

## ENGLISCHE ABSTRACTS

### **LUCIE ANTOŠÍKOVÁ/ JAN BUDŇÁK/ EVA SCHÖRKHUBER: The Austrian Mirror? – Jiří Gruša’s Essays *Beneš als Österreicher* and *Gebrauchsanweisung für Tschechien* as Examples of Transcultural Essay-Writing**

*This article examines the concepts of national history and national literature in two essays written in German by the Czech writer Jiří Gruša: *Beneš als Österreicher* (2012), and *Gebrauchsanweisung für Tschechien und Prag* (2003). The analysis focuses on how Gruša challenges the validity of these concepts by amplifying, ironizing, and condensing national self-assertions. In defacing the shibboleths of national identity, Gruša exposes their configuration and function as fictions of collective identity. While *The Instruction Manual* ironizes the “*pluralis nationalis*” to subvert national self-assertion, the *Beneš* essay exemplifies the emergence of nationalist narratives by showing how opinions are divided on Edvard Beneš’ character. Both essays are thus being read as examples of how through varied writing strategies and editorial tactics, any clear-cut textual appropriation on nationalistic grounds loses its emphatic meaning.*

### **ELISABETH TROPPER: Hybrids and Monsters in the “Third Space” in Michael Stavarič’s *Terminifera* from an Intercultural Perspective**

*With the rise of postcolonial theory, intercultural reading has become an established theoretical approach to literary analysis. Intercultural interpretation rejects essentialism and dichotomy, understanding instead cultural identity not in terms of a rigid construct but as a preliminary result in a continuous process of mediation and selective appropriation. Homi K. Bhabha locates the nexus of these mediations in what he calls the “third space”, the zone between identity and difference which positions itself in opposition to these sharply drawn binaries. This article examines the manifold motifs and structural elements of hybridity and the monstrous in the novel *Terminifera* (2007) by Michael Stavarič and, guided by new approaches to intercultural research, attempts a (re)interpretation of individual identity formation as a rhizome that eschews hierarchical systems of binary classification.*

### **JOHANN GEORG LUGHOFER: The Construction of Cultural Identity in Ivan Ivanji**

*The article presents the work of the Serbian author Ivan Ivanji – who writes in both Serbian and German – in the context of trans- or intercultural literature. It focuses primarily on Ivanji’s construction of cultural identity as a generative principle that shapes his literary praxis. In his bilingual, transcultural depictions of the Banat, Ivanji portrays multilingualism as an everyday reality. Because of this, his work*

*cannot be made to fit so easily into categories of the so-called literature of migration, as it is impossible to address conclusively the basic question of whether or not the author writes in his mother tongue. As such, his works avoid the textual strategies commonly deployed by migrant writers, such as alienating and familiarizing multiple languages simultaneously, in effect distancing themselves from a stable, canonical notion of the German literary tradition. Ivajni's work thus illustrates some of the intricacies and problems potentially inherent in the very concept of "migrant" or "intercultural" literature.*

**GERLINDE STEININGER: The (Un)Conscious Power of Belonging: The Work of Viktorija Kocman**

*This paper focuses on the less-known writer Viktorija Kocman and her literary work. Kocman, who emigrated from Belgrade to Vienna, belongs to the younger generation of German-writing immigrants from the former Yugoslavia. In her texts she deals with migration and the Yugoslav wars. This essay is divided into three parts: The first part presents the author, focusing on her experiences of migration and language acquisition. Part two briefly catalogues her publications and appraises her position within the literary field. The last part examines her texts thematically, discussing the image of Vienna, the dichotomy of East and West, themes of belonging, and the relation of the familiar and the strange.*

**NATALIA SHCHYHLEVSKA: Gender, History and Violence in Austrian Literature Written by Russian Female Migrants**

*The article focuses on gender-specific aspects of terrorism and totalitarianism practices in Alja Rachmanowa's s novel Studenten, Liebe, Tscheka und Tod (1931) and Julya Rabinowich's s Spaltkopf (2008). Using the example of two characters – Griselda Nikolajewna in Rachmanowa and Ada/Rahel in Rabinowich – two diametrically opposed patterns of behavior in female victims of violent crime emerge. Griselda Nikolajewna succumbs to political blindness and the embrace of morbid lethal violence; Ada/Rahel becomes subject to shame, oppression, and the falsification of her own identity. In both cases, victimization through violent crime is experienced as an encounter with the otherness: Griselda Nikolajewna is abused and beaten half dead by her Chinese husband, and the Jewess Rahel witnesses as a child her father's murder by anti-Semites.*

**MONIKA RIEDEL: Woman – Migration – Identity. Julya Rabinowich's Novel Die Erdfresserin**

*Despite of its somewhat belated critical articulation, the feminization of migration is not a recent phenomenon. Since the beginning of the surge in migrant labor in*

*German-speaking countries, we find that women often operate, not as an “appendage” to their husbands, but as independent subjects. To this day, they have been – based on their stereotypically distorted representations in media – generally perceived as victims, as foreigners with no language and no chances. Taking the example of Julya Rabinowich’s novel Die Erdfresserin (2012) as an example of this phenomenon, this article examines the single migrant woman’s quest for identity in Austria within the contexts of disenfranchisement, ethnicity, culture, sex, and class.*

**SILVIA ULRICH: Arrival Is Being on the Road. A Re-Interpretation of the Concepts of “Flight” and “Living” in Fred Wander**

*The article examines the literary and philosophical premises operative in Fred Wander’s prose writing, particularly in his “hotel” novels. The analysis pays particular attention to Wander’s autobiography Das gute Leben (2006), tracking occurrences of the adjective “good” and its shifting contextual meanings. The author’s understanding of “good” is conditioned by the necessity of conceiving of a new ethics for holocaust survivors, one that is nevertheless in many of its aspects congruent with Adorno’s thinking in “Minima Moralia”, as well as with Heidegger’s critique of humanism. Above all, the terms “flight” and “living” – represented as “composed evasion” and “house-hotel-metaphor” – contribute to a new determination of the ethics in Wander as a means of surviving and maintaining communal ties in the face of disaster, past and present.*

**ANNA BABKA: “we have a land of words” – Semier Insayif’s Novel Faruq**

*“We have a land of words.” Semier Insayif’s novel Faruq (2009) is about words and memories, about (not) being able to speak, about losing language and memory, about writing, speaking and reciting in the in-between space of languages and cultures. Based on the first-person-narrative, the text unfolds nuances and facets of life as stories, or as textures of memories as a kind of language- and sound-tissues. Referring to those poetic and rhetorical aspects of the text, I undertake a reading that is based on postcolonial and deconstructive approaches as well as on theories of memory. My reading tries both to react to the demands and specific features of Insayif’s text in all of its various facets of in-between-ness as well as to fathom perspectives that might be significant for the contemporary development of the so-called migration literature.*

**MISCELLANEA AUSTENSIA****JANA HRDLIČKOVÁ: Hermeticism and the Shoah in Paul Celan und Nelly Sachs**

*Since shortly before 1900, the term “hermeticism” delineated in part the literary-critical appropriation of esoteric doctrines from Late Antiquity, one result of which was the creation of the derogatory label, “hermetic lyric”. So-called hermetic lyric poets, identified by a poetics seemingly premised on fatuous incomprehensibility, were criticized and rejected under this rubric. Too quickly their critics mistakenly believed that this poetic resistance to easy comprehensibility emerged from a vain, overconfident formalism instead from poetic inner necessity.*

*In the work of Paul Celan (1920–1970) and Nelly Sachs (1891–1970), poetic reflection on the Shoah conveys and clarifies the reasons for their choice for hermetic diction. Conditioned by the holocaust, these poets’ use of hermeticism reflects their struggle with a complex and conflicting reality, fear of exposure through a testimony considered too comprehensive, and a deliberate decision for an “open work of art” allowing any number of interpretations.*

**VERONIKA JIČÍNSKÁ: Unmusical Music in Franz Kafka and Musical Music in Max Brod: Brod’s Translation of the Libretto to Leoš Janáček’s *Jenůfa* and Kafka’s Commentary**

*Franz Kafka’s putative belief in his unmusicality is well-known among Kafka scholars. But what is far less well-known is how his understanding of his inherent unmusicality informs Kafka’s conception of his own literary production. Unmusicality in texts such as, Josephine the Singer, or the Mouse Folk (Josefine, die Sängerin oder Das Volk der Mäuse), his novel fragment The Man Who Disappeared (Der Verschollene), and in his letters and diaries, illustrates that Kafka possessed a radically different understanding of music than that of his friend and composer, Max Brod. Against the backdrop of Brod’s translation of the libretto to Leoš Janáček’s *Jenůfa* and his brief commentary to it, Kafka’s notion of his musical unmusicality becomes a series of notational elements to his overall conception writing.*