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Feuilleton – Essay – Aphorismus. Nicht-fiktionale Prosa in Österreich.

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Abstracts

Werner Zillig: Der Essay unter sprachwissenschaftlichem Aspekt. Am Beispiel einer Auswahl der Essays von Robert Menasse

Linguistic Aspects of the Essay. An Exemplary Analysis of Selected Essays by Robert Menasse

Essays belong to a particular (though not well defined) group of (written) texts. Like other text types, essays have a specific intention. Menasse's primary reason for writing essays is his dislike of certain aspects of Austria and notably of her recent past; all of his essays are thus critical approaches to his country and to Austria's identity.

Hildegard Kernmayer: »Unsterblichkeit eine Tages« oder »interdiskursives Sprachspiel«? Gattungshistorisches und Gattungstheoretisches zur Frage: Was ist ein Feuilleton?

›Immortality for One Day‹ or ›Language Game Between Discourses.‹ On the History and Theory of a Genre: What is a *Feuilleton*?

In its French origins at the beginning of the 19th century (Geoffroy, Janin), the *feuilleton* was a genre that transposed intelligent and elegant conversation from oral discourse into a written form, published in the daily press. Originally concentrating on theatre criticism, the *feuilleton* has since considerably enlarged its range of subjects. Its style, in German modelled on Heine's prose, has been taken up in all sections of the newspaper. Future literary scholarship will have to transcend the norms of Hegel's aesthetics and to analyze the *feuilleton* as a genre in its own right, imbued by the experiences of (urban) modernity.

Lucjan Puchalski: »[...] von des Landes Gestalt [...] zu seiner innern Consistenz.« Raum und Landschaftserfahrung in der historischen Essayistik von Joseph Freiherrn von Hormayr

›From the Country's Appearance to its Inner Consistency.‹ The Experience of Space and Landscape in Joseph von Hormayr's Historical Essays

Hormayr, an early 19th-century Austrian historian or rather writer on historical subjects, was on the one hand an ardent patriot of the multinational Habsburg Empire, on the other hand influenced by romantic nationalism. His writings on history aim both at information and at an emotional patriotic effect. When describing landscapes, Hormayr wants to strengthen the identification of his readers with their country. The model for his *History of the Tyrol* was provided by contemporary writings on Switzerland, notably by Johannes von Müller.

Hubert Lengauer: Lob der Fußreise. Editorisches und Interpretatorisches zu Ferdinand Kürnbergers Reisefeuilletons

In Praise of Hiking. On Editing and Interpreting Kürnberger's Travel *Feuilletons*

In the late 1860s and 1870s, Ferdinand Kürnberger published several series of travel *feuilletons*, mainly within Austria-Hungary. The form of most of this travelling was hiking. Kürnberger seems to talk about landscapes, but nature is always seen as intertwined with civilization and more particularly with the economy (e. g. in the case of the construction of railways).

Bettina Rabelhofer: »... und es berührt mich selbst noch eigenthümlich, dass die Krankengeschichten, die ich schreibe, wie Novellen zu lesen sind...« Zur Poetik der psychoanalytischen Krankengeschichte

›... and I myself am still surprised that my case studies read like novellas...‹ On the Poetics of Psychoanalytical Case Studies

Freud, who had seriously thought about becoming a writer, as a psychoanalyst turns the disorderly experiences told by his patients into well-wrought stories following a clear pattern. Rather than the terminology of science he uses metaphor. Apparently, psychoanalysis has an aesthetic foundation. Some of its qualities may be traced back to the literature of the romantic movement.

Sigurd Paul Scheichl: Theodor Herzls Wien-Feuilletons

Theodor Herzl's *Feuilletons* on Vienna

Herzl is not a major representative of the genre *feuilleton* in Austrian literary history. His sketches on everyday life in Vienna, written after 1896, which, unfortunately, are not free of stylistic shortcomings, show him to be surprisingly interested in social criticism, closer to naturalism than many of his Viennese contemporaries. Jewish questions are conspicuously absent from these *feuilletons*.

Albert Berger: Wortkunst, Satzkunst, Sprachkunst. Die Sprachessays von Karl Kraus im Horizont der neuen Rhetorik

Art of the Word, Art of the Sentence, Art of Language. Karl Kraus' Essays on Language in the Light of Modern Rhetoric

Kraus has always insisted on language as art, on *Sprachkunst* beyond literature. Among the precursors of this idea is Gustav Gerber, with whose major work *Die Sprache als Kunst* (1871) Kraus nevertheless may not have been familiar. Both for Kraus and Gerber brevity is indispensable for language as art. The difference between Heine and Kraus is not as great as Kraus makes us believe. The satirist can well be understood as a master of rhetoric, which is not a contradiction to his conception of language as art.

Herwig Gottwald: Aufzeichnungen, Notate, Aphorismen? Überlegungen zu einer ›schwierigen‹ Gattung

Aufzeichnungen, Notes, Aphorisms? Thoughts on a Problem of Genre

Precise definitions of genre such as Harald Fricke's definition of the aphorism help our understanding of texts. Applying Fricke's criteria to Kafka and Canetti, we realize that many of their texts, though commonly called ›aphorisms‹, are better understood when we use the criteria of other genres in discussing them. Certainly, there is no such thing as an ›aphoristic way of thinking‹.

Stefan H. Kaszynski: Philosopheme als Denkmuster des österreichischen Aphorismus

Philosophical Patterns in the Austrian Aphorism

Texts may be aphorisms even if their authors have not written them as such. In the 20th century, the genre has become particularly frequent in Austrian literature. An aphoristic way of thinking, a kind of anti-systematic philosophy, characterizes even writers that have not written aphorisms in the strict sense of the word and thus may be found in different genres. Typically Austrian is a special relation to reality and to dreams. Wittgenstein's aphoristic mode of thinking has become important for recent Austrian writers.

Maria Kryzstofiak: Kafkas Aphorismen im Dialog mit Kierkegaard

Kafka's and Kierkegaard's Aphorisms: A Dialogue

Kierkegaard had been read in the German-speaking countries fairly early on, but it was only around 1900 that he became well-known as a philosopher. Kafka discovered him in 1913 and read several of his works. Kierkegaard wrote perfect aphorisms without having the intention of being an aphorist; Kafka's aphorisms were consciously selected from his diaries by the author himself. Both writers, who have some ideas in common, use the aphorism as a form of philosophical self-observation and of diagnosing the age. There is something like a constructive dialogue between their aphorisms.

Helga Mitterbauer: Der Literat als Zeuge einer verlorenen Einheit. Zum Essayismus Franz Bleis

The Writer as Witness of a Lost Unity. On Franz Blei's Essays

Franz Blei published essays throughout his life, from 1895 to 1940. In one study of 1915 he claims that modern man has lost his identity, a topic that interested many *fin-de-siècle* writers. His theory of comedy and of autobiography is based on these observations, which in part use the theories of contemporary sociology (Tönnies, Simmel).

Grazyna Kwiecinska: Hermann Broch als Literaturtheoretiker und -kritiker

Hermann Broch's Literary Theory and Literary Criticism

Hermann Broch preferred to be regarded as a mathematician and philosopher rather than as a

writer. His literary criticism accentuates ethical aspects of the literary work of art. Since the late thirties, he was increasingly interested in the political aspects of literature, also in his review articles, e. g. his observations on the film *Gone with the Wind* (1940). The growing length of Broch's self-commentaries on his books indicates his increasing fear of being misunderstood.

Maria Klanska: Die Feuilletonistik Soma Morgensterns

Soma Morgenstern's *Feuilletons*

The short texts that Morgenstern wrote from and about Vienna for the *Frankfurter Zeitung* touch on many aspects of life in this city. The author is interested in social problems but rarely turns to politics. In particular, he seems to underestimate National Socialism in Austria. His style is often witty, intertextual allusions are frequent.

Elzbieta Katarzyna Dzikowska: Der »Schwabe« aus Brody. Verhandlungen der Identität in Joseph Roths Reisefeuilletons

The »Swabian« from Brody. Joseph Roth's Travel *Feuilletons* as Negotiations of Identity

Roth had a very idiosyncratic conception of his role as a newspaper contributor. By his individual style and by signing with his own name, he made himself an institution for which the medium was of minor importance. This implies a complex relation between the empirical person Joseph Roth and the first-person subject, the »I«, of his texts. The biographical fact of his claiming Austrian nationality (in 1919) due to his birth in »Schwabendorf« is part of Roth's identity construction, both as somebody with multicultural origins in Brody and as a German writer (»deutscher Schriftsteller«).

Janusz Golec: »Das Gewissen der Worte«. Zu den Essays von Elias Canetti

»The Conscience of Words«. On Elias Canetti's Essays

Canetti's essays, collected in the volume *Das Gewissen der Worte* of 1975, deal with a great variety of topics. Their focus is on the responsibility of the writer and on the question as to what the writer's words can do for humanity. The essays on Karl Kraus and Franz Kafka are particularly significant.

Krzysztof Lipinski: Nation – Inflation – Masse. Canettis »Masse und Macht« – fünfzehn Jahre nach der Wende wieder gelesen

Nation – Inflation – Masses. *Canetti's Crowds and Power* – Re-read 15 Years after 1989

Crowds and Power is not based on the findings of a sociologist or of a political scientist, but is rather the work of an essayist. Nevertheless, many of Canetti's intuitive insights correspond in an astonishing way to observations that could have been made in the socialist states before the overthrow of their communist governments. Even details of the former East European reality seem to be described by Canetti.

Joanna Jablkowska: »Weil mir vor allem an der Flüchtigkeit liegt«. Ilse Aichingers »Film und Verhängnis«

›Because sketchiness is what I am after‹ ... Ilse Aichinger's ›Film and Destiny‹

In 2001, Ilse Aichinger published *Film und Verhängnis. Blitzlichter auf ein Leben*, a book of very short essays, if they are essays at all. The first part of the book contains autobiographical notes, on her life as a child and adolescent in National Socialist Vienna. The second part is a collection of recent *feuilletons* originally published in a Viennese newspaper. Many of them deal with films, often with old films (e. g. by Fritz Lang and Leni Riefenstahl). Aichinger also writes about photography, notably on Bill Brandt. Her work is compared to Walter Benjamin's book on his childhood and to Kracauer's texts on films.

Kalina Kupczynska: Manifeste des Wiener Aktionismus

Manifestos of Viennese Actionism

Since the early 20th century all avant-garde movements have published manifestos, which pretend to be actions in the form of language rather than mere texts. Manifestos tend to become more and more radical; Viennese Actionism (Günter Brus, Hermann Nitsch, Otto Muehl et al.) completely turned its back on language, which had still been the central problem of the *Wiener Gruppe* writers in the '50s. A manifesto by Günter Brus accompanied his first public *Aktion* in 1965, which in a way made the very manifesto accompanying it superfluous.

Sieglinde Klettenhammer: Die Dichterin als Publizistin. Zu Heidi Pataki

The Poet as Journalist – Heidi Pataki

Heidi Pataki (1940-2006) is a very interesting poet, close to the language-conscious school of Viennese poetry. Her essays, all of them imbued with the ideas of 1968, cover a great variety of subjects: politics, the situation of woman, film, trivial myths, etc. Well-written and precise as they are, these publications (in various Austrian reviews) are nevertheless basically journalistic texts, analyzing contemporary society and culture. Some of them try to integrate the results of the linguistic experiments of the *Wiener Gruppe* into journalistic writing.

Günther Stocker: Rückzug als Programm: Gerhard Amanshausers ungewöhnliche Kurzprosatrilogie

Programmatic Withdrawal. Gerhard Amanshauser's Extraordinary Trilogy of Short Prose: ›Book of Terraces‹, ›Book of Attics‹, ›Book of Fringes‹

Amanshauser's trilogy *Terrassenbuch*, *Mansardenbuch* and *Fransenbuch* (1966 to 2003) is very special short prose, in the tradition of Baudelaire's *poèmes en prose*. Amanshauser, well informed about science, insists on man's being a more or less insignificant part of nature and criticizes anthropocentrism. His experiences as a young man under National Socialist rule made him turn his back on society.

Barbara Mariacher: Der Autor als Zuhörer. Josef Winklers Umgang mit

erlebter Geschichte am Beispiel der Erzählung »Die Verschleppung«

The Author as Listener. Josef Winkler's Use of Personal Experience of History in his Short Novel *Die Verschleppung* (>The Deportation<)

Josef Winkler's *Die Verschleppung* is not among his well-known books. By chance, the author made the acquaintance of a woman who had been deported from the Ukraine to Austria by the National Socialists and stayed in Austria as the wife of a Carinthian farmer after 1945. Winkler used the methods of oral history in recording and transcribing the experiences of this woman in the Soviet Union under Stalin and under the German occupation.

Martin A. Hainz: Mechanik der Ungleichheiten – zu Franz Josef Czernins Aphoristik

Mechanism of Inequalities. Franz Josef Czernin's Aphorisms

The aphorisms by Franz Josef Czernin, which can be compared to his sonnets, are nothing less than a re-invention of this genre of prose. Full of reflections on language, they are typical of modern literature from Austria, whose prose is non-narrative even in major novels.

Joanna Drynda: Immer noch ein erklärungsbedürftiges Land? Zu den neuesten Essays über Österreich

Is Austria still a Country in Need of Explanation? Recent essays on Austria

Only when Austrian national self-consciousness became stable, writers began to publish essays on Austria. Texts critical of Austria's problematic traditions have become frequent since the 1980s, Haslinger's *Politik der Gefühle* (1987) being a turning-point. Robert Menasse is another major essaywriting analyst of Austrian politics and Austrian mentality. The Schüssel government of 2000 led to an intensification of these critical explanations of Austria.