Forming Instruments

Literature in Germany was long characterized by a division between West and East, which many are now trying to overcome. Since 1989, there have been new attempts to peacefully reunify literature, such as the introduction of two new literary prizes, namely the German Book Prize (*Deutscher Buchpreis*) and the Leipzig Book Fair Prize (*Preis der Leipziger Buchmesse*). From the very beginning, the two have – thanks to the public success of the awarded works – established themselves as canon-forming authorities, influencing both the book market and literary criticism. This article attempts to investigate the role and structure of these prizes as a political-economic “agent in the cultural economy” (James F. English 2005). In addition, I will also examine how these two awards enable the inclusion of individual works in the ruling canon by acting as a material means of an “invisible-hand-phenomenon” (Simone Winko 2002), and how they are used to produce texts called “classics of today”.

RAFAL POKRYWKA: The Power of the Brand and its Limitations in the Transfer of German-Language Literature into Polish Literature of the 21st Century

The critical and commercial success of literary texts is not infrequently the result of authors acting as powerful actors in the literary field, and as brands which raise expectations among the public and contribute to the shaping of appropriate value strategies. Such valuations do not always cross national boundaries. Using the example of the Polish reception of German-language literature, it can be shown that the power of these actors is limited by cultural geography and impeded by stereotypes. For example, the Polish reception of certain cases can be expressed figuratively: metaphor

(omnipresence) – Günter Grass; metonymy (representation) – Elfriede Jelinek; Litotes (absence) – Daniel Kehlmann and Wolf Haas.

JULIANE WITZKE: Marketplace of Vanities: Laymen as Critics

This article examines the motivation behind using Amazon’s customer reviews on Judith Hermann’s works. It shows that the customers oppose professional literary criticism in the following: (1.) virtual readiness to help others, (2.) retelling the content, (3.) evaluation and purchase recommendation, (4.) description of the reading process, including recommended reading strategies, (5) the means of communication between customer and author, and (6) the destructive criticism of audio books.

TERESA KOVACS: “... Orbiting the Bronze Blocks of Male Creativity.” Elfriede Jelinek Queers Lessing and Goethe

This article analyzes communicative, informational, cultural, and philosophical approaches to disorder, along with gender and queer theory, to elucidate Elfriede Jelinek’s genre of the secondary drama. Jelinek writes her secondary dramas on canonized dramas in the German-speaking world and refers to the pieces through her typical intertextual method. At the same time, she enquires into the combination of the secondary dramas with their reference texts at the moment of staging, and thereby goes beyond her previous procedure. Starting from the observation that Jelinek’s secondary dramas, as they are staged at the theatre, are mostly interpreted as female counter writing, this article will show that the secondary dramas work rather on a dissolution of the categories of ‘femininity’ and ‘masculinity’. Particular attention is given to the thematization of incest, which can be read with Judith Butler as an offsetting of existing orders and relations.

ANJA KETTERL: On Hegemony and Indeterminacy. Oskar Panizza’s *A Scandalous Case*

This article attempts to read a lesser-known short story Panizza’s under the aspect of a theory of power. With the focus on Panizza’s criticism of Wilhelminian hegemony, Panizza scholarship reproduces an understanding of power as the possession of rulers. Such an understanding obscures the productive quality and the performative effect of Panizza’s texts. In line with Michel Foucault’s concept of power as a productive network of forces, this essay shows how the relationship between norm and deviation cannot be described in the central practices of a single power occasion, but in the decentralized and productive interplay of power relations. By means of a literary representation process, Panizza’s story *A Scandalous Case* staged such a dynamic understanding of power, thereby revealing the precarious nature of hegemonic constellations.

MISCELLANEA AUSTENSIA

RENATA CORNEJO: Images and Constructions of the Homeland in the Works of German-speaking Writers of Czech Origin (Moníková, Faktor, Fusek)

Based on the intertwining of current discourses of the Spatial Turn and the Emotional Turn, the article examines how the concept of ‘homeland’ is constructed as a space of social and symbolic actions and human emotions in the works of German-speaking contemporary authors of Czech origin. In the novel *Die Fassade* (*The Facade*, by Libuše Moníková), the symbolic function of an external memory is attributed to the homeland, while in the novel *Georgs Sorgen um die Vergangenheit...* (*George’s Concerns about the Past ...*, by Jan Faktor), the spatial component is in the foreground. The main figure in *Novemberfäden* (*November Threads*, by Katja Fusek), on the other hand, constructs her hometown from her own emotionally-charged memories. Revising such memories, by confronting ‘fiction’ and ‘reality’, is a necessary prerequisite for one’s identity formation.

JANA HRDLIČKOVÁ: The Legacy of Periphery. Marie Luise Kaschnitz’s *Description of a Village* (1966)

Marie Luise Kaschnitz moved between cultures, the Northern and the Southern, more specifically between the German (her family) and the Austrian (her husband). In the celebrated lyric prose *Description of a Village*, she succeeds from the periphery, as it were, in designing Bollschweil (in the Baden province) as a thoroughly intercultural place. At its seemingly blank center, house no. 84 remains largely intact, but the energies circumventing it appear very powerful.

LUKÁŠ NOVOTNÝ: The German Minority and its Press

The German-speaking press always played an important role for the German minority. It preserved the German language and spread information in the mother tongue. For the Czechoslovak Germans, this role was first assumed by the newspaper *Aufbau und Frieden* (*Construction and Peace*) in 1951, and by the *Prager Volkszeitung* (the *Prague People’s Daily*) from 1964. This article examines the role of the *Prager Volkszeitung* for the identity formation of the German minority, and especially its historical development until its demise in 2005. I examine especially the period leading up to 1968, that from 1968 to 1989, and finally that since 1989, to see how the paper influenced and reflected the German people.