

Reviews

Katrin Keller and Martin Scheutz, eds., *Die Habsburgermonarchie und der Dreißigjährige Krieg*. Vienna: Böhlau, 2020. 451 pp.

The Thirty Years' War (1618–1648) was one of the most destructive conflicts in European history. Whole swaths of Central Europe were left desolate, in a demographic catastrophe that had previously been known only through plague and that wouldn't be repeated until the twentieth century. What began as a Protestant-Catholic dispute became in the subsequent decades a war involving nearly every state in Europe. Yet the lands that bore the brunt of the fighting and wanton destruction—even after the war had developed into a more general conflagration—remained Central Europe, and specifically the lands under Habsburg dominion, where the original quarrel had developed and where religious and ethnic fault lines were as intermingled as the string in a ball of twine. While different parts of the monarchy were affected to greater and lesser degrees, the whole structure of Habsburg power, politics, and civil society was shattered and remade by the war. It would take Napoleon, almost two centuries later, to so radically upend Central European society again.

In this new edited volume, Katrin Keller and Martin Scheutz bring together a set of essays focused on the experience of the war in the Habsburg lands and among its different classes of peoples. The purpose of the book, they explain, is to investigate how the war was experienced and remembered across the vast geographic and social space of the Habsburg monarchy. As they write in their introduction,

Diese insgesamt gering ausgeprägte Erinnerungskultur im heutigen Österreich steht sowohl in einem Missverhältnis zu konkreten Auswirkungen des Krieges auf die Bevölkerung und zur eminenten

Bedeutung der habsburgischen Kriegsherren im Dreißigjährigen Krieg wie zur Relevanz der Kriegszeit für die weitere Entwicklung der Habsburgmonarchie. Die Bedeutung des Krieges für diese lässt sich ja nicht nur in den unmittelbaren Kriegsauswirkungen messen, sondern die steigenden Belastungen der Bauern und Städte, die Einquartierungen und die Entwicklung einer Kriegswirtschaft hatten tiefgreifende Folgen für den Gesamtstaat jenseits der fern oder nah geschlagenen Schlachten des Krieges. (20)

In other words, this volume is not just focused on places physically scarred by the war. Rather, it is an attempted portrait of the entire workings of the monarchy and its domains, from the princes and cardinals to the farmers and traders, and from the seemingly unaffected hinterlands of, for example, Vorarlberg, to epicenters of destruction, like Bohemia.

The volume, which is divided into six thematic sections, follows a gentle chronological arc. The opening section (“Krieg und Kriegsergebnisse in der Habsburgmonarchie”) includes essays on the demographic and geographic scope of the war as it occurred in the territories of the Habsburg empire. The second and third sections (“Die Habsburger: eine Dynastie im Krieg” and “Kriegslasten und Kriegsfolgen für die Habsburgmonarchie”) focus on the effects of the war on the monarchy itself, from the inner workings of the royal family to the way it responded to local uprisings and religious quarrels. Overall, the argument of these sections is central to the premise of the volume as a whole: The way the monarchy handled itself and its subjects during the war had profound implications for the postwar politics and culture within the Habsburg Empire. As Arno Strohmeyer, in his chapter, writes, “Der Dynastizismus der Habsburger [nach dem Dreißigjährigen Krieg] führte zu einer Kombination von Einheit und Vielfalt zweier Herrschaftsräume, für die es in der Geschichte keine Parallele gibt” (159–60).

The fourth and fifth sections (“Selbstzeugnisse und Medien im Dreißigjährigen Krieg” and “Erinnerungsort Dreißigjähriger Krieg”) delve into some of the newer themes and methods identified by the editors in their introduction as unique to this volume, namely, discussions of personal experiences of the war, cultures of remembrance (and nonremembrance), and the spread of information during and after the war. In these sections, the various authors examine a wealth of primary sources to delve into subtle and difficult questions of experience and memory. For quite a few people, the

war spanned the entirety of their adult lives. For those who fought, memoirs were not just expressions of personal sentiment but national documents, formed into narratives by the soldiers themselves, those who had led them, and the veterans' culture that formed around them. The diaries, biographies, and newspaper articles that chronicled the war as it happened became, after Westphalia, the stuff atop which a new cultural order was founded.

Finally, the sixth section ("Ausblick") examines the ramifications and portrayal of the war in subsequent centuries. The two chapters in this section are, on the surface, quite different: art on the one side, implications for international law on the other. Yet the ways the Thirty Years' War became instantiated in politics and culture tell us as much about its legacy and meaning as do the reasons for its initiation or the experience of it at the time. The war was both fundamental in the creation of modern Europe, yet was, and remains, difficult to encapsulate into a single thesis or message. As Werner Telesko writes in his chapter on the war's depiction in nineteenth-century art, "daraus ergeben sich unterschiedliche personelle und kleinräumige Schwerpunkte, die sich über ganz Europa verteilen, zugleich [...] Gedenkkultur das Entstehen übergreifend wirksamer Gedächtnisorte [...] verhindern" (397).

Overall, this is an important and fascinating book for scholars of the Habsburg Empire, the Thirty Years' War, and Central Europe more generally. As a resource, it is rich in primary sources and insightful analysis. Methodologically, it demonstrates all the strengths that a focused thesis, geographical particularity, and strong scholarship can achieve.

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Franz Adlgasser and Fredrik Lindström, eds., *The Habsburg Civil Service and Beyond: Bureaucracy and Civil Servants from the Vormärz to the Inter-War Years*. Vienna: Österreichische Akademie der Wissenschaft, 2019. 300 pp.

The edited volume *The Habsburg Civil Service and Beyond: Bureaucracy and Civil Servants from the Vormärz to the Inter-War Years* offers a provocative contribution to historical scholarship's understanding of Austrian culture as a whole through its analyses of Habsburg governmental structures from 1848 to the 1920s. To articulate this point, editors Franz Adlgasser and Fredrik Lindström begin their volume with three introductory chapters. The first ser-

ves as a general overview of the volume as a whole authored by both editors. The second, by Lindström alone, explains the volume's objectives and the stakes with respect to how it departs from previous scholarship, namely to illustrate the Habsburg Empire as a historically dynamic entity and not merely as a stepping stone toward nationalism for several European countries. The third, by Gary Cohen, supplies a literature review of previous scholarship on governmental structures under the Habsburg Empire, as well as a sorely needed overview of the Habsburg bureaucracy. To this end, the contributions by Jonathan Kwan, Andrea Pokludová, Martin Klečacký, Marion Wullschleger, Judit Pál, Julia Bavouzet, Heiko Brendel, Therese Garstenauer, Peter Becker, and John Deak assess the collective biographies of civil servants within the empire.

"The State and Bureaucracy as a Key Field of Research in Habsburg Studies" by Lindström will be of interest to scholars researching Austrian and Habsburg culture for its significant departure from previous scholarship. Lindström maintains that the aim of the volume is to distance itself from nationalist perspectives within the empire and to focus on the centralized perspective of the empire. Lindström asserts that nationalistic and ethnicistic historiography has dominated the narrative of an empire, which, when examined through a central point of view, actively worked against nationalist movements, citing Jan Křen's "Konfliktgemeinschaft" as an example of this narrative. Additionally, Lindström cites the state sponsorship of historical scholarship with nationalist narratives of contemporary countries within the former empire as a pressure over historical studies on the empire. While still acknowledging that nationalist movements from the Vormärz to the Interwar period existed and influenced Habsburg culture substantially, he expresses genuine fear that the overwriting of nationalist narratives will lead to their eventual dismissal as akin to "historical writing of the sixteenth and seventeenth centuries, when the construction of long fictitious regent lengths, reaching back to Aeneas or some other ancient hero was the way to create legitimacy for a dynasty" (31). Advocacy for this centralized interpretation of the Habsburg Empire as more than just a hindering step toward nationalism certainly has deep implications for interpreting the artistic and other material cultures of the empire.

Kwan's contribution evaluates the development of Austria-Hungary's "liberal generation" through the truncated biographies of several bureaucrats-turned-politicians, whose upbringing and experiences during the 1848

revolutions informed their political positions. Pokludová's chapter similarly looks at the biographies of several civil servants from across the empire to demonstrate the strengthening of social mobility through employment in the civil service as well as the limits to upward social mobility therein. Klečáček's assessment of judicial appointments within the empire relies less on the specific experiences of individuals but nevertheless traces the trajectory of a specific individual's career as a judge, as well as how this schema was used by the Young Czech Party to push for the use of Czech as an official language in the government. Wullschlegler's piece meditates on the last three governors of the underresearched Adriatic holdings of the Habsburg Empire and their relationship with their superiors in the Ministry of the Interior. Pál's chapter largely confirms suspicions that aristocrats in Transylvania dominated the bureaucratic post of lord-lieutenant, which Pál identifies as a particularly conservative contingent of the Habsburg civil service. Bavouzet shows readers how, by adjusting our definitions of *nobility* and *aristocracy* to differentiate civil servants, whose families were ennobled in the nineteenth century, as opposed to those whose families were ennobled in the twelfth century, we can see a burgeoning embourgeoisement of the high civil service corps through a prosopographical survey. Brendel expounds on the similarities and differences that *Konzeptbeamte* (judicially trained civil servants) faced in Poland, Serbia, Montenegro, and Albania during World War I, demonstrating the many ways that the civil service had a stronger influence over communities in these parts of the empire than their military counterparts due to their longer-standing presence and oversight. Garstenauer offers the first comprehensive view of the conduct of civilian government employees during the Interwar period guided through the theorizations of Max Weber. Becker's penultimate chapter illustrates the dysfunctional relationship between the Habsburg civil service and the private business owners within the Commission for the Promotion of Administrative Reform during the fin-de-siècle period. Finally, Deak's concluding chapter returns to Lindström's position on the historiography of the Habsburg Empire and the promotion of nationalist and ethnicist narratives by tracing the root of "Bureaucratic Absolutism" and the ways in which this terminology manipulated historical perception of the empire.

This conclusion would have benefited from a better integration of the contributors' papers and thesis because, far from painting pictures of a static state on historical decline, each of them shows historical dynamism of the bureaucracy of the empire. Implicitly rebuffing a thesis laid out by Georg W.

F. Hegel that all roads historically lead to revolution and nationalism, this book portrays the bureaucratic system of the Habsburg Empire from the 1848 revolutions to the Interwar period of the twentieth century as changing with historical developments. These insights welcome future research into the degree to which artists of various media and genres perceived the same level of historical dynamism.

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Oskar Dohle and Thomas Mitterecker, eds., *Salzburg 1918–1919: Vom Kronland zum Bundesland*. Schriftenreihe des Forschungsinstitutes für politisch-historische Studien der Dr.-Wilfried-Haslauer-Bibliothek, Salzburg 68; Schriftenreihe des Archivs der Erzdiözese Salzburg 19; Schriftenreihe des Salzburger Landesarchivs 29. Vienna: Böhlau Verlag, 2018. 476 pp.

Salzburg 1918–1919 is one of those rare volumes that shows the power and scope of history in cultural studies when the strengths of archives and libraries are mobilized rather than university scholarship alone. Edited by Oskar Dohle, director of the Salzburger Landesarchiv and professor at the University of Salzburg, and Thomas Mitterecker, head of the Archiv der Erzdiözese Salzburg and president of the Gesellschaft für Salzburger Landeskunde, have assembled a Who's Who of scholars specializing in the region, some academics and/or archivists, others, like Mag. Stefanie Habsburg-Halbgebauer, professionally engaged with Salzburg history and culture.

A brief review cannot do justice to this beautifully produced and richly documented and illustrated volume that should emerge as the standard introduction to how the Habsburg monarchy fared as it devolved into the Republic of Austria. As the editors introduce the project's scope and goals:

Die Monate vor und nach dem Ende des Ersten Weltkrieges, vom Sommer 1918 bis zu den ersten Wahlen im April 1919, waren auch im heutigen Bundesland Salzburg eine Zeit der Unsicherheit, ausgelöst durch die labile Sicherheitslage als Folge des Zusammenbrechens der bislang bestehenden militärischen und staatlichen Strukturen. Zudem konnte die Versorgung der Bevölkerung mit den nötigen

Gütern des täglichen Bedarfs nur unzureichend gewährleistet werden. Diese Phase war jedoch auch geprägt von personellen, institutionellen und politischen Kontinuitäten, die dazu beitragen, dass der Übergang Salzburgs vom Kronland zum Bundesland vergleichsweise ruhig und ohne blutige Ausschreitungen verlief. Die Aufsätze im vorliegenden Sammelband versuchen diesen Zeitraum aus den verschiedensten Perspektiven zu beleuchten. (9)

What *Journal of Austrian Studies* readers should note is how the editors have fulfilled this claim, by mapping through various perspectives the dimensions of political and social experience that scholars who espouse cultural historical approaches need to consider for situating and elucidating texts, events, entities, or individuals.

The well-written and impeccably researched individual essays tell precise stories connecting prewar Austro-Hungarian contexts with the Republic and support their narratives with deep dives into both archival sources and printed scholarship—the twenty-page bibliography at the end of the volume is a treasure for both Salzburg history and Austro-Hungarian/Austrian history topics. The resort is exemplary public scholarship that connects dense, nuanced accounts of particular historical moments with explanations about *why we should care about them*.

The twenty-eight essays are divided into nine sections. The first, “Politik und Verwaltung,” includes two essays on the administrative details of the momentous political transition as reflected in administrative organization and the provisory *Landesversammlung* that preceded the Republic.

The second section, on “Politische Parteien,” addresses in individual essays the Christian Socialist Party, the “Großdeutsche Volkspartei,” the Social Democrats, and the early National Socialists. The latter chapter documents Hitler’s early public appearances as well as his connections to Munich.

The “Katholische Kirche” section tracks how the Church acted and adapted within transforming political processes, including how Church law and state law needed to be separated. The most significant may be an account of the career of Alois Winkler, the prelate most known for bridging church and politics in the era as prewar *Landeshauptmann*, official in the archdiocese, elected president of the *Landesversammlung* in 1919, and again *Landeshauptmann* within the transitional government. The section includes

the intimate story about how Salzburg's church bells were donated to or confiscated for the war as sources of metal, and how they were partially recaptured and re-forged.

The section on "Presseberichterstattung" addresses the political and military events of the day, including the 1919 elections to the *Landtag*. The subsequent section discusses Salzburg's *Sicherheitslage*: issues of public safety and control of civil unrest, problems with German soldiers remaining in Austria, demobilization issues, and problems with POWs, returnees, and refugees.

The sixth section turns specifically to the economy, "Wirtschaft," including rationing, the centralization of social and political services in the new Salzburg, and two interesting comparisons from Hallein before and after the war—the first on its social and economic situation, the second on its salt industry. It is amplified by the seventh section, on "Alltag," Salzburg's everyday life, including discussions of Eduard Ramousek and the birth of the republic, war widows and orphans, the Spanish flu, care of the wounded, the ravages of malnutrition, the first postwar Christmas, and how the state schools changed to create Austrian citizens. Women, "Frauen," are addressed in an additional section, both in terms of their legal situations and their obligations to society and family.

Of most interest to *Journal of Austrian Studies* readers may be the final section on "Kunst und Kultur." The first of three essays tracks the emergence of forms of modern art in the region; the second and third document how two important Habsburg buildings were repurposed for the needs of the Republic in light of their histories (Schloss Kleßheim, which had belonged to Archduke Ludwig Viktor, who died in 1919, and the *Residenz*). The volume ends with an index of personal names, the aforementioned bibliography, and a list of the authors of the chapters and their affiliations.

This edited volume, useful and well appointed, is not to be missed—a fine read and a useful reference work, well worth the purchase price.

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Iris Bruce and Mark H. Gelber, eds., *Kafka After Kafka: Dialogical Engagement with His Works from the Holocaust to Postmodernism*. Studies in German Literature, Linguistics, and Culture. Rochester: Camden House, 2019. 231 pp.

Kafka After Kafka contains eleven remarkably productive and thoughtful essays by a mix of well-known and younger Kafka scholars. The introduction opens by cataloguing the global artistic reception of Kafka, from the Japanese Kōbō Abe, to South Africa's Achmat Dangor, to dramatic works by Alan Bennett (*Kafka's Dick*) and Sally Clark (*The Trial of Judith K.*). The editors claim that much recent art inspired by Kafka is about "violence and humiliation" at the expense of the "modest, elegant, playful, ironic Kafka of real life" (3). Not so in these pages, where the "dialogical engagement" promised in the title prevails. The chapters open up fruitful new connections and perspectives, which yield original interpretations of works we thought we already knew. The volume began as a conference at Ben-Gurion University, and the section devoted to "Kafka in the Israeli Cultural Space"—an exciting new avenue of Kafka research—is a highlight. Like all the excellent volumes in this Camden House series, the book is carefully researched and well written, with detailed footnotes and an index.

A strength of the collection is the authors' recounting of postwar cultural and intellectual history. Caroline Jessen's essay on Werner Kraft's 1968 *Franz Kafka: Durchdringung und Geheimnis* recounts the career of this German Jewish man of letters. Like Scholem and Benjamin (whom he knew), Kraft viewed Kafka as a writer of parables, and so he sought to "wrest Kafka away from literature." Jessen calls the book "an itinerary of reading" (19) that takes the form of "interweaving of literary text and commentary" (20)—a style evocative of rabbinical writing but also of great works of retrieval motivated by loss, such as Benjamin's *Passagenwerk*. Amir Engel analyzes Hannah Arendt's lesser-known Kafka essay ("Franz Kafka: A Revaluation," in *Essays in Understanding, 1930–1954*)—one of the first she published in German after World War II. Arendt finds in Kafka a source of optimism: Even as *The Trial* and *The Castle* depict totalitarian societies, worlds of "made-up necessity," the two protagonists are "truth-tellers," who resist simply by asserting their humanity.

Two chapters make critical contributions to Kafka's contemporary reception in Israel. As an Israeli Arab writer, journalist, and television writer who writes in Hebrew (now living in the United States), Sayed Kashua is the quintessential insider/outsider. As Iris Bruce demonstrates, Kashua incorporates many of Kafka's themes, both in the novel *Second Person Singular* (the basis of the film *A Borrowed Identity*) and in "Herzl Disappears at Midnight," which features an Arab-Israeli, Gregor Samsa. Bruce proposes, "Kashua's postmodern metamorphoses are fluid, predictable, humorous, and ultimately have a didactic function" (126). Mark H. Gelber offers a new perspective on the trial to determine the fate of newly discovered Max Brod's *Nachlass*. Moving beyond the question of whether the Israeli Supreme Court's decision to award the collection to the Israeli National Library is just, Gelber wonders whether there is also "poetic justice" in retaining Kafka's manuscripts in the Jewish State rather than in Marbach. The question becomes an occasion to reassess Kafka's Zionism or, more exactly, the numerous aspects of Zionism with which Kafka did connect.

Two chapters break new ground by opening up Kafka's influence on lyric poetry. Poet Tali Latowicki examines the Kafkan sensibilities of two challenging Hebrew poets, the modernist Ya'akov Steinberg and the postmodern Hezy Leskly, neither of whom is well known in translation. In this series of powerful close readings, Latowicki finds that the three writers "share the same suspicion toward 'natural' symbolic expression. They also share the same wish [. . .] to create an antilanguage, a language that is united with the concrete. As part of this utopian project, the writer himself must undergo a metamorphosis of some sort. He has to die in order to become a text" (101). In an essay dense with historical details and insights, Sander L. Gilman surveys the reception of Kafka by Anglophone poets, beginning with Kafka's first English translator, the Scots poet Edwin Muir, the inventor, as Gilman reminds us, of the English Kafka, who was not a Prague Jew but an existentialist with a vague theology. Kafka was popular with the Beat poets and many others who were intellectually in his debt or who simply "ventriloquized" him: Camus, Baraka, Bukowski, and Hughes.

Michael G. Levine's deft analysis of Horne and Corbeyran's graphic novel adaptation of *The Metamorphosis* (France 2009; Germany 2013) exemplifies how the cartoon illustrations—Kafka's exhortation against drawing the bug notwithstanding—provide a powerful lens onto Kafka's language; his descriptions of surface, depth, and framing; the prefix *un-* and the pronoun

es. Ido Lewitt, representing new perspectives of cinema and sound studies, revisits the dislocations of time, space, and narrative tense in “Der Landarzt,” a topic often understood through narrative theory. With his fascinating concept of the “ontology of the moving image,” Lewitt proposes that we view the implied author of the story “akin to a projectionist, switching a reel on and off [. . .] by switching between tenses” (166).

Finally, a number of chapters illuminate challenging theoretical texts. Vivian Liska explicates the three sections of Nabokov’s famous essay on Kafka, highlighting the dissonance among them and arguing against the critique that the essay betrays Nabokov’s own “criteria for great literature” (145). Alana Sobelman, a scholar of Holocaust life writing, analyzes the reference to Kafka in an enigmatic fragment by the philosopher Sarah Kofman, by way of Maurice Blanchot and Geoffrey Hartman. Finally, Stanley Corngold steps back to reassess and compare the two dominant critical approaches of the last fifty years—deconstruction and cultural studies—offering a map and a timeline that capture the extraordinary reach of Kafka’s language and literature as well as our collective effort to make sense of it.

Corngold recalls Walter Sokel’s memorable formulation that Kafka’s work “relates to the age as dreams do to waking life. The latter permeates them in a manner not conceptualized and articulated, but allusive and concealing” (70). The transnational critical landscape in *Kafka After Kafka* remains true to Kafka’s spirit. The combination of close reading and cultural history in these pages makes the volume essential reading for Kafka scholars and make it also valuable for teaching alongside the other companion volumes.

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Doreen Densky, *Literarische Fürsprache bei Franz Kafka: Rhetorik und Poetik*. Berlin: De Gruyter. 2020. 230 pp.

Doreen Densky’s book *Literarische Fürsprache bei Franz Kafka: Rhetorik und Poetik* is an excellent analysis of Franz Kafka’s use of the advocate and advocacy (*Fürsprache*) to speak for and to various groups in his literary works, to his legal professor, and in everyday life. Kafka’s life as an advocate started with his work as a trained lawyer working at an insurance firm, progressed through his speaking for Yiddish theater, and ended with his speaking for ani-

mals near the end of his life. Densky offers a detailed analysis of how Kafka diminished the role of the advocate over the course of his three novels, while leaving open the possibility of advocating for others through his own writing.

Densky begins by examining Kafka's advocacy work in his job as a lawyer. She notes that he would approve documents with his initials, rather than a signature, as was common (64). This returns in the protagonist Josef K.'s abbreviated last name in *Der Proceß*, which, as Densky argues, also makes him into a representative of the everyman (113). This removal of identity is even more pronounced in *Das Schloß*, in which the protagonist is reduced to a single letter: K.

Kafka also served as an advocate for Yitzhak Löwy and the Yiddish theater, both by giving a speech on the Yiddish language at a fundraiser and by helping Löwy and the troupe find financial assistance. Densky argues that Kafka acted as an editor of Jewish literature and poetry in his speech, but that it could only work, "weil er die Richter ausblendet, die überzeugt werden sollen und weil er sich von Löwy zum Redezeitpunkt abwendet?" (83–84). Densky argues that Kafka's speech, rather than simply advocacy for Löwy, advocates for the possibilities of what Yiddish could be, to speak for itself (92). This connection to speaking for the Yiddish theater and speaking for German-speaking Jews also appears in Kafka's animal stories, which are discussed later in the book.

In Kafka's animal stories, speaking for Jewish people and speaking for animals, who cannot speak for themselves, come together to include such animals as the giant mole, the ape turned human Red Peter, and Josefine the Mouse Singer. The story "The Village Schoolmaster" features two rival advocates whose writings on the state of research of the giant mole leads to a social dispute. Red Peter's former life as an animal is also tested in various perspectives, most prominently Red Peter's report to the academy. Josefine the Mouse Singer is portrayed in a similar way in his thoughts on "small literature" and is reflected in how it performs as Yiddish as a pure performance that does not have to speak for anyone, which connects with Kafka's advocacy for Yiddish and Yiddish theater back in 1912. Kafka himself became the advocate for those who cannot speak for themselves.

Densky also examines how the ability of people to advocate for themselves and others diminishes and almost disappears throughout the course of Kafka's three novels: *Der Verschollene*, *Der Proceß*, and *Das Schloß*.

In *Der Verschollene*, Karl Roßmann's successful advocacy for the eponymous stoker of the opening chapter becomes a transition from justice to discipline in the uncle's advocacy for Karl (141). While Karl Roßmann disappears into a fantastical theatricality in *Der Verschollene*, Josef K. in *Der Proceß* is brought into the dreamlike theatricality of his own trial (109–10). As in *Der Verschollene*, Josef K. must play a role in the court system that entwines him ever deeper within it, but he is ultimately unsuccessful in advocating for himself.

Der Proceß opens with an act of *Gegensprache* rather than *Fürsprache* when Josef K. is marked as an alleged libeler in the speech of those in power, already diminishing his role as an advocate (109). In *Der Proceß*, Josef K.'s attack on the organization charging him inadvertently advocates for the many, which is addressed to the representative of the judicial apparatus and introduces a turning point in his own defense (141). In doing so, Josef K. is cut off from the chance for an examination of his own, and with it his ability to save himself.

In comparison, K. in *Das Schloß* is willingly trying to gain access to this strange institution. In *Das Schloß*, advocacy is suspended, banned, or lost in the fog of a social system, “dessen Regierungstechniken von schwellenden Kontrollbehörden das Leben einzelner nicht mehr verwalten können” (141). Classical advocacy makes possible and necessary K.'s arrival in the village. However, it soon becomes clear that communication with the villagers and representatives of the castle, to which K. is trying to gain access, cannot take place undisturbed. Delegated speeches are the order of the day and “wohl-follende Fürsprache [. . .] bleiben die Ausnahme” (123). K. neither is an advocate for a third party, nor does he appear as an advocate for many, like Josef K. in *Der Proceß*, but only for himself (124). Densky explains the suspension of advocacy with the help of the Giorgio Agamben's “Bann-Struktur,” which he applies to the man from the country in Kafka's “Vor dem Gesetz”: It keeps him in his place (Bann) by abandoning him (124).

Densky's book offers an excellent analysis of the various forms this role takes in Kafka's works. Densky also shows that while Kafka might have abandoned hope for success of successful advocacy over the course of his three novels, he demonstrated his own advocacy for Yiddish and Jewish voices in his own animal stories.

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Kurt Bauer, *Der Februaraufstand 1934. Fakten und Mythen*. Wien: Böhlau, 2019. 217 S.

In den Gedenkjahren zu historischen Schlüsselmomenten der österreichischen Geschichte des 20. Jahrhunderts hat sich bei der Frage um Kontinuität oder Zäsur der Fokus vom Anschluss 1938 zum Jahr 1934 mit der Ausrufung des Ständestaates verlagert. Im selben Jahr kam es am 12. Februar zum bewaffneten Aufstand der Sozialdemokratischen Arbeiterpartei gegen die Regierung Dollfuß. Die Fakten und Mythen der Februarkämpfe präsentiert der Historiker Kurt Bauer in einer Studie, deren Schwerpunkt eine detaillierte Erfassung der Todesopfer bildet, die jahrzehntelang von einigen Hundert bis zu einigen Tausend schwankte. Diese Diskrepanz hielt den Mythos vom Opfermut der Februarkämpfer gegen die Dollfuß-Regierung aufrecht, der wiederum den brutalen militärischen Einsatz rechtfertigen sollte. In akribischer Archivarbeit kann Bauer anhand von Totenprotokollen, Sterbeverzeichnissen diverser Pfarren, Polizeiakten sowie den Daten von Friedhöfen exakt 357 Opfer nachweisen. Das bereits 2014/2015 abgeschlossene Forschungsergebnis ist in verkürzter Form im Anhang wiedergegeben.

Die Todesumstände in dem 47-seitigen alphabetischen Verzeichnis der Opfer zeigen die Brutalität der nur wenige Tage dauernden Auseinandersetzungen. Menschen starben beispielsweise durch die Misshandlung in Polizeihaft, an den Folgen von einem Kopf-, Lungen-, Bauch- oder Oberschenkelschuss, verübten Selbstmord oder wurden nach ihrer Verurteilung durch das Standgericht hingerichtet. Tödliche Schüsse trafen Aufständische (Schutzbund), Regierungskräfte (Polizei, Gendarmerie, Bundesheer, Freiwilliges Schutzkorps) und zufällige Passanten vom Schulkind zum Pensionisten. Der häufige Gebrauch des Konjunktivs in den Kurzbiographien und die Designationen "unklare Zugehörigkeit" beziehungsweise "vermutlich" unterstreichen die Grenzen eines Totenregisters bei der Rekonstruktion parteipolitisch, ideologisch motivierter Konfrontationen. Davon abgesehen füllen Bauers Daten zu den Todesopfern definitiv eine Forschungslücke. Sie bestätigen erstens neuere Schätzungen renommierter Historiker, wie jene von Winfried Garscha mit 340 bis 380 Toten (72) und zweitens, dass mehr Kombattanten von der Regierungsseite als Aufständische, doch mit insgesamt 38%, in Wien sogar mit 50% an den Kampfhandlungen unbeteiligte Menschen starben. Die Zahlen bieten allerdings keine befriedigende Erklärungsmodelle, warum

Schutzbündler ihr Leben in einem aussichtslosen Kampf riskierten oder so viele Unbeteiligte ums Leben kamen. Vielmehr schaffen sie die Grundlage für eine über die Darstellung der Sachverhalte hinausgehende Analyse, die man in Bauers Studie ein wenig vermisst.

Ein Verdienst der nach verschiedenen Kriterien ausgewerteten Opferbilanzen ist zweifellos die Vermittlung eines Gesamtbildes der wichtigsten bewaffneten Auseinandersetzungen in den Bundesländern Wien, Oberösterreich (Linz, Steyr, Holzleithen) und der Steiermark (Graz, Bruck an der Mur). Aus der präzisen Aufschlüsselung regionaler Kampfzonen geht hervor, dass in Wien die Bezirke Floridsdorf, Ottakring, Meidling, Simmering und Döbling am stärksten betroffen waren. Das Umschlagbild von den Einschlaglöchern im Karl Marx Hof ist repräsentativ für die von der Artillerie unter Beschuss genommenen Wiener Gemeindebauten. In den Festungen der Sozialdemokratie entstand dadurch schwerer Sachschaden, doch er kostete nur wenigen Menschen das Leben (120). Interessant ist Bauers Vermerk zur "Gräuelpropaganda" in der internationalen Presse, die "85 tote Kinder im Ottakringer Sandleitenhof" meldete, wo es gar keinen Artilleriebeschuss gab, und von "40 bis 50 Leichen im Goethehof" in Kaisermühlen berichtete (122). In Zeiten der Fake News wäre eine umfassendere Auswertung der internationalen Berichterstattung sicher interessant. Der Beschuss von Wohnanlagen und die Hinrichtung von neun Aufständischen machten Dollfuß zum "Arbeitermörder" (120, 137).

Dem Literaturverzeichnis nach zu schließen, befasst sich Bauer seit seiner Dissertation mit der österreichischen Geschichte der frühen 1930-er Jahre. Daher ist es bedauerlich, dass er seine Studie nicht überzeugender im Kontext der bereits existierenden Fachliteratur zu den Februarkämpfen situiert. In der Vorgeschichte verweist er auf die Selbstverständlichkeit paramilitärischer Truppen im Österreich der Zwischenkriegszeit. Punktuell erklärt er die systematische Schwächung der Sozialdemokratie unter Bundeskanzler Dollfuß, die im Verbot des Republikanischen Schutzbundes am 31. März 1933 und dem Verbot des traditionellen Maiaufmarschs gipfelt. Der nächste Abschnitt gibt einen Überblick über die bewaffneten Auseinandersetzungen, die im Linzer Hotel Schiff unter der Führung von Richard Bernaschek begannen, von wo sie sich rasch in weitere Industriestädte ausbreiteten. In dem Abschnitt "Besondere Fälle" geht es um verworrene Kampfhandlungen, die Lynch- und Rachejustiz sowie unverlässliche, widersprüchliche Zeugenaussagen bei der Rekonstruktion eines Tathergangs. Bauer konsultiert

nicht nur in diesem Abschnitt ideologisch eingefärbte Quellen von Meldungen parteinaher Zeitungen zu beschönigenden Erinnerungsschriften an regierungstreue Kämpfer oder Lobschriften selbsternannter Helden des Aufstands, um die Fakten zu liefern, auf denen einzelne Mythen basierten.

Den Erwartungen des Untertitels entspricht das Kapitel "Mythen, Legenden und offene Fragen" mit Kurzkomentaren zu dem Februarmythos der Sozialdemokraten, dem Julimythos beziehungsweise Dollfuß-Opfer-Mythos der Christlichsozialen und dem sogenannten "Lagerstraßen-Mythos" (109). Diese Rezensentin hätte auf mehr Information zu den Nachwirkungen der Februarkämpfe auf die Zweite Republik gehofft (109). Der Aufstand, der kein Bürgerkrieg war, scheiterte an mangelnder Koordination, der überschätzten Kampfbereitschaft der Schutzbündler und dem "katastrophalen Versagen der sozialdemokratischen Führung" (133) unter Otto Bauer und Julius Deutsch, die sich ins benachbarte Ausland absetzten. Der Schutzbund rief den nur sporadisch befolgten Generalstreik aus, die Regierung das Standrecht.

Bauers Bekenntnis zur "Lust am historischen Erzählen" (7) wirkt im Kontext von Fakten und Mythen ein wenig befremdlich. Die Fabulierlust sei der Literatur vorbehalten, die die chaotischen Februartage wiederholt thematisiert. Das belegen Ulrich Weinzierls Anthologie *Februar 1934* (1984), Erich Hackls und Evelyn Polt-Heinzls Anthologie *Im Kältefeber. Februargeschichten 1934* (2014) sowie zeitgenössische Generationenromane, die Aspekte der Geschichte vorstellbar machen von den Linzer Februarkämpfen in Rosemarie Marschners *Das Bücherzimmer* (2004) zum Widerstand in Kapfenberg in Melitta Brezniks *Der Sommer hat lange auf sich warten lassen* (2013).

In dem lesenswerten, mit Plakaten und Archivaufnahmen illustrierten Band ist die sorgfältig recherchierte Todesopferbilanz definitiv eine wichtige Bestandsaufnahme, doch ob *Der Februaraufstand 1934* zu einem Standardwerk der Februarkämpfe avanciert, wird das nächste Gedenkjahr mit weiteren Publikationen zeigen.

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Immanuel Weißglas, *Gottes Mühlen aus Berlin. Ausgewählte Gedichte*. Hrsg. von Andrei Corbea-Hoisie. Bukowiner Literaturlandschaft 75. Aachen: Rimbaud, 2020. 160 S.

Immanuel Weißglas ist innerhalb der Literatur der Bukowina, jener Literaturlandschaft, deren Reichtum heute wie ein Rätsel erscheint, zu dem der Schlüssel aber vielleicht die Mehrsprachigkeit und die liberale Politik Kakaniens ist, zu den bekanntesten Stimmen zu zählen; bekannt ist genauer jenes Gedicht mit dem Titel *ER*, dessen Beziehung zur freilich noch berühmteren *Todesfuge* Celans eng ist.

Viel ist aber auch unbekannt von Weißglas, so die Geschichte des Bandes *Gottes Mühlen in Berlin*, namentlich der Grund, wieso dessen Publikation in Bukarest 1947 nicht zustande kam: vielleicht eine politische Entscheidung, vielleicht ökonomische Umstände. Erhalten sind hiervon jedenfalls zwei Textkonvolute, die in Bezug zum aufgegebenen oder doch gestoppten Buchprojekt stehen—und diese liegen nun in einer sorgsamem Edition vor, für die vor allem zweien zu danken ist, die sich schon viele Male um die Literatur dieser Region verdient gemacht haben: dem Herausgeber Andrei Corbea-Hoisie, einem ausgewiesenen Kenner, der hier nicht zum ersten Male Genauigkeit mit methodischer Reflexion verbindet, sowie Bernhard Albers, dem Mann hinter dem Verlag.

Die vorliegende Edition rekonstruiert also, was da nicht zustande kam. Basis sind Texte, die der Dichter Leonard Forster übermittelt hatte, der damals in Cambridge als Germanist tätig war, sowie das aus vier Postsendungen bestehende Manuskript, das er Ernst Schönwiese als dem Herausgeber der Salzburger Literaturzeitschrift *Das Silberboot* zukommen ließ—dem leider allzu üblichen Brauch, selbst Typoskripte, wo sie nicht von Interesse zu sein scheinen, zu shreddern, fiel ein weiterer Textzeuge zum Opfer, der bis 2012 in der Universitätsbibliothek von Frankfurt/M. aufbewahrt worden war. Auf dieser Grundlage sind nun die Gedichte herausgegeben worden, die Weißglas selbst später teils verwarf beziehungsweise großteils überarbeitete, womit manches aus der Edition sich nicht unähnlich im *Nobiskrug* (1972) findet, dem bekanntesten Band von Weißglas.

Zwei Fragen stellen sich dem Rezensenten: Ist das vorliegende Buch nun von Interesse, das heißt, sind die Texte eine Entdeckung; und zweitens, ob die Edition gelungen ist. Beide Fragen, das vorweg, sind eindeutig zu bejahen.

Die Gedichte sind nicht nur Zwischenstufen zu jenen im späteren Band, auch ist natürlich von Interesse, wie jene Texte aussahen, die in den 1940er Jahren entstanden und Celan bekannt geworden waren, in einem Wettstreit zweier ungemein begabter Poeten, wenngleich Celan natürlich die zuletzt radikaleren, man darf wohl auch einfach sagen: die *besseren* Texte schrieb. Was vorliegt, ist eine Reihe von Gedichten, die um den Tod kreisen, ein Kreisen, das freilich nicht dem der Mühlen gleicht, als man, wie Celan schreibt, “in den Mühlen des Todes das weiße Mehl der Verheißung” mahlt—keine Metapher, denn die am Anfang der Besatzungszeit angelegten Massengräber wurden seit Juni 1943 systematisch *enterdet*, die Leichen verbrannt, die Asche wurde “nach der Abtrennung von Goldresten und dem maschinellen Mahlen größerer Knochenstücke auf Feldern verstreut,” wie Barbara Wiedemann betont.

Dem aber stehen hier “DIE MÜHLEN GOTTES/ DIE LANGSAM ABER SICHER MAHLEN” (6), gegenüber. Gemeint ist damit, dass auch gerade die Täter diesen nicht entrinnen, sie werden in der poetischen, metrisch wohlorganisierten, aber auch präzisen Schilderung schon gerichtet, ohne ein Urteil, das dann noch zu fällen wäre: “Was zieht zu uns herüber,/ wenn endlich nicht der Tod” (8), so fragt das den Zyklus eröffnende Gedicht, wobei das Land des Todes, das alles Leben verschlingt, Deutschland ist. “Wir schaufeln unsre Gräber/ und ziehn uns selber aus” (8), nichts sonst bleibt, vertraut ist allein der Mann am Totenfluss: “Er mutet mich nicht fremd an,/ nur redet er antik” (9).

Dieser Stil, der kaum beschönigend verfährt, dabei aber pathosfrei sich über das Sprechen fast schon lustig zu machen scheint, das dem noch pathetisch gewachsen zu sein sucht, berührt das Parodistisch-Dekonstruktive der schon erwähnten *Todesfuge*. Das gilt auch von den Schlachtbeschreibungen, worin der Tod die Todbringenden ereilt:

Wenn der Stahl schmilzt, kracht auch
unser ehernes Wesen.
Und ihr findet von uns Asche
in einem Tümpel:
Totes Blech, toten Tod,
neben anderm Gerümpel. (12)

Verfolgen lässt sich die Poetik Weißglas’ (im Band “Weißglas,” was u.a. der Schreibung in den rumänischen Dokumenten entspricht) weiter bis zu sei-

ner Anverwandlung der *Loreley*, deren goldenes Haar einem mörderischen Klischee zuarbeitet: der sozusagen *deutschen* Lust an irrationaler, pseudoromantischer Lust, die der Untergang bringe. Nur der Narr hat Einsicht, der schließlich diese Lust negiert und beim “Traum” bleibt—und dem, “was ein Lied zum Träumen war” (57), aber keine Politik fundiert. Die Konstellation ist bei Heine angelegt, wie man wissen kann, worüber aber auch die Anmerkungen informieren: Till Eulenspiegel kommt bei Heine öfters vor, belegt ist auch dessen Projekt zu diesem, das nicht zustande kam.

Auch das schon erwähnte Gedicht *ER* ist hier zu finden, 1944 entstanden, in *Neue Literatur* 1970 erstmals abgedruckt, wovon Celan noch Kenntnis nahm, der angesichts der Plagiatsaffäre gewiss Befürchtungen hegte, wenngleich sozusagen zweifach zu Unrecht: Weder kann man in den parallel entstandenen Gedichten zweier Freunde, die einander inspirierten und als “zufällig Überlebende[n],” wie Weißglas sagte, nicht um Erlaubnis fragten, diese aber auch nicht brauchten, ein Plagiat sehen, wie die Affäre insgesamt bekanntlich eine Intrige der Witwe Golls war, noch bediente Weißglas die damals verschiedentlich noch bestehenden Erwartungen: “Parallelismen bezeugen keineswegs irgendeine Priorität,” so lautet der Beginn seines bekannten Dementis in der Sache.

Wir heben Gräber in die Luft und siedeln
Mit Weib und Kind an dem gebotnen Ort.
Wir schaufeln fleißig und die andern fiedeln,
Man schafft ein Grab und fährt im Tanzen fort. (71)

so beginnt Weißglas’ Text, der mit Jamben und der Wortwahl, die die Musik scharf als Fiedeln umreißt, wieder das Programm verfolgt, dem Pathos und seinen Illusionen nicht zu folgen—ein großes Gedicht, wenngleich es im Schatten des zugleich entstandenen steht, worin die Motive wohl noch dichter zur Anklage einer allzu anschlussfähigen Nicht-Hochkultur werden.

Die Auswahl, die vorliegt, ergibt wie gesagt einen eindrucksvollen Band, der für sich steht, wie er auch einen Weg dokumentiert—auch dank der Edition, sie ist durchdacht, führt Begründungen auch nachvollziehbar aus und ist genau. Man darf diesem wichtigen Band und wesentlichen Baustein zur Literaturgeschichte der Bukowina viele Leser wünschen.

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Bert Rebhandl, *Der dritte Mann: Die Neuentdeckung eines Filmklassikers*. Vienna: Czernin, 2019. 127 pp.

The film *The Third Man* attained worldwide popularity when it was released in 1949. The film, written by Graham Greene, takes place in postwar Vienna. Due to the setting and the haunting zither music, the film has won such a sizable following that it has a museum dedicated to it in Vienna. Bert Rebhandl's work *Der dritte Mann* offers the film fanatic and uninitiated viewer interesting perspectives on the film itself, including previously unknown tidbits of knowledge and trivia concerning the film.

On the seventieth anniversary of the film's introduction, Bert Rebhandl decided to write a historical account and new perspective of the film. His work is divided into three parts: 1949 (the year of the film's release), 1989 (the demise of the Iron Curtain), and the current era of 2019. The book is the result not only of historical occurrences but also of numerous conversations the author had with friends and acquaintances. The work begins with a discussion of the film itself and its opening scenes of bombed-out Vienna. The introductory chapter, "Vorspann," sets the stage for the reader who may be unfamiliar with the film. Rebhandl discusses various historical features and their role in the film. Particularly interesting is historical background on the Westbahnhof, where the film opens up. From the Westbahnhof, one could travel all over Europe, and it was a very cosmopolitan train station. The geography described in this chapter gives the scenes in the film a completely different complexion, harkening back to those days of occupation from 1945 to 1955.

In addition, there is ample background on the film's producer, Alexander Korda. Korda was eager to restart the European film industry and obtain financial support to deliver a completely new film market to the postwar world. Korda's methods for doing so are discussed in detail. His cooperative work with writers and actors should also not be underestimated. Also well outlined is the role of Anton Karas's eerie and tantalizing zither music. The sound harkens back to the days of silent film and adds a layer of meaning that is immediately apparent and increases with each subsequent viewing of the film. Given Vienna's reputation as a city of music, the film stands out with its lack of a typical orchestral score.

The author makes reference to Austria's geographical location in 1948 with communism looming in neighboring lands. There is mention of the

Declaration of Independence of April 27, 1945, and how it pushed forward Austria's re-entry into becoming an independent European nation. Austria was able to stand on its own democratic feet in the middle of a communist zone, making the production of *The Third Man* even more unique. The authenticity of Vienna and its dialect are also emphasized and discussed in the work and Rebhandl mentions that this gave the film a feeling of universality that Greene also attempted to portray in his novel. These components combined to propel the film into the realm of world classics.

Rebhandl tackles the subject of Greene's homosexuality, which was evident in an earlier screenplay of the film. "In einer frühen englischsprachigen Drehbuchfassung war an Stelle von Joyce hier von Oscar Wilde die Rede, und der junge Mann, der die Frage stellt, wurde als 'rather effeminate' charakterisiert" (80–81). However, these indications were removed due to fears of American censorship, even though the reference to James Joyce remained. The author also relates that Cary Grant was actually considered for the role of Harry Lime, but "Gerade dadurch aber wurde er [Welles] zur idealen Verkörperung von Harry Lime." (84)

As concerns 1989, the author states, "Man könnte sagen: 1989 begann die Epoche, von der Harry Lime in *The Third Man* noch nicht einmal träumen könnte" (92). Indeed, the crush of tourists into Central Europe after the fall of the Berlin Wall can also be compared to the immense number of various nationalities that poured into Vienna after World War II. Rebhandl makes a solid connection between 1949 and 1989 and relates well the reasons why the film retains its popularity and relevance with audiences of different, yet not-so-different eras. Harry Lime appears as well to be a mixture of many characters that were evident in occupied Austria. Rebhandl singles out one particular Romanian character as especially intriguing: "Popescu müssen wir uns als Kontakt zur sowjetischen Besatzungsmacht denken [. . .] es scheint, als hätten Carol Reed und Graham Greene einfach eine Figur gebraucht, die zwischen den Österreichern und den Russen steht" (107). The shadow of the former Soviet Union remained evident forty years after the release of the film. Themes in the film, such as corruption and the black market, are also relevant today, seventy years later. It is no wonder that the film has such mass appeal.

All in all, Rebhandl has provided the film connoisseur and the first-time viewer with an intense and detailed background to a film that has played a major role in reviving the European film industry. The author does a great job

with the details of the film's backdrop and the connections between 1949 and the present day. For those interested in studying the film in more depth and obtaining detail that has never before been handled concerning the film, this work is a good resource.

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Erika Thurner, *Nationale Identität und Geschlecht in Österreich nach 1945*. Innsbruck: Studienverlag, 2019. 180 pp.

In the times of COVID-19, when women disproportionately affected by the economic fallout of the pandemic endure a “she-cession” as they are re-functionalized as primary familial caregivers (unpaid, of course) and when an ensuing de-globalization of economies is employed to shore up nationalist and identity perspectives, the reissue of Erika Thurner’s *Nationale Identität und Geschlecht in Österreich nach 1945* furnishes a welcome gender-critical perspective on the process of nation-building since the end of World War II. Thurner’s study, first published in 2000, examines the political process of developing (and maintaining) a stable national Austrian identity following the loss of the Austrian population’s “emotional home” after 1945 (50). Her findings demonstrate that Austria’s nationalizing project adheres to the blueprint of other Western nations and relies on traditional gender hierarchies to stabilize the emerging Second Republic.

Thurner’s point of departure is the need for Austria’s postwar political leadership to ensure the acceptance of the new democratic state by the majority of its population. The numerical “excess” of women, Thurner argues, had to be brought to accept again the restrictions and limitations required by a “natural,” hierarchical, and dimorphic gender order via legislation, propaganda, and coercion. From the mid-1950s on, this process resulted in the acceptance of traditional ways of family, work, and life by the majority of Austrian women. Against this background, Thurner unfolds the struggle for emancipation by Austrian women up to the new millennium. As such, Thurner’s informative study fills a void even today in nationality research by highlighting the role of gendered power relations in the nation-building process and countering the dominant societal discourse of “gender neutrality” (18).

Based on a constructivist understanding of the concepts “nation,” “gender,”

and “identity,” Thurner’s sociological study, taking an interdisciplinary approach, includes analyses of political efforts to establish a separate Austrian identity via a “nationalism light” (79)—strategy that aims to differentiate itself from the pan-German *völkisch* rhetoric of National Socialism by invoking a dynastic “House of Austria” ideology. Thurner refers to a wide variety of sources to show the re-masculinization of Austrian society via the promulgation of a male “worker-hero” ideal intended to restrict women to home and family. Her succinct case studies include analyses of the pre- and postwar (lack of) participation of women at universities; the male-dominated structures of the early postwar Austrian literary establishment; the male-centric culture surrounding the national icon of Kaprun; the social disciplining of and male aggression against young “wayward” women who transgressed “national” boundaries by participating in the postwar sexual economy; the participation of women in postwar politics, both as politicians and voters; the conflicting demands placed on women as (biological) mothers of a “new” Austria and as second-class workers in the growing economy; the function of the military as an exclusionary masculinist space and the cautious inclusion of women into the military; and the function of sports as a masculinist vehicle for national-cultural identification and strict gender dimorphism.

While much of this information is well known, Thurner’s study shows some distinctive strengths: Aside from the broad range of economic and cultural institutions under analysis, she includes little-known primary sources, such as interview excerpts by Ingeborg Bachmann or by Edith Lassmann, the sole female architect who participated in the construction of Kaprun, that demonstrate both these women’s view of the national project “Austria” and reflections on their own standings within postwar patriarchal structures. Thurner also unearths astounding pieces of information that illustrate both the necessary and voluntary complicity of women in early Austrian consensus society, such as the fact that in 1959 over 80 percent of women participated in the workforce due to economic necessity, while public discourse framed this participation as overblown female consumerism (95). By focusing on the few notable women in positions of influence and responsibility, Thurner is able to highlight the overwhelming absence of women in the postwar Austrian intellectual and political public sphere, lending credence to her argument that a gender-critical analysis of the nation building process in nationalism research is indeed a necessity. Most importantly, Thurner’s focus on gender and nationalism provides the diverse areas of investigation with a distinct

cohesion that resonates today. One surprising, but welcome, aspect of the study, at least to this reviewer, is Thurner's frequent recurrence to (often female) literary authors and their works. In addition to the aforementioned Ingeborg Bachmann, Thurner also refers to comments by Ilse Aichinger, Elfriede Jelinek, Robert Menasse, Inge Merkel, Anna Mitgutsch, and Elisabeth Reichart to underscore her arguments as well as quoting directly from literary sources as diverse as Othmar Franz Lang's *Die Männer von Kaprun* (1949), Richard Billinger's *Das Haus* (1953), Elfriede Gerstl's *Spielräume* (1977), or Brigitte Schwaiger's *Lange Abwesenheit* (1980). This wealth of literary references demonstrates once again the important role Austrian writers (unlike their German counterparts) play as public intellectuals whose voices continue to be heard, if not always appreciated, on the national stage.

As Thurner emphasizes in the foreword, the new edition (published in 2019) does not claim to extend this inquiry into the first two decades of the twenty-first century, opting for few updates and claiming instead the status of "historical document" that can serve as the foundation for further inquiries (9). To this reviewer, the lack of incorporation of more recent information counts as a definite shortcoming of the new edition. While much of the information of the early postwar years benefits from the historical distance, the author's comments on more recent developments leading up to the turn of the millennium are out of date. For example, passages that point to (then) future developments, such as the question of whether Austria's EU integration after 1995 would lead to more gender democracy (108) or the foreshadowing of a female *Bundespräsidentin* for the (no longer) New Millennium (135), highlight the datedness of some aspects of the book. In contrast, the succinct update on the inclusion of women in 2016 into the Spanish Riding School provides this perspective (162).

Nevertheless, Thurner's study must still be considered a valuable resource for anyone interested in the development of the Second Republic or the enduring structural discrimination against women in many areas of public life. Her lively, engaging style draws readers in and makes the book suitable for both a specialist and general audience interested in Austrian postwar history and society or the confluence of nationalism and gender in general.

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Gundolf Graml, *Revisiting Austria: Tourism, Space, and National Identity, 1945 to the Present*. Austrian and Habsburg Studies 28. New York: Berghahn Books, 2020. 292 pp.

Gundolf Graml's book *Revisiting Austria* presents a fresh, enterprising assessment of the role played by tourism in the construction of "Austrianness" under the Second Republic. Not content with the stodgy dismissiveness shown to the topic by earlier studies, Graml stakes out tourism as a "central discursive terrain for the negotiation of core issues of Austrian identity" (2). Indeed, it is the discourses of tourism, space, and landscape, more than their material conditions, that interest Graml, as borne out by the theoretical apparatus he employs: Butler, Bhabha, and Baudrillard, for instance, feature prominently. His chief scholarly intervention is in naming performativity as both link and catalyst between the discourses of national identity and tourism, then training that lens on a multidisciplinary selection of texts, places, and practices.

While indeed spanning from 1945 to the present, the book dwells mainly on the immediate postwar decade and then on the 1990s through the 2010s. Part I (chapters 1–3) explores the significance of tourism for an Austria seeking domestic stability and international rehabilitation amidst the ruins of National Socialism. In chapter 1, Graml interrogates a compact yet creative assortment of primary texts, notably federal publications and questionnaires, to survey how tourism promotion efforts simultaneously advanced other agendas. He lays out how this literature conceptually located "Austria" in the postwar order and offered a vision of "normality" while also disciplining the citizenry to be good "hosts" in support of the push for tourists. The next two chapters seek out these themes in the *Heimatfilm*, the era's signature cinematic genre—which, as Graml amply demonstrates, doubled as a mode of virtual tourism. His elaborate reading of *Der Hofrat Geiger* (1947) proves that it performed weightier memory work than mere escapist nostalgia, but it falters somewhat under the burden of its numerous interpretive frames. Graml's analysis of *Echo der Berge/Der Förster vom Silberwald* (1954) is sharper, throwing light on the film's exploration of that fraught borderland between Austrian and German identity.

Part II delivers an extended critique of the memorialization of the Holocaust by the city of Linz during its tenure as a European Capital of Culture in 2009. Here he draws a bead on the public exhibitions of "Linz09,"

which sought to make tangible the “ghosts” of Nazism and mass murder by forcing visitors to confront evidence of that past in jarring visual displays. But none, Graml contends, achieved true success, because overreliance on traditional historiographical methods constrained their affective power. Graml counters that such memorialization might escape these bonds by merging empirical research with literary “alternate worlds” that challenge the viewer with an inescapable “co-presence of past and present, of victims and perpetrators” (117, 165). As examples, chapters 5 and 6 offer close readings of a pair of postmodernist novels from 1995 dealing with the Holocaust, Austrianness, and tourism in radically different ways. The first is Elfriede Jelinek’s *Die Kinder der Toten*, in which the repressed genocidal past of a mountain resort breaches the present by means of zombie infestation. Next follows a similar examination of Christoph Ransmayr’s *Morbus Kitahara*, an allegory of post–World War II Austria set in a fictional lakeside town. All told, a stimulating proposition—but as Graml submits no applied models for consideration, it remains uncertain whether postmodernist experimentation and public history are indeed compatible projects.

Part III studies responses to *The Sound of Music* as a way to probe the intricate relationship between tourism and Austrian identity in the era of contemporary globalization. Chapter 7 looks at the film *Suzie Washington* (1998), which tells the odyssey of Nana, a young Georgian woman as she wends her way through Austria, attempting to pass as a tourist as she navigates between the Scylla of the migration police and the Charybdis of human trafficking. In Graml’s view, the movie, which ends with Nana smuggled into Germany in a *Sound of Music* tour van—a sordid parody of the von Trapp family’s escape—reveals the dark half of “tourism’s double-faced nature” (194) and the racism beneath Austria’s branding as a traveler’s haven. Chapter 8 is a captivating ethnography of *Sound of Music* tourism in Salzburg, based on a decade-plus of original fieldwork. It is here that Graml’s panoply of theoretical tools, especially the concept of performativity, finds its keenest application. Deftly weaving observations and interviews of both tourists and guides together with critical textual and contextual analysis, Graml elucidates how such classically kitschy phenomena are nonetheless powerful exercises in the construction of national identity. Finally, the book’s conclusion offers brief but fascinating reflections on the implications of “Hallstatt 2,” a full-scale replica of an Austrian town built for a Chinese housing complex in 2012, for the nature of “Austrianness” and “authenticity” in the future.

Scholars of tourism culture will appreciate Graml's discursive-performative analytical perspective as an attempt to overcome the limitations of mainstay theories, namely those of MacCannell and Urry, which center on visual consumption; students of national identity will likewise welcome a model that avoids the trap of static constructionism. Occasionally, however, it seems more liability than asset. Performativity illuminates how singing "Edelweiss" in Salzburg is an enactment of "Austrianness" but feels awkwardly imposed upon pamphlets and guidebooks; the emphasis on discourse tends to diminish the importance of economic forces and concrete political power. At times, particularly in the cinema chapters, there are too many analytical theories in play, to the point of rendering opaque the substance of the historical sources. Yet these are frustrations, not failings. *Revisiting Austria* offers much to mull over and invigorates both tourism and Austrian history with new approaches.

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Bastian Reinert and Clemens Götze, eds., *Elfriede Jelinek und Thomas Bernhard: Intertextualität—Korrelationen—Korrespondenzen*.

Untersuchungen zur deutschen Literaturgeschichte 154. Berlin/Boston: De Gruyter, 2019. 274 pp.

Thomas Bernhard and Elfriede Jelinek, two controversial and highly acclaimed writers in the German-speaking world, have much in common. Both have a love-hate relationship with their home country, both offer poeticized provocations of the media and postwar political discussions, both put forward a critique of Austria's active involvement with National Socialism that positions their (respective) literary output as the definitive anti-*Heimat* literature and strengthens their (respective) reputation as "Nestbeschmutzer/in" as well as *enfant terrible*.

Comparative studies on the writings of Jelinek and Bernhard have increased over the last two decades. This collection, published on the occasion of the thirtieth anniversary of Bernhard's death and fifteen years after Jelinek's receipt of the Nobel Prize, gathers together a variety of engaged and in-depth literary studies on similarities and differences between both writers. Until now, such studies have been quite rare ("auffallend selten," 1). The work inclu-

des a useful introduction, followed by Jelinek's short obituary for Bernhard (*Der Einzige und wir, sein Eigentum*) and sixteen scholarly essays divided into four sections/parts: "Verortungen," "Schreibweisen," "Gegenwärtige Vergangenheit," and "Räumlichkeiten."

The first section begins with Fatima Naqvi's examination of how the two authors mediate between reality and its representation in their works and how they present reality and transform the real world in their writings. Paola Bozzi explores their literary correspondence and their use of language for rhetorical *Dankesreden*, as seen in their characteristic Georg Büchner Prize acceptance speeches. Rita Svandrlík investigates Bernhard's use of authentic details from Ingeborg Bachmann's life in his fictional novel *Auslöschung*, which counters Jelinek's more ambivalent and symbolic representation of Bachmann in her play *Die Wand*. Manfred Jurgensen draws on Jelinek's powerful artistic language and forms of expression to distinguish her from Bernhard, whose language is more alienating, inconsistent, and subjectively refined to create irony and satire. Harald Gschwandtner attempts to find a correlation between the two writers through an examination of their respective autonomy relative to their counterparts within the Austrian-German literary circle.

Bernhard Sorg's contribution opens the second section, "Schreibweisen," that focuses on the two authors' poetological approaches. With his detailed analysis on Jelinek's novel *Lust* and Bernhard's fiction *Frost*, Sorg addresses the transcendental principle of art, reading both texts as poetical constructions of two different aesthetic subjects. Verena Meis focuses on their theatrical works, pointing out that Jelinek's poetological manner places emphasis on language and the text itself, while Bernhard stresses his own power over his text and its characters. Clemens Götze's masterful contribution focuses on the writers' *Interviewkunst*, the way their media images function as self-styled provocateurs. Driven by the motif of personal negativity and responsive to the stimulus of provocation, in their interviews both authors become projections of literary figures integrated in their postwar writings. Antonia Egel's inquiry also deals with Jelinek's and Bernhard's dramatic works; the writers' design and use of a dramatical chorus suggests that theater as an aesthetic space can transcend familiar boundaries and enclose the performance in a new and different way.

Although Austria's guilt and the haunting specter of fascism in works by both writers have been intensively and extensively criticized since the 1980s,

the subsequent section provides some surprisingly new perspectives on what is already a heated debate. The four essays in this part, “Gegenwärtige Vergangenheit,” deal with cultural memory. Gerhard Scheit’s research on the individual or collective unconscious in remembering or negating the past investigates Austria’s problematic involvement with National Socialism. In Jan Süselbeck’s study, Kaprun, a disaster site that took the lives of 155 people in 2000, is used as a topography of the memory of the burned Jews of Auschwitz. The new crime scene of Kaprun is transposed into the literary/theatrical settings of Bernhard’s *Frost* and Jelinek’s *Das Werk* and her three-part cycle of dramas *In den Alpen*. For Corina Caduff, the motif of death pervades the violent social conditions depicted and becomes part of the fabric of life and the will to survive. Karl Solibakke uses Bernhard’s novel *Beton* and Jelinek’s play *Das Schweigen* to muse about the limitation and impossibility of writing and the inability of language to depict the contradictions of circumstances. Here speechlessness is presented as a way to resist falsity and contaminated talkativeness in the quest to find truth.

The final section analyzes spaces of nature and mountainous landscapes, particularly the Alps that are so closely linked to Austria’s sense of identity. Jens Klenner and Bernhard Judex consider Bernhard’s and Jelinek’s different approaches to the topos of nature. Klenner reads the destruction of the alpine nature and sand rocky landscapes in Bernhard’s *Frost* as a sign of the technologization of nation. Judex, on the other hand, sees the damage to nature found in both writers’ depiction as a reflection of their criticism of the violence of Austrian postwar culture. The volume ends with Sarah Neelsen’s stimulating essay on the concept of *Nest* found in both authors’ works to designate both *privates Heim* (home) and *politische Heimat* (homeland), of which both writers are critical.

Reinert and Götze’s edition is a welcome addition to both Bernhard and Jelinek scholarship. It supplements existing comparative studies such as Matthias Konzett’s *The Rhetoric of National Dissent in Thomas Bernhard, Peter Handke, and Elfriede Jelinek* (2000) and Gitta Honegger’s “The Stranger Inside the Word: From Thomas Bernhard’s Plays to the Anatomical Theater of Elfriede Jelinek” (2002). While an edited collection on two different authors naturally covers a broad, disparate range of topics and perspectives, the clearly divided sections provide coherence and guidance. The strength of the volume lies in the different analytic approaches that are not limited to literary

works *per se*. Given Bernhard's and Jelinek's strong musical background, readers may regret the absence of a section on this aspect of their work.

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Thorsten Carstensen, ed., *Die tägliche Schrift: Peter Handke als Leser*. Bielefeld: Transcript Verlag, 2019. 383 pp.

Perhaps no other German-language author has received as much public attention over the past year as Peter Handke. The bestowal of the 2019 Nobel Prize in Literature upon Handke unleashed a storm of controversy related to his writings and comments on the Yugoslavian Wars of the 1990s, making Handke—who in the meantime continues to write at his usual frenetic pace, producing a short novel (*Das zweite Schwert*) and a play (*Zdeněk Adamec*) in the brief time since the award—a living symbol of the still-simmering tensions in the Balkans and an object lesson in the debates over the relationship between literary or aesthetic value and political judgment. While these debates are essential to any overall assessment of Handke's work, they have perhaps made more difficult a literary evaluation of his achievements as a writer.

The volume under consideration, which appeared shortly before the Nobel Award and its accompanying flareup, attempts just such an evaluation by examining Handke not simply as a writer but also as a reader. Thorsten Carstensen has assembled nineteen essays, including contributions by recognized Handke scholars, on "Handke als Leser." They take up a variety of themes under this heading: the role of reading and of readers within Handke's oeuvre; his reception of other authors, from canonical figures such as Goethe and Stifter to less celebrated writers, as well as work in other media; the place of reading in his understanding of the task of the author and the role of literature; the ways in which reading and writing are mutually constitutive acts that also help constitute readers and writers; and reading as a vehicle for experiencing place and creating new forms of ethical community. Collected under four general headings ("Lesestrategien," "Anrufung der Autoritäten," "Variierende Wiederholungen," and—the loosest of the four groupings—"Das Buch der Welt"), the essays are preceded by Carstensen's own outstanding introduction, a small tour de force in its own right, which in a mere twenty-five pages or so manages to touch on all the themes mentioned

above while drawing on an impressive portion of Handke's massive body of work.

The volume as a whole is very nicely done. While every reader will have his or her favorite essays, there is not a single contribution that I would single out as poor. Some highlights for this reviewer were the contributions by Peter Strasser, who sets Handke's work in a broad philosophical context as a confrontation with problems of modernity, expressing admiration for Handke's ability to help us see the world with gratitude but also closing, in one of the volume's few critical notes, with a refusal to follow his critique to its full conclusion; Birthe Hoffmann's superb examination of Handke's relation to Grillparzer, focusing especially on the former's productive engagement with *Der arme Spielmann*; Chiheb Mehtelli's exploration of the similarities and differences between Handke's experience of the world and the Islamic mysticism of Ibn 'Arabī, certainly not a figure with whom I had been familiar; Anna Montané Forasté's delightful tour of Handke's literary engagement with Spain and his reception, in turn, by various contemporary Spanish thinkers and writers, also unfamiliar territory for me; Christoph Parry's thoughtful analysis of the role of landscapes in Handke's work, culminating in some cautious but insightful suggestions about the relationship between Handke's *Landschaftspoetik* and his problematic writings on Yugoslavia; and, finally, Carstensen's own comparison of the surprisingly similar efforts of Handke and the *westschweizer* poet Philippe Jaccottet to find a language that can "do the world justice" ("Das Schreiben verstehen Handke und Jaccottet [. . .] als emphatische Suche nach einer 'gerechten' Versprachlichung des Gesehenen," 332). It is hard to imagine a reader who will not find at least a few essays in this volume useful prompts to further thought and to further reading.

"Handke als Leser" might at first glance seem a narrow focus for a collection of essays covering nearly four hundred pages. Not so, however. Indeed, one of the volume's most valuable qualities—perhaps precisely because reading and writing play such central roles in Handke's work—is that it serves as an excellent introduction to many of Handke's characteristic themes and emphases. Multiple essays, for example, discuss Handke's views that the writer must see the world, even in its simplest and most apparently banal aspects, as it truly is, and that language should enable reality to become visible and reveal itself. Different authors emphasize that this can happen, for Handke, only through "slowness," through taking one's time and allowing a genuine engagement with the world to occur. These themes also relate to

Handke's concern with the contemporary debasement of language, especially his critique of journalism and the media of information and consumption. Through the perspectives of different essays, we read about Handke's use of repetition, the semiautobiographical nature of his writing, the marked intertextuality of his corpus, his emphasis on the relation between writing and seeing, his detailed evocation of landscape, and his interests in other media such as film and music. Finally, not only does a reader of these essays learn something about a very wide range of Handke's writings—from plays and screenplays to the extensive journals to novellas and novels—but they also explore in more depth certain works that come up for discussion again and again, in particular the various *Versuche*; the novel *Mein Jahr in der Niemandsbucht*; and especially the tetralogy of *Langsame Heimkehr*, *Die Lehre der Sainte-Victoire*, *Kindergeschichte*, and *Über die Dörfer*.

For all these reasons, this collection not only will interest scholars already familiar with Handke's writing but can also serve as an introduction to his work for graduate students or even a reader approaching him for the first time and trying to get a handle on his initially puzzling prose, full of long, detailed, questioning, and repetitive sentences that circle around an object in what sometimes seems a stream-of-consciousness interior monologue and sometimes an objective and almost scientific external description of the world. As the dust settles from the controversy over his Nobel selection, we still need a full reckoning with the moral-aesthetic significance of Handke's literary intervention in the breakup of Yugoslavia. In the meantime, however, Thorsten Carstensen has helped remind us, by means of this essay collection, why Handke won a Nobel Prize in the first place.

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Irène Cagneau, Sylvie Grimm-Hamen, and Marc Lachenay, eds., *Les traducteurs, passeurs culturels entre la France et l'Autriche*. Forum: Österreich 10. Berlin: Frank & Timme, 2020. 268 pp.

Edited by three of our French colleagues, *Les traducteurs, passeurs culturels entre la France et l'Autriche* (Translators, Ferrying Culture between France and Austria) is another of the fine volumes emerging from Austrian studies in France. Irène Cagneau is from the Université Polytechnique Hauts-de-France

at Valenciennes, Sylvie Grimm-Hamen from the l'Université de Lorraine at Nancy, and Marc Lacheny from l'Université de Lorraine at Metz. It comprises contributions from a Franco-Austrian Colloquium held in October 2018 at the Université de Lorraine, one of a series of such meetings held since 2008 in conjunction with a larger project that engages Innsbruck, Lille, Valenciennes, and Lorraine.

The project tracks translators as agents of cultural transfer between France and Austria from the nineteenth century onward. The various contributions nuance what translating implicates: the personalities of the translators, their environments for work and reception, and the stakes of their work—facets of the literary networks all too often overlooked. Many times, such networks recede behind inherited nineteenth-century nationalist and isolationist narratives, but the editors here present translation studies as integral to cultural studies, including not only familiar issues (whether or not a translation is faithful, if and how a translator is credited, which engages her frequent invisibility), but also, and particularly, the distribution of power within translation networks.

This volume provides interesting, well-documented, and solidly theorized case studies that address three major areas of interest for the current generation of translation studies.

The first section presents four “Portraits of Translators.” Norbert Bachleitner’s “Übersetzen nach Vorgaben,” takes on the case of Joseph Laudes’s late eighteenth-century “translations to measure,” which are shown to have been made to serve particular agendas or users. Laudes translated into the environment of the theater the reforms of Joseph von Sonnleitner, which imposed not only certain censorship issues but also aesthetic norms like translating verse into normal speech; Bachleitner examines how they function within the era’s networks of production, circulation, and consumption for translations.

After that, Éric Leroy du Cardonnoy discusses Xavier Marmier, the translator who introduced early nineteenth-century French readers to the “northern” literature and popular tales. The essay traces how authors like Grillparzer and Caroline Pickler are identified as Austrian but have generally been subsumed into discussions of German aesthetics—an important distinction that belies Austria’s wavering opinions of Classicism and Romanticism.

The third contribution in this section has Fanny Platelle tracking the Viennese translator of Jacques Offenbach’s operettas, Carl Treumann. In the second half of the nineteenth century, Treumann was a translator, director,

and actor who worked alongside Nestroy in the Carltheater. Platelle uses his published work to track his strategies of adaptations from the originals.

Wolfgang Pöckl offers, as the final contribution of the first section, a discussion of translator K. L. Ammer (actually, Karl Klammer, 1879–1959) in the context of a new generation of German translation studies. Klammer was himself a poet, and his translations of symbolist poetry (including Maeterlinck, Rimbaud, Baudelaire, and Villon), celebrated by no less than Richard Dehmel, set the tone for their reception.

The second section of the book is about “Questions de réception,” focusing on the translations themselves rather than the translators in six individual contributions.

The first is Sylvie Le Moël’s essay on the translations of Caroline Pichler’s work in the first third of the nineteenth century—arguably, the first “femme de lettres” in Austrian literature (87). Irène Cagneau addresses translations of Leopold von Sacher-Masoch, an admirer of French culture, whose reception in France was overly focused on *Venus in Furs*.

Perhaps the most significant essay for U.S.-based readers, especially anyone and everyone interested in critical theory, Lacan, and poststructuralism, is Audrey Giboux’s discussion of twentieth-century translations of Freud—a corpus that was translated late and in heavily fraught ways and was marked by errors and elisions. Critical is the discussion of Jean Laplanche and Jean-Bertrand Pontalis’s *Vocabulary of Psychoanalysis* (1967); a noteworthy chart (142–43) that sorts out what got translated when.

Évelyne Jacquelin presents Leo Perutz’s reception in France, showing how it depended not only on translators but also on publishers. Caroline Pernot takes up Kafka in a similar vein, centered around translator Alexandre Vialette and the textual and access problems associated with Max Brod, Kafka’s literary executor. Finally, Lucie Taïeb discusses how various translators, especially women, dealt with poetry by Friederike Mayröcker and Margaret Kreidl.

The volume’s third section presents three cases as “Approches, stratégies et choix traductologiques”—solutions to translation problems, with copious examples of the relations between originals and translations. Elisabeth Kargl takes up the difficulties in translating the poetry of Ernst Jandl. Martina Mayer addresses a children’s book and franchise, *P’tites poules* (2000), that was a popular hit, tracing how it was adapted into two different versions of standard German, that of Germany and that of Austria. Finally, Aurélie Le Née takes up a case of re-translation due to the lapse of copyrights in 2013:

that of the *Schachnovelle* of Stefan Zweig. She compares passages from three versions for different contexts.

Cagneau, Grimm-Hamen, and Lacheny have made a wealth of significant work in translation studies and Austrian studies available—we should all be extremely grateful for this scholarship of the first rank, extraordinarily readable and significant, combining theory and practice in exemplary ways.

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Maria Lazar, *Leben verboten!* With an Afterword and edited by Johann Sonnleitner. Vienna: Das vergessene Buch Verlag, 2020. 380 pp.

Maria Lazar (1895–1948) was an Austrian-Jewish writer, whose works had mostly fallen into oblivion until the aptly named publisher Das vergessene Buch Verlag started republishing her books: *Die Vergiftung* (1920, republished in 2014) and *Die Eingeborenen von Maria Blut* (1937, republished in 2015). *Leben verboten!* was only ever published in English by Wishart & Co in London in 1934, so the 2020 publication of the book by Das vergessene Buch Verlag is the first German edition of the book based on the 1932 original manuscript. The novel is followed by a fifty-eight-page afterword entitled “Kolportage und Wirklichkeit: Zu Maria Lazars Roman *Leben verboten!*” by Johann Sonnleitner, who has been instrumental in promoting the rediscovery of this fascinating writer. The afterword provides readers with a detailed and very useful history of Maria Lazar’s work and life as a writer. Thus, this book contains both the novel and a detailed scholarly analysis of the book and Lazar’s other works.

Without spoiling the novel or even commenting on the riveting plot, the book gives insights into life in Berlin and Vienna in 1932 before the Nazis took power in Germany, but much of the mystery of the book centers on young men conspiring with the political right and the fear that an older generation has about the potential changes that the younger generation may bring about. Lazar has a realist style of writing that helps her readers feel the time and space in which the novel’s plot takes place. The Viennese characters speak in their authentic vernacular of the 1930s. The main protagonist travels between Berlin and Vienna, through the newly foreign Czech lands, and this provides a fascinating comparison of the two metropolises, where Berlin is remi-

niscent of Alfred Döblin's *Berlin Alexanderplatz* (1929)—a big city struggling with a continued economic crisis. Vienna is by comparison a much smaller city in the novel, though much as the cliché would have it is more elegant, most notably with the State Opera House and its other cultural institutions. What unites the two places are economic uncertainties that affect the wealthy and less wealthy classes almost equally, as well as political uncertainties that are underscored by political radicalism in the Interwar period. As one might expect, this is a time where people are confronted with the realities of post-World War I life and at the same time there is a distinct and haunting fear of future conflict and possibly war.

As Sonnleitner points out in his afterword, Lazar was mostly overlooked by her writer colleagues, even though she ran an active literary salon at the time. Only Elias Canetti mentioned her in *Das Augenspiel*: “Ich sollte bei Maria Lazar, einer Wiener Schriftstellerin, die wir beide unabhängig voneinander kannten, mein Drama *Hochzeit* vorlesen. Einige Gäste waren geladen. Ernst Fischer und seine Frau Ruth waren darunter [. . .] Maria Lazar hatte Broch erzählt, wie sehr ich die *Schlafwandler* bewunderte, die ich während des Sommers dieses Jahres 1932 gelesen hatte” (326–27). Sonnleitner emphasizes that Canetti seemed more interested in Broch than Lazar, though at least he acknowledged her as a writer. She is not mentioned in Ernst Fischer's autobiography. Oskar Kokoschka, who had painted her portrait several times, did not mention her in his autobiography either, nor is she mentioned in secondary sources on Hermann Broch (327). Apparently, only Renate Wall's *Lexikon deutschsprachiger Schriftstellerinnen im Exil 1933–1945* (2004) and Siglinde Bolbecher and Konstantin Kaiser's *Lexikon der österreichischen Exilliteratur* (2000) mention Maria Lazar, as Sonnleitner points out (326). This is a great example of how a writer can fall into oblivion, especially if one is too concentrated on the supposedly great literary figures of a time. Of course, one also has to wonder if a male writer would have fallen into the same oblivion as Lazar.

Apart from being a great read and a catchy novel that you will not want to put down, Maria Lazar's *Leben verboten!* is a great rediscovery that will help scholars deepen their cultural and literary understanding of the Interwar period in Austria and Germany.

Joseph W. Moser
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Christine Lavant, *Shatter the Bell in My Ear: Selected Poems*. Translated by David Chorlton. Fayetteville, NY: Bitter Oleander, 2017. 128 pp.

Clichés grow entrenched when they capture some truth; accordingly, the perennial indictment of translators as traitors rightly acknowledges that no translation, however skilled, can replicate all the qualities of the original. Failure or at best shortfall is inherent, a foregone conclusion, so bilingual editions of poems, like this selection from each of Lavant's volumes, are thus "no more than an honest admission of defeat from the outset," to quote Tim Parks. Lavant and Chorlton side by side provide readers with many moments of gratitude and admiration for apt renderings, but that juxtaposition raises demurrers as well.

More than in most other pursuits, no assessment of any translation can be free of confirmation bias. As David Bellos pertinently asks, "How can you have theories and principles about a process that comes up with no determinate results?" Translators who believe, for example, that rhyme need not be replicated will usually judge the rhymes in Dorothy L. Sayers's version of Dante as awkward, clumsy, and forced; those who insist that capturing rhyme is essential will find them graceful, adept, and natural. This reviewer, himself a translator, has never read any rationale for omitting rhyme that didn't ring hollow, as here; Chorlton writes (xiv), "I have chosen more of the free verse poems [. . .] and where there is rhyme I find it preferable to hold on to the tone and meaning than attempting to replicate the echoing sounds." How does one aim preclude the other? Look at Anthea Bell's version of "Gingko Biloba" from Goethe's *West-Östlicher Divan* for an outstanding achievement in all respects. Look at Gunhild Kübler's triumphant edition of Emily Dickinson in German, at Max Knight's Christian Morgenstern, at Norman R. Shapiro's Théophile Gautier. Arguments that rhyme cannot or should not be transmitted are invalidated by Sayers, as noted, or, for just one more example, by Babette Deutsch's rendering of *Eugene Onegin*, matched in this generation by Antony Wood's forthcoming edition of Pushkin's poetry. (Nabokov's perverse, mean-spirited rejection of rhyme in his rendering of Pushkin is one of the great betrayals in the whole history of translation.) These examples render inadmissible to this reviewer/translator that there is any valid reason for Chorlton to avoid Lavant's rhymes, as if not observing them made the poems more authentic somehow.

Where Chorlton has distinct success is in so often finding apt renderings of Lavant's diction. Philippe Jaccottet (translated by Tess Lewis) uses a striking image to characterize Lavant's work: "beautiful as the old crucifixes in country churches, like old cloth, coarse and rough." Lavant's technical mastery, subtle and unobtrusive, is complete, notably as to lineation, but the reclusive countrywoman who wrote these poems never shows off or attempts conspicuous virtuosity. Chorlton keeps his translations as close to the earth and objects in nature, as does Lavant in not "improving" a diction almost always purposely reticent, expressing the depths of emotion through an animal, a plant, a household object, a rock, a tree, aspiring to the humility religious grounding offers while remaining in fierce debate with faith and without expecting spiritual assurance or comfort. It gratifies Bellos to say that no two translators would ever produce the same result, but this translator respects "Among withering apple trees / the souls of beggars speak / about bread that never runs out" (21) as an alert response to "Unter verdorrenden Apfelbäumen / reden die Seelen der Bettler / von Brot, das nie ausgeht," or later in the same poem (*Die Bettlerschale*), "deaf and dumb children learn / the language of roots and of stones" ("und taubstumme Kinder erlernen / die Sprache von Wurzeln und Steinen"). The English features even more prominently the balance of two elements in each line, whereas the German "taubstumme" combines in one word what stands out better as two.

Chorlton is also alert to Lavant's nuances of rhythm, even if he does not replicate them without modification. The opening quatrain of one poem from *Spindel im Mond* reads: "Wer wird mir hungern helfen diese Nacht / und alle Nächte, die vielleicht noch kommen? / Der runde Mond macht einen großen Bogen / weit von mir weg, ich bin ihm schon zu schmal" (50). These quietly majestic pentameters are expressed in a shorter but no less expressive line by Chorlton: "Who will help me starve tonight / and all the nights which may yet come? / The wide moon makes a wide arc / away from me, I am already too slim for it" (51). A line length identical in English to Lavant's German could well change from stately to merely slow, and this translator's changes are a testimony to the sensitivity of his ear.

Any translator is likely to be in active debate with any other working in the same language, but many of the choices this reviewer might query are perhaps little more than quibbles based on idiolect, matters of individual expression. "That's not how I would say it" is a phrase that comes often to any translator's mind, and it is not in itself a basis for judgment. What is a

basis for judgment, however, is noting again that Chorlton always observes Lavant's fusion of a concrete object with the spiritual contemplation to which it gives rise. There is no change of registers of a kind translators often make because of their own temperaments. It is notable, for instance, that when her friend and fellow Carinthian Nora von Wydenbruck translated Lavant's *Aufzeichnungen aus dem Irrenhaus* for broadcast by the BBC—the broadcast cancelled at Lavant's request and the unpublished translation consigned to the Lavant archive in Klagenfurt—Lavant's more earthy and sexual passages became ethereal and vague; Wydenbruck was a skilled translator of Eliot and Rilke, but she was a delicately constituted, fastidious Catholic aristocrat in conjunction with Lavant's more forthright peasant disposition; Renate Latimer's published translation is much closer to Lavant's bluntness. In Chorlton, however, Lavant has found a compatible temperament, a translator matching her diction and tone as closely as possible.

Himself a poet, Chorlton has written a sensitive introduction, aptly titled "Christine Lavant's Twisting Road to Heaven," which makes a good first orientation to a poet still too little known outside the German-speaking world. Despite what this reviewer considers occasional lapses (and at least one typo), this volume deserves attention and close study.

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