

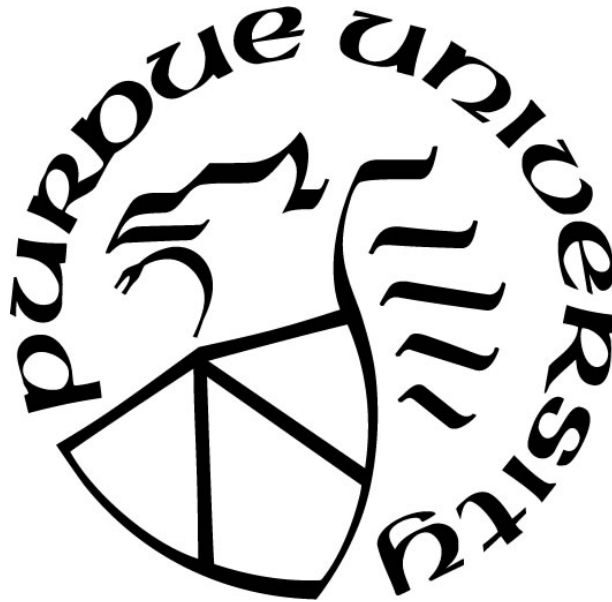
**MOZART AS INTERTEXT AND GENDER DISCOURSE IN AUSTRIAN
POSTMODERNIST DRAMA**

by
Jinsong Chen

A Dissertation

*Submitted to the Faculty of Purdue University
In Partial Fulfillment of the Requirements for the degree of*

Doctor of Philosophy



School of Languages and Cultures
West Lafayette, Indiana
August 2020

THE PURDUE UNIVERSITY GRADUATE SCHOOL
STATEMENT OF COMMITTEE APPROVAL

Dr. Jennifer William, Chair

School of Languages and Cultures

Dr. Beate Allert

School of Languages and Cultures

Dr. Jeffrey Turco

School of Languages and Cultures

Dr. Lynn Hooker

School of Design, Art, and Performance

Approved by:

Dr. Jennifer William, Head of the Graduate Program

Dedicated to My Father

ACKNOWLEDGMENTS

My dissertation has been completed with the support of many. I owe my deepest gratitude to my research supervisor, Professor Jennifer William. I have fortunately obtained knowledge about twentieth and twenty-first century German dramas from her graduate seminar, which ultimately led me working on this exciting topic. Her motivation, enthusiasm, guidance, and patience played a significant role in the completion of my research and dissertation writing. Throughout my years at Purdue, Professor William spent incalculable time to correct, edit, and proofread each single course work and every conference paper. With her encouragement I am able to reach beyond my limits while exploring my potential based on my interdisciplinary training. I am fully indebted to her efforts for paving my way towards a professional academic career.

Of equal significance to the finalization of my dissertation are my committee members, Professor Beate Allert, Professor Lynn Hooker, and Professor Jeffrey Turco, who provided valuable feedback and expertise before and after my defense. Their insightful commentary and constructive suggestions on my dissertation defense not only enabled me to finalize my writing but also inspired me to discover new research possibilities. I would like to extend my heartfelt thanks to Professor Thomas Hochradner at Mozarteum University, Professor Pia Janke at University of Vienna, and Dr. Christian Schenkermayr, Mag. Susanne Teutsch, and Mag. Sabrina Weinzett at the Forschungsplattform Elfriede Jelinek, for offering me the privilege of undertaking my research in Salzburg and Vienna.

I must also thank Professor John Sundquist and Professor Hong Wei, who have been supportive of my study and teaching in SLC. I owe gratitude to Dr. Jason Baumer, Dr. Alice Wang, and Ms. Jade Tang, who helped me survive all the stresses of teaching. Additional thanks go to my German graduate student colleagues Dr. Aditi S. Rayarikar and Ms. Claudia Müller for establishing our small German literature *Stammtisch*. Claudia's valued insights regarding abjection and musicality inspired me with new perspective. I cannot express enough thanks to my office neighbor, our graduate secretary Joni Hipsher, who cheered me up whenever I felt down, my officemate Ms. Débora M. Borba, who has tolerated me occupying the office all the time without complaint, Ms. Joyce L. Detzner for her time on the improvement of my dissertation formatting, and Ms. Twyla D. Gibson with whom I shared my problems.

Finally, I would like to acknowledge my family. My sisters and brother have always been supportive of my study abroad. I owe a lot to my mother, who has been suffering Alzheimer's disease for nearly a decade, yet her love has been imprinted on my heart wherever I am. My special thanks goes to my father who instilled his honesty, dignity, bravery, and modesty into my soul. He has been always beside me, encouraging me to be strong and independent.

TABLE OF CONTENTS

LIST OF FIGURES	8
ABSTRACT	9
CHAPTER 1. INTRODUCTION	10
1.1 Scholarly Justification and Purpose of Study	10
1.2 Literature Review.....	12
1.3 Methodology.....	15
CHAPTER 2. THOMAS BERNHARD AND ELFRIEDE JELINEK.....	22
2.1 Similarities between Bernhard and Jelinek	23
2.1.1 Relation to Music and Musicality	23
2.1.2 Political Stance toward Austria's Residual Fascism.....	26
2.1.3 Reader-Response Criticism and the Art of Exaggeration	29
2.1.4 Relation to Philosophers, especially Heidegger	31
2.2 Engaging Mozart in Postmodernist Drama	32
CHAPTER 3. GENDER DISCOURSE: WOMAN AS OTHER IN A PHALLIC WORLD.....	36
3.1 WOLFGANG AMADEUS MOZART: <i>Così fan tutte</i> and <i>Die Zauberflöte</i>	38
3.1.1 Mozart and the Enlightenment.....	39
3.1.2 Gender Code in the Age of Enlightenment	43
3.1.3 <i>Così fan tutte</i> and Gender Difference.....	47
3.1.4 Freemasonry and <i>Die Zauberflöte</i>	56
3.2 THOMAS BERNHARD: <i>Der Ignorant und der Wahnsinnige</i> (1979).....	66
3.2.1 Bernhard, Modernism, and Existentialism	66
3.2.2 <i>Der Ignorant</i> and Its Intertext <i>Die Zauberflöte</i>	72
3.2.3 Alterity of Gender Discourse: Woman as Other and Othering of Men's Mind.....	78
3.2.3.1 Woman as Machine: Objectification of Woman.....	81
3.2.3.2 (Mad)Man as Other: Othering of Men's Minds.....	90
3.3 ELFRIEDE JELINEK: <i>Raststätte oder sie machens alle</i> (1992).....	101
3.3.1 Jelinek, Postmodernism, and Feminism.....	101
3.3.2 <i>Raststätte oder sie machens alle</i> and Its Intertext <i>Così fan tutte</i>	109
3.3.3 Alterity of Gender Discourse: Woman as Other and Othering of Men's Body	112

3.3.3.1	Women as Other: The Second Sex.....	116
3.3.3.2	Man as Animal: Othering of Men's Body	129
CHAPTER 4.	AN ALTERNATIVE: FROM LANGUAGE SKEPTICISM TO LANGUAGE EMPOWERMENT	139
4.1	Philosophical Skepticism, Language Crisis, and Freudian Psychoanalysis.....	143
4.1.1	Psycho-pathological Language in <i>Der Ignorant</i>	146
4.1.1.1	The Daughter: Hysteron-Theatrical Body	151
4.1.1.2	The Father: Traumatic Hysteria	158
4.1.1.3	The Doctor: Madness	161
4.2	Derrida, Poststructuralism, and Deconstruction	168
4.2.1	Postmodernist Deconstruction in <i>Raststätte</i>	170
4.2.2	(De)constructing Male and Female Language.....	174
4.2.2.1	Deconstructing Macho Body Language	175
4.2.2.2	Constructing Female Sexual Language	185
CHAPTER 5.	CONCLUSION	190
5.1	On the Aesthetic Reception of Postmodern Drama	193
5.2	Concerning Musicality in <i>Ignorant</i> and <i>Raststätte</i>	195
REFERENCES	197
VIDEOGRAPHY	215

LIST OF FIGURES

Figure 1: Billboards made by FPÖ during the communal council election in 1995, Vienna.....	106
Figure 2: Cover Story “Wiener Burgtheater soll zur Porno-Peep-Show werden” in <i>Die ganze Woche</i> , 29 June 1994	128
Figure 3: <i>Medicine</i> (1901) by Klimt, destroyed in 1945.....	164

ABSTRACT

As a representative of the Viennese classical music tradition, Wolfgang Amadeus Mozart (1756-1791) embodies not only an artistic inspiration but also an aesthetic, social, and national expression for musicians, writers, and scholars from diverse fields over the past two and a half centuries. The legend of this genius, together with his timeless music, remains a popular subject in the fields of contemporary textuality, including drama.

Thomas Bernhard (1931-1989) and Elfriede Jelinek (1946-), two controversial and highly acclaimed writers in the German-speaking world, have much in common. Both, similar to Mozart, have a love-hate relationship with their home country, both offer poeticized provocations of the media and postwar political discussions, and both are critical of Austria's involvement with National Socialism that positions their literary work as anti-*Heimat* literature, strengthening their reputation as "Nestbeschmutzer/in" as well as *enfants terribles*. But most importantly, both had a comprehensive musical education and demonstrate their aesthetic approaches by referring not only to musical form but also to musical personae in their literary creations.

In their postmodernist dramas *Der Ignorant und der Wahnsinnige* (1972) and *Raststätte oder Sie machens alle* (1994), Bernhard and Jelinek deliberately refer to Mozart and his respective representative operas buffa *Così fan tutte* (1790) and Singspiel *Die Zauberflöte* (1771). As intertext, Mozart's opera tends neither toward a certain musicality nor a musical discourse; instead, the playwrights engage the idea of "the presence of the past" to encode the Enlightenment mode of gender discourse within a (post)modern context. The postmodernist approach to intertextuality subsequently leads us to question how writers return to language and use linguistic and rhetorical devices to (de)construct the gender related issues.

The current research, located in the social, political and historical context of Austrian postmodernism, aims to examine how both playwrights subversively reconfigure the enlightened binary models of gender differences, embedded in Mozart's operas, in new cultural contexts. It focuses on the gendered alterity that is determined by external sources (i.e., within certain spatio-temporal contexts) as well as framed by interior facts (e.g., language). For a multidimensional analysis, I employ discourse theory and critical linguistics, combining a psychoanalytical reading and a deconstructive reading, to identify Bernhard's and Jelinek's specific agendas under the meta-historical category of the Enlightenment while disclosing their postmodernist poetology.

CHAPTER 1. INTRODUCTION

Enlightenment, understood in the widest sense as the advance of thought, has always aimed at liberating human beings from fear and installing them as masters. Yet the wholly enlightened earth is radiant with triumphant calamity. Enlightenment's program was the disenchantment of the world.
—Horkheimer and Adorno¹

1.1 Scholarly Justification and Purpose of Study

Austria has a long tradition of fine arts. For centuries, performance arts including theater, music, and operas were popular in the court monarchy. As a musical icon, Wolfgang Amadeus Mozart (1756-1791) is seen as one of the immortals of classical music who represents the Viennese classical music tradition. The legend of this supreme genius, along with his timeless music, remains a popular subject in the fields of contemporary textuality and literary studies, including drama. What makes Mozart so appealing are the many way that his legendary music speaks to a wide range of aesthetic, social, and national expressions.

As Mozart's compatriots, Thomas Bernhard (1931-1989) and Elfriede Jelinek (1946-) count to two of the greatest German-language writers in the twentieth century. Both are internationally acknowledged but also controversial in the German-speaking countries. Their comprehensive musical education results in unique musicality as the aesthetic approach in their literary creations. By deliberately linking Mozart and his representative operas *Così fan tutte* (1789)² and *Zauberflöte* (The Magic Flute, 1790)³ to their respective dramas *Der Ignorant und der Wahnsinnige* (The Ignorant and the Madman, 1972)⁴ and *Raststätte oder Sie machens alle* (Thus Do They All or The School for Lovers, 1994),⁵ Bernhard and Jelinek create intertextual and intermedial modes that

¹ Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford: Stanford University Press, 2002), 1.

² Burton D. Fisher, ed., *Mozart's Così fan tutte* (=Opera Journeys Libretto Series) (Florida: Opera Journeys Publishing, 2006).

³ Wolfgang Amadeus Mozart and Emanuel Schikaneder, *Zauberflöte. Oper in zwei Aufzügen* (Stuttgart: Philipp Reclam Jun., 1976).

⁴ Thomas Bernhard, "Der Ignorant und der Wahnsinnige," in *Die Stücke* (Frankfurt am Main: Suhrkamp, 1983), 79-169.

⁵ Elfriede Jelinek, "Raststätte oder sie machen alle," in *Stecken, Stab und Stangl. Raststätte oder sie machen alle. Wolken.Heim. Neue Theaterstück* (Reinbek bei Hamburg: Rowohlt, 1997), 69-134.

transgress the boundaries of two artistic genres—opera (music) and drama (literature)—in order to reconfigure the composer’s enlightened gender discourse in a (post)modern context.

Like any other postmodernist work, *Ignorant* and *Raststätte* represent a culture of quotations and involve a broad variety of study areas. Employing critical theories on the issues of aesthetics, philosophy, language, and gender/sexuality studies, I argue that both playwrights’ choice of Mozart’s operas indicates neither an intention of musicality nor a musical discourse; rather, the operas become a device for both writers to deal with specific agendas under the meta-historical category of the Enlightenment. For Bernhard, the agenda is to promote the skepticism of modernity concerning the annihilation of humanity, while for Jelinek, it is to address the criticism on the value of morality, libertine pleasure, and sexual freedom.

Because the gender-centered discourse and language are the pivotal points linking the libretto of Mozart’s operas to Bernhard’s and Jelinek’s dramas, my research starts with asking “Why Mozart?”, a question which can be broken down further into the following questions: Which artistic and aesthetic affinities do Bernhard and Jelinek have with Mozart? How do both playwrights refer to Mozart’s operas differently in terms of subject matter, artistic expression, and linguistic strategies? In addition, I will examine the two playwrights through a comparative analytical lens: How are women and men differently portrayed in Bernhard and Jelinek’s dramas? To what extent can we understand Bernhard and Jelinek’s dramas as postmodern?

To examine Bernhard’s and Jelinek’s postmodernist approach of reconfiguring gender discourse, I employ both a textual-analytical approach and extra-textual discourses. Postmodernist literature involves not only text-centered (e.g., structuralism, poststructuralism, deconstruction) but also extra-textual discourses (e.g., feminism, gender, politics, psychoanalysis, theater, culture, history). My integrated textual and contextual investigation in the current work has these ultimate goals: (1) through text- and linguistic-centered analysis, to decrypt the composer’s and the two postmodernist playwrights’ approaches to metaphorical coded gender expression; (2) to decode the cultural-political allusions concerning gender differences in the past and present; and (3) to expose the two playwrights’ subversively critical stance toward Austrian culture and politics, both now and then.

1.2 Literature Review

As an interdisciplinary project, this research cuts across diverse long-established academic disciplines. Scholars and theorists from each of these fields provide me with a sizable corpus of critical and theoretical resources. Among them, the most relevant for this research are works on gender studies, musicology, literature, philosophy, and linguistics.

During the second half of the twentieth century, gender studies became a discipline incorporating theories and methods from many other domains of humanities. In order to situate gender study of postmodernism within a historically developed process, I have consulted theoretical and secondary literature that documents the transformative discourses. Theoretical works that I employed are not restricted to the German-speaking area but can apply to the whole Western cultural, political, and economic context. For instance, works of Simone de Beauvoir (1908-1986), Michel Foucault (1926-1984), and Judith Butler (1956-) help me grasp foundational concepts and key terms in Gender Studies, including feminism, gender role, gender identity, gender difference, sexuality, and the feminist language. Their theories further facilitate my approach to gender identities and differences that are represented and constructed through both language and a discourse lens.

The binary of self and other is most significant in my examination of gender differences and gender identity. Beauvoir's concept of the Second Sex/Women as Other, presented in her foundational work *The Second Sex*, provides a productive means to explore the alterity discourse in both dramas. Her traditional phenomenological approach to gender construction—gender is culturally constituted and woman is understood as a historical idea or “historical situation” rather than a biologically determined fact—allows me to examine how women in both dramas, especially in Bernhard's *Ignorant*, is portrayed as the Other of a male subject, and how their identity is subjectively defined by men.⁶

The French historian and philosopher Michel Foucault has had enormous influence on the fields of the humanities and social sciences. His contribution to my research is his historical account of sexuality from a male perspective. With his notion of the diffusion of gender power, Foucault was one of the major influential figures on post-Marxist feminists who started to think about gender discourse while refusing the traditional binary oppositions of gender construction.

⁶ Simone de Beauvoir, *The Second Sex*, trans. H. M. Parshley (New York: Knopf, 1989).

His idea of cultural (instead of natural) construction of the body and sexuality, his analysis of the relations between social power, the body, sexuality, and his notion of Enlightenment rationality and humanism in his four-volume *The History of Sexuality* (“The Will to Knowledge,” 1976; “The Use of Pleasure,” 1984; “The Care of the Self,” 1984; and “Confessions of the Flesh,” 2018) make his feminist criticism indispensable for my investigation of women’s emancipatory body language that embodies their sexual expression and potentially represents their subjective identity.

Judith Butler, well-known American philosopher and gender theorist, contributes to the field of gender studies primarily with her theories of the performative nature of gender identity and sex, which impact not only the third-wave feminist movement but also feminist writers in general. Butler understands gender as “a corporeal style,” and as an “act.”⁷ According to her, “Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed.”⁸ Her essay “Performative Acts and Gender Construction” (1988) and her book *Gender Trouble: Feminism and the Subversion of Identity* (1990)⁹ are especially valuable when I trace Jelinek’s feminist view back to the 1990s. The idea of gender performativity provides guidance for my analysis of the performative speech act in *Raststätte*, which differs from the representation of language in *Ignorant*. More importantly, Butler’s theory, while denying that gender is either an objective natural entity or depends on material corporeal facts and seeing gender as a cultural and social construction, facilitates a new way to conceptualize the performatively determined gender identity. Inspired by Butler’s intention of deconstructing the concepts of gender and sex, I break down both playwrights’ subversive language use to see Bernhard’s construction of women’s gender identity and Jelinek’s (de)construction of women’s sexuality within a western cultural context.

A number of treatises and monographs written by philosophers, scholars, and literary critics concentrate on a broad range of theoretical, political issues, aesthetics, and linguistic approaches to the postmodernist literature and drama. For instance, the Purdue professor Dino Franco Felluga’s *Critical Theory: The Key Concepts* provides useful cross-referenced citations and a broad range of accessible introduction to the most significant terms and concepts related to literature critical theories. The book not only benefits multiple disciplines but also offers an

⁷ Judith Butler, “Performative Acts and Gender Constitution: A Essay in Phenomenology and Feminist Theory.” *Theatre Journal*, vol. 40, no. 4 (1988): 519-31, 522.

⁸ *Ibid.*, 527.

⁹ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London and New York: Routledge, 1990).

introduction to the most necessary literary critical theories such as new historicism, postmodernism, psychoanalysis, and poststructuralism, among others.

Canadian professor Linda Hutcheon, specialist in postmodernist culture, literary theory, and opera, elaborates on definitions of modernism, postmodernity, and postmodernism in her monograph *The Politics of Postmodernism* (1989), which counts as another most valuable resource for this study. The author's idea of postmodern denaturalization is especially appealing. According to Hutcheon, everything that we experience as "natural" in the postmodern era, including capitalism, patriarchy, and liberal humanism, is actually "cultural."¹⁰ This socio-culturally oriented concept helps me clarify why Mozart's conventional operative narrative is consciously inscribed and simultaneously subverted by both Bernhard and Jelinek in their dramas. The chapter "Postmodernism and Feminisms" of her book is particularly beneficial for my examination of feminists' social, political, and artistic practices, including Jelinek's writing practices and the female figure's artistic practice in Bernhard's work. Hutcheon's extended discussion about parody and irony, two major aesthetic features of postmodern literature, is further beneficial for elucidating the absurd, comic, and ironic elements of both Bernhard and Jelinek's dramas.

The two dramatists' references to Mozart cannot be separated from their reaction to Enlightenment ideals. Representing the Frankfurt School, German Jewish philosophers Max Horkheimer and Theodor Adorno's *Dialectic of Enlightenment* (*Dialektik der Aufklärung*, 1947) provides a fitting critical resource when dealing with these two controversial writers' views. In their book, Horkheimer and Adorno criticize Kantian ethics and the idea that reason rules the society, namely, the spirit of Enlightenment as the cornerstone of tradition humanity in the European culture. In their analysis of the concept of Enlightenment, Horkheimer and Adorno argue, contemporary society seems to take freedom as its principle, but in fact it has moved to its opposite, and humans entered a highly monopolistic society with two manifestations: a European totalitarianism-Fascism that directly manipulates people, and a North American "freedom paradise," with which the culture industry seemed to reflect human personality and creativity, when in fact we had stepped into a new barbarism. Horkheimer and Adorno's thoughts on the enlightened logic of identity that denies the multiple identities of subject provides a foundation for me to break down the masculine construction of human subjectivity in European culture in the postwar period, which is seen in Bernhard's *Ignorant*. Using Horkheimer and Adorno's dialectic

¹⁰ Linda Hutcheon, *The Politics of Postmodernism* (London, New York: Routledge, 1989), 2.

view as a basis, I further argue that Jelinek's *Raststätte* criticizes the corruption of the culture industry as well as enlightenment in general. This is seen in Jelinek's presentation of the reality of contemporary society, where people seek sexual freedom through the porn industry on the one hand, but where on the other hand, the residue of Nazi ideology is reflected in xenophobic attitude toward foreigners and the consequent barbaric cannibalism.

Further, my preliminary research relies mainly on the Da Ponte's libretto and the two dramatists' original dramatic texts. In order to minimize critical bias, I have grounded my study in the writers' own words, in the form of their original literary works and their interviews, which are available on various websites as well as their official homepages. I also have gained useful and authoritative information from the Thomas Bernhard Archive and in the Elfriede Jelinek *Forschungszentrum*, where I undertook my research internship in 2018.

1.3 Methodology

To deal with postmodernist drama, one needs to start with some considerations on the term postmodernism. Although it is difficult to give a precise definition for the term, it identifies, similar to the concept of "modernism," an elusive term that designates a thematic as well as a temporal dimension.¹¹ In the German context, philosopher Albrecht Wellmer claims that postmodern as a continue of modern ("Moderne ohne Trauer"), while his counterpart Wolfgang Iser considers it a new plurality.¹² Fredric Jameson and Terry Eagleton tend to define the term in light of a commodified form of cultural production related to the capitalist or cultural practice in terms of high culture or popular culture.¹³ Jean-François Lyotard's contribution to the definition of postmodernism lies in the historical connotation of the term, as seen in his idea of "condition on postmodern" or "das postmoderne Wissen."¹⁴ Dino Felluga attributes postmodernism to a group

¹¹ In German-speaking countries, the term "Postmoderne" has not yet been cleared of the suspicions of neo-conservatism. See Imke Meyer, "Kulturkritik und Postmoderne: Elfriede Jelineks früher Roman Michael," *Gegenwartsliteratur: Ein germanistisches Jahrbuch* 5 (2006): 1-24, 2. "vom Verdacht des Neokonservatismus noch nicht freigesprochen worden."

¹² See Albrecht Wellmer, *Zur Dialektik von Moderne und Postmoderne* (Frankfurt am Main: Suhrkamp Verlag, 1985), 55. Wolfgang Iser, *Unsere Postmoderne Moderne* (Weinheim: VCH, 1991).

¹³ See Terry Eagleton, "Capitalism, Modernism and Postmodernism," in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988), 361-73. Fredric Jameson, *Postmodernism or the Cultural Logic of Late Capitalism* (London: Verso, 1991). Terry Eagleton, *Ideology: An Introduction* (London: Verso, 1991). Jim Collins, *Uncommon Cultures: Popular Cultures and Post-Modernism* (New York: Routledge, 1989).

¹⁴ See Jean-François Lyotard, *Das postmoderne Wissen: Ein Bericht* (Graz: Böhlau, 1986). Jean-François Lyotard, *The Postmodern Condition: A Report of Knowledge* (Minneapolis, MN: University of Minnesota Press, 1988).

of critics who “attempt to rethink a number of concepts held dear by Enlightenment humanism and many modernists, including subjectivity, temporality, referentiality, progress, empiricism, and the rule of law.”¹⁵ This indicates that one can neither define postmodern literature as an opposing movement to modernist literature nor identify it as a distinct literary/artistic style; instead, the label simply addresses multiple art forms and ideas referring the past. In fact, postmodernism, to some extent, can be seen as a linear continuum of “modernism,” an aesthetic movement that links to the multiple cultural trends emerged at the turn of the twentieth century, along with a gradually intensified scientific and empirical experience characterized by capitalism, industry, and science. Yet one of the most significant differences between modernism and postmodernism lies in the attitude toward the concept of “past.” In other words, the modernists tended to break the connection to the past, while the postmodernists tended to reconnect with the past. In the literary field, this connection is achieved through intertexts that engage heterogeneous aspects and elements.

The term *intertextuality*, derived from the Latin *intertexto*, indicates a set of relations between texts, including quotation, allusions, imitation, parody, or literary conventions. It emerged first in the realms of architecture and music in the 1960s.¹⁶ In Western literary history, the root of intertextual, as an approach to a textural construction, can be traced back to Russian formalism, linguistic structuralism, and deconstruction. Traditional literary theory addresses meaning which lies inside the work and which must be extracted by readers. The process of the extracting is knowing as interpretation. With postmodernist intertextuality, literature is generally considered as work constructed by systems, codes, and traditions that are already established or that pre-existed. To interpret literature means, hence, to discover an entire network of its textual relations.¹⁷

Kristeva considers two axes when referring to intertexts: a horizontal axis that connects the author and reader, and a vertical axis, connecting the text to other texts. Prior codes, as shared codes, unite these two axes.¹⁸ While the starting point for this study lies in the playwrights’ encounter with Mozart, Enlightenment becomes the one of the significant shared codes for understanding the interconnection between Mozart’s operas and postmodernist dramas. Following Kristeva’s two axes principle, I organize my analytical and interpretative approaches into two

¹⁵ Dino Franco Felluga, “General Introduction to Postmodernism,” *Introductory Guide to Critical Theory*, last updated July 15, 2020. <https://cla.purdue.edu/academic/english/theory/postmodernism/modules/introduction.html>.

¹⁶ The term appeared first in Kristeva’s essay “Problèmes de la structuration de texte.”

¹⁷ See Graham Allen, *Intertextuality* (London and New York: Routledge, 2000), 1.

¹⁸ Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Columbia University Press, 1980), 69.

categories concerning cultural, gender, and literary studies: critical theory as being on the horizontal axis while gender discourse, psychoanalysis, and poststructuralist/postmodernist theories as being on the vertical axis. The former, including Frankfurt School theory, takes me to uncover *what* Bernhard and Jelinek communicate their reader by critically addressing the shared code of “Enlightenment.” Both writers’ subtle criticism on this concept as understood both now and in the past becomes the trigger for engaging readers’ emotional or subjective responses. Theories from the latter category aim to answer the question *how* the shared code is deliberately, through “the presence of the past,” implanted into the new text. I rely on contemporary (to postmodernism) theoretical and analytical approaches, including Freudian and Lacanian psychoanalysis, feminist theory of gender and sex, and textually oriented theoretical frameworks such as Derrida’s deconstruction and *différance*, Austin’s and Searle’s Speech-Act Theory, and the postmodernist intertextuality.¹⁹ All of these textually oriented approaches, concentrating on a linguistic perspective, become alternatives to either overcome Bernhard’s language skepticism or to demonstrate Jelinek’s feminist deconstruction of language.

The most significant literary critical theories used for this research have the common task of helping me engage with gender discourse while looking into the origins of male dominance, the nature difference and identity of bodies, and women’s resistance. I consult and communicate critical theory of Frankfurt School to understand Bernhard’s and Jelinek’s political and cultural criticism. The mode of critical theory of Horkheimer and Adorno, representing the dialectical thinking of Frankfurt School, validate my interpretation of both writers’ postmodernist approach—namely, diagnosing the problem instead of tending to give solutions. This is also a key characteristic of discourse approach. Feminism as another critical theory—which, according to Felluga, has its root in “the logic of Enlightenment philosophy”—gives me a guidance to compare the different cultural-social representation of gender and sexuality in the Age of Enlightenment and in the postmodernist social-historical contexts.²⁰

In order to emphasize these writers’ endeavors to break the chain of women’s oppression, I further inquire into the theory of the feminist deconstruction derived from the deconstructive psychoanalytic theory of Lacan and Kristeva. The theory of “abjection”—a term coined by

¹⁹ John L. Austin, *How to Do Things with Words* (Oxford: Oxford University Press, 1961). John R. Searle. *Speech Acts: An Essay in the Philosophy of Language* (Cambridge University Press, Cambridge 1969).

²⁰ Dino Franco Felluga, *Critical Theory: The Key Concepts* (New York: Routledge, 2015), 104.

Kristeva who expanded the psychoanalytic theories of Freud's psychoanalysis and Lacan's psychosexual development—is indispensable when I analyze the status quo of Bernhard's protagonists, especially the modern women. I investigate the objectification of women from a psychoanalytical perspective and focus on how male gaze, in the name of the doctor/psychiatrist, observes the single female character in *Ignorant*. This leads to a conclusion that the modern woman cannot escape her alienated status quo within a male-dominant patriarchal culture. Her ambiguous identity, as reflected in her off- and on-stage name the “Queen,” prevents the absolute realization of existence and is verified in her marginalized position between subject and object, between I/self and Other, and between Inside and Outside.

According to Hans Bertens, there are three major academic approaches to postmodernist literature: the formalist approach, the thematic approach, and a combined approach, “which is simultaneously formalist and thematic, and in which a specifically postmodern thematics is produced by the manipulation of form.”²¹ In my analysis of both playwrights' intertext that is connected to Mozart's operas and their stance toward Enlightenment values, I adopt the combined approach: postmodernism with a poststructuralist position. In so doing, I address on the one hand both writers' deep awareness of historicity, embedded in their strategy of intertextuality, for my interpretation of their thematic choices, instead of approaching a metaphorical interpretation; on the other hand, I employ the poststructuralist deconstructive approach, from the formal perspective, to uncover how both writers use language to construct Austria's contemporary cultural and political reality from their perspectives.

Postmodern literature, according to Bertens, “begins to approximate theory and operates within an intellectual framework that is very close to, or even identical with, that of poststructuralism, initially of the Derridean, later of the Foucauldian variety.”²² To reveal the relation between text and its intended meaning, I communicate one of the most central postmodernist concerns: deconstruction.²³ Among philosophers such as Baudrillard, Barthes, Deleuze, Foucault, Lyotard, and Wittgenstein, the French philosopher Jacques Derrida (1930-2004)

²¹ Hans Bertens, *The Debate on Postmodernism. International Postmodernism. Theory and Literary Practice*, ed. Hans Bertens and Douwe Fokkema (Amsterdam: John Benjamins 1998), 3-14, 8.

²² *Ibid.*

²³ See Jacques Derrida and Gayatri Chakravorty Spivak, *Of Grammatology* (Baltimore: The Johns Hopkins University Press, 1998); Jacques Derrida, David B. Allison, and Newton Garver, *Speech and Phenomena, and Other Essays on Husserl's Theory of Signs* (Evanston: Northwestern University Press, 1973); and Jacques Derrida. *Writing and Difference* (Chicago: University of Chicago Press, 2017), ©1978.

plays a significant role in the postmodernist movement. His idea of deconstruction is not to “distort the structure” of the western metaphysics, rather, it aims to “restructure it.”²⁴ For Derrida, the deconstructive reading has its ultimate goal in exploring the plurality of interpretation, while avoiding the hegemony of a fixed meaning. Derrida’s deconstruction of binary oppositions, *différance*, and “metaphor” are particularly useful as I seek to answer the question of whether there is a continuous tendency that privileges the women’s presence as the Other of a binary opposition.

The present study benefited further from Derrida’s neologistic concept of *différance*. Diverging from his predecessors, Derrida believes that the meaning of signifiers, i.e., words, are ambiguous and unstable in the context of the postmodernism. According to him, we can understand a word better from its difference than through the meaning to which the word actually refers. For instance, the meaning of the word “white” is instable, but we can grasp it through its difference from its relationship to the meanings of “black,” “race”/ “skin,” “snow,” and “color.” The process of meaning-production is a process of linguistic play, which, through *différance*, helps stabilize the inherent meaning of various words within a series of words (i.e., a sentence). When we speak about white coffee, a white lie, or a white elephant, we have to ponder if the word’s meaning is used in the same sense as other metaphysical concepts. In my examination of how multiple uneven binary oppositions, based on the idea of *différance* and coupled with intertextual strategy, I uncover both dramatists’ efforts to establish the meaning of the Other, while abolishing the autonomous subject in the gender discourse.

Not only on the content level, I also examine both dramatists’ deconstructive approach to their language, i.e., how they structure or privilege the masculine or feminist language differently. For instance, in *Ignorant*, a masculine or a phallogocentric language emphasizing logocentrism and featuring scientific terminology and words such as “stable,” “ration,” “logic,” “meaning,” “machine,” “penis” indicate either male body part or professionals (e.g., philosophy and technique). Contrarily, the feminist writer Jelinek has every intention to construct women’s language in *Raststätte*. In doing so, she ridicules male’s macho body language and allows women to seek for their sexual desires. Jelinek’s approach to women’s sexual language echoes *Hélène Cixous*’ notion

²⁴ Ceren Yegen, “Derrida and Language: Deconstruction,” *International Journal of Linguistics*, 6/2 (2014): 48-61, 53.

that women “must write through their bodies, they must invent the impregnable language that will wreck partitions, classes, and rhetoric’s, regulations and codes.”²⁵

I also look into John Austin’s speech act theory, Judith Butler’s theory of language performativity, and Dale Spender’s feminist view on sexist language.²⁶ From a sociolinguistic perspective, Deborah Cameron’s *Feminism and Linguistic Theory* engages both linguistic and feminist theory and practice, as the author examines contemporary language and linguistic studies.²⁷ With an approach that is different from Spender’s, she emphasizes the determined function of the language user. According to Cameron, language itself is nonsexist, and it only becomes sexist if the user holds sexist views.

In considering the contradictory and irrational speech and behavior of both dramas’ main characters, I engage the method of psychoanalysis. I relay on Lacan’s theory to analyze the social and cultural critiques of both postmodernist playwrights and their language, especially the revolutionary subjectivity embedded in their subversive language. In his *Écrits*, Lacan brings forth his fundamental idea about how one becomes one through the language one speaks on the one hand, and on the other hand, one becomes one through the language of others: “The psychoanalytic experience demonstrates nothing other than that none of our acts are out of unconscious’ purview.”²⁸ Lacan formulated language’s power, which depends on the speaking subject’s function and social behavior, into four discourses: master, university, hysteric, and analyst. Lacan advances the traditional binary descriptions of sexual differences with his theory of four discourses, which is called “formulae of sexuation.” According to him, master and university discourses are masculine, while hysteric and analyst are feminine. Lacan’s four discourses provide a synthetic model for considering the linguistic and discursive issues of postmodernism. This framework allows me to combine the psychological and social dimensions to understand the writers’ approach to the language and how they characterize their characters through their crucial speech actions. For instance, the decadence of social and cultural reality is manifested through the protagonists’ language and gestures in *Ignorant*. Bernhard’s language has no acting potential. This is reflected above all in the lack of the subjectivities of the speakers and less communicative language. In

²⁵ Hélène Cixous, “The Laugh of the Medusa,” in *Critical Theory Since 1965*, ed. Hazard Adams and Leroy Searle (Tallahassee: Florida State University Press, 1986), 309-20, 315.

²⁶ For detailed discussion of speech act theory, see Austin, *How to Do Things with Words*, 1961. Dale Spender, *Man Made Language* (London: Routledge & Kegan Paul, 1980).

²⁷ Deborah Cameron, *Feminism and Linguistic Theory* (New York: St. Martin’s Press, 1985).

²⁸ Jacques Lacan, *Écrits* (Paris: Le Seuil, 1966), 514.

Jelinek's *Raststätte*, the language tends not only toward a feminist language with emotion, but also points in the direction of perlocutionary speech acts: the language acts and does something, namely, the words do what a subject says. The next chapter looks closely at the biographies and oeuvres of Bernhard and Jelinek in order to discern how they differ and how they are similar in terms of their approaches, their reception, and the controversies that they have ignited.

CHAPTER 2. THOMAS BERNHARD AND ELFRIEDE JELINEK

Mir geht es um Kunst, um eine sogenannte musikalische Form,
was immer das ist. Alles andere interessiert mich im Grunde
überhaupt nicht. Ich erfinde ja nichts, ich glaube, ich habe in
meinen Büchern noch nie etwas erfunden, verändert—ja,
erfunden—nein.
— Thomas Bernhard²⁹

Ich komme ja von der Musik her und habe daher dieses lauthafte
oder lautliche Sprachverfahren entwickelt, das eine
Zwischenform zwischen komponieren und Schreiben darstellt.
Das geht sicher so weit, daß Leute, die sich nie mit Musik
beschäftigt haben, gar nichts mit meinem Schreiben anfangen
können. Für die ist es wahrscheinlich ein leeres Rauschen. Es
erscheint ihnen unsinnig.
— Elfriede Jelinek³⁰

Bernhard and Jelinek are recognized as two of the best known contemporary Austrian writers, although the reception of their work has been continuously controversial. They have much in common. Above all, both had an intensive musical education and were stigmatized as nest-polluters (“Nestbeschmutzer”) for disrespecting their home country.³¹ In her 1989 obituary for Bernhard, Jelinek sums up his poetic achievements and expresses her appreciation, recognizing Bernhard’s position as “Giant” of the realm of canonic German literature: The Giant is dead. The rock of contention that no one has come by (“Der Gigant ist tot. Der Fels des Anstoßes, an dem niemand vorbeigekommen ist”).³²

Jelinek’s affinity to Bernhard seems undebatable yet was rarely studied until the last two decades. The most valuable works to date are Matthias Konzett’s monograph *The Rhetoric of National Dissent in Thomas Bernhard, Peter Handke, and Elfriede Jelinek* (2000) and several

²⁹ As cited in Manfred Mittermayer, *Thomas Bernhard: Eine Biografie* (Wien and Salzburg: Residenz Verlag, 2015), 18.

³⁰ Elfriede Jelinek and Hans-Jürgen Heinrichs, “Die Sprache zerrt mich hinter sich her,” in *Schreiben ist das bessere Leben: Gespräche mit Schriftstellern*, ed. Hans-Jürgen Heinrichs (München: Kunstmann, 2006), 12-55, 24.

³¹ According to Gitta Honegger, the word “Nestbeschutzer” literally means “someone who soils his own nest” but an “Austrian joke puts it more succinctly: Someone defecates in the middle of the room. Another person comes in and says, ‘It stinks.’ The latter is called a *Nestbeschmutzer*,” see Gitta Honegger, Thomas Bernhard. *The Making of an Austrian* (New Haven, London: Yale University Press, 2001), xi.

³² Elfriede Jelinek, “Der Einzige und wir, sein Eigentum,” *Profil*, February 20, 1989, 72-3. See also Elfriede Jelinek und Thomas Bernhard in the light of Max Stirner’s similar work *Der Einzige und sein Eigentum*, the title can also be translated as “The Ego and We. Its Own.”

comparative studies emerged from diversely scholar fields notably Bernhard's biographer and Jelinek's authorized translator Gitta Honegger.³³ The only anthology, entitled *Elfriede Jelinek und Thomas Bernhard: Intertextuality – Correlations – Correspondences*, was published on the occasion of the thirtieth anniversary of Bernhard's death in 2019. Although the book collects a series of comparative studies on themes and literary perspectives of the two writers' work, a sufficiently systematic study on the similarities between the two dramatists has not yet been published.³⁴

2.1 Similarities between Bernhard and Jelinek

2.1.1 Relation to Music and Musicality

Thematic references to music and musicians or to the aestheticized musicalization of language in the post-war period are especially conspicuous in Austrian literary history. Writers such as Ingeborg Bachmann, Paul Celan, Thomas Bernhard, Peter Handke, Gert Jonke, and Elfriede Jelinek developed comparable approaches to language via their relation to music. For both Jelinek and Bernhard, music plays an essential role in their writing, as seen in their approaches to the formal-structural parallelization as well as in the complexity of their linguistic experiments and subversive language, which is directly attributed to their profound musical educational background.

33 See Matthias Konzett, *The Rhetoric of National Dissent in Thomas Bernhard, Peter Handke, and Elfriede Jelinek* (Rochester: Camden House, 2000). Rebecca Braun, "Embodying Achievement: Thomas Bernhard, Elfriede Jelinek, and Authorship as a Competitive Sport," in special Issue of *Austrian Studies: Elfriede Jelinek in the Arena: Sport, Cultural Understanding and Translation to Page and Stage*, vol. 22 (2014): 121-38. Gitta Honegger, being Bernhard's biographer and the legitimate translator of Jelinek's work, started to think about the comparable perspective in writers' plays, see Gitta Honegger, "The Stranger Inside the Word. From Thomas Bernhard's Plays to the Anatomical Theater of Elfriede Jelinek," in *A Companion to the Works of Thomas Bernhard*, ed., Matthias Konzett (Rochester, NY: Camden House, 2002) (=Studies in German Literature, Linguistics, and Culture), 137-48. Doris Paschiller, "Plädoyer für eine düstere Weltsicht. Thomas Bernhard und Elfriede Jelinek," in *Thomas Bernhard. Traditionen und Trabanten*, ed. Joachim Hoell and Kai Luehrs-Kaiser (Würzburg: Königshausen & Neumann, 1999), 111-15. Franziska Schöbler, "Erinnerung zwischen Aura und Reproduktion. Heidegger in Thomas Bernhards *Alte Meister* und Elfriede Jelineks *Totenaufer*," in *Politik und Medien bei Thomas Bernhard*, ed. Franziska Schöbler and Ingeborg Villinger (Würzburg: Königshausen & Neumann, 2002), 208-29. Veronika Zangl, "Austria's Post-89: Staging Suppressed Memory in Elfriede Jelinek's And Thomas Bernhard's Plays *Burgtheater* and *Heldenplatz*," in *European Cultural Memory Post-89*, ed. Conny Mithander, John Sundholm, and Adrian Velicu (Amsterdam and New York: Rodopi, 2012), 271-99.

34 Bastian Götze and Clemens Reinert (eds.), *Elfriede Jelinek und Thomas Bernhard. Intertextualität—Korrelationen —Korrespondenzen* (= Untersuchungen zur deutschen Literaturgeschichte, Bd. 154) (Berlin and Boston: De Gruyter, 2019).

Jelinek's music education was grounded in composition and instrumental performance training. She studied piano, organ, and recorder at Vienna Conservatory where she also earned an organist diploma. Bernhard, on the other hand, focused on performative art and studied both opera singing and classical theater at the Mozarteum in Salzburg. For their creative writing, music provides both writers a self-referential empirical grounding. The aesthetic of musicality found in Jelinek's work helped her win the Nobel Prize for literature (2004).³⁵ Bernhard's relation to music is as deep as his life-threatening lung illness, which forced him to abandon the idea of being professional opera singer. Both music and sickness are profoundly integrated in his work, especially in the autobiographical novels. Bernhard revealed the crucial role of musical ideas in his writing:

I would say it is a question of rhythm and has a lot to do with music. Yes, you can only understand what I write when you realize that it is first and foremost the musical component that counts, and that what is being told is secondary.³⁶

Bernhard's overt relation to music demands that the perception of his work must be based not only on a reference to the semantic aspect on a textual level, but also on what is outside of the text—namely, the acoustic aspect, as he further addressed in his interview that critics in Germany have no ear for the music that is very essential for a writer, “Leider haben die Kritiker in Deutschland kein Ohr für die Musik, die für den Schriftsteller so wesentlich ist.”³⁷ The disappointment is also explicitly expressed through the fictional figure in his play *Der Theatermacher*, according to whom the critics have only obtuse gaze (“stumpfsinnige Schauen”) and no longer hear anything.³⁸

Jelinek has repeatedly expressed her enthusiastic interest in Bernhard's musical verbal style in both her interviews and literary writing. The sonic quality of Bernhard's language makes her define him as “a poet of speaking” rather than of writing (“ein Dichter des Sprechens (nicht des Schreibens)”).³⁹ According to Jelinek, it is Bernhard's penchant for speaking that reflects and

³⁵ Jelinek was awarded the prize for “her musical flow of voices and counter-voices in novels and plays that with extraordinary linguistic zeal reveal the absurdity of society's clichés and their subjugating power.” See “The Nobel Prize in Literature 2004,” Last updated June 23, 2020. <https://www.nobelprize.org/prizes/literature/2004/summary/>.

³⁶ Manfred Mittermayer, *Thomas Bernhard* (Stuttgart/Weimar: J. B. Metzler, 1995), 184.

³⁷ Thomas Bernhard, “Von einer Katastrophe in die andere,” in *13 Gespräche mit Thomas Bernhard*, ed. Sepp Dreissinger (Weitra: P No.1 Bibliothek der Provinz, 1992), 23.

³⁸ Thomas Bernhard, *Der Theatermacher* (Berlin: Suhrkamp 1984), 137.

³⁹ Elfriede Jelinek, “Der Einzige. Und wir, sein Eigentum,” in *13 Gespräche mit Thomas Bernhard*, ed. Sepp Dreissinger (Weitra: P No.1 Bibliothek der Provinz, 1992), 159-65, 159.

simultaneously develops Bernhard's musicality, seen especially in his production of tireless rhythmic repetitions:

[...] um den Schrecken nicht zu Ende denken zu müssen, hat der ausgebildete Musiker eine eigene Technik der Wiederholung entwickelt, aber in rhythmischer Gliederung, ähnlich einer ununterbrochenen Sinusschwingung, deren musikalischer Gesetzmäßigkeit sich niemand entziehen konnte, selbst wenn alles schon hundertmal gesagt war.⁴⁰

The feminist writer further links her own sonically oriented writing approach to Bernhard's rhythmically characterized tirades:

Ich gehöre zu denen, die einen sehr individualisierten Stil oder eine individualisierte Methode entwickelt haben, die in gewisser Weise gleich zu erkennen ist, ähnlich wie bei Thomas Bernhard mit seinen rhythmischen Tiraden und seiner herrischen Sprecherposition, die immer die Position des Herrn ist. Das ist auffallend bei ihm. Bei mir ist es eher das Lautliche, das Ausgehen vom Klang des Wortes.⁴¹

It is with a comparable approach that Jelinek sees the relation between her writing and music composition in an empirical way and finds an intermediate form between composing and writing, i.e., "a way of dealing with language compositionally."⁴²

The complexity of Jelinek's linguistic experiment is embedded in her strategy of using subversive language with an acoustic sensitivity on the one hand, while on the other hand she feels that music defamiliarizes or estranges the subjectivity of her being:

Als wäre die Musik (bei mir dann später, sozusagen als Endstation: die Sprache) die Erde, auf der man geht, aber vor diesem Grund, auf dem man sich bewegt, möchte man immer wieder davonlaufen, was naturgemäß nicht möglich ist, weil man ja sonst ins Bodenlose stürzen würde. [...]. Musik macht einen fremd, obwohl ja alle dauernd Musik hören [...] wenn man sie selbst erzeugt, die Musik, wird man dabei, auch für sich, gleichzeitig etwas Fremdes, nicht so fremd, wie

⁴⁰ *Ibid.*

⁴¹ Jelinek Heinrichs, "Schreiben ist das bessere Leben," 763.

⁴² Barbara Basting, "Drastische Töne. Die Komponistin Olga Neuwirth und ihre Zusammenarbeit mit Elfriede Jelinek: unerhörte musikalische Sprachen," *du, 700/10 Elfriede Jelinek. Schreiben. Fremd bleiben* (1999), 22-5, 22.

die Komponisten es gewesen sind, aber doch, denn ihren Rufen folgt man schließlich [...].⁴³

The defamiliarized feeling with music that makes Jelinek want to detach from it can be traced back to Bernhard's strategy of using musicalization to deal with the language and communicative crisis since the turn of the twentieth century, when the traumatic and contradictory experiences of modernity started to preoccupy European culture.

2.1.2 Political Stance toward Austria's Residual Fascism

Jelinek and Bernhard were both bound to their home country by a love-hate relationship. Both radically criticize the postwar politics of their home country, its Nazi past, and the mentality of Austrians. As a consequence, they were stigmatized as *NestbeschmutzerInnen*. Their bold attack on Austrians' (as well as Germans') failure to come to terms with the Nazi past reflects remarkably in the fictional figures' repression mentality (*Verdrängungsmentalität*) of both their novels and dramas. Gitta Honegger claims that Bernhard was "the first writer of his generation to unrelentingly expose Austria's pathology of denial" of the country's Austro-fascist past.⁴⁴

Bernhard's last play, *Heldenplatz*, which premiered in the Burgtheater in 1988, was commonly recognized as the exemplar of the writer's critique on the country's crimes in its Nazi past and its present. The title of the play derives from a public plaza near the former Habsburg imperial palace: the Heldenplatz (Heroes' Square). Its historical importance stems back to significant events that took place here, including the first Nazi demonstration with Joseph Goebbels and Ernst Röhm in 1932, the mourning ceremony after the assassination of Engelbert Dollfuss in 1934, and the end of Austrian's First Republic in March 1938, when Adolf Hitler arrived in Vienna and held his *Anschluss* speech. In his speech, Hitler announced the annexation of Austria into Nazi Germany. The entry of his homeland into "the Great German Reich" was comprehended by Hitler as "the completion of the most important act" of his life.⁴⁵ Millions of Austrians went to the rally and screamed loudly in support of Hitler. Bernhard's play *Heldenplatz*

⁴³ Elfriede Jelinek, "Die Zeit flieht: Für meinen Orgellehrer Leopold Marksteiner," 1999, last updated 8 April, 2020, <https://www.elfriedejelinek.com/flmarkst.htm>.

⁴⁴ Honegger, *Thomas Bernhard*, viiii.

⁴⁵ "Ich kann somit in dieser Stunde dem deutschen Volke die größte Vollzugsmeldung meines Lebens abstaten. Als der Führer und Kanzler der deutschen Nation und des Reiches melde ich vor der Geschichte nunmehr den Eintritt meiner Heimat in das deutsche Reich," see Max Domarus, *Hitler. Reden und Proklamationen, 1932-1945*, vol. 1 (Wauconda: Bochazy-Carducci, 1990), 824.

was written on the occasion of the hundredth anniversary of the Burgtheater's opening as well as on the fiftieth anniversary of Austria's annexation into Nazi Germany.

Bernhard's play is about a Jewish professor who returns to contemporary Vienna after a fifty-year migration in Cambridge. He finds out that Vienna is still saturated with anti-Semitism. His wife becomes paranoid and claims that she can hear the mass shouting from a Nazi rally through the window of their apartment. The professor committed suicide by jumping out of the window of his apartment onto Heldenplatz. While focusing on domestic servants and the family's depressed memory of the professor's bitterness, their angry tirades about the Viennese hatred of Jews, and the "Stumpfsinnigkeit" (indifference) of the Austrians, Bernhard's criticism directly zeroes in on his Austrian compatriots and the depravity of politics. The anti-Austrian and perceived anti-Semitic tone caused a nationwide scandal. Heavy criticism was spread through the media even before the book was published and before its premiere. Demonstrations went on in the streets in protest against the performance, and Neo-Nazis blocked the theater entrance with hundreds of police posted around the theater. Followed by an anti-Bernhard media campaign initiated by the Austrian newspaper *Kronenzeitung*, Kurt Waldheim, a former Nazi official and the Austrian president at the time, blamed the play for insulting the Austrian people, while the rightwing populist Jörg Haider called to ban the play and to immediately expel the director Claus Peymann.

Jelinek's play *Burgtheater*, published in 1982 and premiering three years later in Bonn, criticizes the historically political responsivity of both the Austrian theater-goers and Viennese theater icons. Similar to Bernhard's *Heldenplatz*, the play is centered on a family, though not a Jewish but a Viennese one: Käthe and her husband Istvan, their three young daughters, and Istvan's brother Schorsch. The character constellation reflects the Burgtheater stars Paula Wessely (1907-2000), her husband Attila Hörbiger (1896-1987), and Attila's brother Paul Hörbiger (1894-1981), who refuse to confront their engagement in the country's fascist regime and their persistent National Socialist ideology. Paula Wessely, as a famous player of the Burgtheater, had close contact with Hitler during the Nazi era and enthusiastically participated in Hitler's propaganda movies such as *Ernte* (1936) *Die ganz großen Torheiten* (1937), and *Heimkehr* (1941), which is one of the most famous anti-Polish Nazi propaganda films, directed by Gustav Ucicky.

Named after one of the most important theaters in Europe, *Burgtheater* unmask the allegedly apolitical Burgtheater stars and attacks Viennese's theatre life. As the Imperial Court and then National Theater of Austria starting in 1776, the Burgtheater, also known as K.K. Theater

an der Burg, is arguably the most historically important theater not only in Austria but also in all German-speaking countries.⁴⁶ It not only identifies a theatrical venue, but also represents the nation's cultural institution, which is inevitably linked to the country's history. Many theatrical and operatic works from historical prominent composers and playwrights—for instance, Mozart's operas *die Entführung aus dem Serail* (1782), *Le nozze di Figaro* (1786), and *Così fan tutte* (1790), Goethe's *Iphigenie auf Tauris* (1888), and various works by Franz Grillparzer—had their premieres in this theater. The Burgtheater today is marked as internationalized, with countless contemporary directors being invited to present their products from worldwide famous playwrights, including Austrian writers such as Bernhard, Jelinek, and Peter Handke.

Bernhard and Jelinek use Austria's most important landmark as a metaphor for a mythologized political system and as a symbol of the Austrian greatness, for their criticism of the country as well as of the Austrian people, as one character of *Heldenplatz* points out: "Was diesem armen unmündigen Volk geblieben ist / ist nichts als das Theater / Österreich selbst ist nichts als seine Bühne / auf der alles verlottert und vermodert und verkommen ist."⁴⁷ Jelinek's subversive strategy of exposing the persistence of fascist ideology in *Burgtheater* goes deeper into her invention of "Kunstsprache" (artificial language), with which she utilizes alienated Viennese dialect to attach the moral responsibility of the popular Austrian artistic idols Paula Wessely, Attila Hörbiger, and the brother Paul Hörbiger.⁴⁸ She was recognized as the first Austrian writer who dared to uncover the connection between the so-called artificial language and the ideology of Austrian National Socialism.⁴⁹

Jelinek's exposure of the residue of fascist ideology is also seen in her reference to Mozart and his music in *Raststätte*. Mozart's music, similar to masterpieces of Beethoven, Schumann, and Wagner, was touted as part of Germany's cultural legacy during the Third Reich and appropriated thus by Nazis for promoting their nationalist ideology, although according to Erik Levi, Mozart was "the most unlikely candidate to have become a useful adjunct to Nazi propaganda" and his

⁴⁶ "K.K. Theater an der Burg" is also called as "kaiserlich-königliches Hofburgtheater."

⁴⁷ Thomas Bernhard, *Heldenplatz* (Frankfurt a. Main: Suhrkamp, 1988), 87.

⁴⁸ Elfriede Jelinek, "Burgtheater," in *Theaterstücke*, ed. Ute Nyssen (Cologne: Prometh, 1984), 102. "Sehr wichtig ist die Behandlung der Sprache, sie ist als eine Art Kunstsprache zu verstehen. Nur Anklänge an den echten Wiener Dialekt! Alles wird genauso gesprochen, wie es geschrieben ist. Es ist sogar wünschenswert, wenn ein deutscher Schauspieler den Text wie einen fremdsprachigen Text lernt und spricht."

⁴⁹ See Pia Janke, *Jelinek-Handbuch* (Stuttgart: J. B. Metzler, 2013), 140. "Jelinek war die erste österreichische Schriftstellerin, die es wagte, den Zusammenhang von Sprache und Österreich-Ideologie sowie von Sprache und Nationalsozialismus aufzudecken [...]."

music “does not easily fit into the mould of Teutonic heroism that was required” in the Third Reich.⁵⁰ To refashion Mozart and make his work more “Aryan,” Mozart’s Italian operas, collaborated on with Da Ponte, were produced in German translation during the Third Reich. The Germanized libretti not only sabotaged the textual originality but also erased the authorship of Da Ponte, due to his Jewish identity. Nazi’s insult toward the originality of Mozart-Da Ponte’s operas is implied in Kurt’s complaint of the plastic imitation of Mozart’s music: “Sie haben dieses Land größer gemacht als andere. Weil hier Menschen so viel aus sich herausgeholt haben. Um anderen mit Mozart und dessen Unrat, den sie aus Plastik nachgebaut haben, einzuheizen.”⁵¹

2.1.3 Reader-Response Criticism and the Art of Exaggeration

Germanist Mark Anderson speaks about Bernhard’s polemically political implications in his theatricality and notices a text-reader relation: “The reader is spoken to, addressed, as if in the audience, and hence drawn into Bernhard’s prose constructions with unusual force. The reader becomes a participant, an actor in the same staged funeral motivating all his texts.”⁵² This recalls Jelinek’s postmodernist approach, reflected above all in her linguistic experiment such as the technique of *Sprachfläche* (blocks of texts or multi-layering of the text with or without causal logic), in which, by means of verbal collage, intertextual references/citation, and word play/puns, generate multiple modes of discourses. The multi-layering of her texts demands theater readers’ individual interpretations. For theater directors, her written texts are basically only “Angebote” (offers or suggestions) onto which they can project their own visions.⁵³

In his speech on Bernhard’s winning the Büchner Prize, Günter Blöcker claims that the “das Entsetzliche” (the horrifying) has become now a part of our daily consumer life and does not have its awakening power anymore:

das Entsetzliche ist heute ein Bestandteil der täglichen Information, es ist konsumfähig geworden; wir nehmen es jeden Abend zusammen mit der Flasche Bier zu uns, als könnte es nicht anders sein. Wir leben—stumpf und hybrid—

⁵⁰ Erik Levi, *Mozart and the Nazis: How the Third Reich Abused a Cultural Icon* (New Haven and London: Yale University, 2010), 2.

⁵¹ Jelinek, “Raststätte,” 78.

⁵² Mark M. Anderson, “The Theater of Bernhard’s Prose,” in *A Companion to the Works of Thomas Bernhard*, ed. Matthias Konzert (New York: Camden House, 2002), 132.

⁵³ Elfriede Jelinek and Roman Bucheli, “Zwischen Lehrstück und Ästhetik des Dadaismus. Gespräch mit Elfriede Jelinek über *Raststätte* oder *Sie machens alle*,” *Neue Züricher Zeitung*, March 25, 1996.

mit dem zu Informations- und Unterhaltungszwecken abgerichteten, dem ästhetisierten Schrecken. Das aber heißt: der Schrecken als erweckende Macht ist uns nicht mehr zugänglich. Bernhard hat diesem Erschrecken wieder eine Sprache gegeben, er hat es vermocht, unsere Erschreckensbereitschaft wieder zu wecken; und nicht zuletzt dafür haben wir Ihnen, Thomas Bernhard, zu danken.⁵⁴

For both Bernhard and Jelinek, writing's has its purpose which is to shock, and even to frighten (erschrecken) the reader. The strategy of shock can be found in their common approach to the art of exaggeration (Übertreibungskunst), a term coined by Mark Anderson.⁵⁵ The art of exaggeration helps both authors get the readers' attention. Jansen considers it as "eine Strategie des Hinweisens, die dafür sorgt, dass man vor dem Übertriebenen, aber ebenso vor dem Übertreiben selbst nicht einfach die Augen verschließen kann."⁵⁶ I argue that this technique of exaggeration becomes a means not only to engage the readers in an active reading, but also to awaken the readers' consciousness. In Jelinek's case, for instance, the intention to shock is addressed in her interview about the sexuality in *Raststätte*:

Nach meinem Roman "Lust" hat man mir vorgeworfen, daß darin das weibliche Begehren nicht dargestellt wird. Im Gegensatz zu "Lust", wo die Frau nur Opfer war, werden hier [*Raststätte*] Frauen bei der aktiven Lust-Suche gezeigt—und das wird natürlich noch schrecklicher, noch entsetzlicher.⁵⁷

The technique of exaggeration by Jelinek, in the way of distorting and rewriting (*Umschreiben*), aims to disfigure something for recognition ("etwas zur Kenntlichkeit zu entstellen").⁵⁸

The eloquent exaggeration is a strategy that dispenses with a classical conflict and makes the effervescent text itself the actual dramatic center of the playwright's work. Exaggeration of speech has its performative function that identifies the speaker's condition through his enunciation.

⁵⁴ Günter Blöcker, "Wie Existenznot durch Sprachnot glaubwürdig wird (Rede auf Thomas Bernhard zur Verleihung des Büchner-Preises)," in *Sprachnot und Wirklichkeitzerfall: dargestellt an Beispielen neuerer Literatur*, ed. Elisabeth Meier (Düsseldorf: Patmos, 1982), 11-8, 18.

⁵⁵ Anderson, "The Theater of Bernhard's Prose," 131.

⁵⁶ Gernot Jansen, *Prinzip und Prozess Auslöschung: intertextuelle Destruktion und Konstitution des Romans bei Thomas Bernhard* (Würzburg: Königshausen und Neumann, 2005).

⁵⁷ Sigrid Löffler, "Mordslust auf Männer," *Die Woche*, November 4, 1994.

⁵⁸ Elfriede Jelinek, Jutta Heinrich, and Adolf-Ernst Meyer, *Sturm und Zwang. Schreiben als Geschlechterkampf* (Hamburg: Klein, 1995), 49.

2.1.4 Relation to Philosophers, especially Heidegger

Besides their profound similarities in literary approaches and political stance, both Jelinek and Bernhard engage extensively with German philosophers, especially Martin Heidegger, one of the most influential philosophers in the twentieth century.⁵⁹ Their attitude toward him is rather negative in respect to his philosophical ideas and personality traits.

In his novel *Alter Meister*, Heidegger was criticized through the scolding of the fictional character Reger, which goes on for six pages:

Tatsächlich erinnert mich Stifter immer wieder an *Heidegger*, an diesen lächerlichen nationalsozialistischen Pumphosenspießer. Hat Stifter die hohe Literatur auf die unverschämteste Weise total verkitscht, so hat Heidegger, der Schwarzwaldphilosoph Heidegger, die Philosophie verkitscht [...]. Heidegger war ein Kitschkopf, sagte Reger, ein Voralpenschwachdenker, wie ich glaube, gerade recht für den deutschen Philosophieeintopf [...]. Heidegger [...] war durch und durch ein ungeistiger Mensch, bar jeder Phantasie, bar jeder Sensibilität, ein urdeutscher Philosophiewiederkäufer, eine unablässig trüchtige Philosophiekuh, sagte, Reger, die auf der deutschen Philosophie geweidet und darauf Jahrzehntlang ihre koketten Fladen fallen gelassen hat im Schwarzwald. Heidegger war sozusagen ein Philosophischer Heiratsschwindler, sagte Reger, dem es gelungen ist, eine ganze Generation von deutschen Geisteswissenschaftlern auf den Kopf zu stellen [...] Heute ist Heidegger noch immer nicht ganz durchschaut, die Heideggerkuh ist zwar abgemagert, die Heidegermilch wird aber noch immer gemolken [...] Heidegger ist der Pantoffel- und Schlafhaubenphilosoph der Deutschen, nichts weiter.⁶⁰

Jelinek's criticism of Heidegger is ubiquitous, and this has to do with Heidegger's association with the Nazi party, of which he proved to be an enthusiastic supporter. Yet it seems that Heidegger's philosophical idea about language as the "Haus des Seins" impacts Jelinek's approach to binding language and human existence in her dramas, as she states, "I have written

⁵⁹ See detailed analysis of Bernhard's relation to Heidegger in Alexandra Bormann, "*Die Unheimlichkeit des Daseins*": *Sprache und Tod im Werk Thomas Bernhards. Eine Untersuchung anhand der Daseinsanalyse Martin Heideggers* (Hamburg: Verlag Dr. Kovač, 2008).

⁶⁰ Thomas Bernhard, *Alte Meister, Komödie* (Frankfurt a. M.: Suhrkamp, 1985), 87.

plays in which the characters are constituted by their speech, and as long as they are speaking, they exist but whenever they cease to speak, they also cease to exist.”⁶¹

In summary, as two of the most controversial contemporary authors in German-speaking countries, both Jelinek and Bernhard have much in common regarding their aesthetical approaches and anti-Heimat sentiment, due to their love-hate relationship with their home country. In the tradition of Austrian self-hatred, both writers use literature as their political weapon to criticize the country's culture, politics, and people. The self-hatred and negativity are reflected also in the themes of their works, including topics related to death, inhumanity, and dehumanization. In Jelinek's work one sees evocative symbols such as the living undead and vampires, while in Bernhard the emphasis is more on the emptiness of human existence. Because of their accentuation on the negativity toward the country, its country's culture, history, and people, both writers have been politically attacked not only in Austria but also in all German-speaking countries, which caused their literary emigration: Bernhard, two days before his death, forbade his work to be published or republished, and banned posthumous performance of his plays in his home country for the whole period of copyright protection, i.e., 70 years.⁶² Jelinek too, when a coalition government between Haider's FPÖ (Freiheitliche Partei Österreichs) and ÖVP (Österreichische Volkspartei) was established in 2000, took up inner migration and prohibited any performance of her plays in Austria whenever Haider and his party were in charge of the government.

2.2 Engaging Mozart in Postmodernist Drama

In the Age of Enlightenment, in which Mozart lived, opera and drama functioned as two of the most popular venues for public gender and sexuality discourse. The standard of the Enlightenment gender code that women were considered inferior to men finds its echo in Gotthold Ephraim Lessing's dramas. In his *Miss Sara Sampson* (1755) and *Emilia Galotti* (1772), for instance, women are innocent victims of men's sexual seducement and socio-political suppression. While submission and sexual morality were perceived as natural characteristics of a married woman in the Age of Enlightenment, her erotic desire must be self-controlled and legitimated only through marriage. Mozart, however, deviates from this gender policy and critically calls attention

⁶¹ Benda L. Bethman, “‘My Characters only live insofar as they speak’: Interview with Elfriede Jelinek,” *Women in Germany Yearbook*, 16 (2000): 61-72, 66.

⁶² The testamentary ban has been lifted in the meantime by Bernhard's half-brother Peter Fabjan.

to a misogynist attitude towards emancipated female individuals in *Così fan tutte* and *Die Zauberflöte*.

While *Die Zauberflöte* tends to dramatically reverse the Queen's role from a noble, compassionate victim to a greedy, vengeful fury, *Così fan tutte* aims to disclose the so-called true female nature, as the cynical enlightened philosopher Don Alfonso believes: women are psychologically unstable and unfaithful. To prove this, Alfonso proposes that two young soldiers, Ferrando and Guglielmo, undertake an experiment on their fiancé. Both young men, disguising themselves as Albanian nobles, take steps to seduce their lovers and soon find out that the women, in this "man-made" pit, betray them. Despite the infidelity of their lovers, the two men still happily marry their "plucked hens."

Unlike many postmodern plays that yield neither an illusion of reality nor a linear structure, Bernhard's *Der Ignorant und der Wahnsinnige* aims to expose the existential crisis of modernity, which is overtly reflected in the psychological and physical deficit of the individual and in the problem of effectively dealing with the distorted world that surrounds him or her. The drama focuses on three fictional characters: a father, a daughter, and a doctor. As a coloratura soprano, the daughter is famous for the aria of the Queen of the Night, which she has sung 222 times. She is supposed to be the center of the play because of her key position in the circle, yet it is undermined by the males' dominant role that the title of the drama already hints at. Her mechanized technique of singing makes her a coloratura machine ("Koloraturmaschine"), resembling a lifeless marionette without personality. Her artificial and mechanical voice may represent the abnormal gender connotation: unnatural because of the absence of *emotion*—one of the most significant attributes identifying the classic stereotype of femininity or the nature of the female subject. Bernhard's dramatic heroine, while missing maternal upbringing and female company, is situated in a phallogentric world. Her female sexuality and gender identity are therefore limited. In contrast to the male figures (the "father" and the "doctor"), her personal identity is omitted both in the social and domestic reality, reflected in her name "Königin" (Queen) both on and off stage.

While the female character as an individual is deconstructed, male figures are confronted unwillingly with radical criticism. The father, who is supposed to play the role of a caregiver and guardian, is an addicted alcoholic and blind in Bernhard's drama. His evident mental disorder prevents him from enlightening his daughter or leading her into the rational realm, as Mozart's Sarastro does. On the contrary, the father is the child-like person who is independent and needs

support and protection from his daughter. The doctor, on the other hand, stands for wisdom and science. His knowledge should enable him to embark on spiritual enlightenment, yet his incapability to control himself causes his insanity, which is further enhanced by his pathological language. Ironically, his informed medical knowledge can salvage neither the sick daughter nor the alcoholic father.

Bernhard's subversive construction of gender roles betrays Mozart's gender discourse, which is embedded in an enlightened mode: the gender difference aligned with the dyads of underpinning masculinity with control, reason, and rationality and femininity with the sensation, intuition, and emotion. This suggests Bernhard's criticism of alienated modern humanity, which cannot be freed by any rational analysis or scientific judgment. In order to intensify this absurdity, Bernhard and the German director Claus Peymann, deviating from Mozart's intention of letting the Queen of the Night fall into the eternal darkness while allowing Sarastro and his emblematic rays of dawning light to triumph, transform the whole theater into complete darkness by extinguishing even the pale emergency lighting in the theater. In this way, both the characters' fictional stage-world and the audience's real-world collapse into the abyss.

Bernhard's radical criticism of humanity recurs in Jelinek's drama *Raststätte oder Sie machens alle* whose more explicit reference to Mozart's opera *Così fan tutte* lies directly in both its title "Sie machens alle" and the adapted plot. Jelinek, known as a feminist writer, uses *Così* as her intertext not only to bring up the gender discourse but also to promote an exaggerated parody to achieve a comic, ironic effect. In doing so, women's radical sexuality in postmodern Austrian society is critically emphasized as something positive that should be upheld and uplifted.

Published as part of her tragedy-trilogy *Stecken, Stab und Stangle, Raststätte oder Sie machen alle*, and *Wolken Heim*, *Raststätte* was written in the style of satyr play, an ancient Greek tragicomedy tradition. Its premiere at Wiener Akademietheater was led by the same German director: Claus Peymann. The drama is centered on two women named Claudia and Isolde. They arrange to meet two men who praise themselves as "animals" and would "einheizen" them [give them hell] in a motorway service area, the modern Eros center. Right after an orgy in the dirty lady's room, the women see their excesses on the video in the public parking lot and learn that the men whom they had met in the restroom, wearing furry costumes of a bear and a moose, were their husbands: Kurt and Herbert.

Compared to Bernhard's portrayal of the problems surrounding gender role and gender identity, the female characters receive more attention in Jelinek's drama. Through metaphors with animal, food, and human body parts—typical Jelinek figurative vulgarism—women as sexual commodity is thematized. Male existence and power, which is reluctant to be understood in terms of animal nature, are threatened by women's active sexual desire. From Jelinek's feminist perspective, men now become women's sexual objects and must rely on false identity (i.e., become animals) to sexually attract their wives. Their animal costumes furthermore dismantle their phallic identity. In this respect, women's erotic subordination to men, which is undermined in the Enlightenment gender model, is subverted. The enlightened feminine morality, as seen in Mozart's opera, disappears accordingly.

With a critical rather than sympathetic attitude, Jelinek's satirical and ironical comedy denaturalizes/denatures the Mozartian "human nature" of women, which Mozart presents as a given. Similar to the singer's dehumanization through her unnatural (or supernatural) technique in *Der Ignorant*, the feminist writer dehumanizes the males' identity by imbuing them with the shape of animals, under the fur of a bear and a moose. However, women's attempts at sexual emancipation fail. Their longing for gender liberation and sexual pleasure by escaping their husbands' control, and their hope of transforming themselves from sexual objects to subjects seem to be nothing but a misconception.

Centered on the gender discourse, chapter 3 examines how alterity, in the context of gender studies, is defined as well as determined by external sources—namely, gendered identity is constructed within certain temporal and spatial contexts. In the case of *Ignorant* and *Raststätte*, gendered alterity, functioning as the pivotal point, links Mozart's two operas to Bernhard's and Jelinek's postmodernist dramas. My investigation of two dramas' intertexts aims to demonstrate how two writers subversively reconfigured the enlightened binary models of gender differences, embedded in Mozart's *Zauberflöte* and *Così fan tutte*, in new cultural and social contexts.

CHAPTER 3. GENDER DISCOURSE: WOMAN AS OTHER IN A PHALLIC WORLD

Ich darf nicht leugnen, daß ich auch immer zwei Existenzen
geführt habe, habe eine, die der Wahrheit am nächsten kommt
und die als Wirklichkeit zu bezeichnen ich tatsächlich ein Recht
habe, und eine gespielte, beide zusammen haben mit der Zeit
eine mich am Leben haltende Existenz ergeben, wechselweise
ist einmal die eine, einmal die andere beherrschend, aber ich
existiere wohlgemerkt beide immer.
— Thomas Bernhard⁶³

Die Ausgrenzung und Isolierung des Anderen, das man nicht
mehr als ein Wesen wie man selbst eines ist, zu erkennen
vermag, ist der erste Schritt in die Katastrophe totalitärer
Herrschaft
— Elfriede Jelinek⁶⁴

This chapter aims to examine how Bernhard and Jelinek use Mozart's operas as their intertexts to introduce the gender discourse in their works. I argue that both playwrights' subversive construction of genders is apparently different from Mozart's operas, which is embedded in an enlightened mode. This mode shows the enlightened logic of the privileged male's dominance, reflecting the gender difference aligned with the dyads of underpinning masculinity with control, reason, and rationality, while femininity is associated with the sensation, intuition, and emotion. In Bernhard's and Jelinek's (post)modernist dramas, the binary models of gender within a hierarchical patriarchal society remain, albeit with modern attributes. In *Ignorant* the binary oppositions of science/humanity, medicine/art (opera), and material/spiritual emphasize the persistent dominance of the male perspective. In *Raststätte*, Jelinek, from a feminist perspective, tends to subvert women's oppressive sexuality while establishing their subjectivity, underscoring the Enlightenment's lasting hierarchical residue as seen in binary oppositions such as man/women, human/nature, nature/technology, mind/body, action/speech, reason/emotion, and abject/object.

My analysis starts with the definition of the term *alterity*, with which the self's identity is defined in a series of binary opposition to the Other (or its otherness). I adopt the contemporary approach to the Other and to an alterity that concerns itself not only with the interpersonal theory

⁶³ Thomas Bernhard, *Der Keller. Eine Entziehung* (Salzburg, Wien: Residenz, 1998), 98.

⁶⁴ Elfriede Jelinek, "An uns selbst haben wir nichts," *Der Standard*, November 9, 1991.

of identity according to race, gender, and class, but also with intrapsychic otherness, i.e. alterior issues as seen in both solipsism and narcissism, in the sense of the Lacanian concept of other and Other. In *Raststätte*, Jelinek draws on both the discourses of the gendered Other and discourses of racial identity. The former in feminist discourse involves the idea of woman as Other, while the latter reveals the Austrian political landscape of prevalent xenophobia in the 1990s. In Bernhard's *Ignorant*, the alterity is constructed in one's relationship to himself or herself, e. g., within the subjectivity, due to an identity crisis and / or an alienating environment. I elucidate here Bernhard's criticism of alienated modern humanity and argue that the alterity of the protagonists is seen above all in their problem within, i.e., the interior otherness that is caused by their desires that cross traditional boundaries. For instance, the female singer shows her effort to develop her coloratura technique, while the male doctor displays his achievement in expanding his knowledge not only in the medical profession but also in the fields of philosophy and art. Their endeavors cross the boundaries of social gender norms and disrupt their inner lives, which consequently leads to the exterior appearance of strangeness and abnormality. They cannot be "at home" as they don't fit into the catalog of familiarity.

In *Raststätte*, alterity discourse shifts to the self's relationship to the Other, being ethnic or gendered "strangers." Although four main characters are at home in that they remain within traditional marriages. The setting of the drama also identifies a real region in Austria, yet this home still turns to the unfamiliar and the chaotic, as seen in the dirty service area where they encounter strangers. Keeping in mind Jelinek's feminist perspective, I examine how women figures fight for their subjectivity through the initiation of their radical sexuality. Yet, their plan fails and the phallic world remains unchanged. Similar to the modern beings' ontological needs and desires that jeopardize their identity in *Ignorant*, the interior otherness of the men is characterized with the binary of human/inhuman (animal) in *Rastsätte*. The female characters, however, aim to become the Other—their action of *Fremdgehen*, of betraying their husbands, is their desire for being "something else entirely" or "the absolute other."⁶⁵ Therefore they depart from the familiar comfort of home, lead themselves away from their assumed nature and move toward the Other (in this case, non-human Other as the men don animal costumes). Yet their affair with these strange, presumably unknown men (incarnated as non-human) does not change their inferior position

⁶⁵ Emmanuel Levinas, *Totality and Infinity: An Essay on Exteriority* (Pittsburgh, Duquesne University Press, 2013), 33.

within a patriarchal society, embedded within a binary model of heterosexuality. This binary model functions as the pivotal point that links Mozart's two operas to both Bernhard and Jelinek's dramas. In order to discover why these two writers use Mozart's opera as critical intertexts, it is necessary to trace the composer's attitude toward the Enlightenment and further, to look into his approach to the Enlightenment mode of gender differences and gender polity in his famous opera buffa *Così fan tutte* and Singspiel *Die Zauberflöte*.

3.1 WOLFGANG AMADEUS MOZART: *Così fan tutte* and *Die Zauberflöte*⁶⁶

Born in 1756 in the archbishopric of Salzburg, Mozart is now commonly recognized as an Austrian composer, although from the geopolitical view of the eighteenth century, Salzburg was an ecclesiastical principality of the Germanic Holy Roman Empire.⁶⁷ Due to the independent state of his home city, Mozart never agreed with his national identity as Austrian; rather, he claimed himself as a "German." This does not, however, change the fact that he became a national treasure for Austria.

Growing up in a musical family, Mozart showed his prodigious musical talent in his earliest childhood.⁶⁸ During his formative years, Mozart began to compose and frequently performed in the primary music centers of Europe. After his return to Salzburg in 1773, Mozart started with his career as court musician. Because of the low salary, his discontented relationship with the ruler of Salzburg Prince-Archbishop, and few opportunities for his opera composition, he moved to Vienna in 1781 and tried to develop his music career as a freelancer. As a rebel against the feudal control of music, Mozart stayed for the rest of his life in Vienna, where he composed a great deal of music,

⁶⁶ His full name was Johann Chrysostom Wolfgang Amadeus Mozart, and he was baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart.

⁶⁷ Most of the German-speakers in Mozart's time lived in a loose confederation of states, i.e., in a large political entity named the *Germanic Holy Roman Empire* (Heiliges Römisches Reich Deutscher Nation). The Empire existed between the tenth and nineteenth centuries. Mozart's nationality is debated by several scholars, including Otto Erich Deutsch, *Mozart: A Documentary Biography* (Stanford: Stanford University Press, 1965), 9; Herman Abert, *W.A. Mozart*, 2nd ed., trans. Stewart Spencer, with footnotes by Cliff Eisen (New Haven: Yale University Press, 2007), 1; Maynard Solomon, *Mozart: A Life* (New York: Harper Collins, 1995); Peter Branscombe, "Wolfgang Amadeus Mozart," in *The Cambridge Mozart Encyclopedia*, eds. Cliff Eisen and Simon P. Keefe (Cambridge: Cambridge University Press, 2006), 304; Julian Rushton, *Mozart* (=The Master Musician Series) (Oxford: Oxford University Press, 2006), 2; and others.

⁶⁸ Mozart's father, Leopold Mozart, was a court musician, and he worked as composer, conductor, music teacher, and violinist whose violin textbook *Versuch einer gründlichen Violinschule* was an influential instructional source for performance practice of the eighteenth century. Mozart's elder sister Maria Anna, nicknamed "Nannerl," was also a talented musician who went on musical tours of many cities with Mozart.

including his most important operas that have become mainstays of the operative repertoire throughout the past two and half centuries.

In his short life of thirty-five years, Mozart composed more than 600 works, touching all major music genres, such as symphony, solo concerto, chamber music, and opera. For instrumental music, Mozart's main contribution to music history is that he developed and popularized the genre of Classical piano concerto. Together with Joseph Haydn and Ludwig von Beethoven, Mozart established the musical convention called the Viennese Classical school. As an archetype of the Classical style, his instrumental music can thus be described with features such as clarity of the form, regular phrases, and balanced and symmetrical structures.

Yet it was the dramatic feature of music that attracted the great composer the most. Rooted in the tradition of the Italian serious opera, Mozart's operas can be categorized into three styles: first, opera buffa, representative works for which are *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*; second opera seria, such as *Idomeneo* (1781); and third, the *Singspiel*, a genre for which, besides his famous *Die Zauberflöte*, Mozart also wrote the following works: *Bastien und Bastienne* (1768), *Zaide* (1780), *Die Entführung aus dem Serail* (1782), and *Der Schauspieldirektor* (1786).

3.1.1 Mozart and the Enlightenment

Known in the Germanic world as the *Aufklärung*, the Enlightenment was an intellectual and philosophical movement of the seventeenth and eighteenth centuries.⁶⁹ It focused on the new mode of thinking and referred above all to a form of philosophical reflection, whose representatives include Descartes, Kocke, Hume, Boyle, Leibniz, Voltaire, and Kant, among others. The Age of Enlightenment—which has also been called the Age of Reason or the Age of Illumination, like the French philosopher D'Alembert claims: “l'age des lumieres”—is regarded as the birth of modern society and therefore counts among the most important periods of European history. The Enlightenment movement had significant influence on the politics, philosophy, science, and culture of many Western countries including but certainly not limited to England, America, Germany, Italian, and Spain.

⁶⁹ For this study, the concept will be mainly focused on the German and Austrian cultural context.

In German-speaking countries, Immanuel Kant (1724-1804) and Gotthold Ephraim Lessing (1729-1781) represent two leading figures in the fields of philosophy and literature during the Enlightenment era. In 1783, Johann Friedrich Zöllner, an official of the Prussian government, sparked a debate by posting the question “Was ist Aufklärung?” in his article “Ist es rathsam, das Ehebündniß nicht ferner durch die Religion zu sancieren”:

Was ist Aufklärung? Diese Frage, die beinahe so wichtig ist, als: was ist Wahrheit, sollte doch wol beantwortet werden, ehe man aufzuklären anfangt!
Und noch habe ich sie nirgends beantwortet gefunden!⁷⁰

In responding this question, Kant published his famous essay, entitled “Beantwortung der Frage: Was ist Aufklärung” (Answering the Question: What Is Enlightenment?) a year later in 1784. According to Kant, Enlightenment, as man releases himself from his self-incurred tutelage, identifies a process of freedom, by which one should dare to know (“Sapere aude!”) while dispensing with laziness (“Faulheit”) and cowardice (“Feigheit”), i.e., instead of being afraid of thinking, one should leave himself from the intellectual bondage and have the courage to use his own reason and knowledge to break free from destructive obedience to the external authority:

Aufklärung ist der Ausgang des Menschen aus seiner selbst verschuldeten Unmündigkeit. Unmündigkeit ist das Unvermögen, sich eines Verstandes ohne Leitung eines anderen zu bedienen. [...] Sapere aude! Habe Mut, dich deines eigenen Verstandes zu bedienen! ist als der Wahlspruch der Aufklärung.⁷¹

The core of Kantian Enlightenment lies in the motto “Sapere aude!” It, against divine inspiration, emphasizes the individual’s interests and advocates for reason (rational acquisition) and the knowledge that should come from scientific observation and logical thinking. In sum, the mission of an enlightened person is to legitimize the moral of his self-interest, to improve his social, political, technological/scientific application, to overcome the superstition of religions, to free himself from social restraints and from the supernatural power of God, and to enable the natural universe to serve his ultimate well-being.

⁷⁰ Johann Friedrich Zöllner, “Ist es rathsam, das Ehebündniß nicht ferner durch die Religion zu sancieren,” *Berlinische Monatsschrift* 2 (1783): 508-16, 516.

⁷¹ Immanuel Kant, “Beantwortung der Frage: Was ist Aufklärung?” in *Berlinische Monatsschrift* 4 (Dezember 1784): 481-94. Reprinted in Moses Mendelssohn, *Gesammelte Schriften Jubiläumsausgabe* 6/1 (Stuttgart: Rommann, 1981), 115-19. See Immanuel Kant, “Beantwortung der Frage: Was ist Aufklärung?” last updated June 20, <https://www.gutenberg.org/files/30821/30821-h/30821-h.htm>.

Enlightenment ideology was slow to reach Austria, where all educational institutions remained under the control of the Jesuits until 1774, when Maria Theresa and her son Joseph II (r. 1740-1790), aiming at economic growth and regional, social freedom, launched a series of reforms to limit the power of the feudal nobility and the privileges of the religious authorities. With the rise of the bourgeois class and the abolishment of absolutism, a public sphere emerged in the forms of coffeehouses, reading rooms, ballrooms, salons, and concert halls, which provided a space for ordinary people to speak freely. Public discourse gradually became one of the most distinctive attributes of the Enlightenment for the Viennese. When Mozart left his native Salzburg for Vienna in 1781, the city had become a cultural center and was declared “the freest, most open, liberal and tolerant city in Europe” after the reform of Maria Theresa and Joseph II.⁷² Vienna’s dynamic musical free market, its enlightened public, freedom of the press, and the relaxation of artistic censorship (in contrast to Salzburg), provided a perfect forum for Mozart to demonstrate his musical talent as well as to express the social and intellectual concerns of modern man, as Nicholas Till observes: “[N]o art has met modern humanity’s longing for wholeness and reconciliation as has Mozart’s music.”⁷³

The association of Mozart in particular with individuality of expression and humanist concerns can be seen as a hallmark of Western characterizations of the composer. Similar to his Baroque predecessors and contemporaries who emphasized religious themes and musical form, Mozart’s musical language was characterized by a Classical style with balanced harmonic, symmetrical structure, and transparent texture, which reflected the Enlightenment ideals of system, science, and order. But more than that, Mozart valued individuality, an essential element of humanity during the Enlightenment. His subversive musical language—achieved by introducing sentimental expression and underscoring the personal, subjective feeling of music appreciation—aimed at a musical expressivity, namely an ability to “inculcate feelings of humanity, wisdom and practice, virtue and honesty, loyalty to friends, and finally an understanding of freedom.”⁷⁴ The expressivity embedded in Mozart’s music is enormous and rich. It is not only apparent in his dramatic operas but also in his instrumental compositions, which have been extensively

⁷² Nicholas Till, *Mozart and the Enlightenment. Truth, Virtue and Beauty in Mozart’s Operas* (New York, London: W.W.Norton & Company, 1995), 86.

⁷³ *Ibid.*, 6.

⁷⁴ As cited in Katherine Thomson, *The Masonic Thread in Mozart* (London: Lawrence and Wishart, 1977), 41.

investigated by Mozart scholars.⁷⁵ For instance, Mozart's piano concerto, according to the celebrated Mozart scholar Alfred Einstein, "always leaves the door open to the expression of the darkest and the brightest, the most serious, the gayest, the deepest feelings."⁷⁶ Leo Balet cannot agree more and claims that "no composer of this period has set greater value on 'Expressivität' than Mozart."⁷⁷

Mozart's conscious promotion of humanist qualities is not limited to developing the musical expressivity in his work; it is also linked to his strategy of using music as a means to deliver a socio-political message while celebrating freedom, equality, and brotherhood. This strategy is inevitably rooted in the *Zeitgeist* of the eighteenth century, the Age of Enlightenment in which Mozart was born and raised. During that period, the rising European middle class was conscious of social inequality between the bourgeois and the ruling class of the absolutists. In pursuing economic equality, political freedom, and general human rights, the enlightened burghers revolted against the unnatural empowerment of absolutism. They comprehended that individual reason, instead of tradition and religion, should be the source of truth. Because all humans are capable of rational thought, it was asserted, they should be respected as inherently equal. Along with these revolutionary ideas, *humanity* became a key theme in bourgeois artistic and literary creations. While literary examples can be found in Lessing's and Herder's writings, among others, Mozart's operas show the musical genius' efforts in delivering "messages about social unfairness and the rights of individuals, ideas that appeal to enlightened audiences everywhere."⁷⁸ Regarding Mozart's politic engagement Leo Balet, praises him as "in reality one of the most prominent exponents of the *revolutionary* second half of the 18th Century."⁷⁹ Peter Sellars likewise respects Mozart as "one of Europe's leading intellectuals and one of the most intensely political artists in

⁷⁵ For examples of studies on Mozart's expressivity, see Simon P. Keefe, *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (London: Boydell & Brewer, 2002) and Neal Zaslaw, *Mozart's Piano Concertos: Text, Context, Interpretation* (Ann Arbor, MI: University of Michigan Press, 1999). Donald Francis Tovey argues that Mozart's instrumental music is even more dramatic than his vocal music; see Donald Francis Tovey, *Symphonies and Other Orchestral Works. Selections from Essays in Musical Analysis* (Mineola, New York: Dover Publications, 2015), 420-53.

⁷⁶ Alfred Einstein, *Mozart, His Character, His Work*, trans. Arthur Mendel and Nathan Broder (New York: Oxford University Press, 1945), 289.

⁷⁷ Leo Balet, "The Humanity of Mozart," *The Kenyon Review* 7, no.3 (1945): 494-97, 496.

⁷⁸ Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis, ed. *The Enjoyment of Music*, 30th ed. (New York: W.W.Norton & Company, 2018), 205.

⁷⁹ Leo Balet, "The Humanity of Mozart," 494.

history,” because his “[e]very single opera” is “a radical gesture of equality between the ruling class and the working class.”⁸⁰

3.1.2 Gender Code in the Age of Enlightenment

Great thinkers and intellectuals of the Enlightenment, such as Claude Adrien Helvetius, Thomas Hobbes, Jeremy Bentham, Marquis de Condorcet, and Thomas Paine, intended to advocate for the social, biological, and political equality of women while criticizing the theory of the natural male superiority over women. From today’s perspective, women’s quest for equal rights in the Age of Enlightenment was an illusion. At the time it is generally said that women were seen—biologically, socially, and legally—as subordinate to men. This was above all because the idea of enlightened reason excluded women and naturalized women’s inclination to obey. Their innate characteristics were different from men, they were often depicted as intellectually inferior or were infantilized. Their well-being must be protected by a father or husband. Their perceived inferiority and their very real subjugation meant they would face multiple types of oppression.

As embedded in *Zauberflöte*, gender code in the Enlightenment was closely related to two major concepts within the frame of gender studies: freedom and morality. The idea of freedom, whether personal, political, or religious, emanated from France after the Revolution. Although intellectuals, in defiance of religious authority, advocated for the individual’s freedom, their idea of equality as universal human rights was not applicable to all (e.g., women and slaves were excluded); instead, it privileged male power. Jean-Jacques Rousseau (1712-1778), for instance, presented his contradictory view on women in his philosophical treatises, including *Émile, ou De l’éducation* (*Emile, or On Education*, 1762). For Rousseau, women and men are mutually dependent, yet this dependence is not equal because of the difference in masculine and feminine traits (women are generally physically weaker than men) and psychological orientation: “[m]en depend on women because of their desires; women depend on men because of both their desires and their needs.”⁸¹ The philosopher further legitimated women’s innate inferiority by claiming that women do not deserve equality in a phallogentric world, “When woman complains on this score about unjust man-made inequality, she is wrong. This inequality is [...] is the work not of prejudice

⁸⁰ See Peter Sellars’ interview in Peter Culshaw, “Mozart was a Political Revolutionary,” *The Telegraph*, July 3, 2006.

⁸¹ Jean-Jacques Rousseau, *Emile: or, On Education* (New York: Basic Books, 1979), 364.

but of reason”⁸² Rousseau’s explicit misogynistic attitude is especially seen in his view of women’s education, which he thought should focus on their domestic skills and serving their husband at home:

[...] the whole education of women ought to relate to men. To please men, to be useful to them, to make herself loved and honored by them, to raise them when young, to care for them when grown, to counsel them, to console them, to make their lives agreeable and sweet—these are the duties of women at all times, and they ought to be taught from childhood.⁸³

Rousseau’s view of women’s physical and mental weakness complemented Kant’s, whose Enlightenment idea also addressed freedom of thought and free rationality of beings which did not apply to women. According to Kant, all human beings are born free, they are naturally equal. Their political independence determines that no one is subjugated to the will of others or constrained by others’ choice. However, his contradictory account of the moral law excluded all women from the natural, autonomous freedom and equality of human beings. Kant justified the laws of the nature that endorsed the women’s inferior position in the morganatic marriage, as it is also explicitly administered in Germanic law. Kant sees the marriage as a command system with a master-servant relationship: the husband should be the master of his wife. To the question about the necessity of women’s submission, Kant claims suggested the superior ability of men to the marriage’s common interests:

whether it is also in conflict with the equality of the partners for the law to say of the husband’s relation to the wife, he is to be your master (he is to be the party to direct, she to obey): this cannot be regarded as conflicting with the natural superiority of the husband to the wife in his capacity to promote the common interest of the household, and the right to direct that is based on this can be derived from every duty of unity and equality with respect to the *end*.⁸⁴

Kant’s argument is based on the pragmatic consideration that women’s submission helps maintain a harmonious unity while the couple represents a unity of will. It ensures the lawful right of

⁸² *Ibid.*, 361.

⁸³ *Ibid.*, 365

⁸⁴ Immanuel Kant, *The Metaphysics of Morals*, ed. Mary Gregor (Cambridge: Cambridge University Press, 2003, @1996), 63, 6: 279.

husbands to be dominant in the household. To some degree, Kant's philosophy of moral law and the laws of nature endorse the legal equality of men in accordance with women's natural inequality.

Women's inferiority is naturalized not only as a social but also as a biological destiny, as scientists became more aware of the bodily differences between men and women. Many scientists argued that women were corporeally unstable. For instance, they suggested that the instability of women was caused by women's organs, like the wandering womb, as a feminine attribute, this organ was seen as related to all women's physical and psychological suffering through menstruation, childbirth, and menopause. It was considered to cause the vulnerability of women's physical body and physical sicknesses, or mental disorders including hysteria and iron deficiency anemia. This treatise "Système physique et moral de la femme," Pierre Roussel asserted that woman is other because nature made her to possess natural qualities like weakness, instability, and vulnerability.⁸⁵ These allegedly natural qualities are classified under femininity. According to him, women became sick because of the unfulfillment of their natural desires that exceeded the norms of civilization. Their moral conscience caused the physiological imbalance and further resulted in diseases, like the typical example of hysteria. Both medical discoveries and cultural norms relegated women to the private sphere and encouraged them to retreat from public life.

Not only in the philosophical and biological discourses but also in the literary and artistic fields, scholars such as Antoine-Leonard Thomas presented the traditional attitudes toward women's inferior position. In his *Essay on the Character, Nature of Morals and Spirit of Women through Different Centuries*, Thomas declared women's inferior position concerning women's weakness in intellectual and artistic creativity. Because of their "delicate" natures and natural modesty, women are less able than men to feel and express strong emotions, to excel in intellectual pursuits or to create great art:

Because of their "delicate" natures and natural modesty, women are less able than men to feel and express strong emotions, to excel in intellectual pursuits or to create great art. They are by nature inferior to, and dependent upon, their primary function is to serve as wives and mothers, and that they should therefore be excluded from the public sphere and be educated only for a domestic role.⁸⁶

⁸⁵ Pierre Roussel, *Système physique et moral de la femme* (Paris: Vincent, 1775).

⁸⁶ Mary Trouille, "Sexual/Textual Politics in the Enlightenment: Diderot and D'epinay Respond to Thomas' essay on Women," *Journal for Eighteenth-Century Studies*, 19/1 (1996): 1-15, 1.

The legal codes, social customs, and medical determinism assigned women a subordinated position. Their sexuality was viewed in light of the oppressive social conventions, yet a group of intellectuals challenged the view regarding the innate inferiority of women in social, medical, and biological aspects. For instance, Voltaire, Denis Diderot, and G.L de Buffon defended women by acknowledging their advanced sociality and civilized behavior in organizing and participating in cultural, public institutions such as fashionable salons and court networks. The prominent French philosopher and writer Denis Diderot (1713-1784), the principal editor of the *Encyclopédie* (1751-1772), saw the essential nature of women as a scientific discourse. In his famous *Sur les femmes* (On Women, 1772), Diderot disagreed and criticized the opinion of Thomas and Rousseau, who presented the traditional attitudes toward the inferior position of women. Using the successful example of England and Russia where women reigned, Montesquieu criticized in his *Spirit of the Laws* the absurd exclusion of women due to their natural weakness: “It is contrary to reason and nature that women should reign in families [...] but not that they should govern an empire.”⁸⁷

On the other hand, the natural state of human being, especially his/her sexuality and sexual desire, became one of the central concerns in the era of Enlightenment. Foucault states that sexuality became a secular discourse at this time; during the eighteenth century “emerged a political, economic, and technical incitement to talk about sex.”⁸⁸ He further claims that sex in the eighteenth century “became a ‘police’ matter [...]. A policing of sex: that is, not the rigor of a taboo, but the necessity of regulating sex through useful and public discourses.”⁸⁹ Happiness and enjoyment, of which is not the least sensual pleasure and sexual desire, are often addressed and become the subject matter of Enlightenment literature. Diderot was one who started to study human sexuality in the Enlightenment. In his and d’Alembert’s *Encyclopédie*, sexual pleasure is described as the most “august” and the most “prevalent” of passion in the entry on “Enjoyment.”⁹⁰

Gender discourse was above all a biological matter. Medical scientists helped establish the binary system of gender as well as sexual dimorphism through the naturalization of feminine and

⁸⁷ Charles de Secondat and Baron de Montesquieu, *The Spirit of the Laws*, trans. Thomas Nugent (New York: Coier, 1900), Book VII, Ch. xvii.

⁸⁸ Michel Foucault, *The History of Sexuality. Volume I: An Introduction*, trans. Robert Hurley (New York: Pantheon Books, 1978), 23.

⁸⁹ *Ibid.*, 24-25.

⁹⁰ Jacques Proust, “Enjoyment,” [original title “Jouissance”] In *The Encyclopedia of Diderot & d’Alembert Collaborative Translation Project*, ed. Denis Diderot, trans. Anoush Terjanian, vol. 8 (Ann Arbor: University of Michigan Library, 2005), 889. See “Enjoyment,” last updated June 23, 2020. <https://quod.lib.umich.edu/d/did/did/2222.0000.225/--enjoyment?rgn=main;view=fulltext>.

masculine attributes: men were sexually aggressive, while women were passive. The moral standard for women were modesty and obedience. They had less freedom to choose and were simply objects of men's sexual desire. Submission and sexual morality were considered a married woman's natural characteristics; her erotic desire must be self-controlled and legitimated only through marriage.

The asymmetrical gender relation also finds its echo in opera and drama, two of the most popular venues for the public gender and sexuality discourse during the Enlightenment era. Heinrich Leopold Wagner's *The Child Murderess* (*Die Kindermörderin*, 1776) provides an example of how women's morality is condemned in the reality of eighteenth-century society, while men's adultery and sexual activities outside marriage were tolerated. The innocent middle-class girl Evchen is seduced by an aristocrat through sheer naïvety and conceives a child in a rape. Lacking the ability to confront the social disgrace, she finally goes mad and kills her newborn, illegitimate child. Despite the tragedy she is viewed as irresponsible and immoral. Similar situations of so-called "indecent" women, seduced by noble men, are found in Lessing's dramas *Miss Sara Sampson* and *Emilia Galotti*.

3.1.3 *Così fan tutte* and Gender Difference

In the eighteenth century, Vienna was a cosmopolitan city and meanwhile the capital of the Habsburg empire. Like other German cities, Vienna has "a Francophile court inflicting its values upon an Italian-Catholic but German-speaking population,"⁹¹ that means, although the most opera houses and theaters were operated by aristocratic patronage or German courts, Viennese opera culture was undoubtedly subsumed by the Italian and French operatic practices. Accordingly, the operatic repertoire depended upon Italian and French theatrical traditions, which aims more at entertainment rather than didacticism.

As the most popular operatic form throughout the eighteenth century and early nineteenth century, *opera buffa* (comic opera) has Italian roots and embraces comic elements while employing satire and parody.⁹² Different from *opera seria* (serious/tragical opera) whose tradition features the "idealized characters and plots," *opera buffa*, for the sake of the comic effects, is

⁹¹ Charles Ford, *Così? Sexual Politics in Mozart's Opera* (Manchester: Manchester University Press, 1991), 3

⁹² While the *opera seria* was generally written in Italian, *opera buffa* was normally in the vernacular language of its audience. The term is known in German as *Singspiel*, in France as *opera comique*, and in England *ballad opera*.

characterized by its down-to-earth plots that “aimed at a more realistic depiction of human concerns and emotions.”⁹³ The realistic element of an *opera buffa*, however, does not mean something that actually happened in real life; rather, it indicates a potential happening, as Burton Fisher suggests: a good comedy “must have a link with reality so that it does not degenerate into farce.”⁹⁴ The realistic features of Mozart’s *opera buffa* are bound to the theatrical tradition in Vienna in the second half of the eighteenth century, i.e. entertainment-oriented theater.

Mozart brought *opera buffa* to its culmination. With its humorous dialogue, popular tunes, and realistic, immoral, and trivial matters, *opera buffa* in the second half of the eighteenth century “became an important social force whose lively wit delighted even the aristocrats it satirized.”⁹⁵ Mozart’s comic operas often portrayed fleshed-out human beings and reflect the social reality that separated people through their classes and genders, they contain “messages about social unfairness and the rights of individuals, ideas that appeal to enlightened audiences everywhere.”⁹⁶ This made his opera popular and accessible to audiences from diverse classes. According to Volkmar Braunbehrens, a significant part of Mozart’s audience was the “little people,” the bourgeois from the suburban areas who “loved buffoons and Punch and Judy shows,” who “cheered the use of the latest theatrical machinery and stage effects,” and whose theater “was a theater that still had the air of a circus.”⁹⁷ His work written in *opera buffa* has been consistently evaluated highly by modern musicians, performers, producers, and critics.

Così fan tutte

Crossing the boundaries of time and location, *Così fan tutte* counts as one of the masterpieces of comedy in operatic music. Fisher regards it as “the quintessential Mozart opera” and as “the most exquisite, sophisticated, and subtle work” that the musical genius had ever written, while Ford considers *Così* “the most concise dramatization of the Anglo/Scottish-French Enlightenment’s morality.”⁹⁸ As common for this genre at the time, the libretto of *Così* is written in Italian. The librettist, court poet Lorenzo Da Ponte (1749-1838), had a long cooperative relation with the

⁹³ Forney/Dell’Antonio/Machlis, *The Enjoyment of Music*, 203.

⁹⁴ Fisher, *Mozart’s Così fan tutte*, 14.

⁹⁵ Forney/Dell’Antonio/Machlis, *The Enjoyment of Music*, 204.

⁹⁶ *Ibid.*, 205.

⁹⁷ Volkmar Braunbehrens, *Mozart in Vienna. 1781-1791*, trans. Timothy Bell (New York: Grove Weidenfeld, 1989), 256.

⁹⁸ Fisher, *Mozart’s Così fan tutte*, 12. Charles Ford, *Music, Sexuality and the Enlightenment in Mozart’s Figaro, Don Giovanni and Così Fan Tutte* (London, New York: Routledge, 2016), 29.

composer and completed the Mozart-Da Ponte opera buffa trilogy: *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. The three operas have in common their link to the Enlightenment, as Fisher claims, they all tend to “satirically deal with despicable aspects of human character whose transformation was the very focus of Enlightenment idealism.”⁹⁹

Regarding his direct intervention and influence in the libretto, Mozart has been often regarded as the co-author of his opera. The authorship as well as the genesis and literary origins of *Così*’s libretto has been debated over the past two centuries.¹⁰⁰ Bruce Alan Brown’s case study on *Così* suggests that Da Ponte was the one who determined which source material will be used and then “drafted a text which corresponded to the norms of opera buffa practice” and which was “far from being a finished libretto” because Mozart invariably requested of “changes, additions and cuts, in the interests of effective musical theatre.”¹⁰¹ Moberly investigates the relation between Mozart and his librettists and uncovers how Mozart got along with da Ponte. He suggests that “Da Ponte was a verbal virtuoso. But that did not oblige Mozart to let him write his solo parts; and I consider, for many reasons, that Mozart literally ‘composed’ them himself.”¹⁰² Further research on the undeniable influence of Mozart on the libretti of his operas can be found in Frits Noske, Dieter Borchmeyer, and Joseph Kerman.¹⁰³

The opera’s title, *Così fan tutte ossia La scuola degli amanti* (Thus Do They All or the School of Lovers), is ambiguous. The main title *Così fan tutte* was quoted from Mozart’s earlier opera *Figaro*, specifically a line sung by the music teacher Basilio: “Così fan tutte le donne,/ Non c’è alcuna novità” (So do all women, nothing new about it). Although the plural form with “amanti” of its subtitle can either refer to “women” or “men” (or more likely, only “men”), the unmistakable plural form of feminine ending “tutte” (women) exposes immediately the suspicion of a misogynistic attitude, along with the maxim that suggests a common sense as valid truth: “Thus do they all.”¹⁰⁴ In his memoirs, Da Ponte stated that he originally named his libretto *La scola degli*

⁹⁹ *Ibid*, 15.

¹⁰⁰ See Andrew Steptoe, *The Mozart-Da Ponte Operas* (Oxford: Clarendon Press, 1988) and Bruce Alan Brown, *W.A.Mozart. Così fan tutte* (Cambridge: Cambridge University Press, 1995).

¹⁰¹ Brown, *W.A.Mozart*, 80.

¹⁰² B. R. Moberly, “Mozart and His Librettists,” *Music and Letters*, vol. 54, no.2 (April 1973), 161-69, 162.

¹⁰³ Frits Noske, *The Signifier and the Signified. Studies in the Operas of Mozart and Verdi* (The Hague: Nijhoff, 1977). Dieter Borchmeyer, *Mozart oder die Entdeckung der Liebe* (Frankfurt am Main: Insel-Verlag, 2006). Joseph Kerman, *Opera as Drama* (New York: Alfred A. Knopf, 1956). Chapter 4.

¹⁰⁴ Ulrich Müller, “Tristan, Isolde & Co (Shakespeare *A Midsummernight’s Dream*, Goethe *Die Wahlverwandtschaften*, Da Ponte/Mozart *Così fan tutte*): Magie, Naturgesetz oder ‘bed-trick?’,” in *Gesammelte*

amanti in the version that he first gave to Salieri. Evidence of this is found in Mozart's widow Constanze Mozart-Nissen's conversation with the British music publisher Vincent Novello and his wife Mary in 1829. A musical manuscript in Salieri's hand further shows the Italian composer's intention of bestowing Da Ponte's libretto with the original name.¹⁰⁵ Da Ponte's preference of this title is confirmed in his *Memorie*, "[...] *La scola degli amanti*, with music by Mozart, a drama which holds third place among the sisters born of that most celebrated father of harmony."¹⁰⁶

Obviously, Da Ponte ended up collaborating with Mozart, who insisted on *Così fan tutte* for the main title. Its misogynist implication stirred up contemporary discontent, which compelled Da Ponte to defend himself. Da Ponte claimed Mozart's intervention in the title as well as the libretto, as he passed the buck to the composer in his memories:

Yes, yes I am sorry, I agree with the people who say that the main title is an insult to women. It was not my fault, I wrote these three operas for a composer who insisted that the poetry must be the obedient daughter of the music.¹⁰⁷

Whether the title of the opera is credited to Da Ponte or Mozart, the libretto marks an example of intertext. Ovid's *Metamorphoses* was often considered as its reference. In Greek mythology, the prince Cephalus tends to test his wife Procris' faithfulness in disguise. The wager between Alfonso and two young officers is found in Shakespeare's *Cymbeline*, where Posthumus Leonatus makes a bet with his Italian friend Iachimo bet on his wife's chastity.¹⁰⁸ In all cases, women confront men's seduction and become the men's sexual objects. Opposite to men, women were condescended upon as unfaithful. As mentioned, in the Age of Enlightenment, submission and sexual morality were considered to be women's natural characteristics, of which they have no freedom to choose. The women's intention of partner-exchange in *Così* was undoubtedly a moral issue in the social reality of the eighteenth century. The skeptical men's test of their wives' fidelity

Schriften zur Literaturwissenschaft 3, Interkulturelle Germanistik, Neuere Deutsche Philologie, Mittelalter-Rezeption I, ed. Ulrich Müller and Margarete Springeth (Göppingen: Kümmerle, 2010), 185-201. 24. Footnote 20.

¹⁰⁵ This was documented in Constanze's conversation with Mary and Vincent Novello, see Bruce Alan Brown and John. A. Rice, "Salieri's *Così fan tutte*," *Cambridge Opera Journal*, vol. 8, no.1 (March 1996): 17-43. In the Austrian National Library John Rice found an autographed score which confirmed that Salieri set music to the first two numbers to the libretto.

¹⁰⁶ Lorenzo Da Ponte, *Memorie*, ed. Cesare Pagnini. Milano: Rizzoli, 1960. As cited in Brown and Rice 1996, 18.

¹⁰⁷ As cited in Moberly, "Mozart and His Librettists," 161. See also Tyson's suggestion that *Così fan tutte* is the Mozart's decision. Alan Tyson, *Mozart: Studies of the Autograph Scores* (Cambridge: Harvard University Press, 1987), 197.

¹⁰⁸ It is often said that the wager theme of Shakespeare was derived from the ninth novel of the second day of Giovanni Boccaccio's *Decameron* and the German tale *Frederick of Jennen*, where wagers are made to test the virtue of the men's wives.

in the disguise of ethnic foreigners (Albanians) leads not only to the issue of male's rationality but also raises the question of insulting women's morality and moral autonomy. The misogynist tone makes Fisher believe that the "superficial gallantry" of the Enlightenment, "in many ways, represented a disguise for a deep-seated hatred and fear of women."¹⁰⁹

Così premiered on January 26, 1790 at the Burgtheater in Vienna, right after the French Revolution (1789) when the Bastille was stormed. Its reception was different from that of *Zauberflöte*, which hit the Viennese audience right after its premiere and was soon popular throughout European countries. *Così* was not well received in Mozart's lifetime, although ten performances of it were given in the Burgtheater between January to August 1790. After Leopold II became Emperor, *Così* received heavy criticism because of the immoral and trivial matters the opera deals with; it was thus barely performed under the strict moral censorship of the nineteenth century. The opera was rediscovered and revived through Herman Levi and Richard Strauss in the twentieth century.

The setting of *Così* is in a café in Naples, the center of Enlightenment in Italy. Two young Italian army officers, Ferrando and Guglielmo, proclaim that their fiancées, two sisters named Dorabella and Fiordiligi, are faithful.¹¹⁰ Their old friend, the philosopher Don Alfonso, playing the role as the teacher of *the school of lovers*, convicts that all women are alike and unfaithful. In order to prove that Alfonso is incorrect, two young suitors make a wager to test the loyalty of their fiancées. They lied to their fiancées that they will depart for war and thus ask their prospective wives to be faithful. The men, disguising themselves as Albanian nobles, appear as strangers in front of their fiancées and ask for their affections. Both Fiordiligi and Dorabella reject the strangers' seduction and remain faithful. Ferrando and Guglielmo believe they win the bet. Alfonso, however, disagrees and warns them to wait. In the second act, the plot turns dramatically when the sisters' fifteen-year old maid Despina (which literally means "thorn") appears on the stage. After Despina's advice, the two sisters give up their resistance and decide to have some fun ("per divertirsi un poco") and to let each other to freely choose ("sceglier") one from these two handsome, aristocratic foreigners. Following Alfonso's instruction, Despina disguises herself as Dr. Mesmer and gives poison to the sisters. After taking the poison, Dorabella and Fiordiligi begin to kiss the

¹⁰⁹ Fisher, *Mozart's Così fan tutte*, 15.

¹¹⁰ Two women come from the city Ferrara which refers to Da Ponte's lover Adriana Ferrarese, who after the librettist's insistence took the role of Fiordiligi. The name literally means "lily-flower".

noble Albanians. Two women finally fall into this “man-made” trap and up to this point the women’s infidelity is proven and the two accept the marriage proposals. Disguised as a notary, Despina provides the marriage contract. While Alfonso is arranging a double wedding for the two sisters and their “Albanian” grooms, Ferrando and Guglielmo suddenly return to their soldier identities. After seeing the marriage contracts, they realize that they have been deceived. They decide to leave their fiancées, but in few months both forgive them and marry the sisters happily. The opera ends with ambiguity, and audiences are unsure who will be with whom. Without clear stage directions, they only hear Alfonso’s final words: “Just marry them.”

Scholars such as Fisher claim that *Così*, similar to *Figaro* and *Don Giovanni*, “was the quintessential manifestation of the ideals of the eighteenth-century Age of Enlightenment and the Age of Reason,” because all of them “satirically deal with despicable aspects of human character whose transformation was the very focus of Enlightenment idealism.”¹¹¹ In my opinion, this is partially true. I argue that the themes of the opera, dealing with morality and seduction, reflect the social upheaval of rationalism in the age of Enlightenment on the one hand; on the other hand, it is an anti-Enlightenment attitude, which is opposite to the rationality and embedded in dark side of the Enlightenment—namely, in the artificial intrigues designed by the philosopher and in the instability of aristocrats.

As an example of opera buffa, *Così* not only follows the dramatic techniques of comedy, which required of its audience a sensitivity to irony, it also presents the Enlightenment thinking of the eighteenth century with its telling philosophy. This is seen in the figure Alfonso. With his reason, wisdom, experience, and knowledge, the cynical, enlightened philosopher represents/embodies the mouthpiece of Enlightenment thinking. His rational approach to the universal “truth,” or the common sense about human nature—“All women do so” and all women are psychologically unstable and unfaithful by nature—is based on a major principle in the Age of Enlightenment: experiment and empirical observation should be part of the scientific methods and be the source of all knowledge and truth.

The opera’s addressing of women’s morality and freedom further shows Mozart and Da Ponte’s humanist perspective and their critique on the morality of women who are from the aristocratic class. As mentioned above, the scientifically confirmed naturalization of gender differences build a groundwork for understanding women’s feminine nature and sexuality.

¹¹¹ Fisher, *Mozart’s Così fan tutte*, 14.

Dorabella and Fiordiligi are portrayed as superficial and shallow; they can be easily deceived because they lack knowledge. For instance, when Dr. Mesmer (Despina) speaks Latin, they don't understand a single word. They understand nothing but love, yet their love and passion for love are uncontrollable. Unlike the triumph of love in *Zauberflöte*, the love in *Così* is defeated by naïve women who cannot see through their lovers' deception, and their figurative blindness and lack of morality erase their human uniqueness. The opera's misogynist tone is so obvious that Mozart's contemporary, the dramatist Friedrich Ludwig Schröder (1744-1816), commented in his diary on April 28 1791: "*Così fan tutte*, the *Singspiel* composed by Mozart, is dreadful; it degrades all women, is hardly likely to please female members of the audience and therefore will not be a success."¹¹²

Although the hierarchical mode of gender differences and a binary opposition of the sexes are recognizable in *Così*, Mozart and Da Ponte subtly transform this tradition by separating the women from their classes. On the one hand, Fiordiligi and Dorabella represent aristocratic women. According to the Enlightenment gender code and moral standard, they are considered as immoral and their infidelity must be exposed and critically judged by the public audience; on the other hand, their maid Despina, a girl from the petty, lower class, is portrayed and perceived as a liberated female figure. The fifteen-year-old teenager incarnates three identities throughout the opera: sophisticated servant, the disguised doctor, and the disguised lawyer. All identities demonstrate that she is an educated, rationale, and knowledgeable person—in other words, an enlightened being who seems to possess typical masculine characteristics. As a servant with a philosophical mind, Despina represents reason and lectures her mistresses when Dorabella thinks that their men are noble souls that embody models of fidelity and chaste love ("di fedelta, d'intatto amore esempi"). The audience cannot believe that the response is from a fifteen-year-old maid's mouth: "The time is long past to believe in such children's fairytales."¹¹³ According to her, women should be rational and enjoy themselves instead of grieving. Her rationality is further seen in her notion that women are objects of men's pleasure (diletto). As opposed to the actual philosopher Alfonse's assertion about the unfaithfulness of women, Despina criticizes man's instability, "[S]waying branches and changing winds are steadier than men" (le fronde mobile, l'aure incostanti han piu degli uomini

¹¹² "So manchen sie's Alle, Singspiel von Mozart komponiert, ist ein elendes Ding, das alle Weiber herabsetzt, Zuschauerinnen unmöglich gefallen kann und daher kein Glück machen wird." From Friedrich Ludwig Schröders *Tagebuch*, April 28, 1791, as cited in *Così fan tutte*, *Programmheft der Salzburger Festspiele* 1982.

¹¹³ Fisher, *Mozart's Così fan tutte*, 20.

stabilita).¹¹⁴ Following Despina's advice, the two sisters give up their resistance, decide to have some fun ("per divertirsi un poco") and let each other freely choose (sceglier) one of these two young, handsome, and noble foreigners. It is noteworthy that the maid, who is young and without much experience, can see through things and handle things sophisticatedly, compared to her naïve mistresses.

Despina's second identity, the disguise of a doctor, possesses knowledge and diverse languages including Greek, Arabic, Turkish, Vandalic, Swabian, and Tartar. The doctor is called to provide an antidote to two Albanians and let them drink arsenic. Despina disguises herself as the resourceful Dr. Mesmer and uses the Mesmeric stone to awaken the two Albanians, and meanwhile awakens the two sisters' affection for these two strangers. This is seen in their acceptance of strangers' kisses that the philosopher Alfonse informs them is the effect of the potion. Despina's disguised figure Mesmer reflects a historical persona, Franz Anton Mesmer (1734-1815), a Viennese with whom Mozart and his family had a close relationship. Mesmer discovered mesmerism to treat hysteria and is now regarded as one of the fathers of the medical treatment of hypnosis. His theory of animal magnetism that derives from his idea of binding scientific approaches with philosophical viewpoints instead of using simply empirical or experiential evidence as scientific truth is, to some degree, anti-Enlightenment.

Despina's third identity lies in the disguised lawyer, as the embodiment of an authority figure that was a privilege of men in the eighteenth century. As a reinforcement of the liberal culture, lawyers in the Enlightenment took power from the church and state. In the male-dominant patriarchal society, the law was made by men and had as its task to empower male individuals' autonomy. It legitimates male privilege both in the public and private sphere while determining women's submission and inferiority. A lawyer, as a male professional, had the legal right to ensure the validity of the contract and the interests of his clients. In addition to his authority to determine what was legal or illegal, the lawyer was also responsible for judging what is moral and immoral.

To sum up, Despina embodies Enlightenment liberalism. All three identities make her an absolute intellectual, whose power comes from her learned, pragmatic knowledge (doctor), from her liberated, dialectic mind/spirit (philosopher), and from the institutional, lawful legitimacy (lawyer). Using the petty, lower-class maid Despina to represent a scientist and a lawyer, Mozart and Da Ponte mocked not only the enlightened scientific world, but also the legal world. More

¹¹⁴ *Ibid.*

importantly, the aim of letting a female possess the qualities of enlightened males certainly exposes the composer's and the librettist's intention of transforming gender relations and sex differences, by which women were subordinate to men and their feminine characteristics were naturalized as inferior at that time. In *Così*, men can only be perceived as equally instable and as superficial as women. They are incapable of seeing through things, as they make the judgement too early about their fiancées' faithfulness. Their decision to forgive the sisters after knowing their betrayal confirms their inconsistency and instability as well. Their lack of uniqueness, their duplicity, and their unfaithfulness are revealed through the maid's words:

In men, and in soldiers, are you hoping they'll be faithful? [...] They are all made of the same stuff. Swaying branches and changing winds are steadier than men. Their main qualities are deceptive tears, false looks, lying words and flattery, and bad habits.¹¹⁵

Insofar as Despina's gender role and identity are transformed, gender relations between men and women in *Così* can no longer be put into a traditional hierarchical binary opposition where women remain in a subordinary position. Despina's successful disguises contradict the supposed laws of nature and the theory that naturalizes women's inferiority as both social and biological destiny; rather, her performative acts determine her temporary, in-disguise gender construction. To some degree, this resembles Judith's theory of gender performativity, which is brought up two hundred years later.

Although the constellation of the operatic figures in *Così* blurs sex differences and shifts the scientific assertion that women are naturally unstable by nature to men instead, Despina's performative acts of authority cannot be separated from her disguised male identities. The opera paradoxically reinforces men's superiority and shows the irony here: the sisters are not controlled and manipulated by the maid, but by the conspiracy dictated by men. Alfonso reaches his goal, an education about women's nature, as the main title (Thus do they all) and subtitle (The School of Lovers) convey as necessary. The irony of this operatic didacticism is ridiculed through the genre of opera buffa: nothing is changed, and the old order remains after the two officers return to their unfaithful lovers and marry them.

¹¹⁵ *Ibid.*

3.1.4 Freemasonry and *Die Zauberflöte*

Mozart's active promotion of humanity is, perhaps, most evident in his musical, political, and religious engagement in the bourgeois organization of Freemasonry.¹¹⁶ Raised as a Catholic, Mozart joined the Viennese lodge "Zur Wohltätigkeit" (Beneficence) as an apprentice at the age of twenty-eight (1784), and shortly thereafter he became a journeyman Mason and then a master Mason.¹¹⁷ Mozart remained his Masonic membership for the rest of his life.¹¹⁸ He composed many pieces for Masonic events, for instance, his *Maurerische Trauermusik* (Masonic Funeral Music, K. 477, 1785), along with many other works dedicated to his masonic lodge, is still played in today's Masonry ceremonies. More importantly, the Masonic order and ideology impacted Mozart's artistic creation in many respects, as perceived in the typical "humanitarian style" of Mozart's Masonic compositions.¹¹⁹ Masonic order and Masonic ideals played such a significant role in Mozart's life and music that Alfred Einstein even describes him as a "passionate" and "devoted" freemason, whose "entire production that is steeped in Masonic feelings."¹²⁰

As a fraternal society, Freemasonry was popularized throughout Europe, America, and its colonies over the last centuries. Today, Freemasonry is designated as an international organization which aims to emphasize "personal study, self-improvement, and social betterment via individual involvement and philanthropy."¹²¹ During the eighteenth century, freemasonry functioned as a spirit source of European Enlightenment and meanwhile developed in confluence with Enlightenment ideas.¹²² On the one hand, through the sponsorship of special cultural activities or ritualistic operations, the roots of Enlightenment ideals—e.g., the liberty of the individual, free

¹¹⁶ For Mozart's activities as a Freemason, see Katharine Thomson, "Mozart and Freemasonry," *Music & Letters* 1 (1976): 25-46 and Jacques Henry, *Mozart the Freemason* (Vermont: Inner Tradition, 1991).

¹¹⁷ Due to the imperial reform (*Freimaurerpatent*), Mozart's lodge was consolidated with two others and renamed as "Zur Neugekrönten Hoffnung" (New Crowned Hope). See Solomon, *Mozart: A Life*, 322.

¹¹⁸ For more about Mozart and the Freemasonry, see Solomon, *Mozart: A Life*, 321-22 and Paul Nettl, *Mozart and Masonry* (New York: Da Capo Press div. of Plenum Publishing Corp, 1970).

¹¹⁹ Nettl, *Mozart and Masonry*, 59. Nettl adopted this concept from Alfred Heuß, who used the word "Humanitätsmelodien" (humanitarian melodies) in his discussion of Beethoven's *Fidelio*. See Alfred Heuß, "Die Humanitätsmelodien im Fidelio," *Zeitschrift für Musik* 91/1 (Oktober 1924): 545-52.

¹²⁰ Einstein, *Mozart. His Character, His Work*, 104.

¹²¹ It is difficult to date the exact birth of freemasonry. Some scholars assumed that it was formed during the Middle Ages. After four lodges were established in London, complete records are available to track the activities of the Masonic Fraternity. "History of Freemasonry," *Masonic Service Association of Northe America*, last updated June 24, 2020, <http://www.msana.com/historyfm.asp>.

¹²² According to Slavoj Žižek and Mladen Dolar, the connection of Freemasonry to the ideas of the Enlightenment is seen in an anti-Enlightenment form, i.e., the enlightened "universal humanity and reason" is elevated "through secret lodges, sects of the initiated, and clandestine conspiracies." See Slavoj Žižek and Mladen Dolar, *Opera's Second Death* (New York, London: Routledge, 2002), 83.

choice, the right of choosing democratic government movement, and etc.—are interpreted, promoted, and fostered within the Freemason community.¹²³ On the other hand, as the representatives of a newly established bourgeois class (including artists, craftsmen, and merchants), Freemasons in the Enlightenment era tended to promote an ideal human civil society and to strive for the improvement of humanity, while fighting against the absolutism of both church and state.

The main practice of Masonry was threefold, consisting of Brotherly Love, Relief, and Truth. The exercise of Brotherly Love, for instance, had its purpose to learn to regard all men as brothers and to eventually “regard the whole human species as one family.” Other Freemason practices—such as equality, truth, religious tolerance, and fidelity—are regarded as driving forces of the Enlightenment movement, along with the scientific methods and philosophical reflection. According to the practice of Masonry, an ideal humanitarian equality should erase racial, religious, and class difference, and should unite “men of every country, sect and opinion, and by its dictates conciliates true friendship among those who might otherwise have remained at a distance.”¹²⁴

In the 1740s, modern Masonry arose in the imperial capital of Vienna. The lodge “zur wahren Eintracht” (True Harmony), for instance, was a center for communicating issues of politics and literature. Members were encouraged to publish their opinions about the emperor Joseph’s political reforms, literature, and scientific research. The lodge even owned its own orchestra and had a musical salon to sponsor musical performances, because music is indispensable and plays a significant role in Masonic ritual. As Freemason L. F. Lenz observed, the function of Masonic music is “to spread good thoughts and to encourage the spirit of unity. To foster the fraternization of great and powerful people with the lesser fry. To unite the idea of innocence and joy.”¹²⁵

Mozart, as an enlightened Mason, popularized the ideals of freemasonry and the Enlightenment in the Viennese ordinary people with his music.¹²⁶ Einstein confirms Mozart’s overt musical affiliation with Freemasonry, asserting that “the consciousness of his membership of the Order permeates his entire work.”¹²⁷ The humanist characteristics are found in a series of

¹²³ Richard William Weisberger, *Speculative Freemasonry and the Enlightenment: A Study of the Craft in London, Paris, Prague, Vienna and Philadelphia* (Boulder: East European Monographs; New York: Columbia University Press, 1993), 108.

¹²⁴ Charles Whitlock Moore, “Freemasons. U.S. National Convention,” in *The Masonic Trestle-Board, Adapted to the Work and Lectures of Lodges, as Practised in the United States of America* (Boston: Charles W. Moore, 1856), 28.

¹²⁵ Ernst August Ballin, *Der Dichter von Mozarts Freimauer-Lied ‘O heiliges Band’* (Tutzing: H. Schneider, 1960).

¹²⁶ Ronald Paul Ng, “The Age of Enlightenment and Freemasonry,” last updated June 23, 2020, http://www.freemasons-freemasonry.com/freemasonry_enlightenment.html.

¹²⁷ Einstein, *Mozart, His Character and Work*, 82.

instrumental and vocal works that Mozart composed on behalf of this bourgeois brotherhood's special occasions. Examples abound: the cantatas "Die Mauerfreude" (K. 471, The Mason's Joy, 1785), "Die ihr des unermesslichen Weltalls Schöpfer ehrt" (K. 619, Colony of the Friends of Nature, 1791), and "Eine kleine Freimaurer-Kantate: Laut verkünde unsre Freude" (K. 623, A Short Freemason Cantata: Loudly Proclaim Our Joy, 1791), and songs such as "Lied zur Gesellenreise: Die ihr einem neuen Grad" (K.468, For Use at the Installation of New Journeymen, 1785), "'Zerfließet heut,' geliebte Brüder" (K. 483, Farewell Today, Beloved Brothers, 1785), "Ihr uns're neuen Leiter" (K.484, You, Our New Leader, 1785) , and "Maurerische Trauermusik" (K.479, The Masonic Funeral Music, 1785).¹²⁸

Masonic ideology was not only most explicitly encoded in Mozart's compositions for use during ceremonies and rituals in the lodges, it was also conspicuously integrated into his secular operas such as his Singspiel *Zauberflöte*, where Masonic inspiration has been frequently studied by scholars from diverse academic fields.¹²⁹

Die Zauberflöte

In the second half of the eighteenth century, Germans tended to establish their national theater by overcoming the French Italian influence. Singspiel emerged as an opera genre to counter a bourgeois inclination toward the frivolity of *opera buffa* (Italian) and *opéra-comique* (French). This can be traced back to the reformation of German national theater, of which Gotthold Ephraim Lessing (1729-81) and Johann Christoph Gottsched (1700-66) played significant roles. In order to break the dependence on dramatic models from French and Italian cultural tradition that dominated European literature and theater over centuries, Gottsched proposed a true German form of national theater, of which moral uprightness should be seen as a prerequisite. For him, the new theater must be defined by "national specificity of German culture."¹³⁰ In promoting Gottschedian theatrical practices, Johann Adolph Scheibe (1708-76) criticized the lack of morality in contemporary

¹²⁸ For Mozart's activities as a Freemason, see Katharine Thomson, "Mozart and Freemasonry," *Music & Letters* 1 (1976): 25-46 and Jacques Henry, *Mozart the Freemason* (Vermont: Inner Tradition, 1991).

¹²⁹ See Mary Kathleen Hunter, *Mozart's Operas: A Companion* (New Haven: Yale University Press, 2008); Daniel Heartz, *Mozart's Opera* (California: University of California, 1990); Spike Hughes, *Mozart's Great Operas*, 2nd ed. (New York: Dover Publications, 1972); Mary Hunter and James Webster, eds., *Opera Buffa in Mozart's Vienna* (Cambridge: Cambridge University Press, 1997); Kristi Brown-Montesano, *Understanding the Women of Mozart's Operas* (Berkeley: University of California Press, 2007); Charles Ford, *Così? Sexual Politics in Mozart's Opera* (Manchester: Manchester University Press, 1991); and Martin Nedbal, *Morality and Viennese Opera in the Age of Mozart and Beethoven* (New York: Routledge 2017).

¹³⁰ Nedbal *Morality and Viennese Opera in the Age of Mozart and Beethoven*, 3.

operatic practices in his essay “Die Untersuchung der Fehler und Thorheiten der meisten deutschen Opern” (An Analysis of the Faults and Foolishness of Most German Opera). Scheibe called for morality of the librettists. According to him, the theater must present virtue, involve moral issues and motivate the audience to think about both virtue and morality.¹³¹

Gottsched and Scheibe’s proposal of reformed German theater and moralistic philosophy gained many supporters in the late eighteenth century, including Lessing and Friedrich Schiller (1759-1805). Considered theater as a moral institute, Schiller’s philosophical investigation on the relationship between morality and aesthetics are well documented, for instance, in his essay “Die Schaubühne als eine moralische Anstalt betrachtet” (The Theater Considered as a Moral Institution, 1784) and in a series of letters “Über die ästhetische Erziehung des Menschen” (On the Aesthetic Education of Man, 1794), and in his poems such as “Die Götter Griechenlandes” (The Gods of Greece, 1788). His dramas, such as *Maria Stuart* (1800), deals with the moral rebirth of the characters. The critical view of Schiller’s political subjects on the stage turned theater into an education institution of both morality and aesthetics. Lessing emphasized the enlightened moral didacticism of theater and urged Germans to write truly German national dramas. According to Lessing, drama should have a function of moral catharsis, through which audiences become sympathetic. In several letters in *Briefe die neueste Literatur betreffend* (Letters Concerning the Latest Literature, 1759) and critical entries in *Hamburgische Dramaturgie* (Hamburg Dramaturgy, 1767-69), Lessing tended to promote a German theater that should not lean too much on the model of French theater, as he addressed in the seventieth *Literaturbrief*. His dramatic works such as *Miss Sara Sampson* and *Minna von Barnhelm* emphasize German virtue while addressing a Francophobic tendency.

The theatrical reforms impacted the Viennese opera industry, which was dominated at the time by Italian operatic tradition. Joseph II ordered to promote German-language opera and to transform Burgtheater, Vienna’s imperial theater, into the National theater in 1776. Two years later an experimental National Singspiel company was founded to support and perform operas in the German language. The company was, however, ended five years later (1783) and replaced by an Italian opera buffa troupe whose singers came mainly from Italy. In 1785, the emperor, intended to reinstitute the National Singspiel company, took over Kärntnertortheater from the private renter

¹³¹ Johann Adolph Scheibe, “Die Untersuchung der Fehler und Thorheiten der meisten deutschen Opern,” in *Der critische Musicus* (Leipzig: Breitkopf, 1745), 66-77, 71.

and nationalized it while addressing the importance of moralistic aesthetics. The transformations, followed by state censorship, made the vernacular culture of the middle classes become central at theater life. It further fostered the bourgeois audience, which preferred the German Singspiel rather than Italian opera. Under such a circumstance, Mozart was motivated to focus on morality and the didactic function of Singspiel, as it is manifested in *Zauberflöte*.

The opera *Zauberflöte*, in a form of Singspiel, is written in German and emphasizes the dialogue instead of recitation. A series of sources are adopted as the basis of the opera's libretto, among them the famous impromptu Hanswurst comedy tradition, Müller's opera *Kaspar der Fagottist oder die Zauberzyther*, and the symbolism of Freemasons.¹³² The opera was brought onto the stage in September 1791 at the librettist, impresario Emanuel Schikaneder's theater, the Freihaus-Theater auf der Wieden (or Wiednertheater) in the Viennese suburb. Consisting of two acts, Mozart's opera is set in ancient Egypt, centering on a prince, Tamino, who was pursued by the Queen of the Night to save her daughter Pamina. The Queen promises Tamino to have her daughter's hand after he frees her from the evil priest Sarastro. To support him, the Queen gives Tamino a golden magic flute. Papageno, the bird catcher, should accompany the prince. After Tamino encounters the Sarastro in his palace, he learns that the Queen is the actual evil one and Sarastro's intention of getting Pamina away is just to protect her from her mother's dark influence. When Tamino finally meets Pamina, Sarastro sets Pamina free and allows her to marry the prince under the condition that she will not return to her mother. In between, the prince acquires Sarastro's ideal and wants to be initiated into the temple of Light, i.e., the circle of the Sun ("Der Isis Weihe ist nun dein"). Tamino and Papageno have to pass a series of tests and to prove that they are qualified and possess virtues such as bravery, restraint, disciplined, discretion, benevolence, and charity. In particular, they need to undergo the trial of water and fire and show that they have no fear. This trial resembles what a Freemason candidate must undergo during the initiation rite of a Masonic lodge, as the two armored men claim, "Wenn er des Todes Schrecken überwinden kann, / Schwingt er sich aus der Erde himmelan."¹³³ At the end of the opera performance, the audience

¹³² The story of Müller's opera is based on Jakob August Liebeskind's "Lulu oder die Zauberflöte" from *Dschinnistan*, a collection of oriental fairy tales published in 1786. See more detailed information about the opera's sources in Peter Branscombe, *Die Zauberflöte* (New York: Cambridge University Press, 1991).

¹³³ Aufzug 2, Auftritt 28. Wolfgang Amadeus Mozart and Emanuel Schikaneder, *Zauberflöte. Oper in zwei Aufzügen* (Stuttgart: Philipp Reclam Jun., 1976), 63.

sees Sarastro's triumph. All thank the gods Isis and Osiris for the victory of love, and everyone congratulates Tamino and Pamina, the happy couple.

Different from his other operas dedicated to the court or other Hoftheater patrons, *Zauberflöte* targets the bourgeois public audience. Although it hit the Viennese bourgeois in its opening night, intense debates concerning its Masonic inspiration occurred after its premiere. Besides the trial of water and fire, the opera recalls also some other masonic rites and symbols, notably the use of the number three. The number's symbolic significance can be found in the threefold masonic practice. It appears in *Zauberflöte* from its very beginning, with three chords with three flats in E^b major, three trials, three doors leading to Sarastro's palace, three young boys, three ladies, and three slaves. Profound studies on Masonic ideology, allegory, metaphor, and imagination in *Zauberflöte* have emerged from diverse academic fields in the past two centuries. Many critics have suggested that Mozart exposed a secret society of initiates to a bourgeois public as the composer's critique on Freemasonry, while others point out the librettist's and composer's Enlightenment-inspired membership of freemasonry and their intention of engaging mythology, as Isaac Kramnick claims:

Few have captured spirit of the Enlightenment, its intellectual and social agenda, as has Mozart in his opera. [...]. Masonic imagery and symbolism abound in the opera, as the Freemasons Mozart and his librettist, Emanuel Schikaneder, bring the disdain for superstition and mystery in church and state, which so marked this most radical of Enlightenment groups, into their musical and literary texts [...].¹³⁴

Kramnick's observation is surely right. It is easy to locate Mozart's humanist viewpoint that presents the quintessential ideals of the Enlightenment movement, reflected primarily in the development of the prince Tamino's personalities. In the process of overcoming tests, the prince's rationality is seen in his path towards the Light, which is through his empirical knowledge rather than listening to the Queen's words. His decision of initiation thus advocates for reason (rational acquisition) rather than reliance on divine revelation.

Yet I find that the opera's portrayal of women in *Zauberflöte* is the most appealing aspect concerning humanity. Similar to women in *Così*, many critics believe that the opera exposes

¹³⁴ Isaac Kramnick, *Portable Enlightenment Reader* (New York: Penguin Group, 1995), ix.

Mozart's misogynistic attitude. This is found overtly in the presence of the Queen of the Night. The woman possesses irrationality, chaos, and darkness, as she attempts to destroy Sarastro's enlightened temple, the symbol of humanity representing love, rationality, and lightness. The fight between Sarastro and the Queen of the Night represents the war of the two sexes which ends up with the Queen's fall into eternal night, symbolized in her body sinking down below the stage, when Sarastro rises in the middle of the shining stage to celebrate his triumph.

Different from *Cosi*, which is largely set in the realistic social present of the eighteenth century, *Zauberflöte* involves a mythical past that is blended into the Enlightenment present-day. In reality, Freemasonry, as a men's club, basically celebrated only brotherhood. Women could not be members, although they were not entirely excluded by the administration from all festive gatherings and functions.¹³⁵ This inequity is reflected in the empowerment of men in *Zauberflöte*—namely, Tamino and Papageno have the privilege of being initiated after undergoing the trials, while Pamina is excluded. Instead of questioning or accusing women's morality, *Zauberflöte* shift its emphasis from the naturalized gender differences (e.g. the difference between masculine and feminine characteristics as presented in *Cois*) to the imbalanced gender roles and privileges. In *Zauberflöte*, a binary model of gender constellation is presented in a war of two sexes, represented by the Queen of the Night and the Son of the Light. The gendered binary derives diverse antithetical confrontations: between darkness and light, between evil and good, between superstition and rationality, above all, between two systemic orders—namely, mythology and the Enlightenment.

The binary model of gender constellation shows the dominance of man, reflected first in the figure Sarastro. As a powerful man, Sarastro represents authority. He has slaves around him, while monsters and other creatures serve as his overseers and help him maintain his power. His spectacular appearance onto the stage, for instance, is “in a triumphal coach pulled by six lions” (zuletzt fährt Sarastro auf einem Triumphwagen heraus, der von sechs Löwen gezogen wird). According to the Queen, Sarastro kidnaps Pamina (i.e., he violently takes the innocent girl away from her biological guardian) and lets monster watch her. In other words, he forcefully deprives the girl of her freedom. The dominant position of man over woman is further reflected in the former's role as caregiver and as guide, as Sarastro says to Pamina, “Only a man should guide

¹³⁵ Braunbehrens, *Mozart in Vienna*, 256. Masonic symbols were found in jewelry wore by women.

women's hearts, because without him, every woman would stray"¹³⁶ (Ein Mann muß eure Herzen leiten, denn ohne ihn pflegt jedes Weib aus seinem Wirkungskreis zu schreiten).¹³⁷ He further proclaims that kidnapping Pamina is to protect her from her haughty mother:

Pamina haben die Götter dem holden Jüngling bestimmt; dies ist der Grund, warum ich sie der stolzen Mutter entriß. Das Weib dünkt sich groß zu sein; hofft durch Blendwerk und Aberglauben das Volk zu berücken und unsern festen Tempelblau zu zerstören. Allein, das soll sie nicht. (Aufzug 2, Auftritt 1)¹³⁸

Here we see the fact that woman is subordinate to man in many respects. In the case of the daughter, she has neither the chance to choose her educator, nor the freedom to choose her husband. Her fate is predetermined by the gods. In the case of the Queen, she has no right to seek for power or success. She cannot protect her own biological daughter, who must only be salvaged by men. She is not only rejected in the domestic sphere but also excluded from public life because she is considered incapable of reigning.¹³⁹ She is entirely dependent upon her husband, and her property belongs to her husband at the time of her marriage. Without her husband, she is powerless. The death of her husband costs her all of her possessions, as seen in the Queen's response when Pamina asks for her protection:

Schutz? Liebes Kind, deine Mutter kann dich nicht mehr schützen. Mit deines Vaters Tod ging meine Macht zu Grabe [...]. Übergab freiwillig den siebenfachen Sonnenkreis den Eingeweihten; diesen mächtigen Sonnenkreis trägt Sarastro auf seiner Brust. (Aufzug 2, Auftritt 8)¹⁴⁰

The Queen becomes so powerless that she has to entrust not only her possessions but also herself to another man after the death of her husband. This, according to her husband, must be understood as her obligation, "Deine Pflicht ist, dich und deine Tochter der Führung weiser Männer zu überlassen."¹⁴¹

In comparison to the binary two-sex model in *Così*, the gender differences are more intense here. When Tamino first encounters the Priest, he blames Sarastro's relentlessness and shows his

¹³⁶ Burton D. Fisher, ed., *Mozart's THE MAGIC FLUTE* (=Opera Journeys Libretto Series) (Florida: Opera Journeys Publication, 2006), 34.

¹³⁷ Aufzug 1, Auftritt 18. Mozart and Schikaneder, *Zauberflöte*, 35.

¹³⁸ *Ibid.*, 38.

¹³⁹ At the time, it was common that women could not lawfully reign. For instance, the Salic law abolished women from succession to the throne in France.

¹⁴⁰ Mozart and Schikaneder, *Zauberflöte*, 46-7.

¹⁴¹ *Ibid.*, 47.

compassion for the Queen (“unglücklich[es] Weib”). The Priest points out woman’s feminine characteristic in a typical binary model, namely, women speak (*plaudern*) and men act (*tun*):

Priester. Ein Weib hat also dich berückt?

Ein Weib tut wenig, plaudert viel.

Du, Jüngling, glaubst dem Zungenspiel?

O lege doch Sarastro dir.

Die Absicht seiner Handlung für. (Aufzug 1, Auftritt 15)¹⁴²

The men’s ability of acting instead of speaking becomes the first standard measure for the steadfast behaviors of males (“standhaft männliches Betragen”) during their trials.¹⁴³ When the “Three Ladies” want to tempt Tamino and Papageno to speak and to fail the test, Tamino warns Papageno to “handle klug” and not to “das Plaudern lassen.”¹⁴⁴ His obvious awareness of masculine traits certainly include the resolute spirit with assertiveness, prudence, and scrupulousness, “Von festem Geist ist ein Mann, / Er denkt, was er sprechen kann.”¹⁴⁵ The prince further differentiates men’s spirit from women’s and scorns the Queen’s by saying, “Sie ist ein Weib, hat Weibsinn.”¹⁴⁶

Different from Despina in *Cosi*, who obeys all of the philosopher’s commands and becomes an accessory to his conspiratorial experiment, the Queen of *Zauberflöte* shows her open resistance against her male antagonist. She is unwilling to submit herself and her daughter to Sarastro, as her husband suggested on his deathbed. By asking the prince to rescue her daughter and pursuing her daughter to kill the powerful Sarastro, she shows her rebellion. She initiates a war of the sexes. Her subversive voice is mirrored immediately in the musical language, as in her famous aria “Der Hölle Rache” in Act II. The rare, cruel high Fs require virtuosic coloratura technique, showing how she condemns Sarastro’s crime, and in the meantime, forces her daughter to kill him as revenge: “Der Hölle Rache kocht in meinem Herzen, / Tod und Verzweiflung flammet um mich her! Fühlt nicht durch dich Sarastro Todesschmerzen, / So bist du meine Tochter nimmermehr.”¹⁴⁷ While Sarastro represents the Enlightenment rationality, the Queen’s action of fighting against Sarastro in the name of revenge shows her resistance and turns her into an anti-Enlightenment

¹⁴² *Ibid.*, 31.

¹⁴³ *Ibid.*, 44. Aufzug 2, Auftritt 6.

¹⁴⁴ *Ibid.*, 43

¹⁴⁵ *Ibid.*

¹⁴⁶ *Ibid.*, 43. Aufzug 2, Auftritt 5.

¹⁴⁷ *Ibid.* 47, Aufzug 2, Auftritt 8.

figure. Beyond her feeling of outrage, the figure of the Queen represents the mythology as opposition to reason. For instance, she occupies magical “weapons” that give her supernatural power, like the magic flute and magic bells that she offers to the prince and Papageno. They function to assist the men in overcoming the obstacles, in fighting against her enemy, and in winning over rationality.

However, the transformation of a woman from a passive obedient Other can be found in the daughter figure Pamina. In the beginning, she firmly believes that her mother was the victim of the evil tyrant Sarastro. Her encounter with the prince becomes the turning point. She is redeemed by the love and becomes an emancipated woman. This is first seen in her rejection of using a dagger to murder Sarastro, as her mother orders:

Pamina: Lieber durch dies Eisen sterben,
Als durch Liebesgram verderben.
Mutter, durch dich leide ich,
Und dein Fluch verfolgt mich. (Aufzug 2, Auftritt 27)¹⁴⁸

Instead of taking revenge, Pamina wants to sacrifice her love by committing suicide. Three young boys save her from this fate. When Pamina goes to give Tamino her last farewell before he enters the gates of terror, she not only expresses her full support but also puts herself in a position of a rescuer, becoming the one who, with her love, guides the prince to survive the trial:

Pamina: Ich werde aller Orten
An deiner Seite sein,
Ich selbst führen dich,
Die Liebe leitet mich! (Aufzug 2, Auftritt 28)¹⁴⁹

Pamina’s taking action differentiates her from her mother who, holding the throne of a Queen, can only lament her misfortune after the death of her husband. Pamina’s transformation from the object of the prince’s rescue plan to the one who essentially rescues and frees her lover is the key to understanding the message that the opera intends to deliver: women can elevate a man’s enlightened spirit and his understanding of universal humanity. Unlike the aristocratic sisters of *Così* whose infidelity is proven by accepting the strangers’ seduction, Pamina shows her constancy and says, resolvedly and bravely, “Nein” to the Monostatos, when he threatens her and forces her

¹⁴⁸ *Ibid.*, 61.

¹⁴⁹ *Ibid.*, 64.

to accept his affection: “ich weiß sogar, daß nicht nur dein, sondern auch deiner Mutter Leben in meiner Hand steht.”¹⁵⁰ She stands up for her lover and insists determinedly that “[m]ein Herz hab ich dem Jüngling geopfert.”¹⁵¹

To sum up, in both of these Mozartian operas, the binary model of gender constellation is present, yet we can see a destabilizing trend through the portrayal of two rebellious female figures: Despina and Pamina. Unlike the subtle ridicule and didactic irony in *Cosi, Zaubersflöte* features a rather humorous (in Papageno) or a serious (in Tamino) tone concerning the issues of love and morality.

3.2 THOMAS BERNHARD: *Der Ignorant und der Wahnsinnige* (1979)

As one of Bernhard’s most famous plays, *Der Ignorant und der Wahnsinnige* has been extensively examined by scholars from diverse fields, including Herbert Gamper, Christian Klug, Jean-Marie Winkler, and Claudia Liebrand.¹⁵² Their focal points come within the scope of Bernhard’s relation to romanticism, his approach to musicality, his reference to Mozart, his use of pathology, and above all his critique of art and artists. In my analysis, I contextualize Bernhard’s intertextual references to Mozart’s opera with gender discourse in the Age of Enlightenment, in order to examine the writer’s critique of humanity within a modern and postmodern cultural context.

3.2.1 Bernhard, Modernism, and Existentialism

Born in 1931 in Heerlen, Netherlands, Thomas Bernhard was an illegitimate son of an Austrian maidservant. Shortly after his birth, Bernhard was brought to Salzburg to his maternal grandfather, the writer Johannes Freumbichler (1881-1949) who took on the role of a father and

¹⁵⁰ *Ibid.*, 48, Aufzug 2, Auftritt 10.

¹⁵¹ *Ibid.*, 49.

¹⁵² Articles written so far dealing with this play include Claudia Liebrand, “Obduktionen. Thomas Bernhards *Der Ignorant und der Wahnsinnige*,” in *Politik und Medien bei Thomas Bernhard*, ed. Franziska Schössler and Ingeborg Villiger (Würzburg: Königshausen & Neumann, 2002), 78-92. Herbert Gamper, “*Der Ignorant und der Wahnsinnige*. Über Kunst und Künstlichkeit,” in *Thomas Bernhard* (München 1977), 100-25. Christian Klug, “Strategien der Sinnverweigerung als Verfälschung ‘indirekter Mitteilung’ dargestellt an *Der Ignorant und der Wahnsinnige*,” in *Thomas Bernhards Theaterstücke* (Stuttgart: Metzler, 1991), 227-53. Jean-Marie Winkler, “Zwischen Parodie und Zurücknahme. Thomas Bernhards *Der Ignorant und der Wahnsinnige* und Wolfgang Amadeus Mozarts *Die Zaubersflöte*,” in *Nicht (aus, in, über, von) Österreich. Zur österreichischen Literatur, zu Celan, Bachmann, Bernhard und anderen*, ed. Tamas Lichtmann (Frankfurt am Main: Peter Lang, 1995), 229-40.

from whom Bernhard developed his interest in writing. Bernhard's childhood was penetrated by the miserable feeling of having been abandoned. During his teenage years Bernhard had to battle pulmonary tuberculosis and experienced consequent hospital stays. This central stage of his life allowed Bernhard to deal with the incisiveness of death, which became the main focus of his literary creations. His abandoned feeling and the physical sickness with his lungs were thematized and expressed as breathlessness, inner rage, psychological injuries, isolation, and disappointments especially, in his autobiographical and semi-autobiographic fictions.¹⁵³

As an author, Bernhard was an autodidact. In 1947, Bernhard dropped out of a Salzburg Gymnasium and began an apprenticeship as a retail salesman, which he completed after a hospital stay. Starting in 1952, Bernhard studied vocal music at the conservatory Mozarteum Salzburg. Realizing the impossibility of becoming a professional opera singer because of his lung problem, Bernhard switched his program of study to dramaturgy and acting (1955-1957). In 1957, he started to work as a freelance author and meanwhile worked as a drama critic and a regular contributor to the social democratic daily newspaper *Demokratisches Volksblatt*.

During his lifetime, Bernhard was a most controversial writer and was the target of harsh criticism. One of the distinct features of his writing is the dominance of monomaniacal characters who relentlessly attack Austrians and comment on the futility of their individual existence, especially their failures. The writer's view of Austria is so negative that every slight endeavor of his figures is ridiculed in his writing. Not only people of the country, but also its landscape, society, cultural heritage, and political institutions are attacked tremendously in Bernhard's work. He is thus labeled as "Nestbeschmutzer."

The controversial themes, uncompromising criticism, and subversive language of Bernhard's literary products provoked so many scandals that Schmidt-Dengler considers him the most radical challenge ("die radikalste Herausforderung") of Austrian literature history after 1945.¹⁵⁴ This, however, has not hindered him from receiving national international prestige, in fact, Bernhard is now recognized by many as a canonical German-language writer as well as one of the

¹⁵³ See Gamper, *Thomas Bernhard*, 1977. Stephen D. Dowden, *Understanding Thomas Bernhard* (South Carolina: University of South Carolina Press, 1991); Mittermayer, *Thomas Bernhard*, 1995. Honegger, *Thomas Bernhard*, 2012.

¹⁵⁴ Wendelin Schmidt-Dengler, "'Absolute Hilflosigkeit (des Denkens). Zur Typologie der wissenschaftlichen Auseinandersetzung mit Thomas Bernhard,'" in *Wissenschaft als Finsternis? Jahrbuch der Thomas-Bernhard-Privatstiftung in Kooperation mit dem Österreichischen Literaturarchiv*, ed. Martin Huber and Wendelin Schmidt-Dengler (Wien: Böhlau, 2002), 9-18, 9.

greatest contemporary German-language writers in the twentieth century. The recognition of his significant position echoes the fate of another Austrian son, namely Mozart, who became a national treasure only after his death. Alexander Schimmelbusch calls the case of Bernhard as a kind of *Mozartisierung*:

Dies vor allem deshalb, da in den letzten Jahren, Bernhard betreffend, ein typisch österreichischer Prozeß in Gang gekommen ist, eine Art Mozartisierung. Bernhard entwickelte sich vom Nestbeschmutzer zum Nationalheiligtum.¹⁵⁵

Bernhard's works have been translated into more than forty languages.¹⁵⁶ His writing style impacted many of his countrymen and -women, including Jelinek, Ingeborg Bachmann, Josef Haslinger, and Lilian Faschinger.¹⁵⁷ His influence extends also to international writers. For instance, the Hungarian Nobel-prize literature laureate Imre Kertész (1929-2016) shows overt indebtedness to Bernhard in his *Kaddish For an Unborn Child* (1990). His unique creativity, complex use of subversive language, and satirized critique of Austrian society, culture, and people led to his winning of most prestigious literature awards and prizes, notably Bremen Literature Prize (1964), Österreichischer Staatspreis (1967), the Georg-Büchner-Preis (1970), and the Premio Letterario Internazionale Modello (1983).

During his fifty-eight-year lifetime, Bernhard completed more than 60 works including fiction, theater, and poetry. The publication of his first novel, *Frost*, brought with it Bernhard's breakthrough as a writer in 1963, followed by his other nine novels including *Amras* (1964), *Verstörung* (1967), *Das Kalkwerk* (1970), *Korrektur* (Correction, 1975), *Wittgensteins Neffe* (Wittgensteins Nephew, 1982), *Der Untergeher* (The Loser, 1983), *Holzfällen. Ein Erregung* (Woodcutters, 1984), *Alte Meister* (Old Masters, 1985), *Auslöschung. Ein Zerfall* (Extinction, 1986). His fictional characters are so consciously identical with himself or real persons that the boundaries between fiction and fact are often blurred. For instance, real historical personae, such as the worldwide well-known musicians Glenn Gould and Vladimir Horowitz, are main characters in his fictional novel *Untergeher*.

Autobiographical elements, to a great extent, are found in almost all of his fictional novels, particularly *Wittgensteins Neffe*, *Holzfällen*, and *Auslöschung*. His autobiography *Gathering*

¹⁵⁵ As cited in Anna Katrin Sommer, "Eine Reise zum Mittelpunkt des Zynismus. Thomas Bernhard lebt!" *Kritische Ausgabe*, October 23, 2014.

¹⁵⁶ Alfred Pfabigan, *Thomas Bernhard. Ein österreichisches Weltexperiment* (Wien: Sonderzahl, 2009), 10.

¹⁵⁷ Faschinger's novel *Magdalene Sünderin* is strongly influenced by Bernhard's speech flow.

Evidence. A Memoir, which he spent seven years in total to write, is the key to understanding Bernhard's absurd world and his multi-layered private life fueled by the theme of death. As his most mature work, the memoirs consist of five separate volumes: *Die Ursache* (1975), *Der Keller* (1976), *Der Atem* (1978), *Die Kälte* (1981), and *Ein Kind* (1982). They collect and present his personal experiences from childhood through to adolescence, accompanied by his suffering from tuberculosis and its fatal threat.

Partially because of the thematical continuity concerning autobiographical elements, readers perceive Bernhard's oeuvre as a "single whole," of which all his works seem to revolve around a single thought.¹⁵⁸ From my point of view, this single thought cannot be separated from the concept of *human existence/status quo* which also functions as the prime motif for his continuing life-long writing project. In the foreground of Bernhard's texts, there are often scientists and artistes who are perceived as absurd, isolated, eccentric, and morbid. The painter Strauch in his first novel *Frost*, for instance, is the representative of these extreme artists, whose obsessive monologue reflects a dark worldview and a disordered social condition out of which he is incapable of stepping.

The concept of human existence leads to Bernhard's obsession with topics like death, madness, and illness. Illness, as an autobiographical reflection, appears consistently in Bernhard's writing. Death is also ubiquitous in his work, be it the natural death of his close friends, the suicide of family members, or the accidents of unknown strangers. Due to the omnipresent darkness and hopelessness reflected in the existence of his characters, Bernhard was perceived as a negative writer. Marcel Reich-Ranicki, the renown Polish-born German literary critic and member of the Gruppe 47, examined Bernhard's autobiographical novels *Die Ursache*, *Der Keller*, and *Der Atem* and came to the conclusion that Bernhard is "the darkest poet and bitterest prophet" in German literature, as well as "a stubborn singer of illness and dissolution, of decline and death" ("hartnäckige[r] Sänger der Krankheit und der Auflösung, des Unterganges und des Todes").¹⁵⁹

Yet in an interview, Bernhard described himself with an image of artist possessing double identities: a possibly lifelong negative writer ("der negative Schriftsteller") and simultaneously a positive human being ("ein positiver Mensch").¹⁶⁰ Partly because of this, a second generation of Bernhard scholars emerged at the turn of the twenty-first century, highlighting Bernhard's

¹⁵⁸ Herbert Gamper, *Thomas Bernhard* (München: Deutscher Taschenbuch, 1977), 7.

¹⁵⁹ Marcel Reich-Ranicki, *Thomas Bernhard: Aufsätze und Rede* (Zürich: Ammann, 1990), 45.

¹⁶⁰ Thomas Bernhard, *Gespräche mit Krista Fleischmann* (Frankfurt am Main: Suhrkamp, 2006), 25.

aesthetic approach with the shift from the writer's thematic negativity to his linguistic formation concerning the comic elements and ironic voice:

Pauschal betrachtet kann man zwei "Rezeptionsgenerationen" unterscheiden. Die erste konzentriert sich auf die "einzigartige Negativität", mit der vor allem das Frühwerk Angst, Ekel, Verzweiflung, Gleichgültigkeit, Grausamkeit, Krankheit, Wahnsinn, Schuld und Tod behandelt [...]. Heute sind wir Zeugen eines Paradigmenwechsels und einer immer stärker werdenden öffentlichen Konzentration auf den "Humoristen" Bernhard.¹⁶¹

The humorous aspect of Bernhard can be found above all in his dramatic works, where he blurs the boundaries of comedy and tragedy—in other words, Bernhard's conception of humor is often fused with tragic and serious elements. He also designates his fictional and theatrical writings as comedy-tragedies (*Komödientragödien*). This contradictory dialectic recalls Kierkegaard's approach to the unity of the comic and the tragic that he extended Socrates' assertion on the identical genius of comedy and tragedy: "[...] the genius of comedy was the same with that of tragedy, and that the true artist in tragedy was an artist in comedy also."¹⁶²

Theater played a significant role in Bernhard's entire life, as well as in establishing his aesthetic and artistic approaches. As an exuberant writer, Bernhard was also appreciated as a distinguished dramatist. Along with his well-received novels, he left behind eighteen full length plays, among them *A Party for Boris*, *Der Ignorant und der Wahnsinnige*, and *Heldenplatz* being his most famous. His plays, with the verbose language and absurd narratives, are often compared to the style of the twentieth century theatrical avantgarde, for instance, the theater of the absurd as represented by Samuel Beckett or Antonin Artaud.

Bernhard's immediate theatrical experiences since childhood and his professional study of theater and opera singing at the Mozarteum made his dramatic texts both personal and performative. In his novels, theater is often metaphorically conceptualized; as Herbert Gamper notes, theater is "ein zentraler Vorstellungskomplex in Bernhards Prosa."¹⁶³ It is used as a means to illustrate the characters' existential circumstance or living environment. For instance, theater is employed as an absolute mental space for the character of Bernhard's autobiography *Der Keller*. Here the figure's

¹⁶¹ Alfred Pfabigan, *Thomas Bernhard. Ein österreichisches Weltexperiment* (Wien: Sonderzahl, 2009), 10.

¹⁶² Plato, "Symposium," in *The Dialogues of Plato*, trans. Benjamin Jowett (New York: Random House, 1937), 223.

¹⁶³ Herbert Gamper, "Einerseits Wissenschaft, Kunststücke andererseits Zum Theater Thomas Bernhard," in *TEXT + KRITIK 43—Thomas Bernhard* (München: Edition Text u. Kritik Boorberg, 1974), 9-21, 9.

life takes place on a stage where everyone can find his entrance. Everything that he sees on this vast stage is transformed into the infinity, like the universe:

Das Theater, das ich mit vier und mit fünf und mit sechs Jahren für mein ganzes Leben eröffnet habe, ist schon eine in die Hunderttausende von Figuren vernarrte Bühne [...]. Jede dieser Figuren bin ich, alle diese Requisiten bin ich, der Direktor bin ich. Und das Publikum? Wir können die Bühne in die Unendlichkeit hinein erweitern, sie zusammenschrumpfen lassen auf den Guckkasten des eigenen Kopfes. Wie gut, daß wir immer eine ironische Betrachtungsweise gehabt haben, so ernst uns immer alles gewesen ist. Wir, das bin ich.¹⁶⁴

When placing an individual's life and body on the stage, Bernhard refers to the cultural and literary-stylistic codes. With autobiographical elements, Bernhard transforms the reality from a self-observation into a theatricalized reality, making his views visible through the medium of the theater. This enables audiences to understand his literary work by allowing them to see the crossing of boundaries between fiction and reality, and between himself and the fictional characters. As Mittermayer suggests:

[s]o gesehen, kann man die Literatur Thomas Bernhards als künstlerisch-theatralischen Apparat der Selbstreflexion verstehen, in dessen imaginärem Raum sich eine lebenslange Analyse der (individuellen und überindividuellen) Bedingungen des eigenen Existierens vollzieht.¹⁶⁵

As an outsider to the contemporary literary networks, Bernhard joined neither the Grazer Autorenversammlung nor the Wiener Gruppe.¹⁶⁶ H. C. Artmann noticed how Bernhard stood apart

¹⁶⁴ Thomas Bernhard, *Der Keller. Eine Entziehung* (Salzburg, Wien: Residenz, 1998), 100.

¹⁶⁵ Manfred Mittermayer, "'Von der wirklichen in die künstliche Welt.' Zum Verhältnis von Literatur und Realität bei Thomas Bernhard," in *Bernhard-Tag Ohlsdorf Materialien*, ed. Franz Gebesmair and Alfred Pitterschscher (Weitra: Bibliothek der Provinz, 1998), 127-73, 160.

¹⁶⁶ As one of the two major Austrian writers' associations, the Grazer Autorenversammlung (GAV) has existed since 1973 and is now the largest writers' association in Austria. Its members include worldwide famous authors such as Friedrich Achleitner, Wolfgang Bauer, Peter Handke, Ernst Jandl, Gerhard Rühm, Friederike Mayröcker, Oswald Winener, etc. As a loose association of Austrian writers, the Vienna Group was developed from the Art Club. It was founded around 1954 in the café "Glory". Its leading members include H.C. Artmann, Friedrich Achleitner, Konrad Bayer, Elfriede Gerstl, Ernst Jandl, Friederike Mayröcker, Gerhard Rühm, Oswald Wiener, etc. The group, reacting the representatives of language skepticism and philosophy of language, sketched out the conception of language as optical and acoustic material. By rethinking traditional values and Austrian identity, the Vienna Group looks upon avant-garde movements including Expressionism, Dadaism, and Surrealism as its role models. The members dissolved traditional literary genres and paid much attention to visual and acoustic presentation through their experimentation with language.

by himself: “Die literarische Szene in Wien war damals dreigeteilt: Die Gruppe um Hans Weigel, wir—Ossi Wiener, Konrad Bayer, Gerhard Rühm, Ernst Jandl und ich—und schließlich Thomas Bernhard.”¹⁶⁷ Bernhard’s self-isolation did not hinder him from inheriting the Austrian tradition of social criticism, which was developed by Karl Kraus and members of Wiener Group and which featured their subversive view on Austrian culture and linguistic sophistication. Bernhard’s artistry of language and literature is inevitably lined to the trend of language skepticism. In the foreground of Bernhard’s work are typically protagonists whose lives are isolated due to the vanity of their attempted communication. Life is often depicted by Bernhard as destructive, as protagonists either end their lives in suicide or become insane.

3.2.2 *Der Ignorant* and Its Intertext *Die Zauberflöte*

Der Ignorant und der Wahnsinnige was Bernhard’s second full-length drama, premiering in Salzburg in 1972. It was commissioned to be written for the Salzburg Festival (*Salzburger Festspiele*). Thematically, *Ignorant* deals with medical science and art. Consisting of two acts, the drama focuses on three fictional characters: a (medical) doctor, a father, and his daughter. The single female figure is identified as a singer whose stage name is “Königin,” after the role of the Queen of the Night in Mozart’s *Zauberflöte*. The first act is set in the Queen’s dressing room and focuses on two men’s conversation, which is dominated by the doctor’s monologue. The doctor frequently remarks on the father’s alcoholic problem, analyzes his unnatural relationship to his daughter, and repeatedly gives him a systematic, conceptual, and detailed description of an autopsy of a male corpse, from the brain to the genitals. In between, the singer enters her dressing room, makes herself up, warms up her voice, and dresses up for her next performance on stage. The second act moves to the restaurant *Drei Husaren*, where the three dine with the service of waiter Winter. At the dining table, the singer asks Winter to send telegraphs and to cancel her coming performances in Copenhagen, while the doctor keeps demonstrating the process of the autopsy. He is, however, constantly interrupted by the Queen’s increasingly frequent cough. The play ends with the singer’s words “Erschöpfung / nichts als Erschöpfung,” and in complete darkness, the

¹⁶⁷ As cited in Joachim Hoell, *Mythenreiche Vorstellungswelt und ererbter Alptraum: Ingeborg Bachmann und Thomas Bernhard* (Berlin: VanBremen, 2000), 194.

audience can only hear the noise from the glasses and bottles that are knocked over from the table.¹⁶⁸

In comparison to the modest success of his very first play *Ein Fest für Boris* (A Party for Boris, 1970), *Ignorant* brought about a major scandal. As indicated in the script, the end of the performance is supposed to transform the whole theater into complete darkness. As it occurs commonly in Bernhard's thematization of death, this intensified darkness aims to make the theater a funeral-like space where the whole audience seem entrapped in death. On its opening night, the director Klaus Peymann's request to extinguish even the pale emergency lighting was not met as was consented and promised in its rehearsal. Bernhard's friend and *Theater Heute* reviewer Hilde Spiel reported both artists' frustration about the festival administration's unwillingness to present two minutes of "existential darkness."¹⁶⁹ Although the play was a huge success, Peymann withdrew its further performances and brought his production to Hamburg again a few months later.

Like many of Bernhard's theatrical works, *Ignorant* exposes the existential crisis of modern individuals, whose psychological and physical deficit shows their inability of dealing with the distorted world surrounded them. This is especially seen in the alcoholic consumption of the father figure who reminds the reader of Gerhard Hauptmann's *Bahnwärter Thiel* (1988), where alcoholism is introduced as one of the typical modern problems. The representativeness of the alcoholic father as one from the lower class ("ein völlig heruntergekommener Mensch") in *Ignorant* is claimed by his own daughter.¹⁷⁰ Like the helplessness and hopelessness of many modern beings, both the father's and the daughter's existential crises cannot be transformed: "Du bemühst dich / aber es ändert sich nicht / [...] / wie ich mich bemühe / und sich nicht ändern."¹⁷¹

Yet it is not difficult to notice that the primary theme of *Ignorant* also lies in the writer's critique on art, artists, and their artistry, which is tightly linked to its intertexts. Gamper marks *Ignorant* as a *Künstlerdrama*.¹⁷² Its intertextual references go back to two of Bernhard's early texts. The first one is a 1957 published short text "Der Berg. Ein Spiel für Marionetten als Menschen oder Menschen als Marionetten." It thematizes the compulsion and the reduction of the personality

¹⁶⁸ Bernhard, "Der Ignorant," 169.

¹⁶⁹ Hilde Spiel, "Das Dunkel ist Licht genug," *Theater Heute* 13/9 (September 1972): 10.

¹⁷⁰ Bernhard, "Der Ignorant," 122.

¹⁷¹ *Ibid.*, 124.

¹⁷² Gamper, *Thomas Bernhard*, 101.

of artists to their profession, and the untenability of changing this situation. Bernhard's philosophical thought on the equality of music, suffering, and death has been already announced in "Der Berg": "die Lust zu singen / und die Lust zu sterben / sind ein und dieselbe Lust."¹⁷³ The second textual self-reference of *Ignorant* is the short play *Frühling* (1959), which focuses on a singer and a doctor, in addition to a cleaning woman, a housewife, and two corpse carriers. Thematically, it also deals with music and the singer's psychological pressure caused by the burden of coloratura, "Um dieser Koloratur willen / hätte ich sterben können. / Nur um dieser Koloratur willen. / Berühmte Leute pflegen immer / einer Kleinigkeit wegen zu sterben."¹⁷⁴ This anxiety is similarly expressed in his later short essay "In der Höhe," "*dieser Koloratur wegen hätte ich sterben können*, sterben, nur um dieser einzigen Koloratur wegen wäre ich hässlich geworden, nur dieser einzigen Koloratur wegen, jetzt ist es zu spät."¹⁷⁵ The play *Frühling* ends with the singer's death. Different from the famous coloratura soprano in *Ignorant*, who is already at the height of her art ("auf dem Höhepunkt ihrer Kunst"¹⁷⁶), this singer is still striving for perfection and fame. She reflects on all of this on her deathbed:

ich denke an eine Arie und an den Ton,
den ich niemals habe erreichen können.
Ich wollte ihn immer erreichen.
Ich entblößte mich in dieser Musik,
aber ich erreichte diesen Ton nicht,
weil ich das alles vollzog,
ohne die Aufmerksamkeit der Welt
tatsächlich auf mich zu ziehen.¹⁷⁷

Artistic perfection and its related concept of "death" are thematized in several of Bernhard's works. For instance, the famous Canadian pianist Glenn Gould in his novel *Der Untergeher* is characterized as a music interpreter who seeks perfection, a quest which, unfortunately, destroys the artist's creativity. This not only makes him simply a copy machine, a "reproduzierender

¹⁷³ Thomas Bernhard, "Der Berg. Ein Spiel für Marionetten als Menschen oder Menschen als Marionetten," *Literatur und Kritik*, 46 (1970): 330-52, 333.

¹⁷⁴ Nachlaß Thomas Bernhard, Thomas Bernhard Archiv, Sichtungsliste, 13.2/1, 5. The original text of *Frühling* is not printed. The six-page text is found in the inheritance of Bernhard. The play was premiered in 1960 in the Theater am Tonhof.

¹⁷⁵ Thomas Bernhard, *In der Höhe. Rettungsversuch. Unsinn* (Salzburg and fWien: Residenz, 1989), 42.

¹⁷⁶ Bernhard, "Der Ignorant," 152.

¹⁷⁷ Thomas Bernhard, *In der Höhe. Rettungsversuch, Unsinn*, 40.

Künstler” instead of a “Schöpfer,” it outshines the art itself.¹⁷⁸ In *Ignorant*, the singer’s seek for perfection is also predicted by the doctor as “Todeskrankheit.”¹⁷⁹ This comes after the singer’s visit to Teatro Fenice, one of the most famous theaters in the world. The doctor is convinced that this sickness will not affect her voice within the next five or ten years, but then it will suddenly “die,” as if the machine is turned off: “wenn es dann plötzlich abbricht / das ist gleichgültig geehrter Herr/ zweifellos es ist / wie wenn eine Maschine abgestellt wird.”¹⁸⁰

Elevating the artist’s aspiration for perfection, the most significant and immediate intertext of *Ignorant* is Mozart’s *Zauberflöte*. According to Bernhard’s biographer Gitta Honegger, *Ignorant* demonstrates “Bernhard’s response to the festival’s many productions of *The Magic Flute* and the dehumanization of the artist into a hypersensitive performing mechanism.”¹⁸¹ The repertoire of the Salzburg Festival, like *Zauberflöte* and *Jedermann*, represents the Western high culture. Bernhard’s negative response to his favorite opera demonstrates overtly not only his critique of the artists, but also the entire artistic industry and the Western values that have been functioning as the cornerstones of cultivated humanity and the foundation of Western civilization.

Bernhard’s self-reference suggests his critique of the Salzburg Festival audience, which finds its evidence in the passive position of the figure’s father. As a theater goer, Bernhard’s experience with theater and opera are featured in his autobiographical novels. For instance, in *Atem*, Bernhard claims *Zauberflöte* to be his favorite opera, “*Die Zauberflöte war, vielleicht auch, weil es die erste Oper gewesen war, die ich gehört hatte, meine Lieblingsoper und ist es noch heute.*”¹⁸² In *Keller* Bernhard describes his experiences of visiting the opera performance during the Salzburg Festival since his childhood:

An den Abenden stieg ich auf den Mönchsberg hinauf und setzte mich unter eine Baumkrone und dachte an nichts und beobachtete und war glücklich. Ich hatte einen Lieblingsplatz über der Felsenreitschule, von welchem aus ich mir die unten in der Felsenreitschule aufgeführten Opern anhören konnte. *Die Zauberflöte*, die Oper, die mir in meinem Leben die erste Oper ist, die ich gehört und gesehen habe [...]. In dieser Oper, die ich in meinem Leben sooft als

¹⁷⁸ Thomas Bernhard, *Der Untergeher* (Frankfurt: Suhrkamp, 1983), 14.

¹⁷⁹ Bernhard, “Der Ignorant,” 102.

¹⁸⁰ *Ibid.*

¹⁸¹ Honegger, *Thomas Bernhard*, 113.

¹⁸² Thomas Bernhard, *Die Atem. Eine Entscheidung* (München: Deutscher Taschenbuch Verlag, 1981), 114.

möglich gesehen und gehört habe, hatte sich mir alle musikalischen Wünsche auf die vollkommenste Weise erfüllt. Da saß ich unter dem Baum und hört zu, und nichts auf der Welt hätte ich eingetauscht für diese Empfindung.¹⁸³

The dehumanization of the artist is clearly seen in Bernhard's sophisticated choice of the singer's name. Firstly, the name Queen, as both on- and off-stage name, dismantles the character's personality and individuality. As a "Kunstgeschöpf," she pursues the deadly discipline of perfection and has sung the coloratura arias of the Queen of the Night in Mozart's Enlightenment Singspiel 222 times. Her mechanization of singing technique makes her a coloratura machine ("Koloraturmaschine"), resembling a lifeless marionette without personality and genderless. The doctor indicates that this singer's talent is an illness, and the development of her artistry is accordingly only a process of getting sick:

DOKTOR

Das Genie
ist eine Krankheit
der ausübende Künstler
eine solche Entwicklung
ist ein Krankheitsprozeß
den die Öffentlichkeit
mit der höchsten Aufmerksamkeit verfolgt
eine Stimme
eine solche Koloraturstimme
wie die Ihrer Tochter
geehrter Herr
beobachtet die Menge
wie auf dem Seil
in ständiger Angst
sie könnte abstürzen
als hätten wir es
mit einem menschlichen Wesen zu tun
alles nichts als

¹⁸³ Thomas Bernhard, *Der Keller. Eine Entziehung* (Salzburg, Wien: Residenz, 1998), 106.

Empfindung ("Der Ignorant," 125)

Bernhard's critique on the mechanism of art recalls Heiner Müller's most famous postmodernist play *Hamletmachine* (1977), published only five years after *Ignorant*'s premiere. In his play, Müller problematizes the postwar identity crisis of German artists as well as intellectuals. The title of the drama is generally interpreted as HamletMachine = H.M. = Heiner Müller. This autobiographical implication may let the reader associate with Bernhard's self-referentiality in aspects of both textuality and spectator, i.e. the intertext to his own work and his experience with visiting the Salzburg Festival.

It is unlikely a coincidence that Müller's work also focuses on the mechanized performance art and the crisis that all playwrights confronted at the time. For some critics, Müller delivers a message about the death of drama. Similar to Müller's play, Bernhard's characters are given a sequence of monologues. More importantly, similarities can be found in both playwrights' adaptation of artistic concepts from Bertolt Brecht. Müller adopts the *V-Effekt* to construct his female figure Ophelia, who plays at the same time the figure of Elektra,

Hier spricht Elektra. Im Herzen der Finsternis. Unter der Sonne der Folter. An die Metropolen der Welt. Im Namen der Opfer. Ich stoße allen Samen aus, den ich empfangen habe. Ich verwandle die Milch meiner Brüste in tödliches Gift.¹⁸⁴

In Ophelia's vision for the future, human existence is simply cosmic annihilation. This is how she responds to the oppression that has occurred over centuries. For her, there is nothing left and nothing worth saving in this man-made, male dominated, and now man-despoiled world.¹⁸⁵ Ophelia's hopelessness that there is nowhere to escape is found in the one female character of *Ignorant*: the Queen.

As a top coloratura singer, Bernhard's female character is self-destructive and unstable in a distorted artistic world. The pursuing of mechanical perfection obviously leads to her artistic frustration and existential suffering. She becomes neurotic, and her artistic authenticity is degraded to a reproduction of a machine, which is featured by her compulsion to repeat things. Her absolutist desire for perfection is against what is considered to be natural law. The dehumanization caused by excessive desire is similar to the musician in *Der Untergeher*: "Die Natur ist gegen mich [...]"

¹⁸⁴ Heiner Müller, "Die Hamletmaschine," in *Die Stücke*, vol. 2, ed. Frank Hörmigk (Frankfurt am Main: Suhrkamp, 2001), 554.

¹⁸⁵ See Jessica Rizzo, "'Opheliemachine' Takes on Influential 20th-Century Theatre Work," last updated June 24, 2020, <https://www.culturalweekly.com/opheliemachine-takes-on-influential-20th-century-theatre-work/>.

die Natur [ist] stärker als wir, die wir uns zu einem *Kunstprodukt* gemacht haben aus Übermut. Wir sind ja keine Menschen, *wir sind Kunstprodukte, der Klavierspieler ist ein Kunstprodukt, ein widerwärtiges*.¹⁸⁶ The symptom of a cough, as a bodily deficit, seems to be a pathological sign of a lung sickness, as it is linked to a problem with breathing and can be perceived as a death threat. It appears recurrently in Bernhard's work, including in *Verstörung*.¹⁸⁷ In his autobiographical novel *Der Atem*, we see how Bernhard himself survived the lung disease in his childhood and then suffered from this life-threatening illness for the rest of his life.

3.2.3 Alterity of Gender Discourse: Woman as Other and Othering of Men's Mind

Modernity, having arisen out of the Enlightenment, has never stopped shaping the boundaries between selfhood of modern subjects and others, as Peter Wagner claims in his *A Sociology of Modernity*: the excluded others are “most importantly the lower, working classes, the women and the mad,” whether they are insiders of one's own community/society or ethnical, religious outsiders.¹⁸⁸ When Bernhard refers in his *Ignorant* to Mozart's Enlightenment opera, he inevitably inserts his postmodernist work into diverse discourses associated with this intellectual movement and its core ideas.

In her examination of Bernhard's relation to Romanticism of German literature, Claudia Liebrand notes that Bernhard's *Ignorant*

operiert und funktioniert als Kommentar und Umschrift von Theoremen, die den etablierten abendländischen Kunstdiskurs bestimmen—und die zum Teil die Romantik, vor allem die Spätromantik in diesen implementiert (und mit großem Erfolg popularisiert) hat.¹⁸⁹

According to Liebrand, *Ignorant* refers to a central dichotomy from the Romantic literary repertoire: insanity and ignorance. This is implicitly claimed by Bernhard in his deliberate choice of the title for his drama. As two opposed poles, the terms are mutually dependent and meanwhile mutually discarded. Liebrand distinguishes insane artists (“wahnsinnige Künstler”) from ignorant philistines. The former have symptoms associated with a medical perspective (“pathologisch und

¹⁸⁶ Thomas Bernhard, *Der Untergeher* (Frankfurt: Suhrkamp, 1983), 117-18.

¹⁸⁷ See Monika Kohlhage, *Das Phänomen der Krankheit im Werk von Thomas Bernhard* (Herzogenrath: Murken-Altrogge, 1987).

¹⁸⁸ Peter Wagner, *Sociology of Modernity: Liberty and Discipline* (London and New York: Routledge, 2016), 39.

¹⁸⁹ Liebrand, “Obduktionen,” 80.

skurril, psychisch zerrissen und sozial deviant”) while the latter with aesthetic-philosophic view (“materialistisch, engstirnig, ohne Sinn für Ästhetik und Transzendenz”).¹⁹⁰ In my current analysis I also choose the drama’s title as starting point, yet I address the long history of “madness” in discourses of German literature, medical, and philosophical within the contexts of both the Age of Enlightenment and the (post)modern time in the twentieth century. In so doing, I focus on the question how Bernhard uses intertextuality and intermediality to approach his negative view about art, science, and the entire Western civilization. To answer the question, it is necessary to look into the Enlightenment and gender discourse embedded in Mozart’s *Zauberflöte*.

The manifold binary model of heterosexuality in *Zauberflöte* consists of Sarastro/Queen and Tamino/Pamina, embodying conceptual oppositions of evil/good, man/woman, light/dark, and rationality/irrationality. In *Ignorant*, the personal constellation is characterized in a triangular relationship within a micro-society of the doctor, father, and daughter. It consists of a double binary construction: within the family (father/daughter) and between insiders (family) and outsiders (doctor, non-family). Bernhard’s complex character configuration with a woman as its pivot makes us think that his heroine should be at the center of the stage and that she has a key function in the relationship triangle. Yet, like the title of the drama with the exclusionary, double masculine article “der” suggests, there is no way for her to become the center. Males, like in Bernhard’s other fictional or autobiographical work, always stand in the foreground. The male’s dominance is found especially in the figure of the doctor, who demonstrates the dissection of corpses with a precise, systematic, and scientific approach, while presenting his negative evaluation about philosophy, art, and the existence of artists.

In a singular, masculine form, both the words *der Ignorant* and *der Wahnsinnige* of the title are used to address the status of the two males’ mind, mindset, or mental attitude. Their unapologetic connotations oppose Enlightenment ideals: “insanity” as an antonym to “rationality” and “ignorance” as an antonym to “knowledge”.

In my opinion, the ignorant person, referring to the empty head and the lack of knowledge, is hypothetically the father figure. This is expressed directly by his daughter a father “der nichts versteht.”¹⁹¹ He is an alcoholic and is blind. As a father, he is supposed to play the role of a caregiver and guardian, but his visual disability and apparently mental disorder due to the alcoholic

¹⁹⁰ *Ibid.*, 81.

¹⁹¹ Bernhard, “Der Ignorant,” 131.

consumption disable him from fulfilling his responsibility. They also prevent him from enlightening his daughter or leading her into the rational realm, like Sarastro does for Pamina in Mozart's opera. On the contrary, the father in *Ignorant* is the child-like person and dependent, as the daughter complains: "Ich kann ihn unmöglich allein lassen."¹⁹² She has to bring him with everywhere, even during her performance and on her travels around the world.¹⁹³ He needs full support and attention from his daughter, he consistently blames her daughter's inconsiderateness ("Rücksichtslosigkeit") and believes he deserves more. As a drinker, he is unable to bring himself to reason and causes the daughter's uneasiness, "daß er nicht zur Vernunft / zu bringen ist / er weigert sich / auf das zu hören."¹⁹⁴ He is neither capable of comprehending anything from the doctor's lecture nor of communicating with others. This incapability is reflected in his language. Most of the time he maintains silence and only occasionally repeats words or fragments from the doctor's illustrations whenever the latter makes pause from his pleonastic speech. Since Bernhard's *Ignorant* is his response to Salzburg Festival, the father, as a listener, incarnates the audience of the festival, whose indifferent and passive position become Bernhard's object of critique.

Although ignorance and insanity are closely related and, to some degree, synonymous, it is still not difficult to assume that Bernhard refers to the doctor figure as an insane one. First of all, as a doctor he does not lack knowledge, as his profession makes him stand for wisdom and science. Different from an ignorant person, an insane person has psychological problems, he commonly engages in abnormal behaviors, which make a human Other, an outsider to the normal society. In Bernhard's play, the doctor is knowledgeable in many fields, but his knowledge does not enable him to embark on spiritual enlightenment. Instead, his excessive desire for knowledge makes him incapable of controlling himself and consequently results in his insanity. This is confirmed in his narcissistic medical language, which sounds like a foreign language and cannot be understood by either the daughter or the father. Ironically, his professional expression, while losing its communicative and educational function, is meaningless, it becomes nonsense and a kind of pathological language which makes informed medical knowledge salvage nothing, neither the sick daughter nor the alcoholic father.

¹⁹² *Ibid.*, 118

¹⁹³ *Ibid.*, 122

¹⁹⁴ Bernhard, "Der Ignorant," 118.

Bernhard's most striking strategy to address his characters is seen in naming the single female figure "Queen." The name is derived from her stage role. It immediately depersonalizes the actual, dramatic character. While representing a mythical figure, the "Queen" has no connection to the audience, making identification with the character impossible. More importantly, the figure incarnates simultaneously both the mother (the Queen) and daughter (singer). She has the mythical and secular spirit in one body, and thus her identity is unstable and called into question. In Mozart's opera, the mother figure, the queen, has a strong, rebellious soul. Although the male's dominance determines the mother's failure of declaring her guardianship of her own daughter, she still has strong selfhood. She is consciously aware of her social status as a queen and confident of her power and social privilege, which is seen in her possession of servants and her strong, loud voice. In *Ignorant*, the double identities suggest that the singer holds a material function and can be responsible for herself. As a matter of fact, she is not limited to in the domestic sphere. Instead she becomes a professional singer and has a public life, like many women in the postwar time, but her independence does not change her fate as a woman whom the men refuse to individualize. As a result, her female subjectivity is not yet consciously awakened, and she remains the object of males' experience and observation.

3.2.3.1 Woman as Machine: Objectification of Woman

In their book *Dialectic of Enlightenment*, Horkheimer's and Adorno's critique on the Enlightenment is basically a criticism on the masculinity that embodies the human subjectivity in European culture. According to the authors, "Woman bears the stigma of weakness; her weakness places her in a minority even when she is numerically superior to men."¹⁹⁵ This finds its evidence in Mozart's characteristics of the Queen.

While Horkheimer and Adorno provide a grounding for understanding the masculine construction of human subjectivity in the postwar period, Simone de Beauvoir, from a female perspective, looks at the equality of sexes during the Western feminist movements. She asserts that women have in truth "never set up female values in opposition to male values; it is man who, desirous of maintaining masculine prerogatives, has invented that divergence."¹⁹⁶ As a cultural product, gender is thus determined by a male dominated society.

¹⁹⁵ Horkheimer and Adorno, *Dialectic of Enlightenment*, 86.

¹⁹⁶ De Beauvoir, *The Second Sex*, 65.

The singer, embodying both daughter and Queen in Bernhard's *Ignorant*, is situated in the middle of such a phallocentric, male dominant world. As mentioned previously, the singer's invisibility is apparently presented in the title of the drama. Her submerged status is often overlooked, both in the society and in the family. Missing maternal upbringing and female company, her female sexuality and gender identity are limited. Her confused identity is seen in a male-centered, materialized worldview, namely, she cannot trust/rely on any single human being, but only mineral water:

KÖNIGIN

Wenn ich vertrauen könnte
aber es ist kein Mensch
dem ich vertraue
vertrauensselig
[...]
Daß das Mineralwasser ist
das glaube ich
daß das Mineralwasser ist
[...]
sonst nicht
sonst glaube ich nichts
überhaupt nichts
gar nichts ("Der Ignorant," 140)

Incarnating both feminine roles (mother and daughter), the singer possesses no gender traits that are similar to either of the Queen of the Night or Pamina, e.g., unlike the Queen who is emotional and inclined toward a typically masculine aggression due to her taking revenge, the singer is emotionally indifferent. Different from Pamina's unconditional love, support, and attractive beauty that drives Tamino to dash ahead for her love, Bernhard's singer shows no affections and feelings toward her suitor. The singer is reduced to a lifeless machine and marionette, she is simply an object of the doctor's study. This determines her existence as well, as all her activities are nothing but a part of his experience and matters of his observation:

DOKTOR

die Existenz Ihrer Tochter
[...]
ist gerade diesem
mich vollkommen in Anspruch nehmenden Werk
einer zwölfbändigen Arbeit
über den menschlichen Körper (“Der Ignorant,” 157)

Here we see, the professional observation of the doctor focuses on the singer’s body. In the patriarchal social circle, the scopophilic sexualization of women is characterized by the male’s gaze. The doctor’s professional observation that targets the singer’s body suggests the conventional attitude towards the objectification of women—namely, woman is sexually objectified because her body is used over her personalities or intellect as an instrument to complement men’s experiences. The objectification of the singer is not only seen in the doctor’s use of her and her body as his object of observation to serve his medical studies, it is also reflected in her self-objectification in terms of her alienated existence that raises the discourse of Othering.

The anthropological term “alterity” (otherness) has a Latin root, derived from the adjectives *alter*, *altera*, *alterum*. The term designates a binary concept: the one and the other, which are associated to a unity as well as an opposition to the concept of identity. Babka identifies alterity as a part of one’s own other: “*Alter* ist kein beliebiger Anderer, *alter* ist der zweite von zwei gleichartigen und einander zugeordneten Identitäten im Gegensatz zu *alius* oder *xenos* (dt. *der Fremde*).”¹⁹⁷ According to Babka, alterity and identity stand in relation to each other as a dichotomous condition—in other words, in order to come to the definition of one’s own, one needs not only the demarcation from a second but similar “other” but also as a part of wholeness, which identifies as oneself and which cannot be perceived or defined from an outside perspective (*eine Mit-sich-selbst-Identische*).

The word “other” as used to address the ontological issue of being and non-being in a signifying binary can be traced back to Plato’s discussion about the otherness in *Sophist*.¹⁹⁸ The term caught the attention of the psychological fields in modern times. Sigmund Freud interprets the word “other” in two domains: *der Andere* (the other person) and *das Andere* (otherness). In the

¹⁹⁷ Anna Babka, *Alterität*, last updated June 23, 2020, <https://www.univie.ac.at/differenzen/glossar.php?sp=7>.

¹⁹⁸ See Stanley Rosen, *Plato’s Sophist: The Drama of Original and Image* (New Haven: Yale University Press, 1983), 269-290.

masculine form, *der Andere* refers to a human, a being with human subjectivity; *das Andere*, on the contrary, is impersonal and can be better understood as the “other thing.” Lacan follows his footprint and differentiates “big Other” (I’Autre) from “little other” (I’autre). According to him, the term Other (A) designates otherly and otherness, and it is a projection of Ego; while little other (a) involves another subject, i.e., another person whose uniqueness is unassimilable.¹⁹⁹ In the following, I adopt Lacan’s psychoanalytic theory to analyze the alterity discourse of Bernhard’s characters.

In *Ignorant*, the self-objectification and self-alienation of Bernhard’s dramatic heroine construct both the big Other and the little other for her. According to Lacan’s theory of the mirror stage, a child can recognize himself in a mirror or other device that turns him into a seeing/viewing object. The mother is the child’s first Other. In his ego-involved reflection, the mother is like a mirror image from which he recognizes his own ego. The singer figure in *Ignorant* incarnates two personal entities (mother and daughter) in one body. According to Levinas, a human being has *metaphysical desire* which “tends toward something else entirely, toward the absolutely other.”²⁰⁰ This absolutely other, as another “I” for the singer, is the Queen of the Night. As the mother figure that she plays on the stage, the Queen is her imagined identification of her self, her Ego—in other words, the Queen is the Other whom the singer not only plays but also seeks to become. Through the “Queen,” the singer finds her complement. For instance, her preference of having her face with “ganz dickes Weiß” makes her more like the Queen. With the label “Queen” as her on- and offstage name, the singer identifies herself as her mother, an ego of another, and meanwhile becomes an object of her art. Her voice that she hears is the voice of the Other (mother/the Queen of the Night). Metaphorically speaking, the Queen seizes her through her impersonal artistry and makes her inanimate, marionette-like. The expansion of her singing technique is similar to those who cross the territorial boundaries to encounter the strangeness and become a foreigner in the new environment, like we experience from the literary genre of *Bildungsroman* (or *Entwicklungsroman*). The externalized otherness (mechanical-like self), together with the internalized Other (Queen), dislocates and confuses her identity. From an ontological perspective, she departs from her nature and crosses the human boundary through her coloratura voice. Thus

¹⁹⁹ Jacques Lacan, *The Seminar. Book II, The Ego in Freud’s Theory and in the Technique of Psychoanalysis, 1954-55*, trans. Sylvana Tomaselli (New York: Cambridge University Press, 1988), Chapter 19.

²⁰⁰ Levinas, *Totality and Infinity*, 33.

she becomes not only strangeness or otherness of (her)self, she also becomes a stranger to others (as machine, as marionette). Her determination to cancel further performances from foreign countries symbolizes that she wants to return to her ontological nature. Her decision of not going abroad implies also a staying at home. According Emmanuel Levinas' theory of alterity being at home means to stay in the realm of the "I can," of one's autonomy, aura, freedom, and eventually the identity, "Everything is here, everything belongs to me; everything is caught up in advance with the primordial occupying of a site, everything is comprehended. [...] I am at home with myself in the world because it offers itself to or resists possession."²⁰¹

The externalized otherness and the internalized Other not only objectify the singer's being but also denaturalize her gender identity. Her artificial and mechanical voice makes her belong to the most famous of all coloratura singers ("zu der berühmtesten aller Koloratursängerinnen"), yet her individuality as human is deprived through appellations such as "Kunstgeschöpf" and "Koloraturmaschine."²⁰² As the "disziplinierteste" artist, she represents the abnormal gender connotation: unnatural because of the absence of *emotion*—one of the most significant attributes identifying the classic stereotype of femininity or the nature of a female subject. Her unlocatable identity, lacking the key feature of a subjective approach for a women's gendered role, makes her Other than herself.²⁰³

The vanishing of her gender identity caused by her Ego of another also finds its echo in the singer's unnatural body parts. She identifies herself with an artificial face ("das Gesicht / muß ein vollkommen künstliches Gesicht sein") and an artificial body ("mein Körper / ein künstlicher / alles künstlich."²⁰⁴ Contradictorily, the thick white makeup that she uses to cover her face is the most natural thing in the world for the doctor, "was das Natürlichste / von der Welt ist / [...] Das dickste Weiß").²⁰⁵ The objectification of woman is more clear in the replaceable relation between daughter and machine, between human and non-human, like the doctor declares, "Es müßte doch / eine ungeheure Befriedigung sein / die Gewißheit / einen Mechanismus als Tochter / zu besitzen / oder eine Tochter als Mechanismus / berühmt und unvergleichlich / der die Theaterwelt verzaubert."²⁰⁶

²⁰¹ *Ibid.*, 38.

²⁰² Bernhard, "Der Ignorant," 107.

²⁰³ *Ibid.*

²⁰⁴ *Ibid.*, 127.

²⁰⁵ *Ibid.*

²⁰⁶ *Ibid.*, 126.

Besides her artificial existence, the singer is further estranged by her surroundings, which are not limited to her family but to her workplace—the theater. As the embodiment of high culture, the institute of theater is cursed by the doctor as a “Hölle” or a “Narrenhaus,” which is prevailed by “eine ungeheure Schlamperei.”²⁰⁷ Both opera industry and theater are described as chaotic and anarchic,

DOKTOR

In den heutigen
Operhäusern
ist andauernd
Katastrophenstimmung
in den Theatern insgesamt
funktioniert nichts
(“Der Ignorant,” 131)

DOKTOR

Das Theater
insbesondere die Oper
geehrter Herr
ist die Hölle
(“Der Ignorant,” 134)

Maybe it is because of this unbearable chaos that the singer tends to change and wants to become Other (=normal). The evidence is found in her strong desire for self-completion. This determination is seen in her yearning for fresh air and in her participation of diverse outdoor activities, including traveling in the US, Australia, and Scandinavia. This strategy for regulation apparently functions well and brings significant changes, as the doctor notices:

DOKTOR

Die Tatsache ist daß Ihre Tochter
sich in letzter Zeit
auf das beängstigende verändert hat
sie ist nicht mehr die gleiche
was wir jetzt sehen
ist etwas ganz anderes
(“Der Ignorant,” 96)

Ihre Tochter ist die labilste
zweifellos auch subtilste
in ihrer Entwicklung

DOKTOR

Tatsache ist
daß Ihre Tochter sich
verändert hat
Ihre Redeweise
ist eine andere
Ihre Bewegungen
andere
aber die Medizin hat damit
nichts zu tun
wie die Medizin ja überhaupt nicht
mit dem Menschen zu tun hat

²⁰⁷ *Ibid.*, 134 and 108.

für ihre Umgebung beängstigend

(“Der Ignorant,” 109-10)

alles an ihr ist jetzt anders (“Der Ignorant,” 99)

She undergoes radical change (“von Grund auf verändert”). As a matter of the fact, everyone, including her blind father and her audience, sees the singer’s transformation and the process of becoming other, but nobody wants to acknowledge it, because what they want see and want to accept is a Queen, a machine, at the expense of the death of her own self:

DOKTOR

aber ich bin sicher Sie sehen was ich sehe

daß die Natur Ihrer Tochter in einem Prozeß

begriffen ist

der sie von Grund auf verändert

verändert hat

Ihr Fehler ist

daß Sie was Sie betrachten

immer als das gleiche anschauen

das ist zweifellos der elementarste Irrtum (“Der Ignorant,” 110)

Her willingness to stop her mechanized existence or stop being an instrument of her singing art seems impossible. She and her artistic existence find no way out, because as an object, her change gains no recognition, as she is rejected by the public and society, “jedenfalls hat die Öffentlichkeit / eine solche Veränderung / noch nicht wahrgenommen / [...] / überhaupt hat die Öffentlichkeit kein Ohr / für die Veränderungen.”²⁰⁸ On the one hand, the audience’s demand of a perfect coloratura performer devalues the humanistic perspective of Mozart-Da Ponte’s opera; on the other hand, it makes the singer lose the *aura* of artistic authenticity and the physical uniqueness of her performance.²⁰⁹

In addition to her internalized otherness, the singer’s alterity can be unmistakably found in the gender discourse addressed in the drama. Simone de Beauvoir’s remark about women as the second sex with regard to the gender relationship is a key to understanding the otherness of the singer. In answering the question “what is woman?”, de Beauvoir considers women as inessential Other to men:

²⁰⁸ *Ibid.*

²⁰⁹ Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (London: Penguin Books, 2008).

She is determined and differentiated with reference to man and not he with reference to her; she is the inessential as opposed to the essential. He is the subject, he is the Absolute: she is the Other.²¹⁰

Beauvoir's statement asserts that the otherness of women which is constructed in light of men's perceived superiority. According to her, woman is defined as dependent upon the man and thus becomes the object. Since the female identity is delimited from the male identity. Beauvoir's thought on gender construction is in accordance with Adorno and Horkheimer's idea about the masculine construction of human subjectivity, reflecting a binary opposition with which the masculine is privileged.

In *Ignorant*, the idea of woman as the second sex (and as Other) is embedded in the daughter's subordinate position. Although she is the financial provider and the caregiver of her blind father, she was constantly blamed by his father for being reckless and inconsiderate. The father scolds her for a two-hour absence at work: "Spät mein Kind / spät mein Kind / es ist rücksichtslos / Meine große Geduld / aber der Vater verdient / eine rücksichtslose Tochter."²¹¹ He does not care about the daughter's health condition, rather he feels ashamed himself when he found out about her schizophrenia. He has no sympathy for her daughter's sickness; instead, it makes him a victim, hurts him, and makes him feel ashamed: "Alle Welt bewundert dich / aber ich schäme mich / mich schmerzt die Schizophrenie / meiner Tochter."²¹²

In Mozart's *Zauberflöte*, women and their possessions belong to their husbands. Men control them and their property. When her husband dies, the Queen of the Night is under Sarastro's control ("steht in meiner Macht").²¹³ She has to unwillingly hand over her property, including her daughter, to Sarastro. Her daughter Pamina's fate is predetermined by God and belongs to a man who will guide her and redeem her from straying: "Ein Mann muß eure Herzen leiten, denn ohne ihn pflegt jedes Weib aus seinem Wirkungskreis zu schreiten."²¹⁴ Similar to the Queen and Pamina, Bernhard's singer is a property to his blind father. This is revealed by the doctor's suggestion about the father's satisfaction of having a "mechanism" as a daughter: "Es müßte doch / eine ungeheure Befriedigung sein / die Gewißheit / einen Mechanismus als Tochter / zu besitzen."²¹⁵ Here the

²¹⁰ De Beauvoir, *The Second Sex*, xxii-xxiii.

²¹¹ Bernhard, "Der Ignorant," 106-107.

²¹² *Ibid.*, 107.

²¹³ Mozart and Schikaneder, *Die Zauberflöte*, 35.

²¹⁴ *Ibid.*

²¹⁵ Bernhard, "Der Ignorant," 126.

word “besitzen” (own, possess) not only dismantles the daughter’s autonomy, but also exposes the traditional hierarchical relationship.

According to Beauvoir, women’s otherness or gendered Other existence in a phallic world is also understood through their domestic labor, their tendency to turn inward, and their nonreactivity which make them be regarded as Others. The masculine, on the other hand, is considered as the bearer of culture in the sense of Enlightenment subject(-ivity), as the French philosopher noted:

The domestic labours that fell to her lot because they were reconcilable with the cares of maternity imprisoned her in repetition and immanence; they were repeated from day to day in an identical form, which was perpetuated almost without change from century; they produced nothing new.”²¹⁶

The mechanical singing of Bernhard’s female character is reminiscent of a woman’s domestic labors that repeatedly take place on a daily basis. She sings the aria 222 times without any change, because the society seems unwilling to accept her change, as the doctor observes: “Die Stimme Ihrer Tochter / hat sich allerdings / nicht verändert [...] überhaupt hat die Öffentlichkeit kein Ohr / für Veränderungen.”²¹⁷

Here Bernhard not only criticizes the singer’s mechanized, uncreative artistry but also condemns the repertoire of the Salzburg Festival and the whole Austrian opera institution as sterile because of the modern audience’s constrained mind. Her mechanical coloratura reflects the problem of artistic reproduction in the modern age, which is occupied by modern industrial techniques. This phenomenon recalls the culture industry and its mass audience, which rejects new things and thus becomes blind, as Horkheimer and Adorno claim:

The regression of the masses today lies in their inability to hear with their own ears what not already been heard, to touch with their hands what has not previously been grasped; it is the new form of blindness which supersedes that of vanquished myth.²¹⁸

In turn, the sameness of the singer’s artistry is not only the consequence of a lack of subjectivity, but also is a result of the forces in social praxis and social coercion of the modernity. In other

²¹⁶ De Beauvoir, *The Second Sex*, 95.

²¹⁷ Bernhard, “Der Ignorant,” 110.

²¹⁸ Horkheimer and Adorno, *The Dialect of Enlightenment*, 28.

words, her mechanistic nature reflects the simple reproduction of the modern cultural industry. The homogenization of society and aesthetics limits the cognition of the modern audience who, like the ignorant father, loses the ability to hear, to see and to take pleasure from the past artistic work. Bernhard gives hope at the end of the drama through the rebellion of the Queen. Her rejection of her lined-up performances can be understood as her wish to rescue the aesthetic standards of the operatic art.

3.2.3.2 (Mad)Man as Other: Othering of Men's Minds

Bernhard's *Ignorant* is concerned about the otherness of not only the female singer but also the male characters. While the singer's identity is revealed through bodily other-reference (the Other-self mode seen in the binary of mother/daughter and role/actor), i.e. the self as other, the doctor's alterity is embedded in the self-referential narcissism (seen in the binaries of conscious/unconscious, and language/thought), i.e. the self appears as other to the self. In the sense of the critical theory of Horkheimer and Adorno, the doctor is characterized as one who persists with knowledge and thus continues with domination. Thematising his confrontation with rationality, the drama demonstrates a typical fin-de-siècle crisis of masculinity, which is inevitably related to the phenomenon of the alienation of the male subject within the materialism of modernity, as the doctor reflects on the nature of his otherness:

DOKTOR

Zeitlebens habe ich mir
eine Aufgabe gewünscht
im Hintergrund
aber meine Natur
ist andere ("Der Ignorant," 167)

Different from the singer's confusing identity that involves "Other" (the Queen), the otherness of the male doctor takes on a guise of madness which is seen in the doctor's deviant behavior and opaque utterance caused by his obsession with knowledge. For Lacan, the other is present through obsession—"the obsessional is always an other."²¹⁹ The doctor's compulsive obsession is seen as a symptom of his madness. According to Bernhard's biographer Gitta

²¹⁹ Lacan, *The Seminar. Book II*, 268.

Honegger, the main actor Bruno Ganz “spent six months at Berlin’s Institute of Anatomy and brilliantly appropriated the bearing of the seasoned pathologist.”²²⁰ This gives the hint what kind of message Bernhard and Peymann intended to deliver: the doctor is the mad one. Madness, similar to death, is repeatedly announced as an autobiographical reflection and frequently thematized in Bernhard’s writing. For instance, in his semi-autobiographical novel *Wittgensteins Neffe*, Bernhard writes, “For decades [...] I cherished and exploited both my lung disease and my madness, which together may be said to constitute my art.”²²¹ Honegger sees Bernhard’s madness as “a symptom of his Austrianness, which he cultivated even as he denounced its corruption and perversion.”²²²

A mad person lives in a fantastic world that contradicts reality. In opposition to common sense and rationality, madness is considered an aberration from the norm, and it can be understood here as a dramatic technique with which Bernhard justifies a fundamental skepticism about reality and the absolute truth that runs through his entire life and his oeuvre. Their paradox between truth and falsity is confessed by the writer when he talks about the impact of his grandfather:

Mein Großvater hatte mir die Wahrheit zur Kenntnis gebracht, nicht nur seine Wahrheit, auch meine Wahrheit, die Wahrheit überhaupt und dazu auch gleich die totalen Irrtümer dieser Wahrheiten. Die Wahrheit ist immer ein Irrtum, obwohl sie hundertprozentig die Wahrheit ist, jeder Irrtum ist nichts als die Wahrheit, so brachte ich mich fort, so hatte ich die Möglichkeit, weiterzugehen, so mußte ich meine Pläne nicht abbrechen. Dieser Mechanismus hält mich am Leben, macht mich existenzmöglich. Mein Großvater hatte immer die Wahrheit gesagt und total geirrt, wie ich, wie alle. Wir sind im Irrtum, wenn wir glauben, in Wahrheit zu sein, und umgekehrt. Die Absurdität ist der einzig mögliche Weg.²²³

Here, as in any of his work, human existence is seen as nihilistic. The relationship between truth (*Wahrheit*) and aberration (*Irrtum*) is irreducibly ambivalent. This reminds us of Nietzsche’s famous assessment about the essence of truth as illusion, “Wahrheit ist die Art von Irrtum, ohne welche eine bestimmte Art von lebendigen Wesen nicht leben könnte. Der Wert für das Leben

²²⁰ Honegger, *Thomas Bernhard*, 116.

²²¹ Thomas Bernhard, *Wittgenstein’s Nephew*, trans. David McLintock (New York: Knopf, 1989), 21-2.

²²² Honegger, *Thomas Bernhard*, x.

²²³ Thomas Bernhard, *Die Kälte. Eine Isolation* (Salzburg, Wien: Residenz, 2002), 46.

entscheidet zuletzt.”²²⁴ Nietzsche’s dialectic thought on the truth as a kind of illusion suggests also a pessimistic view of the knowledge that is nothing different from misconception. I surmise that Bernhard may employ Nietzsche’s idea in *Ignorant* to criticize art and science in such an absurd way. Art, on the one hand, is related to and come from reality, i.e, the truth; on the other hand, it is a sort of illusion of artists and reflects the way how they use artistic imagination to create art. For instance, theater often involves engaging the audience in the fictional plot but also keeping them grounded in the reality through their identification with characters and situations. Science too embraces a body of knowledge, which helps humans track down the truth, yet the justified belief about truth through empirical knowledge is deeply grounded in skepticism, in its denial of the possibility of a knowable external world.

According to Hayden White, the term “madness” has a similar meaning to “wildness,” “savagery,” or “heresy,” which belong to “a set of culturally self-authenticating devices” and which are “used not merely to designate a specific condition or state of being but also to confirm the value of their dialectical antitheses: ‘civilization,’ ‘sanity,’ and ‘orthodoxy’ respectively.”²²⁵

German literature has a long tradition of psychopathological themes concerning madness. The aestheticizing and metaphorizing of madness in German literature can be traced back to the nineteenth century—for instance, insanity or mental disorder appeared in the movements of Romanticism (e.g. *Der Sandmann*, *Der tolle Invalide*), realism (e.g. *Woyzeck*), and naturalism (e.g. *Bahnwärter Thiel*). In E.T.A. Hoffmann’s fantastic tale *Der Sandmann*, it is the traumatic memories about his childhood uncanny experience that causes the figure’s insanity and his untimely death. Büchner’s drama *Woyzeck* deals with the extreme social conditions that results in the male subject’s mental illness. The madness of Hauptman’s character in *Bahnwärter Thiel* has its origin in the modern technology that threatens the individual’s fragile existence, like how it takes the life of Thiel’s beloved son. The madness of character (der Kommandant Francoeur) in Archim von Arnim’s *Der tolle Invalide* is due to the organic defect caused by the impact of an external, foreign object (“einen Knochensplitter [...], der rings umher eine Eiterung

²²⁴ Friedrich Wilhelm Nietzsche, “Die Wille zur Macht,” in *Sämtliche Werke. Kritische Studienausgaben in 15 Einzelbänden*, vol. 11, ed. Giorgio Collin and Mazzino Montinari (München[el at.]: Deutscher Taschenbuch Verlag, 1988), 506.

²²⁵ Hayden White, “The Forms of Wildness: Archaeology of an Idea,” in *The Wild Man Within: An Image in Western Thought from the Renaissance to Romanticism*, ed. Edward Dudley and Maximillian E. Novak (Pittsburgh: University of Pittsburgh Press, 1972), 4.

hervorgebracht hatte”).²²⁶ He is eventually cured after this splinter is pulled out from his wound. The madness in Bernhard, however, is not curable or does not need to be cured. Its psychogenetic basis and moral essence are related to the Enlightenment ideas of reason and irrationality, and thus diverges from the Romantic philosophy. In order to gain a more nuanced historical and a social perspective on the otherness of Bernhard’s male protagonist, I turn to Foucault’s conceptualization of the human madness.

In his book *Madness and Unreason: A History of Madness in the Classical Age* (1961), Foucault examines the development of the concept of madness within the cultural context of Western civilization. In the Medieval Age, mad men were treated as abnormal and called fools. As Others, these fools were excluded, abandoned, confined, punished, and eventually purified. Some of them were driven out of town, imprisoned, or locked up in isolation, while others got on ships, traveled from town to town, and were forced to live a wandering existence. Some sailors or merchants left them in another town. In the new town, they were foreigners. Their journey was free but in fact they were imprisoned in this freedom. Evidence is found in Sebastian Brandt’s book *Ship of Fools* (*Das Narrenschiff*, 1494) and Hieronymus Bosch’s painting with the same name (1490-1500). The modern conception of madness started from the classical period during the seventeenth and eighteenth centuries. At that time madness was perceived as a moral flaw that degraded human beings to the level of animals. They were thought to be not curable and thus must be isolated and confined in custodial institutions, such as in jails where they were forced to work with criminals. In any case, the madmen must live in an unknown, “other” world which was dissociated from the civilized world. Their liminal status ensured their identity as Other.

Foucault’s study presents alternative conceptions of madness to those that have existed historically. His take differs from our common conception of madness, namely, that madness is a pathological condition and must be exclusively conceived as mental illness according to biological and psychological principles. From the perspective of modern medical discourse, madness is the object of psychiatric treatment, which becomes the only way to heal this illness. To some degree, Foucault’s book critiques modern psychiatry. In order to present a relative view of the concept, Foucault resorts to words such as fool, idiot, simpleton, mania, insane, or inhuman as synonyms of “madman.” Foucault reconstructs the Medieval and Renaissance madness that is thematized or

²²⁶ Ludwig Achim von Arnim, *Der tolle Invalide auf dem Fort Ratonneau. Die Majoratsherren. Die drei liebevollen Schwestern. Drei Erzählungen* (Berlin: Karl-Maria Guth 2016), 20.

embedded in artistic and literary works, such as the hallucinatory images by Pieter Bruegel and Matthias Grunewald, as well as the caricatures of Erasmus's *The Praise of Folly*. In the case of art, madness cannot be considered as mental sickness; rather, it is often more about a sinful state and an alternative to reason, assumed in order to succumb to a temptation, a delusional freedom, or a transcendental authority.

Foucault's approach to the discursivity about the otherness of humans in terms of madness is explicitly presented in his two quotations in the beginning of his book that refer to: (1) the necessity and men's right to be mad, from the mathematician and philosopher Blaise Pascal: "Men are so necessarily mad, that not to be mad would amount to another form of madness;" and (2) from Dostoyevsky's *Diary of a Writer*: "It is not by confining one's neighbor that one is convinced of one's good sense."²²⁷ Foucault's starting point with juxtaposing these philosophical and literary considerations of madness provides a substantial grounding for my understanding of Bernhard's doctor. As an alternative to reason, the doctor's madness is the necessity to expose the crisis of the masculine existence, i.e., the masculine construction of human subjectivity as Horkheimer and Adorno examined, in the modern time.

Looking closer at the characteristics of the doctor, we see his central role in the play. His intention of lecturing the ignorant father and inconsiderate daughter through his knowledge of science and the true of the world illustrates Foucault's example about the madman in farces and *soties*:

In farces and *soties*, the character of the Madman, the Fool, or the Simpleton assumes more and more importance. He is no longer simply a ridiculous and familiar silhouette in the wings: he stands center stage as the guardian of truth [...]. If folly leads each man into a blindness where he is lost, the madman, on the contrary, reminds each man of his truth; in a comedy where each man deceives the other and dupes himself, the madman is comedy to the second degree: the deception of deception; he utters, in his simpleton's language which makes no show of reason, the words of reason that release, in the comedy: he speaks love to lover, the truth of life to the young [...].²²⁸

²²⁷ Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason*, trans. Richard Howard (New York: Random House, 1965), ix.

²²⁸ *Ibid.*, 14.

In reality, a normal being or a man of reason is only capable of perceiving and absorbing a certain amount of knowledge. Acquiring knowledge is also different from one person to the next. It is clear that the doctor possesses a body of knowledge about philosophy, arts, and medicine. He is an expert in his profession of medicine, yet he has to be creative and strive for more in order to maintain his authority and to meet others' expectations: "Von einer Kapazität / erwartet die Welt / immer etwas / Außerordentliches / es gibt nichts Anstrengenderes als eine Kapazität zu sein."²²⁹ This immediately leads to his curiosity and desire for knowledge. He is so deeply trapped in the corrupted mind, and he becomes obsessed with the knowledge that transforms him into a narcissist lunatic. His insane behavior and compulsive thought, reflected in his abstruse, unremitting speaking, can be seen as pathological symptom of a madman who is spiraling inward and downward.

The doctor's narcissistic crisis is also seen in the inhuman labels that he puts on the daughter and his accusations of people all around him. His obsessional ego allows him to occupy a privileged position from which he can criticize everything and everyone. He sees theater, especially opera, as "Hölle," hates the "andauernde Katastrophenstimmung" in the theater, and considers the tenor's voice is "unangenehme" in addition to "ein ganz und gar unerträglicher Tamino" and "ein ganz und gar unerträglicher Dirigent."²³⁰ His criticism of all these subjects reflects the Enlightenment mode of thinking, yet does not change or reproduce anything more than what has already existed. As a punishment for this kind of madness, his wisdom and acquired scientific knowledge becomes useless. At this point, our belief that knowledge is a means to access the truth is simply denied:

No doubt, madness has something to do with the strange paths of knowledge.

[...] if knowledge is so important in madness, it is not because the latter can control the secrets of knowledge; on the contrary, madness is the punishment of a disorderly and useless science.²³¹

The interpretation of the doctor's narcissistic problem demands a psychoanalytical consideration. His narcissistic desire, in the form of a symbolic existence with his logical demonstrations and reasoned arguments, resembles the anatomical corpse that is produced by his

²²⁹ Bernhart, "Der Ignorant," 167.

²³⁰ *Ibid.*, 131 and 133.

²³¹ Foucault, *Madness and Civilization*, 25.

imagination. According to Freud, desire is central to subjectivity; it projects oneself onto an imagined person or thing toward which one strives, like the case of the singer. The desire of the singer is to master perfection, it turns her ego toward another subject, i.e., her mother (the Queen). The doctor's case, however, is similar to Lacanian desire that involves an ego—a regressive, narcissistic speaking being. His excessive desire shows his pursuit of dominance, which causes his irrational status because it crosses “the forbidden limits of knowledge.”²³²

In the enlightened modern world, to hold knowledge means to possess power and dominance. As the knowledge holder, a doctor has the power to manipulate other people and things. His dominant role in the world and for human understanding may make him tyrant. In *Ignorant*, the doctor's demonstration of the process of dissecting of a corpse is an example. He is the important and capable person regarding his knowledge in the profession, as the singer confirms that he is “eine Kapazität / in ganz Europa / schätzt man ihn / seine Bücher / und seine Schriften / sind in sämtliche / Sprachen übersetzt.”²³³ His narcissistic desire to dominate leads to the internalized ego that embodies the otherness, i. e., his madness. His intention to lecture his “ignorant” listeners (both father and daughter) is to force them to voluntarily understand his authoritative medical knowledge as a doctor. His words are recognized, instead, as the madness of a madman. His compulsive narcissism oppresses his listeners and they consequently are lost in his divine wisdom. On the other hand, however, he makes himself an object in another's eyes and becomes the only self-proclaimed non-insane person: it reminds his listeners of the truth of his “delusive attachment to himself,” and in such a way he tells the truth of this world without displaying reason.²³⁴

One of the truths that the doctor reveals to his listeners through his lecture is the concept of death, embodied in the dissected corpse. The doctor's anxiety-induced imaginary corpse reflects Lacanian theory about “the imaginary anatomy,” a sort of a psychical projection of the body. For Foucault, the similarity between death and madness is related to an emptiness that makes them become modern human's anxiety. He sees madness as a manifestation of death, as “the déjà-là of death,” which is everywhere but nothingness.²³⁵ It heralds the end of the world and nobody can escape it: “[d]eath's annihilation is no longer anything because it was already everything, because life itself was only futility, vain words, a squabble of cap and bells. The head that will become a

²³² *Ibid.*, 21-2.

²³³ Bernhard, “Der Ignorant,” 166-67.

²³⁴ Foucault, *Madness and Civilization*, 27.

²³⁵ *Ibid.*, 16.

skull is already empty.”²³⁶ Foucault’s philosophical view on the unified dichotomy of madness and death mirrors the doctor’s view on the nihilistic existence of being:

DOKTOR

hätten wir nicht die Fähigkeit uns abzulenken
geehrter Herr
müßten wir zugeben
daß wir überhaupt nicht mehr existierten
die Existenz ist wohlgemerkt immer
Ablenkung von der Existenz
dadurch existieren wir
daß wir uns von unserem Existieren ablenken (“Der Ignorant,” 97)

The liminal state of the Lacanian anatomical corpse not only represents a symbolic order but also designates its existence on the border between life and death, between object and subject. In other words, the process of dissection separates two ontologies that inhabited one body: the one has spirit and autonomy, while another becomes the seeing object.

The doctor’s madness, as the internalized otherness of his ego, is projected in his imaginary anatomy of a dead body constructed through his verbal presentation. Lacan’s psychoanalytic theory of body-image is related to his observation of the “phantom limb,” i.e. the perception of physical pain not located in the actual anatomy of the body (“explained by local irritation”) that is continually experienced in the locale of an amputated limb or an imaginary body:

The meaning of the phenomenon called “phantom limb” is still far from being exhausted. The aspect which seems to me especially worthy of notice is that such experiences are essentially related to the continuation of a pain which can no longer be explained by local irritation; it is as if one caught a glimpse here of the existential relation of a man with his body-image in this relationship with such a narcissistic object as the lack of a limb [...]. [the syndrome of phantom limb] leads us to suspect that the cerebral cortex functions like a mirror, and that it is

²³⁶ *Ibid.*

the site where the images are integrated in the libidinal relationship which is hinted at in the theory of narcissism.²³⁷

The phenomenon that the pain experience still exists without a real limb suggests a psychical desire for a bodily wholeness that has been lost. The conscious experience in the past becomes now unconscious. As an element of Lacan's mirror stage theory, the phenomenon of phantom limb reflects the binary relationship between the ego and the body, the mind and the body, and the connection between the imaginary and the real. In *Ignorant*, the imaginary body that functions as a mirror, representing the visual identity of the doctor's narcissist ego (Other), its desire for completion, for the bodily totality, for the bodily autonomy, and for the integrity of the self, because of his lacking and lost object.²³⁸

The doctor's imaginary body reflects Lacan's suggestion that a man's existence is in a "libidinal relationship" with narcissistic objects. The imaginary anatomy identifies a male corpse. The body excessively depicts the cerebral cortex, the male genitals, and the heart—organs that relate to one's subjectivity in regard to his spiritual and sensual perception. The emphasis on the penis, symbolizing the phallus, indicates the missing (and thus desired) object. As a phallic signifier, the organ of the penis designates the gender difference and, in psychoanalytical understanding, signifies the female's castration anxiety and the male's sexual desire for the object of his obsession. However, the non-functional penis of the dead body eliminates the sexual desire of the dead subject. The dysfunction of the signifier is a breakdown in meaning. Like the empty body without substance, the impossibility of the erect penis of a dead body suggests the sabotaged masculine power with which the doctor is narcissistically preoccupied and which dominates Western culture:

DOKTOR

Durch die so entstandene Öffnung
werden Penis
und Scrotum durchgesteckt
nach oben gezogen

²³⁷ Jacques Lacan, "Some Reflections on the Ego," in *Influential Papers from the 1950s*, ed. Andrew C Furman and Steven T. Levy (London, New York: Routledge, 2003), 298 (=The IJPA Key Papers Series). It was read at British Psycho-Analytical Society Congress on 2nd May 1951.

²³⁸ See also Schilder's ideal about the nostalgic phantasy and 'postural schema of the body' in Peter Schilder, *The Image and Appearance of the Human Body: Studies of the Constructive Energies in the Psyche* (London: Routledge, 1950, repinted 1999), 63-4.

und die beiden bogenförmigen Schnitte
durch einen querziehenden Schnitt verbunden
Das Genitale hängt dann nurmehr
an dem Zellgewebe des Promontoriums ("Der Ignorant," 166)

According to Lacan, the imaginary relation to Other, like the mother-child relationship, involves a self's reflection in which the self is dominated by the image of the other. While the doctor's imagined body as his ego, his Other, is barred, it shows the impossibility of his sexual satisfaction and the lack of an internal cohesion: "[...] the desire of Other is barred, that he is going to recognize his barred desire, his own unsatisfied desire."²³⁹ In the modern world of *Ignorant*, the utopian idea of a world which is ruled by love and reason as seen in *Zauberflöte* disappears entirely. On the contrary, jouissance is renounced, there is no sign of sensual love between the doctor and the singer, and madness replaces the masculine trait of reason.

The doctor's demonstration of the *Leichenöffnung* is not only a psychical projection of a male body, it is also a psycho-physiological process of abjection. Julia Kristeva's module on the abject provides a critical resource for analyzing doctor's intention of imposing the dissected corpse onto his listeners. In her *Powers of Horror*, Kristeva defines abject as human being's horror reactions to a threatened breakdown in meaning. The resource for such a projected, disgusting reaction can be tangible, such as a corpse, an open wound, body fluids, blood, excrement, etc., it can also be an intangible, immoral crime (e.g. the Holocaust) that is evoked by traumatic experiences. According to Kristeva, the corpse is "the utmost of abjection." As "cesspool, and death," the corpse infects life and "upsets even more violently the one who confronts it as fragile and fallacious chance."²⁴⁰ With her consideration of the biological dimension of human reactions, Kristeva's theory of the abject challenges the psychological or psychiatric approach of Lacan.

In Bernhard's *Ignorant*, the doctor's imagination of the corpse is three-dimensional: psychological, physical/biological, and sociological. The body reminds of mortality; it disintegrates human existence and thus terminates the subject/object opposition. As the primal mapping of the doctor's imaginary anatomy, it is a dead, material object, namely, a picture of

²³⁹ Jacques Lacan, *The Seminar of Jacques Lacan, Book V: The Formations of the Unconscious 1957-58*, trans. Cormac Gallagher, 243. See online private publication, last updated June 24, 2020, <http://www.lacaninireland.com/web/wp-content/uploads/2010/06/Book-05-the-formations-of-the-unconscious.pdf>.

²⁴⁰ Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982), 2 & 4.

death/life that can be imagined even by a blind person. It informs the doctor's unconscious that constructs his psychoanalytic thinking and his intention to transmit knowledge (i.e., the meaning of death). The imagined abject body of a male that the doctor imposes on his listeners can arouse horrifying experiences by thinking about their eventual death, yet it is noteworthy that the singer shows neither disgust nor horror in reaction to the corpse. However, she uses her deformed voice, her cough, to abject the corpse. Her cough is merely seen as a pathological symptom; it verifies her living existential state and further confirms her identity among the living through the implication: I am not the corpse. But more importantly, the cough becomes a means of interrupting the doctor's speaking constantly and makes the flow of his thought incoherent. It symbolizes a subversive voice to abject the mechanized coloratura voice of the Other, the Queen. While separating herself from her mother, the Queen, she also rejects her father and her audience, who want her to play the role of the Other. This separation, i.e., this pathological expelling, shows her refusal of assimilating as Other. Because this Other is meanwhile herself, her Ego, to reject it is to refuse *herself*, yet within the same motion of refusal, she approaches her subject. This subjective "I" will "claim to establish *myself*," i.e. her own identity.²⁴¹ It is similar to Kristeva's idea of the abject: the abject is a necessary revolt that allows one to conceive the opposition (one's own vs. other) as "*one* coding of the differentiation of the speaking subject as such, a coding of his repulsion vis-à-vis the other in order to autonomize himself."²⁴²

To sum up, Bernhard's *Ignorant* aims to criticize modernity and its project of knowledge and science. In the context of the Enlightenment, the world must be scientifically approached and presented, i.e., the world is only validated by mirroring the world as it is, instead of imagining the world as it might be. The dissection lecture in the play presents such an Enlightenment mode, namely, it rationally and reasonably reproduces what is happening. Along with Bernhard's rhetorical treatment of madness as otherness of a man, the doctor's imaginary corpse shows the blatant critique of the mechanisms of male authorship affiliated with their psychological narcissism. Its goal is to reject the Enlightenment reason that established a masculine culture. The work engages his readers and audiences to reflect through their observation of difference which

²⁴¹ *Ibid.*, 3.

²⁴² *Ibid.*, 82.

may threaten them: “Suddenly it becomes possible that there are just *others*, that we ourselves are *another* among others.”²⁴³

3.3 ELFRIEDE JELINEK: *Raststätte oder sie machens alle* (1992)

3.3.1 Jelinek, Postmodernism, and Feminism

Born in 1946 in a small southern Austrian village of Mürzzuschlag in the state of Styria, Jelinek was raised by her Czech Jewish father and her Austrian Romanian-German Catholic mother in a multi-ethnic environment in Vienna.²⁴⁴ Under her mother’s restrictive control, Jelinek took dance lessons and began with comprehensive music training in her early childhood.²⁴⁵ In addition to her *Gymnasium* studies, starting in 1960 Jelinek studied composition, piano, organ, and recorder at the Vienna Conservatory where she later earned an organist diploma. Because of a mental breakdown at age 17, Jelinek shifted her interest from music to writing and began to take courses in Art History and Theater at Vienna University. At age 21 Jelinek made her literary debut by publishing a volume/collection of poetry, entitled *Lisas Schatten* (Lisa’s Shadow, 1967).

Over the last four decades, Jelinek accumulated the most distinguished German and Austrian literary awards such as the Heinrich Boll Prize (1986), Georg Büchner Prize (1998), Heinrich Heine Prize (2002), Berlin Theater Prize (2002), Müllheim Dramatists Prize (2002, 2004, 2009, and 2011), Else Lasker-Schüler Prize (2003), and the Franz Kafka Prize (2004). Besides being awarded prestigious literary prizes within German-speaking countries, Jelinek draws global attention through translations of her works into diverse foreign languages, including Chinese, Dutch, Hebrew, Japanese, Korean, Russian, Spanish, Turkish, English, and others.²⁴⁶ Her commitment to Austrian contemporary issues of politics and society, her subversive feminist tone, and her aesthetic of musicality convinced the committee of the Swedish Academy to award her the Nobel Prize in Literature in 2004. The Swedish critic Horace Engdahl ascribes her success to

²⁴³ Mark Welch, *Reel Madness: The Representations of Madness in Popular Western Film*. Doctoral Dissertation (University of Western Sydney: 1997), 195. Emphasis in the original.

²⁴⁴ The contrast in social class between Jelinek’s mother and father made her mother the dominant one in the family. “Mein Vater war Jude und aus dem Proletariat aufgestiegen, meine Mutter Katholikin und abgestiegene Groß-Bourgeoisie.” Sigrid Löffler, “Herrin der Unholde und der Gespenster,” *Literatur* 12 (2004), 6-15, 9.

²⁴⁵ Due to her mother’s high expectations, Jelinek started to learn ballet at age three. At age eight, she started to learn piano, and then violin at age 10.

²⁴⁶ Her work has hardly been translated into English or other non-European languages, presumably because of her complex writing styles including *Sprachfläche*.

“her musical flow of voices and counter-voices in novels and plays that with extraordinary linguistic zeal reveal the absurdity of society’s clichés and their subjugating power.”²⁴⁷

Similar to Bernhard, Jelinek is one of the best but also most controversial writers in the contemporary German-speaking countries. With her political engagement, feminist resistance, and subversive aesthetics, her oeuvre encompasses diverse genres, such as poetry, dramas, novels, essays, film scripts, and libretto. Her work deals with a wide range of topics, including consumerism, capitalism, oppression of women in modern society, the Austrian and German fascist past, the persistently Nazi-like mentality of Austrians, and the European immigration crisis. Because of her radically critical attitude toward the postwar politics of her home country, Jelinek is often slandered as “Nestbeschmutzerin.” The anti-patriotic tone in her writing is similar to that of Bernhard’s work.

Jelinek’s oeuvre can be categorized into two categories regarding her feminist and political engagement. In the 1970s, Jelinek was fascinated with Marxism and became a member of the KPÖ (Kommunistische Partei Österreichs). Her works, such as her first play *What Happened After Nora Left Her Husband or Pillars of Societies* (Was geschah, nachdem Nora ihren Mann verlassen hatte oder Stützen der Gesellschaften, 1979), examines the circumstance of the working class and tackles the clichés of capitalism and the consumerist centered society. After the second feminist movement in the 1960s (especially the 1968 protests), Jelinek’s writing took a feminist perspective, and featured her critique of the patriarchal society where women are financially independent, oppressed, or controlled by their husbands or parents. Works in this period include her most celebrated novels such as *Women as Lovers* (Liebhaberinnen, 1975), *The Piano Teacher* (Die Klavierspieler, 1983), *Illness or Modern Women* (Krankheit oder moderne Frauen, 1984), and *Lust* (Lust, 1989). In *Women as Lovers*, Jelinek uses two parallel plot lines to contrast two lower-class women’s different fates in order to expose how their socioeconomic status is determined by the capitalist power structure. As a feminist writer, Jelinek’s use of subversive language in this novel reflects her choice of rejecting the German orthographical convention of capitalizing nouns.

Written at the height of the Western feminist sex wars, *The Piano Teacher* is Jelinek’s most acclaimed novel, helping to make her international breakthrough. The novel involves autobiographical elements to examine the mother-daughter relationship. It reiterates the

²⁴⁷ “The Nobel Prize in Literature 2004,” last updated June 23, 2020. <https://www.nobelprize.org/prizes/literature/2004/summary/>.

psychological destruction and physical sadomasochistic sexuality of the female artistic figure Erika Kohut. The novel was adapted by Michael Haneke into a film of the same name, winning three prizes at the Cannes Film Festival in 2001. The film addresses a middle-aged female piano instructor's sexual repression, her pathological action of self-mutilation, and her imbalanced relationship with her bossy mother and her pupil. Haneke's postmodernist approach is seen in the visual transmission of the voyeurism, pornography, and masochist sexuality that reflect the abnormal capitalist order and patriarchal society that result in Kohut's alienation. Classical music from Bach, Schubert, and Schumann functions as both diegetic and non-diegetic sound throughout the film, penetrating Kohut's living and working ambience. It reminds the viewer of the Austrian Nazi past and alludes to the authoritarianism that continuously impacts the protagonist's private life and her pursuit of a musical profession.

Jelinek turned to the unequal relationship between man and woman within a heterosexual marriage in a later novel, *Lust*. Labeled initially as "women's pornography," the book opens up several discourses including physical violence, feminism, and pornography. Similar to *The Piano Teacher*, *Lust* maintained best-seller status for weeks, with more than 150,000 copies sold in German-speaking countries.

The play *Illness or Modern Women*, with its peculiar intertextuality including the femme vampire theme and examples from canonical German literature, portrays how women are constructed as victims of male power. The thematization of the living undead repeatedly appears in Jelinek's later plays, including the novel *The Children of the Dead* (*Die Kinder der Toten*, 1995) and the cycle of *Princess Plays* (*Der Tod und das Mädchen I-V: Prinzessinnendramen*, 1998-2003) where the author examines the memory of the Holocaust in addition to gender constellations.²⁴⁸ The vampire cliché is perceived by Gitta Honegger, the authorized translator of Jelinek and Bernhard's biographer, as a model for the living undead of Jelinek's play: "The undead have haunted Jelinek's plays ever since a woman dying in childbirth returned as a vampire in her 1987 play *Illness or Modern Women*."²⁴⁹ According to Honegger, Jelinek is analogous to a femme

²⁴⁸ The circle of *Princess Plays* has its German title *Prinzessinnendramen: Der Tod und das Mädchen I-III und IV-V*. See more about the treatment of the living undead theme in Gitta Honegger, "Elfriede Jelinek: How to Get the Nobel Prize Without Really Trying," *Theater* 36/2 (2006): 5-19, 12-4. Evelyn Annuß, *Elfriede Jelinek: Theater des Nachlebens* (München: Fink, 2005), 23. Heide Helwig, "Mitteilungen von Untoten: Selbstreferenz und dementierte Identität in Hörspiel und Theaterstücken Elfriede Jelineks," *Sprachkunst: Beiträge zur Literaturwissenschaft* 24, no. 2 (1994): 389-402. 389.

²⁴⁹ Honegger, "Elfriede Jelinek," 14.

vampire who “drains the life from the texts she needs for her hybrid literary products.”²⁵⁰ She further compares the women’s monstrous transformation with the frustrations of the Marxist feminist writer’s ideological utopianism and regards the play as “Jelinek’s controversial answer to the romantic feminism,” because the writer’s notion of the autonomy of women, like any ideological utopianism, is simply a “monstrous delusion.”²⁵¹

Since the 1980s, Jelinek has increasingly worked on theatrical texts while criticizing Austria’s denial of its fascist and Nazi past and the country’s anti-foreigner present. She has actively participated in Austria’s public social-political initiatives, including political debates, demonstrations, and other projects, to fight against xenophobia and racism, as well as fighting for equal rights of women in society. The play *Burgtheater* (1984), named after the country’s national theater, is an example. It criticized the historically political responsivity of both the Austrian theater-goers and Viennese theater icons Paula Wessely and Karl Hörbiger. Yet it was not until the 1990s, the time of the revival of the Austrian extreme right-wing, that Jelinek shifted her writing emphasis prominently to the revelation of Austria’s and Germany’s fascist past, as well as their anti-Semitic present.

The 1991 election campaign in Vienna intensified Jelinek’s political engagement against the country’s racist and xenophobic tendencies.²⁵² Jelinek’s conspicuous public voice against Austrian right-wing politics—neo-Nazism of the Austrian right-wing Party FPÖ—was constantly found in her writings throughout the 1990s. For instance, the author gave a speech entitled “An uns selbst haben wir nichts” (We have nothing against ourselves) at the demonstration against foreigner hatred on November 8, 1991.²⁵³ Six days later, on November 14, 1991, she wrote the essay “Infelix Austria” in Italian on the occasion of the election success of the FPÖ (November 10, 1991).²⁵⁴ The essay was translated into German and published in the following year with the title “Die Österreicher als Herren der Toten” (The Austrians as Lords of the Dead). Between the end of 1992 and early 1993, the FPÖ initiated a *Ausländervolksbegehren* (Alien Referendum) with the motto “Österreich zuerst” (Austria first).²⁵⁵ It aimed at restricting refugees and foreigners. In response to

²⁵⁰ Honegger, “The Stranger Inside the Word,” 144.

²⁵¹ *Ibid.*

²⁵² 1991 is also the year when Jelinek renounced her membership of Communist Party.

²⁵³ Elfriede Jelinek, “An uns selbst haben wir nichts,” *Der Standard*, November 9, 1991.

²⁵⁴ Elfriede Jelinek, “Infelix Austria,” *La Repubblica*, November 14, 1991. Its German version, with the title “Die Österreicher als Herren der Toten,” was published one year later in *Literaturmagazin* 29 (1992): 22-7.

²⁵⁵ The Act is created in 1992 and came into force firstly in 1993.

the *Ausländervolksbegehren* and the *Asylgesetz* (Asylum Act), Jelinek wrote two essays in 1993 to support the “Initiative Minderheitenjahr,” an organization which initiated the project “Trauermarsch zum Asyl- und Aufenthaltsgesetz” (literally means “Funeral March on Asylum and Residence Act”).

Jelinek’s involvement in political demonstrations and cultural debates often made her an object of hatred for Austrian right-wing populist supporters. For instance, she was attacked by the party’s mouthpiece, the newspaper *Kronen Zeitung*.²⁵⁶ Due to oppositional political attitudes, a great war was waged between Jelinek and Jörg Haider, who was the Chairman of the FPÖ since 1986. In many of her essays, speeches, and plays, Jelinek criticizes, implicitly as well as explicitly, the Haider phenomenon. From her acceptance speech “In den Waldheimen und auf den Haidern” (1986) to the theatrical text *Der Abendwind* (1988), to the dramatic monologue “Das Lebewohl. Les Adieu” (2004), Jelinek relentlessly attacked the politician.²⁵⁷ In return, Haider showed no weakness and turned Jelinek into a subject of the defamation campaign. In a public speech, Haider belittled Jelinek as “Nestbeschmutzerin”:

Was ist das für eine österreichische Kulturgesellschaft, in der hochsubventionierte Künstler wie Elfriede Jelinek im Ausland nichts besseres zu tun haben, als Schmutz und Abfall über dieses Österreich zu gießen.²⁵⁸

Jelinek was continually criticized in the cultural debates that Haider and the FPÖ initiated throughout the 1990s. For instance, in the 1995 communal council elections in Vienna, the FPÖ made “Kulturkampf” its primary campaign theme and demanded freedom of art with the slogan “Freiheit der Kunst statt sozialistischer Staatskünstler.” In order to win votes, the party used the resentment to counter the artists who violated the taboo. Billboards with questions (Figure 1)—“Lieben Sie Scholten, Jelinek, Häupl, Peymann, Pasterk....oder Kust und Kultur?” (Do you love Scholten, Jelinek, Häupl, Peymann, Pasterk...or Art and Culture?) were spread in public all over the country. Regarding her Nobel Prize, Haider claimed publicly on the ORF program “Treffpunkt Kultur” that Jelinek had only become famous because she took on Austria. He went even further to point out that Jelinek’s “Hass gegen ihr Land” (hate of her country) made her being awarded

²⁵⁶ See Pia Janke, ed., “Die ‘Nestbeschmutzerin’,” in *Elfriede Jelinek & Österreich* (Salzburg: Jung und Jung, 2002).

²⁵⁷ Elfriede Jelinek, “In den Waldheimen und auf den Haidern,” *Die Zeit*, December 5, 1986. Elfriede Jelinek, “Das Lebewohl. Les Adieux,” in *Das Lebewohl. 3 kl. Dramen* (Berlin: Berlin Verlag, 2000), 9-35.

²⁵⁸ Jörg Haider, “Erklärung des Bundesparteiobmannes anlässlich des Staatsfeiertages am 26. 10. 1993,” in *Freiheit und Verantwortung. Jahrbuch für politische Erneuerung*, ed. Lothar Höbelt, Andreas Mölzer, and Brigitte Sob (Wien: Freiheitliches Bildungswerk, 1994), 175.

the prize very suspicious, but for him, Jelinek's works had no literary value at all ("keine literarische Wertigkeit").²⁵⁹



Figure 1: Billboards made by FPÖ during the communal council election in 1995, Vienna.²⁶⁰

Particularly because of her blatant political commitments and strong feminist voice, Jelinek's writing style is complex and meanwhile controversial. This is above all seen in her linguistic experimentation, including the technique of *Sprachfläche* (multi-layering of the text), which generates multiple modes of discourse by means of verbal collage, intertextual references/citation, and word play/puns. The traits of *Sprachfläche*, mirroring "a mixed structure, a mixed narration, a mixed language and a mixed discourse," make the interpretation of her work difficult (or sometimes impossible).²⁶¹ Like any typical postmodernist literature, her work represents "the enemy of absolute understanding." However, the multi-layering of her texts allows Jelinek to encourage theater directors to engage their individual interpretation and furthermore to promote the post-dramatic theater. For instance, in an interview about Frank Castorf's staging of *Raststätte*, Jelinek indicates that her writing texts are only "Angebote" or "Sprachflächen," onto which people can project their own meanings and interpretations.²⁶² The complexity of Jelinek's linguistic experiment is also embedded in her strategy of using subversive language that is directly related

²⁵⁹ "Haider: Hass gegen ihr Land macht Jelinek preisverdächtig," *Der Standard*, December 7, 2004.

²⁶⁰ © Demokratiezentrum Wien, last updated June 24, 2020. http://www.demokratiezentrum.org/fileadmin/media/img/Wissensstationen/Gallery/Die%20Kunst%20der%20Stunde/fpoe_jelinek.jpg.

²⁶¹ H. Uçan, "Modernizm/Postmodernizm ve J. Derrida'nın Yapısökümcü Okuma ve Anlamlandırma Önerisi," *Turkish Studies*, 4/8 (2009): 2283-2306, 2290. As cited in Ceren Yegen, "Derrida and Language: Deconstruction," *International Journal of Linguistics*, 6/2 (2014): 52.

²⁶² Jelinek and Bucheli, "Zwischen Lehrstück und Ästhetik des Dadaismus."

to her profound relation with music, which, as mentioned, provides her a self-referential empirical foundation with an acoustic sensitivity (musicality) on the one hand, and on the other hand defamiliarizes or estranges the subjectivity of her being.

Starting in the 1980s, several critics tended to question the position of Jelinek's work within a postmodern framework, while others described her work only implicitly as postmodernism.²⁶³ For instance, Allyson Fiddler admits that "many of Jelinek's literary techniques may be termed postmodernist," yet "the label postmodernist is, in Jelinek's case, at best a problematic one."²⁶⁴ However, Fiddler, using Jelinek's play *Clara S.* as an example, asserts the characterization of the female protagonist Clara Schumann as an example of the postmodern artist *par excellence* and notes Jelinek's postmodernist technique in the strategy of deconstruction. Fiddler still insists that it, thematically, remains within a modernist critical tradition. According to her, the mission of Jelinek's Marxist and feminist critique is to "form an unhappy alliance with postmodernism."²⁶⁵

In general, Jelinek's postmodernist tendency is observable through her thematic treatment, her feminist perspective, her heavy focus on social-political criticism, her subversive use of language, and above all her compositional affinities with other literary movements and trends including modernism and poststructuralism. According to Penny Kamuf, Jelinek's feminist approach aims to "develop the postmodern valuing of the margins and the ex-centric as a way out of the power problematic of centers and of male/female oppositions," though she does not address the writer's postmodernist writing style.²⁶⁶ Günther A. Höfler suggests that Jelinek's postmodernist language aims to pick up and deconstruct metaphors ("Aufgreifen und Zerlegen von Metaphern").²⁶⁷ Heidi Schlipphacke looks into Jelinek's postmodernist techniques and confirms that "Jelinek's signature style is often lauded for its postmodern techniques of citation, intertextuality, and non-linearity."²⁶⁸ Imke Meyer examines Jelinek's satirical method in

²⁶³ Donna Hoffmeister, "Access Routes into Postmodernism: Interviews with Innerhofer, Jelinek, Rosei and Wolfgruber," *Modern Austrian Literature* 20, no. 2 (1987): 97-130. Ingeborg Hoesterey, "Postmoderner Blick auf österreichische Literatur: Bernhard, Glaser, Handke, Jelinek, Roth," *Modern Austrian Literature* 23, no. 3/4 (1990): 65-76.

²⁶⁴ Allyson Fiddler, "There Goes That Word Again, or Elfriede Jelinek and Postmodernism," in *Elfriede Jelinek: Framed by Language*, ed. Jorun B. Johns and Katherine Arens (Riverside: Ariadne, 1994), 129-49, 130.

²⁶⁵ *Ibid.*, 130 and 144.

²⁶⁶ Penny Kamuf, "Replacing Feminist Criticism," *Diacritics* 12, no. 2 (1982): 42-7.

²⁶⁷ Günther A. Höfler, "Sexualität und Macht in Elfriede Jelineks Prosa," *Modern Austrian Literature* 23, no. 3/4 (1990): 99-110, 100.

²⁶⁸ Heidi Schlipphacke, *Nostalgia After Nazism: History, Home, and Affect in German and Austrian Literature and Film* (Lewisburg: Bucknell University Press, 2010), 78.

criticizing the modern cultural industry (e.g., television) as reflected in her novel *Michael: Ein Jugendbuch für die Infantilgesellschaft* (1972).²⁶⁹ Mattias Piccolruaz Konzett considers Jelinek “truly the first postmodern writer to have been awarded the Nobel Prize” regarding her approach of “drawing on avant-garde techniques of textual pastiche, on philosophical traditions of modernity, counter-intuitive feminisms, and paradigms of consumer society and cultures of simulation.”²⁷⁰

What makes Jelinek’s work most postmodern, in my view, lies not only in her thematical attack on the political and capitalist system or questioning the ideal of the Enlightenment, but also in her formalist deconstructive strategies, embedded in her intertextual references of the past and in her satirical critique of contemporary discourses, specifically discourse of gender and history. Consequently, I will examine the complex deconstruction in her *Raststätte* vis-a-vis three aspects: literary genre(s), subjectivity of characters, and above all, language.

Scholars and critics have paid close attention to Jelinek’s literary deconstruction since the 1990s. In her essay “Die Entschleierung der Mythen von Natur und Sexualität,” the Austrian philosopher Christa Gürtler discusses how Roland Barthes’ idea of myth destruction impacts Jelinek’s aesthetic strategy, namely, to deconstruct the myth of nature and sexuality in order to reshape contemporary culture.²⁷¹ Rudolf Bürger further points out that the concept of postmodernity becomes Jelinek’s “ideologische Parole,” reflected in her deconstructionist critique of postwar Austrian culture.²⁷² Theater director and stage designer Eva Brenner examines Jelinek’s deconstruction of subjects on the stage. For her, Jelinek’s deconstructive approach—along with some important postmodernist qualities such as the literary technique of alienation, montage, and reconstruction of pre-existing texts—cannot be separated from the author’s political statements on sexist, xenophobic, and fascistic tendencies.²⁷³

Jelinek’s postmodernist approach to a deconstructive theater is primarily introduced in her programmatic texts *Ich möchte seicht sein* (1983) and *Sinn egal. Körper zwecklos* (1997), where Jelinek manifests the idea of deconstructing the subject of performer who is now an absolute

²⁶⁹ Meyer, “Kulturkritik und Postmoderne: Elfriede Jelineks früher Roman *Michael*,” 1-24.

²⁷⁰ Mattias Konzett, “Preface: The Many Faces of Elfriede Jelinek,” in *Elfriede Jelinek. Writing Women, Nation, and Identity. A Critical Anthology*, ed. Matthias Konzett and Margarete Lamb-Faffelberger (Madison: Fairleigh Dickinson University Press, 2007), 7-21, 12.

²⁷¹ Christa Gürtler, “Die Entschleierung der Mythen von Natur und Sexualität,” in *Gegen den schönen Schein. Texte zu Elfriede Jelinek*, ed. Christa Gürtler (Frankfurt am Main: neue Kritik, 1990), 120-34.

²⁷² Rudolf Bürger, “Der böse Blick der Elfriede Jelinek,” in *Gegen den schönen Schein: Texte zu Elfriede Jelinek*, ed. Christa Gürtler (Frankfurt/Main: Neue Kritik, 1990), 17-30, here 18 and 20.

²⁷³ Eva Brenner, “Jelinek inszenieren—Die Dekonstruktion des Subjekts,” *JeliNetz*, last updated June 24, 2020. <https://jelinetz2.files.wordpress.com/2013/02/brenner.pdf>.

artificial entity on the stage and who does not represent himself/herself; instead, he/she embodies simply an artistic effect toward the reality:

Sie konstituieren sich nur durch das Sprechen, und sie sprechen, was sie sonst nicht sprechen. Es spricht aus ihnen. Sie haben kein Ich, sondern sie sind alle Es—auch im Freudschen Sinn.²⁷⁴

Der Schauspieler SIND das Sprechen, sie sprechen nicht.²⁷⁵

Jelinek's concept of *Sprachfläche* renounces a traditional approach, by which meaning is not only delivered within a linguistic structural system but also has an authorial genesis that can be treated as the center of the literary interpretation. The complexity of Jelinek's text, however, determines that a fixed meaning, a discrete message, or a single, absolute interpretation does not exist. On the contrary, the text with its *Sprachfläche*, disrupting (or displaying) a linguistic or political hierarchy, consists of irreconcilable or contradictory ideas and thoughts that are dependent upon readers' individual, personal reception. Hence, her text, like any other postmodernist literary or artwork, requires careful transformational readings, which I would call deconstructive readings. In *Raststätte*, Jelinek constructs a gender discourse through the deconstruction of gender relations. The author's deconstruction of high culture aims to address the contemporary popular culture, which proves that women's sexuality will not be reversed as they wished, but rather they remain in a subordinate position. Their fiasco of having sexual affairs with "animals" (men costumed as such) reflects their failure of turning themselves from sexual objects into independent subjects. This shows Jelinek's irony that women's gender liberation hurls back to its place of origin: women as objects, and women as the "second sex."

3.3.2 *Raststätte oder sie machens alle* and Its Intertext *Così fan tutte*

Raststätte oder Sie machens alle was written and premiered in 1994, the year that Huber-Lang called a "Schicksalsjahr" (fateful year) in relation to the Austrian national election when the far right-wing FPÖ (Freedom Party of Austria) became the third strongest party in Austria.²⁷⁶ On 3 November 1994, German director Claus Peymann, who also premiered Thomas Bernhard's *Der*

²⁷⁴ Elfriede Jelinek, "Ich will kein Theater—Ich will ein anderes Theater," *Theater Heute* 8 (1989): 30-1, 31.

²⁷⁵ Elfriede Jelinek, "Sinn egal. Körper zwecklos," in *Stecken, Stab und Stangl, Raststätte oder Sie machens alle, Volken.Heim, Neue Theaterstücke*, 3rd ed. (Reinbek bei Hamburg: Rowohlt, 1997).

²⁷⁶ Wolfgang Huber-Lang, "Heim-Weh im deutschen Sprach-Raum. Zu Elfriede Jelineks 'Volken.Heim,'" *Theater Phönix, Zeitung für dramatische Kultur* 73, 1994, 3.

Ignorant, premiered *Raststätte* at the Burgtheater in Vienna. Shortly after its premiere, Jelinek published her theatrical text in *Theater Heute* (12/1994). Despite the scandal that stemmed from Jelinek's bold sexual thematization and Peymann's subversive theatrical language, the play became the second most successful Akademietheater-Premiere of the 1994-95 season.

Jelinek acknowledges *Raststätte* as her first "post-socialist" writing.²⁷⁷ Its premiere received extreme criticism after its premiere.²⁷⁸ There was only one review that considered the play as a hailed (and also booed) big event ("ein bejubeltes und ausgebuhtes Großereignis").²⁷⁹ The play was often labeled as porn and the Nobel Prize winner was degraded as porn writer ("Schlüsselloch- und Pornoautorin"). The disappointment with the media agitation made Jelinek, in protest, decide to go into "internal emigration," while forbidding any performance of her plays in Austria as long as Haider and his party were in charge of the government:

Ich bin hier abgestempelt als Schlüsselloch- und Pornoautorin, das hat sich seit der Uraufführung von *Raststätte* noch verschlimmert. Es herrscht eine vordergründig skandalisierende Aufmerksamkeit, eine vorverurteilende, die meine Person betrifft und nicht das, was ich sage. Ich möchte hier weniger beachtet werden, und das gelingt mir, wenn ich eine Zeitlang meine Theaterstücke woanders aufführen lassen.²⁸⁰

In early 1995, both Jelinek and her play *Raststätte* became the central discussion topics in the parliamentary cultural debates. The director Peymann was disparaged and accusations were made in Parliament that he had violated disciplinary and employment law.²⁸¹ With 41

²⁷⁷ See Monika Mertl, "'Sexualität bleibt meine Obsession.' Elfriede Jelinek im Gespräch über ihr letztes Stück, die politischen Entwicklungen in Europa und über Lebensperspektiven jenseits der literarischen Produktion. *Musik & Theater* 5 (1994): 19-23, 19.

²⁷⁸ See Pelka's summary of the direct reviews after the premiere in Artur Pelka, "Jelinek's '*Raststätte*'. (K)ein Theater-Porno oder: Wie die Skandalisierung zum Skandal wird," in *Literatur als Skandal. Fälle—Funtionen—Folgen*, ed. Stefan Neuhaus and Johann Holzner (Göttingen: Vandenhoeck & Ruprecht, 2007), 524-33, 526.

²⁷⁹ Damar Kaendl and Heinz Sichrovsky, "'Man haßt mich in Österreich': *Raststätte*. Elfriede Jelinek über ihre Uraufführung, die nicht der herbeigeschriebene Skandal, sondern ein bejubeltes und ausgebuhtes Großereignis wurde," *News*, November 10, 1994, 146.

²⁸⁰ As cited in Christa Gürtler, "Elfriede Jelinek—Über die Anmaßung, das Vaterwort durch das Tochterwort abzulösen," *Elisabethbühne-Magazin*, 102 (1996): 12-6, 15. See also Elfriede Jelinek, "'Das ist meine Lebenskatastrophe.' Elfriede Jelinek im KLEINE-Exklusivinterview: Über Peymann und die '*Raststätte*,'" *Kleine Zeitung*, December 8, 1994, 58-59, 58.

²⁸¹ As cited in Heinz Sichrovsky, "Das Publikum ist durchgefallen!" *News*, November 10, 1994, 208.

performances attracted the play over 17,000 spectators, *Raststätte* prevailed over FPÖ (“in der sich die Forderungen der Freiheitlichen nicht durchsetzten”).²⁸²

Jelinek herself labels *Raststätte* as a sexual comedy about the end of morality (“eine Sexverwechslungskomödie vom Ende der Moral”) and a satyr play (“eine Satyrspiel”) of *Totenauberge*.²⁸³ It is known by readers as part of Jelinek’s 2000 published tragedy-trilogy *Stecken, Stab und Stangl. Raststätte oder Sie machen alle. Wolken Heim: Neue Theaterstücke*. While the other two texts refer to Jelinek’s overt critical examination of National Socialism, it is necessary to examine the author’s political perspective and the sociohistorical and cultural background of *Raststätte*.

Jelinek implicitly identifies *Raststätte* as a comedy, parodying Mozart’s opera buffa *Così fan tutte*. The play focuses on an absurd plot: two women named Claudia and Isolde want to experience an animalistic, sexual adventure with strangers. Via a dating ad, the women arrange a rendezvous with two strangers who flaunt themselves as animals (a bear and a moose) in a motorway service/rest area, the modern Eros-center. On the way to their vacation, the women persuade their husbands, Herbert and Kurt, to stop their fancy car at the service area, so that they can meet the “animals” there. Two males enter the service area, wearing the furs of a bear and a moose. While the women enter the restroom to wait for their dates, a waiter persuades their husbands to borrow the animal costumes in order to confuse their wives in disguise. Under the animal furs, Kurt and Herbert have sex with their wives in the dirty women’s room. The orgy is recorded in a video and aired in the nearby parking place. After the women see their escapades on the video, they find out that the men in the fur costume with whom they had sex were their own husbands. They euphorically praised their partners, even though they are disappointed with the men’s sexual impotence. This, however, does not salvage the men’s sexual frustration; instead, it leads to xenophobic anger. Somehow, a real moose and bear appear on the stage, and they are absurdly slaughtered and eaten by these two couples, together with a group of people who come on the stage out of nowhere. The play ends with two Japanese philosophy students, standing up

²⁸² “*Raststätte* wurde bei einer Platzausnutzung von 89,97 Prozent bis zur letzten Vorstellung im Januar 1996 insgesamt 41mal gespielt, von über 17000 Zuschauern gesehen und somit die zweiterfolgreichste Akademietheater-Premiere der Saison 1994/95.” See Pelka, “Jelinek’s “*Raststätte*,” 527.

²⁸³ Elfriede Jelinek, “Zu diesem Buch,” in *Stecken, Stab und Stangl. Raststätte oder Sie machen alle. Wolken. Heim, Neue Theaterstücke* (Hamburg: Rowohlt, 2000).

from the dead body of these two animals. Each student holds a Sony electronic tablet in their hands and start to read the lines from the tablet.

In his investigation of the contemporary reproduction of *Cosi*, Fisher summarizes three tendencies regarding aesthetics and thematization:

Contemporary productions have varied in their focus: a slapstick affair with overblown physical histrionics; homage to the sexual revolution with emphasis on the exchanging of lovers; expression of the feminist movement and its cardinal rule of the parity between sexes—all men do it, too.”²⁸⁴

Although Jelinek’s play cannot be considered as a reproduction of *Cosi*, Fisher’s observation helps us examine how Jelinek reconfigures the opera’s enlightened gender discourse and its anesthetized comic approach through her intertextual reference to *Cosi*. In order to reveal Jelinek’s feminist consideration, I situate the social, political, and historical context of Austrian postmodernism within an alterity discourse.

3.3.3 Alterity of Gender Discourse: Woman as Other and Othering of Men’s Body

Feminism can be seen as a by-product of the male-dominated patriarchal society where men possess the cultural, economic, and political privilege and women are excluded from public and political life. As aforementioned, women is either seen as second sex within a monogenous hierarchy of patriarchy, or presented as an inferior gender in binary oppositions. Since the Enlightenment, philosophers and intellectuals put efforts to change women’s oppressed and marginalized existence such as Voltaire, Montesquieu, Jean-Jacques Rousseau, and John Locke brought up the idea of the equality of women’s rights, embedded in the declaration of universal human rights.²⁸⁵ In the twentieth century, especial during the second-wave feminist movement starting in the 1960s, feminist writers tended to break the chain of the women’s oppression. In the literature history, post-structuralist feminists, similar to the deconstructive approach, aims to decenter the subject, narrative, and text. As a result, the deconstruction becomes a technique that is used to dismantle binary oppositions and in so far to against the male-dominated patriarchal culture:

²⁸⁴ Fisher, *Mozart’s Cosi fan tutte*, 20.

²⁸⁵ This political affirmation of equality between man and women was declared as a human right in France’s revolutionary National Constituent Assembly (1789) and *The Declaration of the Rights of Woman and the Female Citizen*, also known as *Declaration of the Rights of Woman* (1791) by feminist playwright Olympe de Gouges.

[...] post-structuralist feminists use deconstructionist techniques to dismantle binary oppositions and to “trouble” the distinction between nature and culture, between biological sex and gender conventions, illustrating how all aspects of “reality” are, in fact, discursive, ideological, and performative.²⁸⁶

It is, however, quite interesting that Jelinek’s presentation of gender difference in *Raststätte* shows an overt binary model linked to gender role and gender identities. According to Derrida’s idea of deconstruction, “there is nothing outside the text.”²⁸⁷ Following Derrida’s theory, I understand the semiotic significance of Jelinek’s written language as implying the necessity of a deconstructionist analysis, to which the text is central and through which the truths and the hidden messages can be disclosed.

Because of the failure portrayed in *Lust*, where a woman cannot be the subject of her sexual language if she cannot be the subject of her desire, Jelinek gives the women an opportunity for being the subjects, being in control of their own sexual desires and actions in *Raststätte*.²⁸⁸ She announced explicitly in her interview with Sigrid Löffler, “Im Gegensatz zu ‘Lust’, wo die Frau nur Opfer war, werden hier [*Raststätte*] Frauen bei der aktiven Lust-Suche gezeigt.”²⁸⁹ Elsewhere she repeatedly emphasizes this intention, “In *Raststätte* oder sie machens alle zeige ich Frauen und Männer gleichermaßen als erotische Subjekte. Die Frau als Subjekt ihrer Lust—also nicht als zu Begehrende.”²⁹⁰

In her defense of Peymann’s staging, Jelinek blamed the media coverage (“Medienberichterstattung”) rather than literary discourse for causing the scandal. Reacting the fact that nobody took her language seriously, she urges people to examine her text.²⁹¹ Unlike her other plays that embrace apparent quotations from German canonical literary works or references to high cultural music or musical figures, Jelinek confesses repeatedly in her interviews and critical reports in the 1990s that in *Raststätte* she did not invent words, but extensively cited from relevant

²⁸⁶ Felluga, *Critical Theory*, 105.

²⁸⁷ Derrida and Spivak, *Of Grammatology*, 158.

²⁸⁸ “[...]da die Frau nicht Subjekt ihrer Wünsche ist, ist auch nicht Subjekt ihrer Sprache. Wenn eine Frau Nein sagt, ist es eben nicht Nein.” Alice Schwarzer, “‘Ich bitte um Gnade.’ Alice Schwarzer interviewt Elfriede,” *Emma* 7 (1989): 50-5, 52.

²⁸⁹ Löffler, “Mordslust auf Männer.”

²⁹⁰ Sabine Perthold, “Sprache sehen. An Interview with Elfriede Jelinek,” *Bühne* 11 (1994): 24-6, 24.

²⁹¹ See Jelinek, “‘Das ist meine Lebenskatastrophe,’” 58. “Niemand hat sich mit dem Text auseinandergesetzt.”

magazines (“aus einschlägigen Zeitschriften”)²⁹² or “verschwitzte Kontaktmagazine.”²⁹³ The goal of Jelinek’s adaptation of the language from magazines in *Raststätte* is to find a voice for women, whose wish of being subject of their sexual desire has not been recognized properly in society. It is “fremd” and needs to be deciphered: “Für das Stück habe ich die Kontaktanzeigen-Sprache erlernt. Ein fremder Diskurs von dem man den Code nicht kennt.”²⁹⁴ In order to decode her written language, one needs a “Reiseführer” or “Reisebegleiter” (travel guide) as Jelinek frankly admits that she uses a Hölderlin quotation in *Lust* to help construct her language: “Ich brauche Reiseführer durch die Sprache. Hölderlin ist mein ständiger Reisebegleiter. Wenn es etwas wie Utopie überhaupt gibt, dann muß es sein.”²⁹⁵ In *Raststätte*, this guide should be found, of course, in the contemporary magazines.

When we pay close attention to the play’s constellation of characters, the names of two female protagonists stand out: Claudia and Isolde, a.k.a. Karin and Emma. The two women are opposites, not only physically (old vs. young) but also spiritually (open vs. narrow-minded). It seems the female figure “Claudia” refers to Claudia Gehrke, who initiated the PorYES action and launched her yearbook of eroticism. The character named “Emma” can be associated with a German feminist magazine called “Emma,” whose founder Alice Schwarzer belongs to a pioneer of Germany’s feminist movement, and has the opposite opinion regarding pornography to Gehrke, namely that it is degrading to women.

Emma emerged in 1977 as the first feminist magazine in Germany and soon becomes the leading feminist periodical in German-speaking countries. It played an enormous role in the well-known feminists’ exposure of the large-scale commercialization of pornography at the time when *Raststätte* was written. The name of the magazine, according to the editor-in-chief Schwarzer, is a wordplay with “Em(m)anzipation.”²⁹⁶ Modeled on the American feminist magazine *Ms.*, *Emma* is run by women and committed to women’s equal opportunities. Like other international feminist media publicity, the journal has published up until now innumerable articles covering a wide range of women’s issues, encompassing education, politics, family, private life, culture, religion, and pornography. In the 1980s, *Emma* focused specifically on significant debates associated with

²⁹² Jelinek and Bucheli, “Zwischen Lehrstück und Ästhetik des Dadaismus.”

²⁹³ Heinz Sichrovskyl and Heike Kossdorff, “‘Ich gebe auf.’ Die Literatur-Diva über Sex und Verzweiflung,” *News*, November 5, 1992, 82-4, 82.

²⁹⁴ Jelinek, “‘Das ist meine Lebenskatastrophe,’” 59.

²⁹⁵ *Ibid.*

²⁹⁶ Alice Schwarzer. “Über Emma. Emma über Emma: Emma lebt! Website der Emma,” July 25, 2013.

women's sexuality and women's right to engage in politics. It initiated and supported feminist projects and campaigns, including anti-pornography action since 1978 and the PorNO campaign in 1989, as a reaction to PorYES, initiated by Gehrke. Jelinek contributed essays to both campaigns.²⁹⁷

As an active feminist, Jelinek's contribution to the magazine *Emma* is found not only in her published interview with Schwarzer but also in many comments and supported messages that she responded to the on-going anti-pornographic movement at that time. Feminist activities and manifestos in articles in *Emma* also provided Jelinek with new materials and inspirations for her writings. The discussion about pornography counts as just one of the thematic inspirations. In the later 1980s, PorNO campaign started to attack pornographic products, including pornographic films, shows, photography, and literature. The campaign saw pornography as a violation of the dignity of women; because the pornographic products distorted images of women's body and feelings, it stands for and promotes hatred of women.²⁹⁸ The feminist pioneers further chastised pornography by claiming that it could provoke violent acts or even rape, because men are usually the pornography producers. As a result, they called for laws to protect women's civil rights against sexual violations. Under the cultural background of this feminist sex war, Jelinek wrote her novel *Lust*.

Lust demonstrates Jelinek's experiment of writing female pornographic literature, it is originally labeled as women's pornography ("Frauenpornografie"). Like the feminist sex war in real-life, the author intended to make a feminist declaration of war ("feministische Kriegserklärung"), while recapturing a representation of female obscene and nudity.²⁹⁹ Yet Jelinek, like the fictional female protagonist, failed, because the usurped representation of male obscenity leaves no chance for the women ("die Darstellung des Obszönen von Männern so usurpiert, daß Frauen dafür keinen Ort haben und scheitern müssen")³⁰⁰ and because women's non-subject status endowed them with neither language to articulate their sexual desire nor a voice to be heard:

[...] die Frau ist nicht das Subjekt der Begierde, sondern immer das Objekt. Und deshalb müssen sich die Frauen, im Leben wie in der Literatur, letztlich immer

²⁹⁷ Elfriede Jelinek, "Der Sinn des Obszönen," in *Frauen & Pornographie*, ed. Claudia Gehrke (Tübingen: Konkursbuch Verlag Claudia Gehrke, 1988), 102-103.

²⁹⁸ In German Penal Code (Strafgesetzbuch, §130), pornography is considered to violate human dignity and to incite the hatred against women.

²⁹⁹ Schwarzer, "Ich bitte um Gnade," 51.

³⁰⁰ Jelinek, "Der Sinn des Obszönen," 102.

an der männlichen Ästhetik orientieren. Ich aber wollte die Frau nicht nur zeigen als eine, die nicht Subjekt der Begierde ist, sondern als eine, die scheitern muss, wenn sie sich zum Subjekt der Begierde macht. Weil sie durch ihre Initiative sozusagen die Begierde des Mannes auslöscht.³⁰¹

Women's failure of transformation, as occurred similarly to the female protagonist of the writer's best-selling novel *Lust*, represents a dilemma between sexual repression and release: on the one hand, they have strong wishes to become subject and to pursue their own sexual pleasure; on the other hand, they are forbidden or unable to do so in a male-dominated society, like Schwarz claims, "Sie wollen nicht länger Objekt sein und darf (noch) nicht Subjekt sein."³⁰² This reflects the reality of the modern age, in which women can be so proud to think and act freely as well as to be able to interfere in world affairs, yet they are powerless to face escalating masculinity on all fronts. Like feminist writer Jelinek herself who just cannot escape the male-dominated artist world, the reason of their failure is because women are treated and hated of being different ("anders"). Their gendered otherness, seen as the second (other) sex, is simply the result of not being able to be subject of themselves.

3.3.3.1 Women as Other: The Second Sex

Already in her works in the 1960s, Jelinek dealt with the theme of strangers and others—be it sexual strangeness or cultural, ethnic otherness. For example, in her short prose text "DER FREMDE! störenfried der ruhe eines sommerabends der ruhe eines friedhofs (1969)," otherness is implied both as ethnic difference and women as the "other sex," "der fremde ist selbst ein sehr hübsches mädel" and at the same time also "sportlich und sehr männlich."³⁰³ The ethnic Other appeared in many of Jelinek's works written after the end of the 1980s. For instance in *Wolken. Heim.*, Jelinek intensively addressed the repressed Nazi past and the anti-Semitic present of Austria and Germany.³⁰⁴

³⁰¹ Schwarzer, "Ich bitte um Gnade." 51.

³⁰² *Ibid.* "Schwarzer: Sie wollen nicht länger Objekt sein und darf (noch) nicht Subjekt sein. Jelinek: [...] und sie können es auch nicht!"

³⁰³ Elfriede Jelinek, "DER FREMDE! störenfried der ruhe eines sommerabends der ruhe eines friedhofs," in *Der gewöhnliche Schrecken. Horrorgeschichten*, ed. Peter Handke (Salzburg: Suhrkamp, 1969), 146-160, 145 and 146.

³⁰⁴ See the alterity discourse about *Wolken. Heim* in Peter Clar, "Die Sind wir nicht! Die sind wir nicht!", last updated January 23, 2020, https://fpjelinek.univie.ac.at/fileadmin/user_upload/proj_ejtz/PDF-Downloads/Alterität_Clar.pdf. Anna Babka, "Frauen.Schreiben – Jelinek.Lesen. Aspekte einer allo-écriture

The concept of “the Other” (das Andere) increasingly emerged in her essays published in the 1990s because of the political climate, particularly surrounding the topic of immigration. In her plays the author addresses alterity, the otherness (Fremde), or foreign identities (fremde Identitäten).³⁰⁵ In her speech “An uns selbst haben wir nichts” (1991), Jelinek used the concept of the foreigner (“das Andere”) over ourselves (“uns selbst”) as a demonstration, so that these foreigners, be they Jews or Gypsies, are constructed as different beings on an ethnic and cultural level. Her text warns of the danger of xenophobia and the exclusion of foreigners, refugees, the poor, and everyone whom we consider to be different from ourselves:

Die Ausgrenzung und Isolierung des Anderen, das man nicht mehr als ein
Wesen wie man selbst eines ist, zu erkennen vermag, ist der erste Schritt in die
Katastrophe totalitärer Herrschaft [...].³⁰⁶

Jelinek’s approach to the alterity discourse in this essay lies both in the question of national as well as cultural and individual identity—in other words, in the conditional opposition of the “one” and the “other”: “Die einen wie die anderen, die angeblich nicht so sind wie die Einen und daher Einzigen.”³⁰⁷

In addition to the ethnic other, Jelinek, as a feminist author, is concerned with the deconstruction of women as the other sex, which she emphasizes in her essay on Ingeborg Bachmann’s perception of man and woman: “Die Frau ist das Andere, der Mann ist die Norm. Er hat seinen Standort, und er funktioniert, Ideologien produzierend. Die Frau hat keinen Ort.”³⁰⁸ The theme of perceived insignificance and dependency of women in patriarchal society is found frequently not only in Jelinek’s interviews but also in the thematization of many of her works, including texts written for the theatre. In her play *Was geschah, nachdem Nora ihren Mann verlassen hatte oder Stützen der Gesellschaften* and in her novel *Lust*, Jelinek shows the violent acts of men in marital relationships and deciphers how women are sexually and economically abused. In the play *Wolken. Heim.*, the author declares woman as excluded, placeless, and even homeless in a sense, “eine Ausgeschlossene und eine Ortlose und auch gewissermaßen eine

(feminine) in Texten Elfriede Jelineks (nach Hélène Cixous, Luce Irigaray und Julia Kristeva),” in *FRAUEN.SCHREIBEN*, ed. Liu Wei and Julian Müller (Wien: Praesens, 2014), 17-52, here 23-5.

³⁰⁵ See Clar, “Die Sind wir nicht! Die sind wir nicht!” Last updated January 23, 2020.

³⁰⁶ Jelinek, “An uns selbst haben wir nichts.”

³⁰⁷ *Ibid.*

³⁰⁸ Elfriede Jelinek, “Der Krieg mit anderen Mitteln,” *Die Schwarze Botin 21* (1983): 149-53, 151.

Unbehauste.”³⁰⁹ In her speech given to the Jewish Museum in Vienna (2004), Jelinek again addressed how powerless women are in a male-dominated society—namely, women are characterized as the other and as fundamentally different from men, even foreign. They are demarcated in the sense of the “Nicht-Eigen” or “Nicht-Männliche,” because “Kultur ist männlich, und alles Fremde ist das Nicht-Eigene, das Nicht-Männliche.”³¹⁰

Different from alterity discourse in *Cosi* (i.e. the two Italian officers in disguise of Albanian aristocrats), Jelinek focuses on the deconstruction of otherness (*Fremdsein*) with regard to gender-based alterity discourse in *Raststätte*; namely, women (Karin and Claudia) define their female identity by differentiating themselves from men, the male characters (Herbert and Kurt) represent themselves through inner alterity, i.e., their otherness is in the animal form, in the shape of animals and under the fur of a bear and an moose. In doing so, the feminist author constructs a dichotomy not only of woman and man, but also of humanity and inhumanity, of nature and civilization, and of instinct and rationality. The exposed inner animalistic self of human beings unmistakably shows Jelinek’s critique of an alienated humanity, reflecting a degraded civilization.

While Kurt and Herbert in *Raststätte* deconstruct their human features and male identity with the help of dehumanization, their wives try to emancipate themselves sexually. Claudia and Isolde’s arrangement to have sex with “animals” verifies their longing for sexual pleasure and their intention of controlling their sexuality. This gendered subjectivity opposes postmodernist theory, where women seek to identify themselves as individuals whose living experiences need not be connected to males; instead, they tend to redefine their gender identity through an interrelation between sexual objects and subjects. In doing so, they subject themselves to an alterity discourse. In order to emphasize the model of women as other sex in *Raststätte*, Jelinek constructs the gender relation in the manifold binary oppositions: man/woman, human/nature, nature/technology, mind/body, action/speech, reason/emotion, and above all, subject/object.

Action/Speech

Like the opposition of mind and body, the binary distinction between acting and speaking shows gender differences. The cliché that *women talk, men act*, as discussed previously in light of

³⁰⁹ Walter Vogel, “Ich wollte diesen weissen Faschismus. Die deutsche Sprache, das Deutsche schlechthin: Ein Gespräch mit Elfriede Jelinek über ihr Buch ‘*Wolken. Heim*’,” *Feuilleton*, June 16, 1990, 47.

³¹⁰ Elfriede Jelinek, “Das weibliche Nicht-Opfer. Frauen im KZ,” *Homepage Elfriede Jelinek*. The text was presented on 23 June 2004 at the Jewish Museum in Vienna, last updated June 20, 2020, <https://www.elfriedejelinek.com/fopfer.htm>.

Mozart's Enlightenment opera, *Cosi* is used in *Raststätte* by men to devalue women's abilities to do things.

KURT: Es schlägt Isolde über dem Kopf zusammen, was sie alles tun möchte.

Aber sie tut es nicht, weil sie lieber davon **spricht**.

HERBERT: Ja. Sie geben uns viele **Worte**, aber wir können uns nicht mit diesen Worten befreunden.

KURT: Sie **sprechen**, als müßten sie sich selbst Stein für Stein abtragen.

("Raststätte," 88)

BÄR: Wenn das **Sprechen** schon eine menschliche Leistung ist, so sind diese wunderbaren Maschinen beinahe übermenschlich. Wer hat sie ersonnen?

Vor allem die Frauen gehen ja mit der **Sprache** fortwährend in sich hinein und kommen mit leeren Händen wieder heraus. ("Raststätte," 94.

My emphasis)

The opposition between "tun" and "sprechen" shows Kurt's depreciation of Isolde's speaking. His subtext that doing is superior to speaking implies not only stereotyped gender difference but also the two sexes' different approach to communication. For instance, it is a common generalization that that in heterosexual romantic relationships, women prefer to talk when conflict arises, while men tend to get things to the point faster and search for results and solutions immediately. Herbert, on the other hand, reveals that in the typical women's speaking style—namely, women use many words ("viele Worte")—their speech mirrors their complicated mind which is characterized as emotional and circumlocutory. The bear's words underline further the dominant position of men when comparing speaking as human achievement with machines, a superhuman invention, because it is men who create the technology with their hands.

Women's speech patterns not only signify gender difference, they also reflect gender inequality. Women are generally seen as inferior because of the powerless and ineffective language that they use, as Robin Lakoff argues in her influential study,

'woman's language' has as a foundation the attitude that women are marginal to the serious concerns of life, which are pre-empted by men. The marginality

and powerlessness of women is reflected in both the ways women are expected to speak, and the ways in which women are spoken of.³¹¹

Lakoff's opinion on women's weak language finds its echo in Dale Spender's feminist perspective on the sexist language within the context of the patriarchal system, documented in her *Man Made Language*.³¹² According to Spender, women are systematically excluded from constructing the meaning of language because it is consciously made by men to promote male supremacy. In addition, the conversation between men and animals about women makes women automatically an object in *Raststätte*. As objects, women and their individual identities are linguistically buried, their social role becomes secondary and is inescapably dependent in relation to men.

Nature/Technology

Bärbel Lücke's notion of the distinction between women and men lies specifically in the female's otherness that is bound to nature: "Geist und Technik als männlich-superior und Körper und Natur als weiblich-inferior gelten."³¹³ On this basis, the otherness of women stems from the understanding of them as ignorant and as naturally subordinate. In *Raststätte*, the conceptualization of the typical female nature as Other appears repeatedly. The Other alias nature is synonymously associated with non-subject, wilderness, illness, death, etc. For example, Isolde's female existence is characterized as enclosed nature ("eingeschlossene Natur"), which can be associated with the wildness and thus as an uncultivated, irrational Other in contrast to the rational male identity. Even odder is Jelinek's wordplay with which she deconstructs the concept of Mozart-Da Ponte's idea of "nature of woman," and which becomes now a female alterity, embedded in the expression of "women as nature."

On the other hand, men find themselves in a world of technology and in civilization with modern mobility (the husband's luxury car) and a service area at its symbolic center. The male animals who date women are not really a moose and a bear, but two speaking creatures whose dialogue reveals their true human identity and professions: one man is a sales representative for construction machinery and the other for office equipment.

³¹¹ Robin Lakoff, "Language and Woman's Place," *Language in Society*, 2/1 (1973): 45-80, 45.

³¹² Spender, *Man Made Language*, 1980.

³¹³ Bärbel Lücke, *Elfriede Jelinek. Eine Einführung in das Werk* (Paderborn: Wilhelm Fink, 2008), 103. As a foundational theoretical text, see also Edward W Said, *Orientalismus*, trans. Hans Günther Holl (Frankfurt am Main: Fischer, 2009).

BÄR: Ich bin Vertreter für Baumaschinen, die EG-Ursprungs sind.

ELCH: Ich bin auch Vertreter, aber für Büromaschinen. Spaß und Vögeln!

Spaß und Vögeln! ("Raststätte," 94)

Both men talk about the technology and consumer society they represent. Their professional activities reinforce men's dominant position in the area of technology and engineering, which is perceived by many as superior to that of women, who are defined by nature. They belong to their domestic sphere and are responsible for the domestic labor, which is considered to be an uncreative pursuit.

Subject/Object

Starting in the 1980s, Jelinek drew the power construction of patriarchal society in her literary work. From a feminist point of view, she harshly criticized the sexual and economic abuse of women. Her female characters are portrayed not only as the property of their husbands, but also as object of their sexual drive and obsessions. For instance, Paula stays in the domestic sphere and is guarded by her husband ("[er] bewacht seine frau wie ein hofhund von draußen") in her novel *Liebhaberinnen*.³¹⁴

Up until their date with the animals, women in *Raststätte* are objectivized as products that are chained to their household, as Claudia states: "Wir sind als Produktete am Haushalt angekettet."³¹⁵ The weak position of women in gender relations can be clearly seen from the male perspective, when Herbert complains that the foreigners take away the local women:

HERBERT: Nehmen uns unsere Frauen auch noch weg.

KURT: Sind ja nur Frauen, weil wir Männer sind. Dann kommt die Nacht. Ein

Fremder zwingt sich als Geschlecht zwischen uns und Gott hinein.

("Raststätte," 131)

With the words "uns" and "unsere Frauen," Herbert's proclamation uncovers women's object position as simply their husbands' taken possession. They belong to men and are dependent on their husbands. They must get their husband's permission to do things in names of the men's protection, as Isolde claims, "Das würden uns Herbert und Kurt nicht erlauben. Sie erlauben uns höchstens, daß wir uns manchmal allein im Wald einschließen."³¹⁶ Claudia is also clear in

³¹⁴ Elfriede Jelinek, *Liebhaberinnen* (Reinbek bei Hamburg: Rowohlt, 1975. Reprinted 2004), 17.

³¹⁵ Jelinek, "Raststätte," 107.

³¹⁶ Jelinek, "Raststätte," 72.

expressing that women are powerless and submissive in the sexual relationship: “Bevor sie uns betreiben können. Sie gönnen uns keine Macht über sich.”³¹⁷ Isolde further notices that they are the males’ object of observation: “Vielleicht beobachten sie uns schon von irgendwo [...]”.³¹⁸ She goes on to complain that women’s genitalia are the object of the males’ gaze as well as of their sexual fantasy: “Die Männer müssen unsere Maschinen immer erst abgebildet sehen, bevor sie wissen, was damit alles anzufangen ist.”³¹⁹ Using the metaphor of machines, women’s bodies become the object of men’s products. In their sexual life, women are oppressed and sometimes must confront violence. As erotic objects, they have to prioritize their husbands’ sexual satisfaction, like Claudia clarifies: “Schon zeitig in der Früh, bevor ich in die Praxis fahren muß, werde ich von Herbert gezwungen, in mein Geschlecht zurückzuziehen, weil ich dort etwas vergessen habe: seines!”³²⁰

By identifying their masculinity through the animals’ form, Herbert and Kurt differentiate themselves from women. In contrast to the naïve female figures (Dorabella and Fiordiligi) in *Così* who are passively seduced by two Albanian foreigners, the women in *Raststätte* strike for change. Through de-normalization Claudia and Isolde want to free themselves from suppressed sexuality and to convert their object into subject essence,

CLAUDIA: Man muß alles einmal ausprobiert haben. Wir sind immer so
beispiellos normal. (“Raststätte,” 72)

ISOLDE: Ich will keine verschlossene Natur mehr sein. Ich will verschmutzt
werden! Ich will auf dem Nest eines schnellen Bodenbrüsters laut
schreien. (“Raststätte,” 74)

Isolde’s determination not to be of a closed nature (“keine verschlossene Natur”), shows women’s wish of being subject of their own active desire. The repressed sexuality is wanted to be released through their own choice and freedom, as the waiter speaks to women loudly over the loudspeaker, “Wählen Sie bitte selber!” Men, on the other hand, forcibly become estranged others (animals) and meanwhile become objects of their wives’ sexual pleasure,

KELLNER: Die Möglichkeit der Wahl erschöpfen Ihre Männer, meine Damen. Wählen
Sie bitte selber! (“Raststätte,” 104)

³¹⁷ *Ibid.*, 105.

³¹⁸ *Ibid.*, 72-3.

³¹⁹ *Ibid.*, 105.

³²⁰ *Ibid.*, 107.

ISOLDE: Heute wählen wir. Wir haben in dem Inserat den Bären und den Elchen ausgesucht. Sie sollen groß, lebenslustig und auch zum Fotografieren gut sein. (“Raststätte,” 105)

To a great extent, *Raststätte* demonstrates Jelinek’s overt inspiration from *Emma* and its founder Schwarzer. In her leading feminist magazine, Schwarzer recurrently addresses women’s inability of becoming autonomous sexual subjects because of their gendered otherness, an otherness that is intertwined with racism:

Gleichzeitig aber stehen wir ohnmächtig vor dem eskalierenden Männlichkeitswahn an allen Fronten, ob in Mölln oder Bosnien. Diese Jungs in ihren Springerstiefen hassen einfach alles, was ‘anders’ ist. Anders als sie, anders als Er. Türken oder Schwarze sind anders für den neudeutschen Herrenmenschen, Juden oder Behinderte, Homosexuelle oder Frauen.³²¹

It is clear that Jelinek’s intention of constructing women’s sexual subjectivity in *Raststätte* is critically linked to the contemporary pornography industry/culture. The pornographic products (paintings and magazines) surrounding people represent the modern mass culture industry that betrays art. According to Horkheimer and Adorno, the culture industry impacts the modern masses with its ideological function. It allows people to freely choose, yet the internalized mechanism of industrial products blocks their freedom by manipulating their consumptions—that is to say, it makes people actively and voluntarily become the object of control. A high degree of control over people is dangerous and destructive. It leads to powerful mass mentality and ideology, as we have seen in the culture industry’s direct impact on fascism. For instance, film as representative of mass-produced culture could function as an ideological propaganda channel and foster a homogenous audience. The pornography industry is such an example too.

The primary function of pornographic consumption lies in entertainment, through which people seek a temporary evasion of mechanized life. In *Raststätte*, Claudia and Isolde intend to escape their unsatisfying sex life and their problem-filled marital life. Both of them are clear that they have to go back to the reality after this evading, routine-liberating moment. This transient excursion explains why Jelinek elaborately chooses the motorway service area (Raststätte) as the theatrical arena for her play. The service area marks a public place where people come and go. The area can make people feel at home, a place where they can have a rest, refuel their vehicle, eat

³²¹ Alice Schwarzer, “Frauenhaß & Fremdenhaß,” *Emma*, 1 (1993): 5.

food, relieve themselves, etc., but it is never the same as at home. It can never be a destination but only exists in conjunction with another space, a place on the way home or to somewhere else. By and large, it designates a threshold, a liminal space, or an in-between state linked to an unsettling feeling.

By using the word *Raststätte*, Jelinek calls attention not only to women's marginality but also to men's in-between state. First of all, it refers to women's object-subject transitional position—that means, women are sexually awakened. They are on their way toward sexual equality and freedom, yet it is still long way before they get there, like Schwarzer indicates, “Sie wollen nicht länger Objekt sein und darf (noch) nicht Subjekt sein.”³²² In this liminal space, Claudia and Isolde choose to escape their material life and to entertain themselves, their sexual fantasies are, however, controlled and manipulated by men. Despite their effort, the women's desire and sexual liberation remain unfulfillable. They are soon forced to return back to reality and voluntarily accept their disappointment and their submissive states. The older order remains, nothing is changed, and nothing can be changed. They cannot do anything to save the animals except becoming their men's lackey, flattering their husbands' sexual performance and helping kill the innocent animals. The escape from reality thus also reflects the escape of their resistance. The remained object status of Claudia and Isolde mirrors the female protagonist in Jelinek's novel *Lust*, where “die Frau ihre Begehren nur in der Selbstaflösung (auch ihrer Wünsche!) als sexuelles Wesen realisieren kann.”³²³

On the other hand, men in *Raststätte* are also situated in the liminal space, on a threshold between becoming human and becoming animals (*Tier-Werden* and *Mensch-Werden*). Their status of animal-human aims to reinforce their masculinity, their control, and their domination. Susanne Kappeler has argued that the primary issue about the objectification of women is the “Seeing”,

The fundamental problem at the root of men's behavior in the world, including sexual assault, rape, wife battering, sexual harassment, keeping women in the home and in unequal opportunities and conditions, treating them as objects for

³²² *Ibid.*, “Schwarzer: Sie wollen nicht länger Objekt sein und darf (noch) nicht Subjekt sein. Jelinek: [...] und sie können es auch nicht!”

³²³ Anke Roeder, “Überschreitungen. Gespräch mit Elfriede Jelinek (1996),” last updated June 20, 2020, <https://jelinektabu.univie.ac.at/moral/das-begehren-der-frau/anke-roeder/> (= TABU: Bruch. Überschreitungen von Künstlerinnen. Interkulturelles Wissenschaftsportal der Forschungsplattform Elfriede Jelinek).

conquest and protection—the root problem behind the reality of men’s relations with women, is the way men see women, is Seeing.³²⁴

Now, this kind of root problem shifts to the men in *Raststätte*. Men’s anxiety of being seen is expressed by Kurt when people stare at him at the parking place before he enters the restaurant, “wie mit Frauenaugen angeschaut. Als ob sie etwas zu geben hätte.”³²⁵ Unlike their wives who actively and freely choose to willingly become the object of the camera, to perform, to be used, and to be seen by the male pornography consumers, Kurt and Herbert are unwilling to become the object of someone else’s seeing. Especially in the situation where the control is in the women’s hands. Hypothetically, the husbands’ objective feeling has a direct association with their “normal” conscious pornographic consumption, which is supposed to be led by men. Jensen, from a male perspective, declares the difference between watching the porno film for the purpose of masturbation and the participation of intercourse with “a real person—a sense of the other’s humanity.” The former sexual experience affects men’s psyches and lets them feel like a kind of “self-objectification.”³²⁶ The psychologist Ana Bridges argues that pornography problematizes the romantic relationship between husband and wife, because “[s]tudies on compulsive pornography use suggest that viewers habituate (become used to) certain images and sex acts, and thus require more and more deviant materials to achieve sexual arousal.”³²⁷ The normal pornography function, as a mirror reflecting how men see women, is now upside down. Kurt and Herbert in *Raststätte*, while looking through the mirror, must face how their manhood is threatened. Their unsettling feeling about being seen and incapable of being aroused may be responsible for their dysfunction, “Mirrors can be dangerous, and pornography is a mirror. Pornography as a mirror shows us how men see women. [...] It is unsettling to look into that mirror.”³²⁸

Sex in the monogamous society is controlled by civilization and justified by humanity. Heterosexual pornography, conceptualized as violent and a degradation of humanity, is for many inhumane because of its misogynist position and its exploitation of women’s sexuality. The contemporary mass-marketed pornography product is women-centered, but at the same time the

³²⁴ Susanne Kappeler, *The Pornography of Representation* (Minneapolis: University of Minnesota Press, 1986), 61.

³²⁵ Jelinek, “Raststätte,” 76.

³²⁶ Robert Jensen, *Getting Off: Pornography and the End of Masculinity* (Cambridge, MA: South End Press, 2007), 113.

³²⁷ Ana J. Bridges, “Pornography’s Effects on Interpersonal Relationships,” in *A Consultation on the Social Costs of Pornography: A Collection of Papers* (Princeton, N.J: The Witherspoon Institute, 2010), 3.

³²⁸ Jensen, *Getting Off*, 14.

majority of consumers are male. By targeting to male users, the porno industry makes “female sexuality a commodity.” This conveys a message that the man “is in control, guiding women’s actions to produce male pleasure” while the woman “is completely subordinate, performing sexual acts on and for the man.”³²⁹ A male consumer confesses that his consumption of porno film is all about control and about having an imagined sense of ownership over women that he cannot have in reality:

For me, porn is all about CONTROLLING HUMAN BEINGS, or I should say the ILLUSION of controlling others.[...] I think that for me, the illusion of controlling women, even in masturbatory porn fantasies, was a misguided attempt to quell the fear that I have around women.³³⁰

In order to root the male’s sexual imagination “in a dominant conception of masculinity: sex as control, conquest, domination, and the acquisition of pleasure by the taking of women,”³³¹ women must be sexually oppressed in the porno films. Jensen describes women’s performance and their “expression of pain” in the porno films as masochistic.³³² They “appear to be in pain” and their “facial expressions and voices convey that the sex acts cause physical discomfort and/or fear and/or distress.”³³³ In *Raststätte*, no sign shows that women are in pain; on the contrary, Claudia and Isolde freely choose to perform in the film and take over the men’s central role in this arranged sex. Their pretend excited voices and exaggerated (actually faked) pleasure seem to distract, and obviously obstruct, their husbands’ carnality.

Jelinek’s feminist project of *Raststätte* presumably takes an anti-pornography stance. Because of its themes of sex, porn, and obscenity, *Raststätte*’s premiere was sensational and immediately raised harsh criticism. Mainstream media and magazine including *News*, *profil*, and *Falter* defamed it as porn with subtitles of cover stories like “Wiener Burgtheater soll zur Porno-Peep-Show werden” (see Figure. 2) or “ein Porno für Peymann oder Antreten zur Kopulation.”³³⁴ Jelinek herself was condemned as “Schlüsselloch- und Pornoautorin.” Some viewers interpreted the play as reflecting Jelinek’s personal sexual problems while attacking her for her membership

³²⁹ Robert Jensen, “Knowing Pornography,” in *Critical Readings: Media And Gender*, ed. Cynthia Carter and Linda Steiner (Maidenhead: Open University Press, 2004), 246-64, 259.

³³⁰ Jensen, *Getting Off*, 115.

³³¹ *Ibid.*, 98.

³³² *Ibid.*, 75.

³³³ *Ibid.*, 74.

³³⁴ See Pia Janke, “Rezeption *Raststätte*,” in *Die Nestbeschmutzerin. Jelinek & Österreich*, ed. Pia Janke, 186-88.

in the Austrian Communist Party and her non-mother and childless status.³³⁵ Hans Haider, for instance, calls Jelinek “*Die-kinderlose-KPÖ-Lady Jelinek*.”³³⁶ Most critics saw the exclusive aim of Jelinek’s project to create a scandal and to cause sensation, “Billige Pornographie, Sodomie, Obszönitäten. Mit diesen Zutaten wurde ein Stück gebräut, das nur ein Ziel hat: einen Skandal und damit Aufsehen zu erregen.”³³⁷ After its premiere in Hamburg, C. Bernd Sucher also considered the play obscene. In addressing Jelinek’s demoralization, the critic suggested, it is not her critics but the writer herself who is responsible for causing the scandal, it is she who is intentionally looking for the scandal, which had become her desire:

Allein, brauchen wir wirklich diesen Abend, den Theaterporne? Erklärt uns Elfriede Jelinek die dreckige Welt mit ihrem Dreck? Wohl kaum. Wer ihre Ausfälle und Abfälle zu kritisieren versucht, wird von Jelinek-Freundinnen und -Exegetinnen platt gemacht. Mit Beharrlichkeit behaupten sie, daß die Kritiker alle Jelinek-Werke [...] skandalisieren wollten. Das ist falsch: die Autorin selbst sucht—geradezu manisch—den Skandal. Sie fabriziert ihn. Er ist ihre Lust.³³⁸

In the 1970s, the feminist sex wars (also known as lesbian sex wars or porn wars) werelaunched by some American feminists. Anti-porn feminists, including Catharine A. MacKinnon and Andrea Dworkin, saw pornography and the public sexual portrayal of women as violence of women’s civil rights. Reacting to their theory that heterosexual intercourse embodies the dominant position of the male in gender relations, sex-positive feminism (also known as pro-sex feminism) came into being in the early 1980s. Represented by Betty Dodson, Gayle Rubin, and Ellen Willis, pro-sex feminism advocated women’s sexual freedom and considered heterosexual intercourse as mutual sexual pleasure that both men and women tended to seek. Some pro-sex feminists even believe that the sex industry—pornography and prostitution—will empower women to pursue their sexual freedom and improve their sexual experience.

In German-speaking counties, as brought up previously, the two opposing campaigns were represented by Alice Schwarzer and Claudia Gehrke. Jelinek’s attitude toward both seems to be ambivalent because she contributed essays to both of their respective magazines.

³³⁵ Janke, *Die Nestbeschmutzerin*, 195.

³³⁶ Hans Haider, “Kindergastspiel der Gewalt,” *Die Presse*, October 29, 1994.

³³⁷ “Das Burgtheater als Porno-Peek-Show,” *Die ganze Woche*, June 29, 1994.

³³⁸ C. Bernd Sucher, “Freiwillige Selbstkontrolle: Zu Elfriede Jelinek—Ein Plädoyer gegen Obszönität,” *Süddeutsche Zeitung*, March 2, 1995, 13.



Figure 2: Cover Story “Wiener Burgtheater soll zur Porno-Peep-Show werden” in *Die ganze Woche*, 29 June 1994

The play gives audiences and readers the first expression that Jelinek intended to make it a pro-pornography manifestation. Women’s non-subject status, in both life and in literature, means that they must submit to the male aesthetic. Jelinek mentioned repeatedly her intention of women’s change. In *Raststätte*, women become conscious of their normality (CLAUDIA: “Wir sind immer so beispiellos normal”) and want to change and to try new things (CLAUDIA: Man muß alles einmal ausprobiert haben”).³³⁹ In general, Claudia is more like an emancipated woman who seems to represent the real PorYES initiator, Claudia Gehrke. She wants to make women the subject of their desire and in so far to erase the men’s desire.

The play, in many respects, also shows an anti-pornographic movement. It is easy to see that the play does not aim to promote a phallogentric pornographic film. On the contrary, Jelinek employs irony here to criticize pornography as well as civilization. This is seen in both of the play’s women’s failure to transform their objectivity to subjectivity and the collapse of their phallic power in the form of the bear and moose. While Claudia presents pro-sex feminist Claudia Gehrke. Isolde, alias Emma, may embody Alice Schwarzer, who with her magazine *Emma* supported the anti-pornography campaign. Compared to Claudia, Isolde is older and more conservative. She is concerned about her morality and is scared that men will find out her dishonesty by showing fake photos to hide her age. She does not feel comfortable to be obverse (ISOLDE: “Ich möchte an mir nicht beobachten müssen”).³⁴⁰

³³⁹ Jelinek, “Raststätte,” 72.

³⁴⁰ *Ibid.*, 82.

To enhance her anti-pornographic stance, Jelinek employs abjection. The service area is described as a disgusting place at the very beginning of the stage direction. The inside of the restaurant is dirty and gloomy with waste littered around, “Der Innenraum ist schmutzig und düster, Abfälle liegen herum.”³⁴¹ When the wives enter, their action of wiping seats with tissues shows their abject stance toward the environment (“wischen Sitze mit Papiertaschentüchern ab”).³⁴² Both women wipe the table and throw away the paper (“Beide spähen umher, schauen unter die Tische, werfen Papiere weg, etc.”).³⁴³ Later, when two men enter the restaurant, they join the women and make an effort to clean the table and seats (“Alle beschäftigen sich intensive damit, mit Papiertaschentüchern Tisch und Sitze zu reinigen”).³⁴⁴ After they are done with this, Herbert brings up the issue of subjective horror with the “Menschen” (the Others, the non self) and the necessity of abjection to this human (“Daß man sich von Menschen immer abwischen muß! Warum bleiben sie nicht in sich?”).³⁴⁵

3.3.3.2 Man as Animal: Othering of Men’s Body

Jelinek’s construction of alterity in *Raststätte* focuses not only on two women who yearn to become sexual Others via alias names, it is also seen in the male figures whose constitutive otherness (animality) and selves (human) are inseparably interwoven and thus dependent on each other. Animalistic sexuality, manifesting itself particularly in the nature of human males, is thematized in many of Jelinek’s novel and theatrical texts. In *Die Liebhaberinnen*, for instance, men are equated with parts of animals (e.g. horns) and their sexual conduct is described as the breaking of horns (“Hörnerabstoßen”).³⁴⁶ In *Raststätte*, Kurt and Herbert seize demonic sexual power through the animal costumes to articulate and to ensure their male dominance over women.

On the other hand, the animal trope is used as other species to help identify Kurt and Herbert as human. Both they and the “speaking” animal craft their identities through their incompatibility with others. Hence the one dressed like moose presentative of the office-machine company claims their animal essence that is different from human being, “Es ist schon passiert, daß wir Frauen

³⁴¹ *Ibid.*, 71.

³⁴² *Ibid.*

³⁴³ *Ibid.*, 73.

³⁴⁴ *Ibid.*, 77

³⁴⁵ *Ibid.*

³⁴⁶ Jelinek, *Liebhaberinnen*, 17, 111 and 112.

gerufen haben und Menschen sind gekommen.”³⁴⁷ The men further acknowledge their civilized human’s capacity of calculus, “Wir sind Menschen, die mit der Zeit rechnen müssen, und bald wird es acht Uhr sein.”³⁴⁸ While animal as other being (Außerhalb-Sein) is distinguished from human, the animality in men, such as through violence, is their internalized otherness. This interior otherness in the male protagonists of *Raststätte* is the embodiment of a typically masculine quality and a part of the condition of male existence the possibility of a self-identical essence (*Mit-sich-selbst-Identische*), like Babka remarks on the term otherness (*Andersheit*):

Soll Andersheit gedacht werden, dann bedeutet der Begriff nicht, dem Selbstidentischen dessen komplementäres Gegenteil entgegenzusetzen, sondern das angeblich Mit-sich-selbst-Identische in seiner Angewiesenheit auf und Kontaminierung durch sein vermeintlich Anderes zu lesen.³⁴⁹

Nietzsche’s animal symbolism is helpful in understanding the men’s desire of inhabiting animality in *Raststätte*. According to Nietzsche, the human being presents a synthesis of animal/beast (*Untier*) and superanimal/superbeast (*Übertier*) as well as an amalgamation of inhuman (*Unmensch*) and superhuman (*Übermensch*).³⁵⁰ Using Napoleon as an example, Nietzsche discusses in his *Wille zur Macht* how this powerful man is an immoralist and at the same time an immorality, a synthesis of good and evil, and a synthesis of animality and humanity:

Der Mensch ist das Untier und Übertier; der höhere Mensch sind der Unmensch und Übermensch: so gehört es zusammen. Mit jedem Wachstum des Menschen in die Größe und Höhe wächst er auch in das Tiefe und Furchtbare: man soll das eine nicht wollen ohne das andere- oder vielmehr: je gründlicher man das eine will, um so gründlicher erreicht man gerade das andere.³⁵¹

Nietzsche’s dialectic thought in both his *Thus Spoke Zarathustra* (1883-85) and *The Genealogy of Moral* (1887) suggests that one’s inhuman existence (*Unmensch-sein*) is inevitably integrated in his human identity, and thus necessitates his completeness as human. In *Raststätte*, Kurt and Herbert’s wish to become animals (others) is a variation of their will to masculine power, to the power of their sexuality. This is different from the Italian officers in Mozart-Da Ponte’s *Cosi*,

³⁴⁷ *Ibid.*, 97.

³⁴⁸ Jelinek, “Raststätte,” 99.

³⁴⁹ Babka, *Alterität*, last updated June 23, 2020.

³⁵⁰ The term is also translated as overhuman, self-overcoming, etc.

³⁵¹ Friedrich Wilhelm Nietzsche, *Nietzsche: Erster Band*, ed. Heinrich Römer (Griesbach: Classic-Library, 2019), 289.

who gain their captivation from other beings, i.e. being Albanian nobles. In her play, Jelinek lets two men play the game by borrowing the animalistic vigor from becoming animal (*Tier-Werden*) instead of from the real animals. When the men's existence is emphasized as "becoming" (*Werden*), it means that they will never really get to a point, i.e. they will never become true animals but will still come into congruence with the shape, behavior, and characteristics of being animals. The men's disguising themselves as animals must be understood as the becoming-animal of the human being ("Tier-Werden des Menschen"), as Gilles Deleuze and Felix Guattari declare:

The becoming-animal of the human being is real, even if the animal [that] the human being becomes is not; and the becoming-other of the animal is real, even if that something other it becomes is not.³⁵²

Deleuze's and Guattari's opinion reminds us of Nietzsche's philosophical view on the interaction of opposites, i.e. in the appropriate synthesis of Apollonian and Dionysian impulses, of reason and instinct, and of human and animal. Based on the idea that the animal human is a part of the human within one's human existence, a whole individual must unite the opposite, antagonistic traits within—namely, his animal human (inhuman) must be permitted and developed. It suggests that the being of I (*Sein*) will not arise in appearance (*Schein*); instead, the Schein belongs to the being of I, on its way to becoming itself and to become for itself which has been always *in* itself. In other words, human and animal, in the forms of the self and becoming other, are prerequisites for becoming a subject, becoming itself (*Selbstwerden*), and becoming a self-mastered individual.

The possibility and their determination of choosing sexual objects unmistakably reveals the potential for women's subversion in *Raststätte*. The fidelity of women in the gender model of the Enlightenment is now undermined, along with female morality within the patriarchal society, represented in Mozart-Da Ponte's opera buffa *Così*, disappears consequently. To intensify women's subjectivity, Jelinek makes use of the theatrical and visual medium. The chaotic orgy is open for spectators, like a performance on the stage. Visitors come and go, they observe; some make photos. A video recording, i.e., a porno film, was made and played in the public parking lot. In the screening, the men become objects of vision, their bodies, their sexual behaviors, and their embarrassing impotence are exposed to their wives as well as to the public,

³⁵² Gilles Deleuze and Felix Guattari, *A Thousand Plateaus, Capitalism and Schizophrenia* (University of Minnesota Press, 1987), 238.

CLAUDIA: Nur euch haben wir in der Höhle des Tieres als Stehaufmänner
gesehen.

ISOLDE: Es war uns immer klar, daß nur ihr der Mensch im Tier sein konntet.

(*Raststätte*, 130)

The women's notion of the men's human-animal hybrid mirrors Nietzsche's philosophical reflection on human psyche regarding the significance of human animality. Nietzsche's animal philosophy differentiates animal instinct and the human civilization. He sees the human as civilized animal. From an anthropocentric view, humans have been regarded as superior to other animals. For instance, in the Age of the Enlightenment, human capacities such as reason, freedom, morality, and autonomy, confirmed humans', and especially man's, supremacy. However, the transformation from the innocent animal to domestic human being results in human suffering due to guilty conscience, fear, hunger, etc. Nietzsche criticizes human's loss of instinct and the herd-society, considering that "*the meaning of all culture* is the reduction of the beast of prey 'man' to tame and civilized animal, *a domestic animal*."³⁵³ He urges modern people to reembrace their animal nature, i.e., to reconnect with the animal instinct, to return to the animal foundation, and to seek more freedom from human social constraints in order to be creative.

Nietzsche's proposal of reinfusing the beast within instead of restraining, repressing, or destroying human's primitive drive and destructive impulse is coined in Zarathustra's grasp of human's growth which is verified in his self-identification with animal (i.e., the reduction of human to animal), like the tightrope walker realizes before his death: "Ich bin nicht viel mehr als ein Tier, das man tanzen gelehrt hat, durch Schläge und schmale Bissen."³⁵⁴ With that said: in practicing thoroughly animal behaviors (beating and biting), the dancer is trained and thus raised in thoroughly human form and with human conscience. This transitional practice from one to the other (from animal to human) is seen in the final scene of *Raststätte*, when two Japanese people, representing the techno-communitarianism, climb out from the dead bear and the dead moose.

On the other hand, the bestial nature of the men, such as the human's uncontrolled sexual lust or erotic drive, can lead to a potential destruction that goes beyond humanity. In *Raststätte*, the men's becoming animal suggests their search for dominant existence, for masculinity, for their

³⁵³ Friedrich Wilhelm Nietzsche, *On the Genealogy of Morals*, trans. Walter Kaufmann and R. J. Hollingdale (New York: Vintage Books, 1989), I: 11. Italics in the original.

³⁵⁴ Friedrich Wilhelm Nietzsche, "Also sprach Zarathustra I-IV," in *Kritische Studienausgaben in 15 Bänden*, ed. Giorgio Colli and Mazzino Montinari, vol. 4 (München: Dtv, 2002), 22.

control of the world, and for their control over women—in one word, their will to power. According to Nietzsche, whenever the will to power fails, catastrophe will occur and the civilized humanity will degenerate and degrade to animality. Evidence of these kind of catastrophes in human history are found in fascist regimes. In *Raststätte*, the husbands' sexual dysfunction in front of their own wives signifies their failure of maintaining their masculine power. Their will to control collapses further into the humiliation because of their complete exposure in public. The subsequent catastrophe is seen in men's primitive and inhuman actions in the service area, the modern Eros center: they brutally beat, kill, and later eat the bear and moose, as the stage directions indicate:

Bricht zusammen. Beide Tiere werden von den Menschen förmlich begraben [...].

*Die Gruppe lagert sich jetzt am Boden. Sie haben Fleischstücke aus den Tieren gegessen und beginnen, an den Knochen zu nagen.*³⁵⁵

The related xenophobic sentiment is clearer when all pornography consumers start to join in the crime of killing. The identification of animals as foreigners is seen directly in Kurt's explicitly addressing the animals as "Ausländer," which is in accordance with his early characterization of the foreigners as funny animals who imposed on them ("Diese Fremden, possierlich wie Tiere, so drängen sie an uns").³⁵⁶ The men continue to complain that these foreigners steal food, snatch women, and take jobs from them. Herbert's words reveal their inability to forget their own animality: "Ihr erinnert uns nur an die Dunkelheit in uns! Raus! Raus raus!"³⁵⁷ Kurt unambiguously points out that the foreigners, bringing the night to the white people, belong to a different race between humans and God ("Geschlecht zwischen uns und Gott").³⁵⁸ The connotation of the concepts of *Dunkelheit* and *Nacht* recalls the country's fascist past. Although women show their pity and compassion—for instance, Claudia considers that the animals are beings of sobriety ("Wesen der Nüchternheit") while Isolde claims that the animals are poor and absolutely innocent ("definitive unschuldig")—they are incapable of changing the animals' destiny. In fact, it is astonishing that women become the men's accomplice, and that they join the men and beat the live innocent bear and moose to death.

Kurt and Herbert's barbarian, inhumane action toward animal Others suggest that they are threatened by the sexual virility of the Other. It is likely that Jelinek refers here to immigrants of

³⁵⁵ Jelinek, "Raststätte," 132.

³⁵⁶ *Ibid.*, 78.

³⁵⁷ *Ibid.*, 131.

³⁵⁸ *Ibid.*

African descent, who are often depicted stereotypically as hyper-masculine. They are physically strong and their sexual stereotype is often characterized as hypersexuality.³⁵⁹ The notion of the physical and sexual aggression of the black male can be traced not only back to the Western colonization but also found in the history American slavery and contemporary pornography culture. According to Briggs and Davis, “Black men are vilified as animalistic and violent.”³⁶⁰ They can become the potential threat of the white men’s supremacy in their sexual relations, as Shipp states: “[W]hite men have a deep abiding fear that black men will take their women from them.”³⁶¹ In her recent article, Olugbala Williams summarizes four archetypes of American slavery by characterizing menial workers as black men who are “brutally strong, wild, and physical.”³⁶² To some extent, it involves racism, as Jensen criticizes the patriarchal system of gender oppression of the contemporary mainstream heterosexual pornography consumption:

the classic example [of a system of oppression] is the way in which white men identify black men as a threat to the sexual purity of white women, requiring white men to maintain control over both black people and white women.³⁶³

In Austria, the number of immigrants and refugees has massively increased since 1970s and especially at the beginning of the 1990s; among them were thousands of African asylum seekers. Under this influx of foreigners, the Austrian right-wing FPÖ party and its populist followers, led by Jörg Haider, provoked fearful and insecure feelings. According to Haider, foreigners were competitors to Austrians in the labor market, and they would thus take jobs from Austrians. The concept of “foreigners” and associated slogans became a central theme FPÖ’s party election campaign throughout the decade.³⁶⁴ Many Austrians not only saw foreigners as their competitors in the job market, but also felt threatened because of the increased occurrence of interracial marriage. In *Raststätte*, this threat is unambivalent in Kurt’s condemnation of the foreign

³⁵⁹ Robert Staples, “Black Masculinity, Hypersexuality and Sexual Aggression,” in *The Black Family: Essays & Studies* (Belmont, California: Wadsworth, 1994), 58.

³⁶⁰ Jimmie Briggs and Marcia D. Davis, “The Brutal Truth: Putting Domestic Abuse on the Black Agenda,” *Emerge*, September 1994.

³⁶¹ E.R. Shipp, “O. J. and the Black Media: Neither a Typical Hero nor a Typical Victim, He Challenges Typical Coverage,” *Columbia Journalism Review* 33/4 (1994): 39-41, 41.

³⁶² Olugbala Williams, “Vignette: Slavery’s Archetypes Affect White Women Teachers,” in *The Guide For White Women Who Teach Black Boys*, ed. Eddie Moore, Ali Michael, and Marguerite W. Penick-Parks (California: Corwin, 2017), 139-41, 139.

³⁶³ Jensen, *Getting Off*, 31.

³⁶⁴ Slogans include “Überfremdung kostet Lebensqualität,” “Stoppen der Überfremdung,” “Asyltourismus,” “Zuwanderung ist Völkermord,” “Kinderarmut und Überfremdung sind die Zange, die unsere Identität zu zerstören droht,” and “Überfremdung ist Völkermord!”.

competitors who not only share their food but also take their women (“Nehmen uns unsere Frauen auch noch weg”).³⁶⁵ Kurt and Herbert’s annihilation of the “animal,” reincarnated in the foreigners, shows not only their will of establishing and maintaining their control over their wives but also the political reality relating to the xenophobic trends in the 1990s.

In *Raststätte*, Jelinek’s approach to alterity does not aim at a real alienation or a physical deformation; rather, it lies in the process of becoming other, as the waiter suggests: Kurt and Herbert should make themselves look like a stranger (“sich fremd aussehen zu lassen”) or suddenly appear differently (“fremd und neu”) in front of women,

KELLER: Es kommt auf den Versuch an, sich fremd aussehen zu lassen. Da bedarf es nicht viel, denn Ihre Frauen haben Sie seit Jahren schon nicht näher angeschaut. [...] Es kann gut sein, daß Ihre stets gegenwärtige grauenvolle Erscheinung der Frau dann plötzlich fremd und neu oder wie neu geworden ist. (*Raststätte*, 89)

Women’s active, wild sexual desire seems to jeopardize their husbands’ masculine confidence. While hoping to sexually attract and conquer their wives, the animalistic in men promises to empower the two husbands’ masculinity. The animalistic (and the animal costume) carries the potential semantic meaning. It symbolizes the phallic power of the male body and sexual violence. Through the characters’ disguises and their impotence, Jelinek deconstructs the myth of masculine superiority. Kurt and Herbert remain cut off from becoming human as well as from becoming animals, indicating that they failed as animals and are therefore not yet qualified to be fully human.

At the end of *Cosi*, Mozart and Da Ponte give hope to humanity through the virtues of love. Different from the men’s forgiveness and the reconciliation of men and women after the clarification of the mixed-up situation, the men in *Raststätte* become wrathful and feel threatened by real animals. It seems that pornography led to a distortion of the capacity for love. If the real animals, as mentioned, incarnate foreigners, the humans’ violence is then a xenophobic reaction. Shortly before the premiere of *Raststätte*, the feminist magazine *Emma* published a survey about xenophobia and asked the question if violence against foreigners exclusively emanates from men? (“Gewalt gegen Fremde nur von Männern ausgeht?”). Some intellectuals suggest that the educational problems within the patriarchal system are to blame, while some consider genetic

³⁶⁵ Jelinek, “Raststätte,” 131.

factors, and some assert that women are biologically speaking (“qua naturam”) better than men.³⁶⁶ The journalist Klaus Leggewie claims the vulnerability of the male’s phallogentric masculinity:

eine Art verschobener Geschlechterkampf. Für tatsächliche oder eingebildete Terrainverluste an die weibliche Konkurrenz halten sie sich schadlos bei den schwächsten Sündenböcken [...].³⁶⁷

The connection between gender wars and the xenophobic behaviors in *Raststätte* is clear. Foreigners can be seen as imagined opponents of a war who threaten the men’s security in *Raststätte*. Endowed by language and occupying technological professions, the foreigners embody the ethnic foreigners (*Fremde*). Jelinek lets them ascend to the sovereign order that threaten Kurt and Herbert in many respects.

The people’s action of collectively killing the innocent animals in *Raststätte* shows the degeneration of civilized humanity as well as its representative masculinity, which is dehumanized through the process of becoming an animal, through cannibalism and barbarism. The two Japanese people climb out of the animal corpses. This can be seen as a practice of animalization, which destabilizes civilized phallogentric masculinity and which affirms a violent impact on nature. Like Nietzsche’s Zarathustra in the practicing of a thoroughly animalistic behavior, the beings will rise in thoroughly human form. This transitional practice from one to the other (from animal to human) is seen in these two Japanese’s embodiment of the techno-communitarianism.

Men’s slaughter is an abjection, a way that the men deny their internalized antagonistic trait, i.e., animality as the complement to humanity. According to Kristeva’s psychoanalytic account of abjection, human identity is threatened by animals and animalism. It mirrors the natural world, where animals’ lives are threatened by sex, birth, and murder, i.e., by natural laws that also become the threat of material authority, of feminine sexuality, and of the women’s reproductive body to give birth:

[T]he abject confronts us, on the one hand, with those fragile states where man strays on the territories of *animal*. Thus, by way of abjection, primitive societies have marked out a precise area of their culture in order to remove it from the threatening world of animals and animalism, which were imagined as

³⁶⁶ “Man(n) ist fast geneigt, schlußendlich doch zu glauben, daß Frauen qua naturam die bessere Hälfte der Menschheit sind.“ “Warum Wie erklären Sie sich, daß Gewalt gegen Fremde nur von Männern ausgeht?” *Emma*, 5(1993): 58-63, 62.

³⁶⁷ *Ibid.*, 63.

representatives of sex and murder. The abject confronts us, on the other hand, and this time within our personal archeology, with our earliest attempts to release the old of maternal entity.³⁶⁸

The fact that men kill the animals that they tend to become and that are their internalized otherness reflects the process of the radical separation from both Other and otherness. It is modeled on the child's repudiation of the mother. According to Kristeva, an individual's abjection is originally rooted in the maternal body which is abjected by the born child. The abject allows the child to experience itself as Other from the mother, to set a physical boundary between me and "(m)other," and consequently to separate itself from her. Abjection is a projection of subjectivity. In *Raststätte*, the abject is completed through becoming an animal and its exclusion of animalism (self-identified inhuman violence). The men's bestial action of killing the animal shows not only their fear of the real animals, which they perceive as threats, but also their intention of separating themselves from the animals in order to claim as well as to return to the world of civilization. Alongside this return, individual identity is established with the rise of the new flesh, as seen in the newborn human, and the two Japanese students. Representing the age of technology, their birth coincided with the degeneration of humanity. With the development of technology, human beings distance themselves from nature, their mechanized communication with electronic tablets continues, and their ethnic otherness indicates the repetition of human catastrophe.

To sum up, in *Raststätte*, both men and women (the husbands and the wives of the play) show their desire. Women desire sex in which they are subject and not object, while men desire manhood and masculine power. Both sexes undergo the process of becoming other. Jelinek aims to construct women's sexual subjectivity but fails, similar to the failure of their husbands' transformation to animal-human. By connecting the men's misogynistic attitude with xenophobia, the author turns the gender issue into a political and ideological discourse. Jelinek's subversive application of metamorphosis—i.e., animalizing human beings and meanwhile personifying animals—can be considered a rhetorical means with which the playwright replaces the semantic attribution for an interchangeable subject-object constellation. On the one hand, the men become objects because of the animal costumes that dismantle their human existence; on the other hand, the men become subjects through the personification of animals. They can speak, talk, and react

³⁶⁸ Kristeva, *Powers of Horror*, 12-3.

in society, and their action of using language to communicate is considered as a typical characteristic of human civilization.

Jelinek's treatment of sociopolitical issues such as gender roles is subversive. It differs from Mozart's questioning women's morality while advocating for Enlightenment reason in *Così*. Although the intertextual references to *Così fan tutte* constitute the basic plot for *Raststätte*, Jelinek's revisiting of *Così* aims neither to excavate nor to re-interpret Mozart-Da Ponte's masterpiece; rather, the primary task of the intertext seems to generate a cultural and aesthetic significance that shifts towards the present, alongside a subversion of the dramatic narrative within the discursive field of Enlightenment culture. The juxtaposition of enlightened ideas and contemporary existences (satyr figure) as well as the mix of tragic and comic elements (satyr play) become the subjects of postdramatic investigation in *Raststätte*. Recalling the tradition of Western classical music/opera genre and enlightened thoughts, *Così* retains much resonance to Austrian as well as global audiences, and Jelinek's readers / audience are able to notice what is changed (e.g., the constellation of characters), recreated (e.g., aesthetic approach), deconstructed (e.g., the genre of *opera buffa*), or transferred (e.g., the political implication) in her text through her postmodernist technique—namely, the parody.

CHAPTER 4. AN ALTERNATIVE: FROM LANGUAGE SKEPTICISM TO LANGUAGE EMPOWERMENT

My situation, in short, is this: I have utterly lost my ability to think or speak coherently about anything at all [...]. To me, then, it is as though my body is made up of nothing but ciphers that give me the key to everything.
— Hugo von Hofmannsthal³⁶⁹

The danger of our dialogues [H & Kuki] was hidden in language itself, not in what we discussed, nor in the way in which we tried to do so.
— Martin Heidegger³⁷⁰

The notion that language usage calls for extended philosophical inquiry can be traced back to Plato. In one of his most intriguing dialogues, *Cratylus*, Plato questioned the correctness and accuracy of names and questioned language's ability to access knowledge and truth due to its fundamentally arbitrary nature. In modern times, the Swiss linguist Ferdinand de Saussure (1857-1913), generally recognized as the father of structuralist linguistics, conceptualized language as a tripartite system of signs that conjoined signifiers and signifieds.³⁷¹ The signifier constitutes the sound-patterns, depictions, letters, or other visual images of the concept, while the signified refers to the concept or idea in the mind. At the core of Saussurian structuralism is the idea that there is no intrinsic relation between word and meaning. According to him, the relationship between a signifier and its signified is arbitrary. In other words, a signifier can refer to any other signified, resulting in a situation where different words can be used to refer to any other thing.³⁷² Saussure argues further that the meaning lies in its relation to other words (signifiers) or in its relation of difference to other words, rather than in the words themselves. As a result, binary oppositions are seen as fundamental for the study of structuralist linguistics in that language systems are constructed on notions of either contrast or equivalence. This means that linguistic objects, including words, phonemes, and morphemes, create meaning only through their contacts or relationships to other objects. This binary relationship, whether complementary (non-gradable) or

³⁶⁹ Hofmannsthal, *The Lord Chandos Letter*, 19.

³⁷⁰ Heidegger, *On the Way to Language*, 4.

³⁷¹ According to Saussure, a sign unit is in a tripartite relationship: signifier + signified = sign.

³⁷² Ferdinand de Saussure, *Course in General Linguistics*, ed. Charles Bally and Albert Sechehaye, trans. Wade Baskin (New York: McGraw Hill, 1966), 65.

contrary (oppositional), can be seen in the example of the color “white” that refers to (and is determined by) its opposite, the mutually exclusive concept of “black.” Similar oppositional relationships include “good” to “bad,” and “man” to “woman.”

Saussure’s theory of the linguistic unit (i.e., sign, signifier, and signified) challenges traditional ways of thinking about language as a reliable instrument, one where words have fixed meanings. For Saussure, language links thought and sound in an arbitrary manner, and is as such a psychological and creative action rather than a pre-determined entity. Yet, Saussure’s emphasis on the abstract nature of linguistic systems does not take into account individual elements that come into play in the process of textual writing and textual reception. His structuralist approach thus minimizes the role of the author’s subjective intention as well as the reader’s personal reception in literary analysis.

Jacques Lacan elaborates upon Saussure’s structuralist linguistic theory that language is an arbitrary system based on difference. Like Saussure, Lacan believes that it is a systematic difference that constructs the meaning of a word or a concept, but he argues further that the relationship between signifier and signified is imbalanced. The signifier dominates the signified, and thus the signifier can obstruct a person’s ability to grasp the signified.

In his article “The Work of Representation,” the cultural theorist Stuart Hall discusses the interconnections between language, representation, and meaning. According to Hall, discourse functions as a “system of representation” that uses language to produce *meaning*. Hall recaps Foucault’s definition of the term (discourse) which is inevitably bound up with the use of language for representing or producing knowledge when discussing a specific topic:

By ‘discourse,’ Foucault meant a ‘group of statements which provide a language for talking about—a way of representing knowledge about—a particular topic at a particular historical moment Discourse is about the production of knowledge through language. But ... since all social practices entail *meaning*, and meanings shape and influence what we do—our conduct—all practices have a discursive aspect.’³⁷³

Both Hall’s theory and Foucault’s models of representation have one point in common: all social practices bear *meaning* and this meaning is inevitably linked to language use. As a way of

³⁷³ Stuart Hall, “The Work of Representation,” in *Representation: Cultural Representation and Signifying Practices*, ed. Stuart Hall (Thousand Oaks, CA: Sage, 1997), 13-71, 44.

representing knowledge about a specific subject matter at a specific historical and social juncture, language must be understood as a social practice; the social behaviors of language users must be examined in order to decode meaning.

Gender discourse as discussed in previous chapters underscores the heterogenous (and unequal) features of discourse. Gender theory, an interdisciplinary approach, differentiates between the psychoanalytic (madness), the anthropological (xenophobia), and the feminist (the view of women as Other) when applied to language use in *Ignorant* and *Raststätte*. In this chapter, I will examine Bernhard's and Jelinek's language use in order to identify the oppositional discursive practices of both writers. As an extended investigation of gender differences, I will focus on how each uses alternative language constructs to create a plurality of gendered discourses as these relate to the modern and postmodern condition. In so doing, I address not only the writers' own social practices regarding language but also how their characters' social behavior and status affect their speech patterns.

For the textual analysis of *Ignorant* and *Raststätte*, I consider language's function as a means of (self-)expression as well as a communication tool. In *Ignorant* I examine the reflection on and of the existential crisis that impacts modern man's communicative competence and efficiency. This was generally referred to as language skepticism by literary scholars and philosophers at the turn of the twentieth century. Bernhard's modernist approach to language is embedded in the artificial deviation, distortion, and deformation of language usage in the text that distance the characters from conventional and normative practices. For example, throughout the play there is not a single punctuation mark to guide readers who try to navigate the play. Their only clue as to pauses are the capital letters at the beginning of a sentence.

While language itself fails to meet the norms of signification, Bernhard relies on the themes of madness, ignorance, and music to demonstrate the limits of language. Each of these three concepts creates a conceptual, abstract sphere wherein language fails to function as a communicative tool. Firstly, the language of madness (the language spoken by the psychiatrist/doctor) is not communicable because it is permeated with technical medical terms, resulting in a mixed, recondite, and philosophical tirade. In the play, the doctor's lengthy discipline-specific monologue dismantles any possible flow of dialogue. Secondly, the incomprehensible language spoken by the blind man (the father) shows the limits of the invalid's linguistic reach. Evidence of these limits are found in his incomplete sentences and his repetition

of words and phrases articulated by the doctor. His language is neither understandable nor communicable and it lacks the ability to stimulate dialogue between himself and his counterparts. Finally, from the ethnomusicological perspective, music, to some extent, can be seen as a universal language that allows people to communicate across cultural and linguistic barriers.³⁷⁴ The music of Queen (the daughter), however, loses its spiritual and connective and is reduced to a mechanical iteration. It becomes introspective and cannot be used to transmit her thoughts, neither to share her emotional and mental state. All three characters express themselves through the problematic nature of their individual subjectivity, a subjectivity that reflects modern man's identity crisis. Their incomprehensible or opaque language usage is typically alienated and isolating.

Language is one of the most important traits used to distinguish humans from other animals. Unlike Bernhard's literary world where a critique of society is achieved through an intellectual process, in *Raststätte*, Jelinek allows her male figures to retreat to an animal state but meanwhile imbues them with human speech. This allows Jelinek to communicate from an animal's perspective in delivering this message from dehumanized, violent beings, so that she can uncover the male's sexual/subjectivity problem. This problem can be linked further to a critical view of humanity and Western civilization's domination by men. Jelinek's strategy of imbuing animals with language is similar to her strategy of having the dead speak in order to offer a social critique. At the end of the drama, two new-born Japanese students crawl out of a dead animal. The reincarnated Japanese who join the German Nazi alliance during WWII recalls Austria's barbarism during the Nazi regime. By irritating this historic Austrian scar, Jelinek aims to construct a political discourse while also creating a Holocaust-related memory. Like the undead who roam everywhere, the residue of the country's fascist past will relentlessly haunt the Austrian people. Hence, different from Bernhard's strategy of devaluing language as a result of humanity's alienation in modern society, Jelinek emphasizes the power of language to stir up emotions. In other words, for Jelinek, language is not merely a cognitive process but a powerful weapon that she uses to carry out her political agenda. This explains why Jelinek emphasizes the relation between the two Japanese figures and Heidegger. According to Heidegger, one's present speech will spring "from the mutual

³⁷⁴ Henry Wadsworth Longfellow: "music is the universal language of mankind." Cited in Paja Faudree, "Language, Music, Materiality (and Immateriality): Entanglements beyond the 'Symbolic'," in *Language and Materiality. Ethnographic and Theoretical Explorations*, ed. Jillian R. Cavanaugh and Shalini Shankar (Cambridge: Cambridge University Press, 2017), 255-59, 256.

calling of origin and future.”³⁷⁵ The speech of the Japanese figure recalls not only Austrians’ unwanted memories of the Nazi past and a provisional world, a world that seems to be better amid modern technologies, yet the destruction of humanity makes the assumption unsound. Like the ambiguity of the transformation of animals into two ethnic foreigners, nothing makes sense, which is confirmed in the postmodernist reality that the world confronts: we are offered vast choices in both our material and spiritual life, yet there is neither a unified value system nor an agreed-upon moral standard that can avoid the social and personal alienation, like is manifested in the ongoing global BLM (Black Lives Matter) protest movement against governments that are not trusted, young Hongkongers’ struggling with their identity, and the unscientific and unfounded assertions of President of the United States Donald J. Trump during the COVID-19 pandemic.

4.1 Philosophical Skepticism, Language Crisis, and Freudian Psychoanalysis

Theoretical discussions about the status of language in German literature at the turn of the century have been taken up by numerous philosophers. Major contributors to the philosophy of language concerning philosophical skepticism include Fritz Mauthner, Ludwig Wittgenstein, Erich Kleinschmidt, and Karl Kraus.³⁷⁶ For instance, Mauthner’s critique of language is outlined in his *Contributions Toward a Critique of Language* (*Beiträge zu einer Kritik der Sprache*, 1901-1902) and *Language* (*Die Sprache*, 1906), where he denies a causal relationship between language and reality. For him, language is limited to perceived knowledge and is therefore an unsuitable tool for the representation of reality.³⁷⁷ Ludwig Wittgenstein, one of Bernhard’s favorite philosophers, continued to question the relationship between the world, language, and communication.³⁷⁸ His *Tractatus Logico-Philosophicus* (1922) demonstrates the difficulties inherent in communicating philosophical thoughts by means of words. Wittgenstein discusses the difference between saying and showing and comes to the conclusion that language is ineffective and limited, a conclusion reflected in his oft quoted *doctrine of silence*: “Whereof one cannot speak,

³⁷⁵ Heidegger, *On the Way to Language*, 4

³⁷⁶ Ludwig Wittgenstein, *Tractatus logico-philosophicus* (New York: Harcourt, Brace, 1933). It was first published in 1918.

³⁷⁷ Fritz Mauthner, *Beiträgen zu einer Kritik der Sprache*, vol. 1, 2nd ed. (Stuttgart and Berlin: Cotta, 1906), xi. The work was published in three parts between 1901 and 1902. For more about Mauthner’s critique on language, see also Fritz Mauthner, *Die Sprache* (Frankfurt am Main: Rütten & Loening, 1907).

³⁷⁸ Wittgenstein was also stigmatized by his contemporaries as being a madman. The protagonist Paul Wittgenstein in Bernhard’s autobiographical novel *Wittgenstein’s Nephew: A friendship* (Wittgensteins Neffe. Ein Freundschaft, 1982) is the nephew of Ludwig Wittgenstein who suffers from mental illness.

thereof one must be silent.”³⁷⁹ According to his representational theory of language (or picture theory of language), words allow one to make pictures in one’s mind, yet, it is difficult for others to interpret the actual meaning of those pictures due to one’s horizon, as Wittgenstein states: “Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt.”³⁸⁰ It is also possible to attach more meaning to words than the speaker intends or that the words warrant; man must therefore speak carefully, or simply keep silent.

In his second book *Philosophical Investigations* (1953), Wittgenstein moves from his emphasis on the representation of meaning to language usage. His *use theory of meaning* assumes that the meaning of a word is not defined by referring to an object that designates it; rather, meaning depends on the way a word is used. The philosopher’s pragmatic approach determines that language is not only a picture but also a tool which can be used to play different games with how words might be interpreted. Wittgenstein’s idea about language as social practice is intended to help people communicate effectively. This resembles Walter Benjamin’s spiritual view of communication as occurring *in* language instead of *through* language, “Was teilt die Sprache mit? Sie teilt das ihr entsprechende geistige Wesen mit. Es ist fundamental zu wissen, daß dieses geistige Wesen sich in der Sprache mitteilt und nicht durch die Sprache.”³⁸¹ Benjamin’s theory of communication helps writers orient their use of language to the targeted audience.

In literary circles, Austrian writers confronted the language crisis as well. They felt that words had no ability to embody meanings, especially abstract concepts that they struggled to represent. The cause of this fear was rooted in a hidden spiritual crisis, the problematic notion of identity, or a crisis of consciousness in modern man. As a byproduct of the Viennese fin-de-siècle culture and the rapid development of industrialization, a pessimistic worldview replaced the progressive optimism of the Enlightenment. Human beings, the subjects of modern society, were gradually marginalized, isolated, and estranged. For them, the world became empty and life seemed meaningless. Individuals’ awareness of their problematic subjectivities drove people to embark on a quest for identity. For writers, it became necessary to find a new language that would overcome all these problems.

³⁷⁹ Wittgenstein, *Tractatus logico-philosophicus*, Proposition 7.

³⁸⁰ *Ibid.*, Proposition 5.

³⁸¹ Walter Benjamin, “Über Sprache überhaupt und über die Sprache der Menschen,” in *Gesammelte Schriften in 7 Bänden*, Bd. 2/1 (Frankfurt am Main: Suhrkamp, 1977), 140-57, 142.

Under these social and cultural circumstances, a new literature movement called the avant-garde emerged. Avant-garde writers, including Hugo von Hofmannsthal, Rainer Maria Rilke, and Arthur Schnitzler, tended to experiment with language while revealing their skepticism toward it. In his famous prose work *The Lord Chandos Letter* (Der Brief des Lord Chandos, 1902), Hofmannsthal demonstrates his language skepticism through his alter-ego, the fictional figure Lord Chandos:

Everything fell into fragments for me, the fragments into further fragments, until it seemed impossible to contain anything at all within a single concept. Disjointed words warm about me, congealing into staring eyes whose gaze I was forced to return; whirlpools they were, and I could not look into them without dizziness, their incessant turning only drew me down into emptiness.³⁸²

Lord Chandos's difficulty seems to start with his inability to conceive the world as "the totality of facts" in the sense of Wittgenstein's logical philosophy, neither can he find language (words) to represent, describe, or mirror these facts (reality) by abstractly picture them in his mind/thought.³⁸³ This raises immediately a problem between narrative and language. Chandos as his spokesperson, Hofmannsthal exposes his own inability to use language, which became the reason why he stopped writing and remained silent for two years. For Hofmannsthal, the original[,] aestheticized poetic language became boring, abstract, and inexpressible, like "decaying mushrooms" in his mouth.³⁸⁴ Similar to Chandos, he lost his ability "to think or speak coherently about anything." He could profoundly feel and understand things, but was incapable of expressing an opinion or describing anything verbally, either spoken or written. He felt especially uncomfortable to pronounce words such as "spirit," "soul," or "body."³⁸⁵

In addition to the philosophical and literary domains, the language crisis became a central topic in medical and psychological studies. Sigmund Freud, the founder of psychoanalysis, introduced his notion of both a vision crisis and a language crisis in investigating E.T.A. Hoffmann's *Der Sandmann* (1816), where he analyzed "blindness" and explored the etymological background (as well as the conceptualization) of the term "uncanny" (*unheimlich*). Nathaniel's inability to see the lifeless doll Olympia suggests a collapse of the male's biological function,

³⁸² Hugo von Hofmannsthal, *The Lord Chandos Letter*, trans. Russell Stockman (Marlboro, VT: Marlboro, 1986), 21.

³⁸³ Wittgenstein, *Tractatus logico-philosophicus*, Proposition 1.

³⁸⁴ Hofmannsthal, *The Lord Chandos Letter*, 19.

³⁸⁵ *Ibid.*

namely the loss of his optic receptors. Freud's psychological approach to consciousness opens a new perspective on the relationship between the latent language of modern literature and the ontological problems of human beings, ideas reflected in Bernhard's *Ignorant*, which is strongly influenced by the pathological language of clinical psychology found in Viennese modernist, fin de siècle theater.

4.1.1 Psycho-pathological Language in *Der Ignorant*

The aesthetics of modern literature are deeply and perhaps inevitably related to the development of science and technology, and particularly the impact of Darwin's theory of biological evolution, and man's experience with the physical and psychological cognition of language. Modern literature's primary goal is to consciously illustrate the processes of modernity via its latent language systems. As discussed previously, Bernhard's adaptation of the postmodernist approach can be seen in his numerous intertextual references to Mozart's opera and to Enlightenment ideals as documented in works by Foucault and Adorno and Horkheimer. Yet in contrast to the works of Jelinek or other postmodernist writers, Bernhard's literary language, a reflection of the crisis of language and communication of modern man, is imprinted with the modernistic influences that he both experienced and inherited from the Viennese fin-de-siècle culture (Schopenhauer/Pessimism, Nietzsche/Tragedy, Klimt/Secessionism), the new philosophical currents of Existentialism (individual's existential anxiety and absurd, estranged world), and the epistemological skepticism of the avant-garde movement (expressionism/destabilizing conventional representations and subverting epistemological assumptions). This modernist approach to language—such as his use of absurdist metaphors (e.g., human as the lifeless machine-like creature), the broken syntax (e.g., “fortwährend habe ich Angst / daß / wenn ich den Arm hebe / das Kostüm zerreißt / daß nichts auseinanderreißt / Frau Vargo”), and the character's interior monologue—demonstrates that Bernhard's literature, to some extent, presents a reality through the characters' divided psyches and their psychological reflections upon their world.³⁸⁶

On the other hand, modern literary creation, including theatrical writing, gradually evolved from a representative art into an art of perception. It transformed the depiction of the objective

³⁸⁶ Bernhard, “Der Ignorant,” 128.

world into the depiction of the subjective world of human beings. Authors focused more and more on the attempt to express the inner world of being. Accordingly, the individual I, his soul, and his thoughts, stand at the center of the literary creation. Bernhard's dramatic and narrative work is subjected to just such a psychoanalytic reading of the characters' ostensible internal perceptions, in addition to its constructed carrier, the body. In *Ignorant*, the interior monologue of characters undermines the dialogue taking place between actors. This distinguishes his play from the traditional drama, where characters speak to one another, as if there were no audience watching and listening. The soliloquy style of characters has two explanations: either she/he is incapable of comprehending what the other is saying, or she/he chooses to ignore the presence of her/his speaking partner. The partner, in other words, may have no interest in exchanging information or conversing with the other character, nor does she/he care about what others want to say, what they think or feel. For instance, the doctor's professional language is so overridden with numerous medical terms with Latin roots that it makes his discourse inaccessible to his listeners, ordinary people,

DOKTOR

geehrter Herr

Recessus duodeno jejunalis

Recessus intersignoides

Recessus retrocoecalis

Recessus ileocoecalis

Recessus paracolicus etcetera ("Der Ignorant," 163)

In analyzing the spoken language of both dramas' protagonists, I use Freud's psychoanalytical approach coupled with an elaboration of Lacan's philosophical observations. Bernhard's postmodernist approach relative to language use has an empirical basis that integrates biological and physiological accounts of behavior and consciousness. As a structuralist and postmodernist, Lacan treats language as central to his approach to psychoanalysis. He was very popular in the 1960s and his theory takes into account structuralist theory, Hegelian and Heideggerian ideals, and Freudian psychoanalysis, which he sees as central to an understanding of truth through a return to the foundations of linguistic analysis. In other words, the truth lies *in* the language, which is similar to Benjamin's thought mentioned above. According to Freud, there are words that originate in places other than the self. This is especially true when we examine literary

figures in general. One's speech, in other words, is not only a discourse of the self but also a discourse of the other and as such, it involves unconscious sentiments. An immediate example is found in the female figure of Bernhard's *Ignorant*. Whatever comes from the singer's mouth is intentional, not spontaneous: both the words she sings as an opera singer and the words her character is made to sing are deliberated structures that are motivated by "others." On the one hand, as a daughter, she has an independent physical existence; she is a living creature whose voice comes from her own body; on the other hand, her utterances and vocal gyrations represent words from elsewhere, from the Other, namely the character of the mother figure, the Queen, inside her, as she herself confirms: "Solange ich die Koloraturen herausbringe / trete ich auf."³⁸⁷

The singer is known to the audience and public because of the language used by the Queen. Her own voice is ostensibly silenced, overridden. This is verified by the audience's unwillingness to accept any changes to her performance, "überhaupt hat die Öffentlichkeit kein Ohr / für Veränderungen."³⁸⁸ Her subjectivity, as well as her individuality, is repressed and cannot overcome the voice of the Other (the Queen). She wants to make alterations for the sake of artistic creativity, and her rebellious spirit is noticeable in both verbal and non-verbal expressions. "Air"/"breath" and "change" becomes her favorite words ("es ist auffallend / Ihr Lieblingswort ist das Wort Luft / sehr oft gebracht sie das Wort Szenenwechsel").³⁸⁹ Words such as "self-aggrandizing," "circumstance," and "condition" (*selbstherrlich*, *Umstand*, and *Zustand*) are frequently used to refer to imprisonment in her status quo. In opposition to what the public audiences want and to the mechanical reproduction of her role's requirements, she wants to form her own identity and thus rejects the role of Queen. Though in a male-dominated arena, her determination to withdraw from her scheduled performance and to damage her voice through vehement coughing demonstrate her desire to expulse the "Other" from her discourse and body, in order to be her own person. Her rejection of the doctor's proposal to accompany him to Paris also underscores her rebellious spirit and her rejection of male domination.

What the singer sings is not a natural evocation; rather, she articulates words belonging to her mother, the Queen. The mOther's tongue is identified as a foreign language which immediately alienates her and transforms her own ego into an "other." This explains why she was seen as a

³⁸⁷ Bernhard, "Der Ignorant," 116.

³⁸⁸ *Ibid.*, 110.

³⁸⁹ *Ibid.*, 115.

“Marionette,” a “Mechanismus,” or a “Koloraturmaschine.” In all cases, the singer is not autonomous, someone who speaks from within, but one whose discourse originates in an external source. Words like “machine” and “marionette” represent the metaphorical view of the inanimate singer’s body and are signifiers that show Bernhard’s elaborative use of gendered language: the body as marionette signifies the male’s yearning for control of the female counterpart, the prerogative of males in this technological world of theatrical props.³⁹⁰

In order to recover her own identity, the singer must separate from the mOther as well as the mOther’s language. Slowly she recognizes that her mOther’s language is foreign, which motivates her discursive alteration, as the doctor notices. Like a child, before she establishes her own language, she uses a nonverbal signifier: her cough. On the one hand, this cough can be seen as a pathological symptom that reveals the potential damage to her coloratura voice caused by excessive singing. On the one hand, the act of coughing conveys important additional meanings that can be broken down using Lacan’s demonstration of the fantasm in his *Le Seminaire VI*, where he interprets the case of the female analysand Ella Sharpe’s cough symptom. Sharpe’s cough, a metaphorical substitution for the dog’s bark, is a signifier of the Other that represents an effort to disrupt his father’s sexuality. Bernhard’s use of a cough is an overt intertextual device for Lacan. The singer’s intermittent cough can signal either an irritation or a separation. The former shows a pathological symptom and the latter her determination to reject the foreign mOther’s language. The first case indicates a potential health risk to the singer, one that may completely destroy her life and lead to her death, as Bernhard indicated in both the intertextual essay “In der Höhe” and the play *Frühling*. In the second case, the meaning of the singer’s act of coughing signifies her feminist rebellion and her quest to recover her own individual voice.

According to Bill Hughes and Kevin Paterson, metaphor is a useful means of conveying meaning when making reference to the body: “Language and metaphor are vehicles for making sense of bodily sensations and actions. In order to turn sensation into sense or meaning, language

³⁹⁰ Bernhard’s use of body language shows a reference to Heinrich von Kleist’s essay “On the Marionette Theater” (Über das Marionettentheater, 1810), in which Kleist not only discusses the crisis of language manifested in the inability of expressing the soul but also criticizes the mechanical performance of a ballet dancer. The ballet master and his puppet-like movement mirror the inanimate body of the singer and her mechanical singing, which is the result of their pursuing artistic perfection by crossing the boundary of the natural law. See Heinrich von Kleist, “Über das Marionettentheater,” in *Sämtliche Werke und Briefe*, vol. iii, *Heinrich von Kleist Erzählungen, Anekdoten, Gedichte, Schriften*, ed. Klaus Müller-Salget (Frankfurt am Main: Deutscher Klassiker Verlag, 1990), 555-63.

is necessary.”³⁹¹ As a way of conquering language skepticism, Bernhard tends to use metaphors with embedded meanings. For instance, it is not difficult to link Bernhard’s language skepticism to Nietzsche’s criticism of aesthetic perfection reflected in his *Thus Spoke Zarathustra*. The tightrope dancer, as the model of the Overman (*Übermensch*), gives the audience and Zarathustra a fine performance, but he falls and finally dies. Nietzsche uses the metaphor of the fallen Zarathustra to warn artists about the dangerous and life-threatening pursuit of perfection. This can be seen in the doctor’s comment:

DOKTOR

eine Stimme
eine solche Koloraturstimme
wie die Ihrer Tochter
geehrter Herr
beobachtet die Menge
wie auf dem Seil
in ständiger Angst
sie könnte abstürzen
als hätten wir es
mit einem menschlichen Wesen zu tun
alles nichts als
Empfindung (“Der Ignorant,” 125)

The doctor’s notion of the fall of the singer’s artistry can be linked to Nietzsche’s parable of the tightrope. Nietzsche uses the rope on which the dancer walks (tied to two towers) as a metaphor for a bridge. The image implies that the dancer (man in general) is located in an in-between situation, on his way from being a beast to becoming overman, “Der Mensch ist ein Seil, geknüpft zwischen Tier und Übermensch—ein Seil über einem Abgrunde. Ein gefährliches Hinüber, ein gefährliches Auf-dem-Wege, ein gefährliches Zurückblicken, ein gefährliches Schaudern und Stehenbleiben.”³⁹² In the Lacanian sense, this shows the singer’s liminal status, the point where she needs to proclaim her identity by separating herself from the body of the mOther (the Queen).

³⁹¹ Bill Hughes and Kevin Paterson, “The Social Model of Disability and the Disappearing Body: Towards a Sociology of Impairment,” *Disability & Society*, 12/3 (1997): 325-40, 332.

³⁹² Nietzsche, “Also sprach Zarathustra,” 16.

The phenomenon of language skepticism along with a pessimistic world view dating from the turn of the century impact Bernhard's understanding of reality, his negativity, and his literary creation, as he points out in his memoirs:

Language is useless when it comes to conveying the truth [...], it permits the writer only an approximation, always only a despairing and therefore dubious approximation of its object; language reflects only a falsified authenticity, one that is dreadfully contorted; no matter how much the writer works at it, words flatten everything out, change everything around, and make the total truth into a lie on paper.³⁹³

Despite his language skepticism, Bernhard manages to communicate to his readers and audiences through an alternative theatrical language found in *Ignorant*, one that focuses on modern man's pathological states of hysteria and madness: the hysteron-theatrical gesture causes the female singer and her father's body to speak a pathological language, while the doctor dresses his speech up in the psychological and neurological language of a madman. Both cases demonstrate Bernhard's anti-psychiatry and anti-artistic stance.

4.1.1.1 The Daughter: Hysteron-Theatrical Body

One of Bernhard's significant intertexts, in addition to Foucault's *Madness and Civilization* and Mozart's *Zauberflöte*, is medical literature, specifically the work *Studies on Hysteria* written by the Viennese neurologist Josef Breuer and Sigmund Freud. The female singer, alias the Queen, resembles one of Breuer's case study subjects: Anna O., the pseudonym of Bertha Pappenheim (1859-1936). Born into a Jewish family, Bertha was a feminist, a social reformer, and the founder of the Jewish Women's Association. Bertha took care of her father who suffered a tubercular abscess. After her father's death Bertha started to cough and eventually developed other physical pathological symptoms such as paralysis, disturbances of vision, hysterical deafness, expressive-speech disorder, and day-dreaming/fantasies. Breuer treated his patient first with his method of a "talking cure." The similarities between Breuer's patient Anna O. and Bernhard's figure of the Queen are evident in their emotional attachment to their doctors and in their functions as caregivers to their sick fathers.

³⁹³ Dowden, *Understanding Thomas Bernhard*, 14.

A further resemblance can be found in their use of a foreign language instead of their mother tongue, German. In the case of Anna O., documented in *Studies on Hysteria*, Breuer speaks about the patient's aphasia. She favored speaking either in English or mix French, Italian, and English words together. Sometimes she could extemporaneously translate French and Italian texts into English but was unable to speak in German, her mother tongue,

She [Anna O.] now spoke only English and could not understand what was said to her in German. Those about her were obliged to talk to her in English. [...]. She was, however, able to read French and Italian. If she had to read one of these aloud, what she produced, with extraordinary fluency, was an admirable extempore English translation.³⁹⁴

Similar to Anna O., the singer's language crisis is revealed and described by the male medical professional in *Ignorant*:

DOKTOR

auch scheint sie sich auf die deutsche Sprache
nicht mehr zu verlassen
sie gebraucht auffallend viel
englische und französische Wörter
heute singt sie die Königin der Nacht
zum zweihundertzweiundzwanzigstenmal ("Der Ignorant," 115)

The speech disorder of both Anna O. and the singer in *Ignorant* is a typical manifestation of female connoted hysteria.

As a subject of contemporary medical discourse, hysteria was fashioned by medical professionals but also found its way into art and literature during the Viennese fin de siècle, notably in the paintings by Oskar Kokoschka, Gustav Klimt, and Egon Schiele and in the literature of Arthur Schnitzler and Hofmannsthal.³⁹⁵ In the eighteenth century, physicians, including Franz Anton Mesmer and Philippe Pinel, considered hysteria as a female psychogenic disorder. It is often related to women, their uterus, and their experiences of "emotional trauma aggravated by

³⁹⁴ Josef Breuer and Sigmund Freud, *Studies on Hysteria* (New York: Basic Books, 1891), 26.

³⁹⁵ See examples in Nathan J. Timpano, *Constructing the Viennese Modern Body: Art, Hysteria, and the Puppet* (New York: Routledge, 2017).

bourgeois sexual repression.”³⁹⁶ Jean Martin Charcot was the first psychiatrist who identified the problem of hysteria within the nervous system of human beings and who insisted that this mental illness was actually more prevalent amongst men rather than women. In the twentieth century, the psycho-physiologist Pierre Janet saw hysterical illness as a pathology that caused physical disabilities and consequently disturbed an individual’s ordinary life. Janet further developed hypnosis as a therapeutic treatment for hysteria. Both Charcot’s and Janet’s studies significantly influenced the theories of Breuer, Freud, and Carl Jung, all of whom focused heavily on the psychological perspective of the manifestation.

According to Breuer, one of the four reasons why his hysterical patient lost the power of speech was the “fear, after her first hallucination at night.”³⁹⁷ It is stunning how Bernhard deliberately names his female character “the Queen of the Night” instead of giving her a normal, ordinary female name or addressing her as “daughter” similar to his practice for naming male characters (*Vater* and *Doktor*). The name Queen symbolizes a powerful and strong figure; she is supposed to stand in opposition to a weak woman who, according to Breuer, has “an extremely monotonous existence.”³⁹⁸ In the night, Anna O. loses self-control and is surrounded by her hallucination. The patient calls her day-dreaming her “private theater” and lives vicariously “through fairy tales in her imagination.”³⁹⁹ This, too, aligns with Bernhard’s intertextual reference to Mozart’s fairy-tale based opera *Zauberflöte*. It explains also the playwright’s intention of endowing his female protagonist with only the stage name “Queen” in order to blur her private and theatrical/public life.

The singer’s theatrical body language provides additional evidence that *Studies on Hysteria* is an important intertext for *Ignorant*, though it differs from Anna O. whose right arm was paralyzed (which later became paresis and anaesthesia on the right side of her body) as a result of physical pressure. Bernhard’s singer seems to intentionally raise her right arm in order to tear her costume under the arm while singing in a loud voice right before her performance, “hebt blitzartig den rechten Arm und das Kostüm zerreißt unter dem Arm überlaut.”⁴⁰⁰ When the singer raises her left arm and tears her costume again, she makes the doctor extremely nervous as shown in his

³⁹⁶ Roy Porter, “Hysteria,” in *Reader’s Guide to the History of Science*, ed. Ame Hessenbruch (London, Chicago: Fitzroy Dearborn, 2000), 365-66, 366.

³⁹⁷ Breuer and Freud, *Studies on Hysteria*, 40.

³⁹⁸ *Ibid.*, 22.

³⁹⁹ *Ibid.*

⁴⁰⁰ *Ibid.*, 128.

verbal expression, “Eine Katastrophe / eine Katastrophe / [...] / Es eilt / hören Sie Frau Vargo / es eilt / Die Ouvertüre.”⁴⁰¹ The singer’s arm movement is intended to destroy the costume that belongs to the opera house, thus allowing the heroine to not only subvert the passivity of Breuer and Freud’s object of study but also to demolish opera house’s institutional rules.

Similar to Anna O’s hysteria, the singer in Bernhard’s *Ignorant* has a mental disorder that is buried within her hysterical behavior. For instance, the torn costume makes her nervous and confounds her performance, reflecting her mental instability:

KÖNIGIN

Das [das Zerreißen des Kostüms] ist das
was mich verrückt macht
kein Mensch versteht
meine Nervosität
dabei macht mich dieses Zerreißen des Kostüms
verrückt (“Der Ignorant,” 129-130).

The unconscious nervousness evolves into an obvious physical symptom: the cough. This phonological symptom of hysteria, I believe, provides clear evidence of *Ignorant*’s intertextual reference to *Studies on Hysteria* where Anna O.’s *tussis nervosa* (nervous cough), is described by Breuer as a “latent incubation” of her hysteria, caused by dance music:

She began coughing for the first time when once, as she was sitting at her father’s bedside, she heard the sound of dance music coming from a neighbouring house, felt a sudden wish to be there, and was overcome with self-reproaches. Thereafter, throughout the whole length of her illness she reacted to any markedly rhythmical music with *tussis nervosa*.⁴⁰²

Neither Breuer nor Freud elaborate on music’s role as a stimulant or how it became the cause of the patients’ psychological or physical hysteria.⁴⁰³ One can understand it as a kind of

⁴⁰¹ *Ibid.*, 131.

⁴⁰² *Ibid.*, 40.

⁴⁰³ Breuer seemed to explain the traumatic experience of Anna O as a reaction to the motor impulses of dance music. Due to the focus of this section and the scope of the current research, I will not provide an in-depth analysis, but the relation between music and mental reaction is worth further research elsewhere, especially within the context of Vienna’s musical culture at the turn of the twentieth century. See Breuer and Freud, *Studies on Hysteria*, 43-4. “The patient could not understand how it was that dance music made her cough; such a construction is too meaningless to have been deliberated. (It seemed very likely to me, incidentally, that each of her twinges of conscience brought on one of her regular spasms of the glottis and that the motor impulses which she felt—for she was very fond of dancing—transformed the spasm into a *tussis nervosa*.”

melophobia because of her traumatic experience with a certain type of music. In any case, the idea that a cough is caused by nervous stimulation in relation to the music might be an idea adopted by Bernhard. It becomes a key to understanding his female protagonist, who wishes to reject her mOther's (music-)language that has inhabited her body and controlled her existence.

As I discussed in chapter 3, the singer in *Ignorant* suffers from a disturbance of language, which can be seen in her skeptical attitude toward her mother tongue and her use of foreign word mixtures. Her problematic utterances are also embedded in the nonmeaning-bearing utterances she makes. In the first act, during her conversation with the doctor and father in the dressing room, the singer utters 36 meaningless vocal warm-ups. This can be understood as both a stage direction (*Königin markiert eine Koloratur*) and as an attempt to interject herself into the conversation, especially when she intentionally interrupts the doctor's speaking.⁴⁰⁴ In the second act, the meaningless vocal warm-ups are replaced by the singer's 22 coughs in the restaurant at the dining table.⁴⁰⁵ The coughing starts immediately when the doctor announces he will resume his lecture about the process of a cadaver dissection. When the stage direction *Königin hustet* is inserted between the doctor's speech lines, it indicates her intention of persistently interrupting the doctor's endless, monological sermon. The singer's continuous interruptions might imply that she has no interest in what the doctor says. In this case, her vocal projections indicate her rejection of male-dominated knowledge.

The machine-like repetition of both the singer's vocal warm-ups and her coughing functions as acoustic signifiers that do not suggest a minimalization of the power of oral language; on the contrary, it proposes an alternative to silence. In a phallic society, women were not given a voice. The singer's vocal warm-ups and her cough are an alternative language, one that she can use to constantly interrupt the doctor's authoritative words and undermine his controlling stance. Her vocal action thus becomes a means to combat social norms. From an ontological perspective, a persistent cough is a pathological symptom which indicates or signifies sickness caused by irritation of other organs or the nervous system. The singer's highly trained coloratura voice is shown as machine-like and non-natural. Her intensive cough signals to the reader/audience the termination of her singing and her return to a natural state. John Myers, from a medical perspective, defines cough as

⁴⁰⁴ Bernhard, "Der Ignorant," 114-33.

⁴⁰⁵ *Ibid.*, 154-68.

one of a number of protective and defensive reflexes which have evolved to facilitate clearance of foreign material from the airways and limit their exposure to noxious stimuli [...]. This is vital to the survival of the individual. Absence of these reflexes is virtually incompatible with prolonged life.⁴⁰⁶

Coughing, a normal human reflex, helps the singer return to nature while protecting her airway, her lungs, and her life. In Bernhard's text, we sense how desperately the singer wants to have fresh air, "Die / Luft / ist in der Oper / zum schneiden."⁴⁰⁷ Her favorite word, as the doctor claims, is the air that shows her willingness to change, "es ist auffallend / Ihr Lieblingswort ist das Wort Luft."⁴⁰⁸ The singer gradually becomes a rebel against the mechanical art industry, namely the theater. Her determination to leave her inanimate, fake stage existence behind is further seen in the telegrams that she sends to Stockholm and Copenhagen, cancelling all scheduled performances. Her cancellations are an attempt to break the contract, "Absagen / absagen / wir müssen alles absagen /in Zukunft alles absagen."⁴⁰⁹ Although she is not capable of verbally opposing the doctor, her handling of her own business affairs signals her quest for freedom and autonomy. It demonstrates in fact her ability to be the master of her own mind. But more importantly, her rejection of the idea of going abroad with the doctor suggests that she wants to be rid of the doctor's influence. Consequently, her decision to choose to go to the mountain with her sick father demonstrates a return to a natural state, to be at home, and to achieve her "joyous possession of the world."⁴¹⁰

More provocatively, the singer proposes a non-verbal, silent rebellion against the audience by her intention of spitting in the audience's face. In so doing, she hopes to awaken them:

KÖNIGIN

Winter
was tun wenn man etwas sagen will
und nicht sagen kann
weil einem wenigstens einer
leid tut

⁴⁰⁶ John Myers, "Physiology and Pathophysiology of Cough," in *Supportive Care in Respiratory Disease*, ed. Sam H. Ahmedzai and Martin F. Muers (Oxford: Oxford University Press, 2005), 339.

⁴⁰⁷ Bernhard, "Der Ignorant," 138.

⁴⁰⁸ *Ibid.*, 115.

⁴⁰⁹ *Ibid.*

⁴¹⁰ Levinas, *Totality and Infinity*, 76.

[...]

dem Publikum

ins Gesicht spucken ("Der Ignorant," 151)

Through the doctor's observation, the reader becomes aware of the singer's change of heart, "Tatsache ist / daß Ihre Tochter sich / verändert hat / Ihre Redeweise / ist eine andere / Ihre Bewegungen / andere."⁴¹¹ This change is inevitably rooted not only in her search for a more "natural" life, as in her wish to retreat to the rural area (mountain/nature), it is also embedded in her striving for the naturalness and authenticity of her artistry, a desire to decouple herself from the machine-like or marionette body mandated by her theatrical performance. In so doing, she must either consciously break rules and conventions, or become insane, or eventually cause a scandal:

KÖNIGIN

Das sehe ich immer

mitten auf dem Höhepunkt

einen Skandal entfesseln

das ist ungeheuerlich

aber natürlich Doktor

eine Perversität

aber eine Natürlichkeit

oder plötzlich

auf dem Höhepunkt

verrückt werden

[...]

Wenn wir uns zum Opfer

unserer Disziplin gemacht haben

total Opfer sind Doktor

Die Künstlerin auf dem Höhepunkt ihrer Kunst ("Der Ignorant," 152)

Up to this moment, we can assume that Bernhard's concept of "madness" has less to do with the pathology of the subject but rather provides evidence of a subversive spirit, a quest for a sublime realm as opposed to one rooted in mediocrity or ignorance.

⁴¹¹ Bernhard, "Der Ignorant," 109.

4.1.1.2 The Father: Traumatic Hysteria

In comparison to his daughter, the father figure represents a member of the older generation who possibly either witnessed or survived the wars of the twentieth century. His physical and psychological symptoms resemble those related to shell shock, also called *war neurosis*. This is a form of a hysteria that happened to soldiers who fought in war (especially the first world war) and had traumatic war experiences. These traumatic experiences can be categorized into two of the most common and significant symptoms: 1) psychological and emotional disorders, such as mutism (the most common), insomnia, disorientation, anxiety attacks, and apathy; 2) physical symptoms such as blindness, deafness, mutism, and vomiting. All symptoms are reflected in their use of language.

Readers can easily sense a few significant symptoms of shell shock through Bernhard's verbal depiction of the alcoholic father, including blindness, mutism, apathy, and disorientation.

Blindness. Although the reader is not informed as to how the father became blind, it is very unlikely that the cause was his alcohol consumption. It seems that he is only pretending to be fully blind, since the doctor reminds him and tells his daughter that he is disobeying the law by wearing bandages on both sides of his arms because he is not completely blind: "Tatsächlich / erlaubt das Gesetz nicht / daß einer beiderseits Binden trägt / wenn er nicht völlig erblindet ist / und Ihr Vater ist nicht völlig erblindet."⁴¹² At the end of the play, the doctor's metaphor of "darkness" further suggests that the father might be choosing to be blind and to live in a darkness, similar to what his daughter now intends to do:

DOKTOR

geehrter Herr
Bemerken das nicht
weil Sie unaufhörlich
und schon so lange Zeit
[...]
ständig
in solcher Finsternis
wie sie jetzt eintritt

⁴¹² Bernhard, "Der Ignorant," 165.

leben
Eine solche Existenz
ist zweifellos
eine kompetente
In solcher Intensität
existieren nicht viele
Das Licht
ist ein Unglück ("Der Ignorant," 168-169)

Bernhard's deliberate choice of the words "notice," "ceaseless," and "perpetual" (*bemerken*, *unaufhörlich*, and *ständig*) suggest a consciousness in the father figure's blindness. In any case, the father's blindness, similar to Nathanael in Hoffmann's *Der Sandmann*, suggests a loss of vision. According to Freud, it symbolizes the fear of castration, i.e. the male's loss of his masculinity.⁴¹³ This seems apparent considering his status as widow, yet there is no sign that Bernhard had any interest in recapturing the romantic concept of blindness and fear of losing vision; rather, feigning blindness reflects his choice to live in ignorance and a state of unawareness. Though an opera-goer, he has no comments either on truth or on arts.

Mutism. Similar to his daughter, the father suffers a disturbance of language. His inappropriate social behavior reflects his inability to express himself. He is incapable of comprehending what the doctor says and can only pick up a few words or repeat short phrases from the doctor's lecture. His language is meaningless. His blindness supposedly empowers his listening ability; he can recognize whether a tone is off-key or the tempo of singing uneven, but he chooses to remain silent. His daughter claims that he would suffer tremendously for days when hearing inaccurate coloratura, but he chose to remain silent and say nothing about it:

KÖNIGIN

Eine nicht exakte Koloratur
schmerzt ihn tagelange
dann spricht er nichts
schweigt ("Der Ignorant," 144)

⁴¹³ Sigmund Freud, "The Uncanny," in *The Complete Psychological Works of Sigmund Freud*, vol. 17, ed. and trans. James Strachey (London: Hogarth Press, 1963). First printed in 1919.

His silence is thus overtly different from that of his daughter, who uses meaningless vocal warm-ups and a persistent cough to resist silence.

Apathy. While the father's "blindness" has no direct pathological origin, it does have metaphorical significance in that it represents his indifference toward everything and everyone except himself and his alcoholic consumption. As an alcoholic and "invalid," he shows no interest in the doctor's medical lecture; as a father, he ignores (or unwillingly pays attention to) his own daughter's evolution—he notes neither the improvement of her singing skills, nor the public's criticism of her, nor her overt physical pathology. Though an opera-goer, he is not impressed by his daughter's artistry, the music, or the opera. From the words of the doctor and the singer, the reader understands that the father's aesthetic is based on the mechanical exactitude ("Exaktheit") of musical interpretation. He notices and dislikes his daughter's inaccurate coloratura singing, but he shows no reaction. His intentional "deafness" mirrors the contemporary opera-goers' inability to react ("Reaktionsunfähigkeit"). It makes him the ignorant and dumb viewer, as the drama's title suggests:

DOKTOR

Erstaunlich

die Reaktionsunfähigkeit

des Publikums

Phantasiearmut

Geradezu lähmende Dummheit ("Der Ignorant," 135)

The father's deafness is also addressed in the doctor's comment regarding his lack of comprehension. According to the doctor, he picks up only insignificant references because he dares to criticize: "Und er hört / mit einer unglaublichen Sicherheit / alles / das Unbedeutendste."⁴¹⁴ This enhances his ignorance and shows that he has no true understanding of the opera. All he can do is to calculate the time of performance and notes that this one is ten minutes shorter than the last performance.

In addition to blindness, mutism, and apathy, the father's other mental instability can be easily tracked through his anxiety and disorientation. For instance, he is impatient while waiting for her daughter and an unexpected noise or a casual discussion about music by a group of people can easily distract him:

⁴¹⁴ Bernhard, "Der Ignorant," 136.

DOKTOR

Also sagte ich
zu Ihrem Herrn Vater
mehrere Male das Worte Peritonitis
weil er durch ein plötzliches
lautes Durcheinandersprechen
vor der Garderobe
wahrscheinlich handelt es sich um Musiker
um Orchestermusiker
nicht verstand was ich sagte ("Der Ignorant," 120)

4.1.1.3 The Doctor: Madness

Unlike the language problems of the father and the daughter, the doctor's pathological symptoms go unnoticed by himself but are demonstrated through his use of language, which extends beyond the limits of the listeners' understanding. This places him above the world and language, and makes him the mad one ("der Wahnsinnige").

According to Foucault's treatise on madness and reason, it was the psychiatrist who identified madness as a mental illness at the end of the eighteenth century. Foucault's structural opposition between madness and reason in the modern era characterizes a psychiatrist as a man with reason who is unable to communicate with a madman because the latter's language contains "stammered, imperfect words" and has no "fixed syntax."⁴¹⁵ As a result, there is no proper information to exchange and therefore no dialogue and, accordingly, the psychiatrist can only talk ABOUT the madman and the language of psychiatry (i.e. of reason) is thereby monological:

[...] the constitution of madness as a mental illness, at the end of the eighteenth century, affords the evidence of a broken dialogue, posits the separation as already effected, and thrusts into oblivion all those stammered, imperfect words without fixed syntax in which the exchange between madness and reason was made. The language of psychiatry, which is a monologue of reason about madness, has been established only on the basis of such a silence.⁴¹⁶

⁴¹⁵ Foucault, *Madness and Civilization*, 1965, x.

⁴¹⁶ *Ibid.*, x-xi.

On the other hand, the doctor's intention of proving himself as a rational being can only confirm his own madness, as Foucault's two opening quotes confirm.⁴¹⁷

The doctor's pathological language reflects his psychological status. In particular, his obsessive repetition and insistence on thinking and speaking while using professional words within the domains of medicine and philosophy are noteworthy. The term "perseveration," as a psychopathological symptom, becomes clearer when the doctor purposelessly illustrates the process of the dissection of a male body. It has no direct connection to the contextual situation; that is to say, it has nothing to do with the father or daughter, but as his patients, they are obliged to listen. The abstract notion of the modern male's pathological body is materialized through the verbal process of a corpse dissection. The description, due to the constant interruption of the female singer's cough, is fragmented. The depiction gives the audience/readers a partial image and conveys the impression of a verbal painting of the anatomized body in the style of the Vienna Secession. This further recalls Chandos' vision crisis and language skepticism, namely, the notion that without life, the dead organs are similar to Chandos's conception of fragments that contain no single concept and are only "disjointed words" that congeal into "staring eyes," which gaze at him, and draw him "down into emptiness."⁴¹⁸

Keeping in mind that not only the language crisis but also the concept of vision shape the thematics of Bernhard's *Ignorant*, I suggest there is a close connection between Bernhard and Klimt's three murals for the University of Vienna: *Medicine*, *Philosophy*, and *Jurisprudence*. The Vienna Secession promoted an ideal of total art (*Gesamtkunstwerk*) through the synthesis of painting, architecture, and music. The Secession artists, including its founding figure Klimt, hoped to use art as a powerful means to help salvage humanity during this dark, decadent period. Klimt's *Beethoven Frieze* (1902) is just such an idealized product that aims to convey the compassion that is expressed in Beethoven's ninth symphony. In his later works—the aforementioned three commissioned murals for the University of Vienna—Klimt turned away from the optimistic utopian view and initiated the modernist approach by constructing modern artistic language and by paying close attention to the status quo of human existence through depictions of the human body.

⁴¹⁷ *Ibid.*, ix.

⁴¹⁸ Hofmannsthal, *The Lord Chandos Letter*, 21.

As commissioned, the murals were supposed to celebrate the modern departments of medicine, philosophy, and law. Klimt did the opposite of what was requested. In the ceiling painting, *Medicine* (see Fig.3), he depicted how life and death stand in opposition to each other. A skeleton, standing amidst a pile of suffering bodies, symbolizes the death that no single being can escape. The central figure Hygieia, the nude female figure and the mythological daughter of the god of medicine, stands in the foreground and represents life and the goddess of healing. Klimt thematized the topics of life and death, but nothing in the painting has any direct connection to the title *Medicine*, nor did he draw in the concept of the science of curing. It lets viewers assume that the skeleton is a preview of people's death due to incurable disease. The painting thus questions the capability of medicine to heal. In addition, female sexuality is addressed through the nude woman's body. It certainly channels Freud's approach to the human psyche. It is reminiscent of the title of Bernhard's drama which provides a similar negative and critical implication. Similar to the instinctual language of *Medicine*, Klimt's other two murals convey messages of darkness, distorted images, chaos, and a pessimistic view of human existence. They were heavily criticized by his contemporaries. Many believed that the paintings challenged "the sacrosanct principles of a decadent society"⁴¹⁹ and "In *Philosophy* he [Klimt] depicted the triumph of darkness over light, in contrast to conventional notions. In *Medicine* he exposed its inability to cure disease. Finally, in *Jurisprudence*, he portrayed a condemned man under the power of three Furies: Truth, Justice and Law."⁴²⁰

⁴¹⁹ Grilles Néret, *Gustave Klimt. 1862-1918. The World in Female Form* (Köln: Taschen, 2016), 29.

⁴²⁰ *Ibid.*, 29.



Figure 3: *Medicine* (1901) by Klimt, destroyed in 1945.

In many respects, Bernhard's *Ignorant* is inspired by Klimt. This is not only seen in the way Bernhard presents darkness' triumph over light in the modern world within *fin de siècle* Vienna, but also in Bernhard's portrayal of the doctor figure, whose identity is in triplicate consisting of the doctor/psychiatrist, the philosopher, and art critic.

The doctor embodies a philosopher insofar as his language is dialectical. For instance, except for the aforementioned use of Nietzsche's concept of a tightrope dancer and existential dualism (i.e., binary oppositions about existence and non-existence), the dialectical statement is also seen in one's willpower and in the evident nothingness:

DOKTOR

Was man will
einerseits ist
was man dann gar nicht will

DOKTOR

Wenn wir etwas erreicht haben
und sei es das Höchste
sehen wir

(“Der Ignorant,” 143)

daß es nichts ist

(“Der Ignorant,” 144-145)

Some critics may interpret the doctor as the suitor of Queen. In my reading, the doctor, reflecting Bernhard’s own denouncement of sex, seems asexual. No evidence reveals a romantic relationship between the two characters. He plays rather the role of a medical professional, i.e. a psychiatrist who ministers to two diseased, hysteria patients. This seems especially true when we take into account the drama’s intertext, *Studies on Hysteria*. The doctor figure seems to mingle Breuer, Freud, and the famous French neurologist Jean-Martin Charcot into one. Charcot was respected as an expert in anatomical dissection whose professional reputation was achieved through the conversion of a patient suffering from hysteria. Adapting Charcot’s assumption that hypnosis can relieve a patients’ mental disorder or suppressed fears, Freud believes it is the patient’s uninterrupted speaking that allows the memory to reconnect with reality and eventually relieve the symptom. According to Freud, through a conversion effect, unconscious, repressed desires will be converted at a certain point to create a pathogenic effect on hysterical symptoms. These symptoms, however, may disappear due to continuous hysterical conversations. For this reason, the treatment can be only achieved through language, through verbally recalling the traumatic experiences. The concept of conversion becomes the very basis of Breuer’s approach to the *talking cure* and the fundamental logic of Freudian psychoanalysis. In *Ignorant*, the doctor is apparently using the act of talking—i.e., emphasizing the power of a psychiatrist’s language—as the treatment approach to trigger his patients’ emotional articulation. Yet his speech reaches no audience; the existential dualism makes the doctor, who represents rationality, incomprehensible. His words make no sense and thus get sucked into another status/form of madness, similar to Pascal’s statement about the necessity of men’s madness.⁴²¹ The mechanism of being mad shows Bernhard’s critique of medicine in general and the Freudian psychological approach in particular—just as Klimt’s painting *Medicine* implies. Nothing can be cured and in an insane world, even the rationalist will be driven mad.

Bernhard’s explicit critique of Freudian psychological therapy was implicitly demonstrated in his earlier semi-autobiographical novel *Wittgensteins Neffe. Eine Freundschaft* (1982):

Die sogenannten psychiatrischen Ärzte bezeichneten die Krankheit meines
Freundes einmal als diese, einmal als jene, ohne den Mut gehabt zu haben,

⁴²¹ Foucault used Pascal’s word to begin his famous monography, *Madness and Civilization*, ix. See footnote 226.

zuzugeben, daß es für *diese* wie für alle anderen Krankheiten auch, keine richtige Bezeichnung gibt, sondern *immer* nur falsche, immer nur irreführende, weil sie es sich letzten Endes, wie alle anderen Ärzte auch, wenigstens *durch immer wieder falsche Krankheitsbezeichnungen* leichter und schließlich auf mörderische Weise bequem gemacht haben. Alle Augenblicke sagten sie das Wort *manisch*, alle Augenblicke das Wort *depressiv* und es war in jedem Fall immer falsch. Alle Augenblicke flüchteten sie sich (wie alle anderen Ärzte!) in ein anderes Wissenschaftswort, um sich (nicht aber den Patienten!) zu schützen und abzusichern.⁴²²

The doctor's behavior in *Ignorant* mirrors the psychiatrist's, namely, both employ diverse scientific words to affirm their medical authority. This, however, does not help them gain their patient's trust.

The doctor incarnates a critic who seems to have the authority to judge or criticize artistic products. For example, the doctor measures good art with rigorous accuracy and criticizes non-professional critics:

DOKTOR

Was wir vermissen
ist die Präzision
die Exaktheit
die Rücksichtslosigkeit
die äußerste Künstlichkeit
wir vermissen das äußerste Künstliche
wie die Partitur
aber was wir lesen
in den Zeitungen
ist von einer erschreckenden Einfalt
wie
was einer nicht studiert hat
und also nicht kapiert hat

⁴²² Thomas Bernhard, *Wittgensteins Neffe. Eine Freundschaft* (Frankfurt am Main, Suhrkamp, 1982), 13. Italics are in the original.

beschreibt

diese Unverschämtheit (“Der Ignorant,” 136-37)

We see here the absurdity represented in the inconsistency of the doctor’s aesthetic standards. It totally contradicts his earlier condemnation that the singer’s disciplined coloratura technique is mechanical and unnatural.

In sum, Bernhard’s aesthetics of language and literature is inevitably linked to the trend of language skepticism prevalent during the cultural movements of the Viennese de-fin-siècle. The doctor’s hysterical behaviors and manner of speaking indicate Bernhard’s critique of philosophy, medicine, and the arts. The male figure is neither a philosopher nor a true doctor, nor a qualified critic! This remains true despite the fact that he, among the three main figures, seems to have the knowledge of a sophisticated philosopher who can see through things and who tends to bring reason to the passive daughter and to her weak alcoholic father. The label “madman” simply betrays this pseudo-scientific image. He identifies as a doctor yet cannot be a functional practitioner because he holds in his head only useless, overwhelming theories instead of having sound medical practices. Like his dialectical (seemly rational) language, his medical language, embedded in monological lectures, can neither convey truth nor heal disease. As a critic, his views are absurd, as seen in his suggestion that the singer should ignore everyone in the middle of her performance, that she should make a scandal, and that she should shock everyone (“einen Skandal entfesseln”) while having fun with it:

DOKTOR

Oder mitten in der Vorstellung
beispielsweise mitten in der Rachearie
aufhören zu singen
die Arme fallen lassen
das Orchester ignorieren
die Mitspieler ignorieren
das Publikum ignorieren
alles ignorieren
dastehen
und nichts tun
und alles anstarren (“Der Ignorant,” 149-50)

The absurdity that a male madman can speak logically and scientifically and thus appear as respected as a knowledgeable doctor/philosopher/critic, and that a high-ranking coloratura singer's voice can be degraded to a mechanical construct, exposes Bernhard's male perspective, which differentiates him from his feminist counterpart Jelinek.

4.2 Derrida, Poststructuralism, and Deconstruction

In the transition from structuralism to post-structuralism, Roland Barthes (1915-1980) focusses on a basic structuralist idea—that the world (including language) is constituted by a system of binary oppositions—in order to investigate the importance of language, especially written language. He categorically rejects the notion that the meaning of a text is found within the text itself; instead, he distinguishes a *readerly text* (“texte lisible”) from a *writerly text* (“texte scriptable”).⁴²³ According to Barthes, a *readerly text* refers to a closed text that contains a familiar content and style. This familiarity allows the reader to easily identify the world reflected in classic texts because it corresponds to other literary models. A *writerly text*, on the other hand, destabilizes any fixed meaning conveyed by the written words and engages the active involvement of the reader. A writerly text is incomplete without the engaged participation of the reader. The reader can also create meanings while empirically dismantling a multiplicity of cultural indicators or socio-political codes. Barthes considers text as textuality, something that can produce a plurality of meaning due to readers' diverse interpretations. Barthes' views impacted not only European reading practices, but authors' writing styles as well. Many writers believed that an open text provided a more convenient forum for presenting their political agenda.⁴²⁴

Key representatives of the poststructuralist movement include Jacques Derrida, Julia Kristeva, and Michel Foucault, all of whom present different theoretical approaches.⁴²⁵ Derrida's contribution to postmodern studies is inevitably attached to his theoretical idea of *écriture* (writing), which he defines as anti-logocentric. In his 1967 publication *De la grammatologie* (*Of Grammatology*), Derrida challenges Saussurean structuralist theory by proposing a new

⁴²³ See Roland Barthes, “The Death of the Author,” *Image-Music-Text*, trans. S. Heath (London: Fontana, 1977), 142-48.

⁴²⁴ Jean-Loup Seban, “Roland Barthes,” in *Encyclopedia of Philosophy*, ed. Edward Craig (New York: Routledge, 1998), 657.

⁴²⁵ Derrida's critique of Saussure's theory that the production of unified meaning lies in the fixed system of written language is recorded in his *De la grammatologie* (*Of Grammatology*), first published in 1967.

conception of de-centered writing. In opposition to the structuralist idea that the production of a unified meaning results from the fixed systems of written language, Derrida declares that a signifier can refer to more than one fixed concept, and correlatively, that a concept can have more than one signifier. Because of this multicity of signifiers, no text should be read in isolation. All written texts are related to each other and can all be traced back to culturally endorsed textual conventions. However, Derrida's theory of *écriture* also argues that the message of an original text can be erased and its traces or footprint in a newly constructed textual form triggers a necessary ambiguity. It can contain numerous differences and deferrals that extend beyond the original logos, signifiers, or authors.

By questioning the idea of a fixed structure and promoting the idea of a multivocal and unstable sign, Derrida further develops the theory of deconstruction, which is different from conventional logocentrism.⁴²⁶ According to Derrida, the meanings of signifiers, i.e. words and sounds, are in a state of constant flux and should be interpreted as a contestation of common conceptualizations, including the nation, social class, age, sexuality, etc. A deconstructive approach—being a technique of readers, critics, and textual interpretation—considers the impact of language's cultural and historical context. A major theory for textual interpretation and for the critical analyses of contemporary literature, deconstruction requires the close reading of a text. It aims to expose the philosophical, linguistic, cultural, and historical meanings that are embedded within the written language.⁴²⁷ To some extent, Derrida's deconstructive readings, in accordance with Barthes' idea of a *readerly text*, tend to disclose the plurality of meanings while avoiding the hegemony of a fixed or universal meaning or an exclusive interpretation of a text. It concerns discourses in a variety of contexts and undermines the metaphysical approach to Western culture that lays stress upon multiple binary oppositions, including speech/writing, presence/absence, meaning/form, western/oriental, soul/body, literal/metaphorical, nature/culture, positive/negative, transcendental/empirical, cause/effect, and above all, masculine/feminine.⁴²⁸

As a critical reaction to enlightened rationalism, Derridean deconstruction does not aim to “distort the structure” of western metaphysics, rather, it aims to “restructure it.”⁴²⁹ Jelinek's

⁴²⁶ The related but not identical concept in German is “Destruktion,” first appearing in Martin Heidegger's *Being and Time*.

⁴²⁷ See Jack M. Balkin, *Deconstruction*, 1996, 1-3.

⁴²⁸ See Steven Seidman, *Contested Knowledge. Social Theory in the Postmodern Era* (Malden, MA: Blackwell, 1998), 222-23.

⁴²⁹ Yegen, “Derrida and Language: Deconstruction,” 53.

gendered discourse in *Raststätte* uses a deconstructive approach that yields a wide range of philosophical, aesthetic, and cultural interpretations. Her goal is to reconstruct conventional gender norms that defy or subvert conventional metaphysical dichotomies. The following pages focus on how Jelinek, within the frame of feminism, uses the rhetorical and figural features of her text to turn the body and bodily sensations into meaning, and in so doing, to (de)construct gender differences in order to reconstruct a gendered otherness between the sexes in a postmodernist setting.

4.2.1 Postmodernist Deconstruction in *Raststätte*

In a number of interviews, Jelinek repeatedly expressed her disappointment at the scandalous premiere and critical reception of the theatrical production of *Raststätte*. In an interview with Ernst Grohotolsky, she complained that the drama was so superficially received by spectators and hurt her tremendously (“‘Raststätte’ hat mich ziemlich zerstört”).⁴³⁰ She pointed out that not a single reader took her text into account, which she admits was complicated and carefully written (“wirklich kein einziger auf den Text eingegangen, der ja ein sehr komplizierter und gearbeiteter ist”).⁴³¹ Jelinek’s distress suggests that critics need to examine more closely her written text and the textual systems that she constructs through her carefully deliberated linguistic network. In an interview with Roman Bucheli, Jelinek again underscored the power of language in *Raststätte*, aligning her position with Heidegger’s philosophy of language:

Der Schluss mit den beiden Japanern [...] bezieht sich auf Heideggers *Unterwegs zur Sprache*, auf diesen fiktiven Dialog mit einem Japaner darüber, was Sprache leisten kann. *Raststätte* ist übrigens als Satyrspiel zu *Totenauberg* konzipiert; beide Stücke bilden mit *Wolken.Heim* eine Trilogie.⁴³²

With regard to the significant role that intertextuality plays in her work, Jelinek insists that a close textual reading of her work is essential in order to appreciate her subversive use of language, generally acknowledged as *Sprachfläche*, a strategy used by Jelinek to decenter the meaning of

⁴³⁰ Elfriede Jelinek, “Mehr Haß als Liebe,” in *Provinz, sozusagen*, ed. Ernst Grohotolsky (Graz: Droschl, 1995), 73-4; found also in Pia Janke (ed.), *Die Nestbesmutzerin*, 86. “[...] ‘Raststätte’ hat mich ziemlich zerstört [...] weil es so oberflächlich rezipiert worden ist. Es ist wirklich kein einziger auf den Text eingegangen, der ja ein sehr komplizierter und gearbeiteter ist.”

⁴³¹ See Elfriede Jelinek, “‘Das ist meine Lebenskatastrophe’,” 58. “Niemand hat sich mit dem Text auseinandergesetzt.”

⁴³² Jelinek and Bucheli, “Zwischen Lehrstück und Ästhetik des Dadaismus.”

words. The technique of *Sprachfläche*, whether or not it follows patterns of causal logic, enables the writer to construct an innovative discourse while deconstructing and eventually subverting cultural or political conventions. This innovative linguistic approach can be seen in her disregard for German orthographic conventions, such as not capitalizing nouns in her novel *Liebhaberinnen*, a practice that signals her rejection of patriarchal capitalist regulations. In *Burgtheater*, the author's subversive linguistic strategy can be seen in her use of an alienated Viennese dialect, the so-called "Kunstsprache," which she uses to attack the moral irresponsibility of popular Austrian actors Paula Wessely and Attila Hörbiger (along with his brother Paul Hörbiger), who, like so many other Austrian cultural elites ("Kulturelite"), allegedly maintained good relations with Hitler during the Nazi regime.

Jelinek's explicit reference to Heideggerian discursive practices provides a key to my analysis of her work. Consisting of a series of essays and lectures on language, *On the Way to Language* (*Unterwegs zur Sprache*, 1971) encapsulates Heidegger's mature understanding of the essence of language that both enhances and modifies some of the ideas he articulated in earlier works, such as in *Being and Time*, where he placed the human being at the center of his philosophical inquiry.⁴³³

Friedrich Nietzsche, who influenced Heidegger's views on language by interrogating language's ability to represent reality ("Ist die Sprache der adäquate Ausdruck aller Realitäten?"), paved the way for Heidegger to view language as an important philosophical and existential subject for critical analysis in the twentieth century.⁴³⁴ For Heidegger, language is first and foremost a means of expression; speech is an audible utterance, produced by humans and intended to express his/her inner emotions. On the other hand, man is/will also be spoken by the language he/she uses. It is language that brings humans into existence, and consequently, language reflects the whole of the human condition and as such can be regarded as a major source for revealing humans' essential, true Being. This idea is embedded in his famous saying "language speaks," that emerged first during his 1950 lecture and later published in *On the Way to Language*.

⁴³³ Martin Heidegger, *Unterwegs zur Sprache* (Pfullingen: Neske, 1959). Martin Heidegger, *On the Way to Language*, trans. Peter D. Hertz (New York: Harper & Row, 1971).

⁴³⁴ See Friedrich Wilhelm Nietzsche, "Über Wahrheit und Lüge im außermoralischen Sinne," [1873] in *Sämtliche Werke. Kritische Studienausgabe in 15 Bänden*, Bd. 1, ed. Giorgio Colli and Mazzino Montinari (München: Dtv, 1999), 878.

Heidegger's ideas regarding the priority of language extend beyond the limits of metaphysics, and free philosophy from metaphysical traditions grounded in the belief that thought is the primary means by which to convey information and to conceptualize notions related to humanity and truth. For Heidegger, it is language that enables us to understand and analyze the nature of human beings and to begin to understand their existential conditions. As a result, language becomes the primary model and philosophical approach used in modern metaphysical inquiries. For instance, Heidegger is very concerned about the relationship between technology and language. According to him, language is shaped by the development of modern technology.⁴³⁵ He claims that the essence of language is to say ("sagen"). A Saying is a Showing, i.e.: a way to indicate ("anzeigen") or point out ("zeigen") something in the world.⁴³⁶ Heidegger's account of technology as a "framing" device demonstrates his understanding that technology causes the phenomenon of transhumanism, an approach adopted by Jelinek, whose use of language as "framing" allows her to let Saying/Showing develop into a gendered (woman's) use of language.

Heidegger's philosophical approach to language distinguishes humans from other animals and plants. According to Heidegger, animals do not have language because they are "confined to its environmental world, immured as it were within a fixed sphere that is incapable of further expansion and contraction."⁴³⁷ Jelinek uses an oppositional approach by endowing animals with language. As mentioned above, in Wittgenstein's "language games," language is merely a social practice; there is no universal meaning undergirding any language system. The language game, consisting of verbal or non-verbal expressions and cues, thus obliges readers to examine how, why, and where language is used. All language, non-human and human, must be decoded. In *Raststätte*, Jelinek tends to deconstruct this notion by employing irony:

Bär: [...] Ist Ihnen etwa auch die Sprache versprochen worden? Und haben Sie sie schon abgeholt?

Elch: Ja. Ich äußere mich, denn in mir hat sich einfach zuviel angesammelt. Mit dem Sprechen mache ich mich selbst. ("Raststätte," 94)

Elch: Wir sprechen! Wir sprechen!

⁴³⁵ Martin Heidegger. "Traditional Language and Technological Language," trans. W. Torres Gregory, *Journal of Philosophical Research*, vol. 23 (1989): 129-45. Martin Heidegger, "Die Frage nach der Technik," in *Vorträge und Aufsätze* (Pfullingen: Neske, 1954).

⁴³⁶ Heidegger, "Traditional Language and Technological Language."

⁴³⁷ Martin Heidegger, *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, trans. William McNeill and Nicholas Walker (Bloomington and Indianapolis: Indiana University Press, 1995), 198.

Bär: Wir Tiere sind vom Menschen unterschiedlich. ("Raststätte," 95)

Similar to Heidegger's rejection of conventional viewpoints that considered logic to be the essence of Western philosophy, Jelinek turns the issue of language into a primary philosophical and literary concern, and she empowers language as the central determinant in our attempt to understand others. In her acceptance letter to George-Büchner, Jelinek speaks ironically about an essential, nested opposition between the writer and his/her language.⁴³⁸ Namely, language has always been defined by signs that carry meanings, so it is eminently possible for the writer (or speaker) to transform logic into paradoxes:

Es stehen einander zwei Dinge gegenüber, die Sprache und ihr Besitzer. Die Sprache ist die Sprache. Sie mag bedeuten, was sie will, sie mag auch nichts sagen und doch sprechen, doch immer wird, was sich der Sprecher denkt, an einem Gegenstand festgemacht. Das wird ein Fest! Der Sprecher darf endlich seinen Gegenstand verschlingen. Manche werden ihn leben lassen, aber nicht hoch. Es wird jedoch weiter nichts gemacht dabei, außer daß das Grenzenlose, das Denken, an die Sprache festgebunden wird, und an dieser Fessel zerrt es seither.⁴³⁹

Jelinek's thoughts on the dissolution of the link between object and language are embedded in the notion that "language is language" ("die Sprache ist die Sprache"), and indicate her belief that language has no fixed meaning; it may or may not say what its enunciator, i.e. the speaker or the user of the language ("Besitzer der Sprache"), thinks it says. The thinking of the speaker can be boundless, but what he/she wants to express is contained by linguistic fetters. Jelinek's understanding of linguistic incoherence is similar to her idea that language should be understood as a superficial cloth that camouflages the substance that lies beneath it ("unter dem Kleid").⁴⁴⁰ Meaning remains ambivalent. This approach to language also underscores the importance of the reader's participation in uncovering those meanings.

⁴³⁸ "A nested opposition is an opposition in which the two terms bear a relationship of conceptual dependence or similarity as well as conceptual difference or distinction." See Jack M. Balkin, "Deconstruction," in *A Companion to Philosophy of Law and Legal Theory*, ed. Dennis Patterson, 2nd ed. (Malden, MA: Willey-Blackwell, 2010), 361-687, 363.

⁴³⁹ Elfriede Jelinek, "Was uns vorliegt. Was uns vorgelegt wurde," in *Jahrbuch der Deutschen Akademie für Sprache und Dichtung* (Frankfurt am Main: Luchterhand, 1989), 170-74, 170.

⁴⁴⁰ Jelinek, "Raststätte," 8.

In *On the Way to Language*, Heidegger, in a dialogue with a Japanese scholar, places the foundations of language in the context of the phenomenological-existential movement: “The dialogue of thinking with poetry aims to call forth the nature of language, so that mortals may learn again to live within language.”⁴⁴¹ This remark indicates that the nature of language in poetry derives from its capacity to establish the power of the word, yet this poetic power should not be easily understood, as that would imply a conventionally accepted way of speaking. Thus, Heidegger suggests that poetry needs to “break up” words: “This breaking up of the word is the true step back on the way of thinking.”⁴⁴² The most significant way that Jelinek uses the notion of breaking up words is her deconstructive and intertextual approach, the way she alters the conventional thinking process in order to establish new forms from those already established. In order to deconstruct the power of Jelinek’s feminist language, I will apply the poststructuralist technique of Derridean deconstruction, which, as Mike Cole argues, is “a central political and linguistic tool of the major feminist postmodernist/poststructuralist educational theorists,” including Elizabeth Atkinson, Patti Lather, and Judith Baxter.⁴⁴³

4.2.2 (De)constructing Male and Female Language

Postmodernism is inevitably related to a mutually influential relationship between the fields of feminism and post-structuralism. Postmodern feminism, by mingling feminist perspectives with poststructuralist approaches, tends to undermine patriarchal norms while seeking gender equality, a practice reflected in feminist writings where gender and sex oppositions are deconstructed. Jelinek’s *Raststätte*, however, reveals the failure of the female’s quest for equality in contemporary Austrian society, because gendered subjects and their bodily experiences privilege the prevailing discursive and dichotomic construction of gender and sexual difference.

The substantial role played by the body permeates Foucault’s entire oeuvre, and the importance of the body, either as an object of knowledge (e.g. the corporeal object that is used to demonstrate the organic constitution for medicine in Bernhard’s *Ignorant*) or as a reflection of power dynamics (e.g. the political, social construction of masculine domination and control in Jelinek’s *Raststätte*), is readily apparent. As noted earlier, Bernhard’s medical model of the

⁴⁴¹ Heidegger, *On the Way to Language*, 161.

⁴⁴² *Ibid.*, 108.

⁴⁴³ See Mike Cole, *Marxism and Educational Theory: Origins and Issues* (Milton Park, Abingdo: Routledge, 2008), 54.

autopsy of a dead body lays stress on the biological essentialism of modern beings who are bodily-alienated. This bodily alienation and the focus on corporeal materiality reflects a pathology that minimizes the psychological struggle for existence and denies the sexual dimension of modern beings. In opposition to the serious, disciplined object of medical study depicted in Bernhard's *Ignorant*, the body in *Raststätte* is used to entertain viewers/readers. Here the socially transformed body and the politicized model of the undead body draw power from and create discourse of "othering" in the postmodern world. The social significance of the body, via numerous metaphors and rhetorical references, is discursively constructed in the power play that takes places between the two sexes, mirroring Foucault's notion that "[...] power reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives."⁴⁴⁴ Power structures control individuals; the operation and the exercise of power must, however, pass through the body (as well as the mind), which is "the text upon which the power of society is inscribed."⁴⁴⁵

4.2.2.1 Deconstructing Macho Body Language

In their discussion about disability and impairment, Bill Hughes and Kevin Paterson turn to Foucauldian theories related to power and the concept of bio-politics, a theory which refuses the materiality of the body in order to allow it to become simply "a surface to be written on":

Post-structuralism replaces biological essentialism with discursive essentialism. The body becomes nothing more than the multiple significations that give it meaning. Post-modern consciousness actually annihilates the body as a palpable, natural material object. The body and the sensate—in effect—disappear into language and discourse, and lose their organic constitution in the pervasive sovereignty of the symbol.⁴⁴⁶

Hughes' and Paterson's notion reveals a common phenomenon in postmodern writings, and their ideas align with Jelinek's. In opposition to Bernhard's biological (corporeal) essentialism that

⁴⁴⁴ Michael Foucault, "Truth and Power," in *Power/Knowledge. Selected Interviews and Other Writings 1972-1977*, ed. Colin Gordon (New York: Pantheon Books, 1980), 39.

⁴⁴⁵ Margot L. Lyon and Jack M. Barbalet, "Society's Body: Emotion and the 'Somatization' of Social Theory," in *Embodiment and Experience: The Existential Ground of Culture and Self*, ed. Thomas J. Csordas [et al.], (Cambridge: Cambridge University Press, 2003), 48-66, 49.

⁴⁴⁶ Hughes and Paterson, "The Social Model of Disability and the Disappearing Body," 333-34.

focuses on the materiality of the body, the body of Jelinek's characters carries *meaning* through discursive essentialism, which is above all embedded in a discourse that is closely linked to the writer's aesthetic and linguistic approaches, including, among others, intertextuality, parody, and irony.

As mentioned above, Jelinek's ultimate goal in her *Raststätte* is to construct a female sexual language. To reach this goal, the feminist writer first deconstructs the macho body language by ridiculing satyr figures and the phallus—the symbolic power unit of the masculine. In her postmodernist Mozart-Da Ponte parody, Jelinek mixes tragic elements of mimed burlesque, satire, and pure fantasy. She maintains on several occasions that *Raststätte* is written in the style of the Greek satyr play, a genre of drama that bridges tragedy and comedy:

Bei mir wird es irgendwie immer verquält, weil ich verschiedene Subtexte gleichzeitig laufen lassen will. Kann sein, daß die Zuhörer das nicht zu einem Strang miteinander verflechten können. 'Raststätte' ist ein Satyr-Spiel auf zwei philosophische Texte: "Wolken.Heim" mit seiner idealistischen Philosophie und "Totenauberg" über die Philosophie als Wegbereiter der Geschichte. Dabei sind die Beteiligten in "Raststätte" nicht mal so frei, um wie in Mozarts Oper die Partner zu tauschen. Sie bleiben bei dem, was sie ohnehin schon haben.⁴⁴⁷

Jelinek's statement explicitly confirms her intention to create alternative discourses by simultaneously engaging diverse subtexts ("verschiedene Subtexte gleichzeitig laufen lassen"). This kind of montage reflects her technique of *Sprachfläche*, which prevents the reader from understanding the text. By identifying *Raststätte*'s subjects, Jelinek provides tetrahedral hints linked to political implications ("Wolken.Heim."), the philosophical frame ("Totenauberg"), gendered discourse ("Mozarts Oper", i.e. *Così fan tutti*) and comedic-tragic aesthetics ("Satyr-Spiel"). Language is inevitably tethered to these guides ("Wegbereiter"), which, to some degree, function also as chains ("Fessel") for the writer's thoughts and ideas.⁴⁴⁸

It is striking that Jelinek refers to her drama as a satyr play. The dramatic genre of the satyr play can be traced back to ancient Greece. In honor of the god Dionysus, Athenians hosted a festival every year in March in the City Dionysia (also known as Great Dionysia) in Athena. Theatrical performances were presented in the forms of dithyramb, comedy, and tragic tetralogies,

⁴⁴⁷ As cited in Aemgard Seegers, "Partitur für den Seitensprung," *Feuilleton*, January 21/22, 1995.

⁴⁴⁸ Jelinek, "Was uns vorliegt," 170.

and these were followed by a satyr play.⁴⁴⁹ A form of burlesque, the satyr play served as a short afterpiece following the performed tragedy, in order to provide a kind of comic relief to counter the seriousness of the earlier plays. Around the middle of the fourth century B.C, the satyr play evolved into an independent dramatic performance, yet there is only one complete satyr play that survives: *Cyclops*, written by Euripides. *Cyclops* is a retelling of the mythological story of the *Odyssey*. The Pronomos vase painting provides visual evidence of chorus members who were performing in a satyr play.⁴⁵⁰

A satyr play features a chorus of satyrs which provides the name for the genre. In Greek mythology, satyrs are creatures with half beast and half human features. As companions or guardians of the wine god Dionysus, satyrs are oversized figures. They occupy themselves by dancing, singing, and drinking. They are often characterized as heavy drinkers and sex-obsessed. Their ambiguous nature derives from their half-man and half-animal identity, as pointed out by Shaw:

They were cowardly beasts with outsized appetites for sex, wine, dance, and song. In this way they were more base than humans, but they also exceeded the capabilities of humankind.⁴⁵¹

In literature and visual representations, the human traits and animal parts of a satyr include a horse-tail, horse ears, shaggy legs, an erect phallus, a human beard and a naked upper torso. In a satyr play, the figures are depicted as disruptive and vulgar, embodying uncivilized creatures. This explains why satyr plays are often set in an exotic locale or a rural space, one that is far from civilization. As a form of tragi-comedy, a satyr play shared the same festival space of both tragedies and comedies. This is not to suggest, however, that a satyr play included theatrical elements of both tragedy and comedy equally; rather, it is aesthetically and thematically different from both of these major dramatic forms. For instance, in order to parody living, real figures, or to allude to a contemporary political reality, comedy often applies fictional elements to the depicted reality, while tragedy draws from the mythological past. The satyr play is more elusive and

⁴⁴⁹ Tragedy was introduced in the festival in 534, followed by a satyr drama a few decades later, and comedy appeared on the stage around 486. For an overview of the genres and the City Dionysia, see: Arthur Wallace Pickard-Cambridge, *Dithyramb, Tragedy and Comedy*, 2nd ed. (Oxford: Clarendon Press, 1962), 191-92. Arthur Wallace Pickard-Cambridge, *Dramatic Festivals of Athens*, 2nd ed. (Oxford: Clarendon Press, 1988), 57-125; and Eric Csapo and William J. Slater, *The Context of Ancient Drama* (Ann Arbor: University of Michigan Press, 1994), 103-29.

⁴⁵⁰ The vase was produced ca. 410 B.C. and is now preserved in the Naples Archaeological Museum #3240 Museo Nazionale.

⁴⁵¹ Carl A. Shaw, *Euripides: Cyclops: A Satyr Play* (London, New York: Bloomsbury Academic, 2018), 6.

controversial. The difference is especially noticeable in the distinctive tone of each genre that either revisits the mythical past or depicts contemporary reality, particularly political reality.

The satyr play and tragedy are somewhat interdependent. Their close relationship lies in their structural overlap.⁴⁵² Actors and chorus members who are non-satyric figures in satyr plays are to dress “in the same tragic costumes and used the same language, meter, movement, and gestures.”⁴⁵³ Thematically, a classical satyr play is normally derived from the well-known mythological stories and simply adds a chorus of satyrs who may have no relationship to the original tales but represent Dionysius’s companions. Adding a satyr play was not done with the goal of mocking politics or political figures or to parody tragic heroes. Its primary task was to alter the preexisting notions of the characters and to put the audience into a relaxed, relieved, and cheerful mood. In the process of transforming tragedy into mythological burlesque, the satyr play makes the play laughable or makes the audience laugh. Harmful parody is thus avoided. In distinguishing the satyr play from the genre of comedy, Demetrius describes a satyr play as “playful tragedy” [τραγωδίαν παιχιδιάν] in his *De Elocutione*:

Political attack, social satire, critical caricature are not the business of classical satyr-play. Its tone is not biting and hurtful but light-hearted and cheerful; mocking, but not derisive. The corollary is that the term “parody” should not be used in reference to satyr-play. As far as we can see, satyr-play does not aim at a distorting parody of familiar myth; rather, it selects cheerful or at least unproblematic subjects or dramatizes a happy episode from the life of one of the tragic heroes.⁴⁵⁴

On the other hand, the relationship between the satyr play and comedy is intangible and conceptual. In the tradition of ancient Greek drama, tragedies cloaked their thematic relevance in the mythic past or set the dramas in a foreign land. With this temporal and spatial distance, they were able to deal with serious issues like religion, honor, gods, truth, or justice. However, comedies were often inspired by the problems of daily life in present-day circumstances and were set accordingly in contemporary Athens. By accessing a variety of comic strategies, such as

⁴⁵² “Das Satyrspiel ist in seiner Blütezeit also nicht ohne die Tragödie denkbar, die Tragödie aber auch nicht ohne das Satyrspiel.” See Frank Brommer, *Satyrspiele. Bilder Griechischer Vasen* (Berlin: De Gruyter, 1959), 5.

⁴⁵³ Shaw, *Euripides*, 7.

⁴⁵⁴ Bernd Seidensticker, “Dithyramb, Comedy, and Satyr-Play,” in *A Companion to Greek Tragedy*, ed. Justina Gregory (Oxford: Blackwell Publishing, 2005), 38-54. 47.

spectacular dramatic effects, hyperbolic over-acting, the wearing of funny costumes, a focus on the phallus, and reliance on the lower register of language usage, comedies aimed to make fun of rituals or social conventions, to ridicule common beliefs, and to launch an attack on politics. By making their plays wild and chaotic, playwrights could keep themselves safe from attacks by the audience, critics, and political heavy-weights. As a derivative of classical comedy, Mozart-Da Ponte's opera buffa adapted some of these aesthetic elements and targeted the social reality of ordinary people and their everyday lives, as seen in *Così*.

By distilling mythological subjects from tragedies, the classical satyr play differentiated itself from comedy. In comedies, social or political order was made manifest with a "happy ending" which was achieved through compromise or an absurd solution to realistic issues. This tradition continued into the eighteenth century and is apparent in Mozart's *Così*, where two men, despite their lovers' infidelity, accept in the end to marry their betraying fiancés. Unlike comedy, however, a satyr play is intent in ridiculing gods or heroes, and this always leads to chaos. Aesthetically, satyr playwrights, due to the sexualized nature of satyrs, employ a low register of comedic language to heighten the comic effect, such as an abundance of metaphorical sexual references or sexually-charged language, in addition to vernacular expressions and puns:

[...] colloquialism, non-verbal sounds, word play, and sexual innuendo, as well as references to food, breasts, buttocks, penises, farting, crotch-grabbing, erections, chamber pots, and other items and acts not found in tragedy.⁴⁵⁵

The satyr play is generically similar to tragedy because it preserves the structure, characters, and themes of tragedy, while also bearing a resemblance to comedy by its reliance on burlesque, irony, parody, and ridicule as means of making the genre one of mockery. By understanding the complex and ambiguous nature of the satyr play, we are able to explore Jelinek's true intentions when juxtaposing political issues with her use of a feminist discourse. These aesthetic strategies are on display in the postdramatic and postmodernist manners found in *Raststätte*.

Firstly, instead of having a traditional chorus of satyrs, the play features two modern males in outrageous animal costumes that parody the magical archetype of half animal and half human satyr figures. Recognizing that they are not very attractive to their wives due to their male bodies' limited macho power, Herbert and Kurt accept a waiter's suggestion and decide to alter their

⁴⁵⁵ Carl A. Shaw, *Satyr Play: The Evolution of Greek Comedy and Satyr Drama* (Oxford: Oxford University Press, 2014), 3.

appearance. By donning animal costumes, they defamiliarize their bodies, and in the process of animalization, their human nature is deconstructed. More importantly, as long as the animal costume covers their body, their macho power becomes less significant, a random accessory. Similar to the objectification of the singer in Bernhard's *Ignorant* (i.e. she is a lifeless machine, a marionette-like singer), they become an object/non-human thing.

Bestowed with various degrees of humanness and beastliness, the satyr figures in *Raststätte* mirror the contemporary men of Austria. This strategy demonstrates Jelinek's postmodernist strategy of decentering the males' self-subjectivity. The idea of centered subjectivity has existed since the early modern era. According to Descartes, a being's self is a dualistic unit composed of mind and body. Kant went further to identify the self with an autonomous ego, a subject who relies on the transcendental self with his transcendental free will. In the nineteenth century, scholars and thinkers began to question Cartesian and Kantian accounts of the centered subject. In their book *Dialectic of Enlightenment*, Horkheimer and Adorno criticize the Enlightenment logic of identity which denies the multiple identities of the thinking subject. Following in the footsteps of Horkheimer and Adorno, Jelinek rejects the idea that the subject should be seen as a uniform, consistent, self-conscious whole. On the contrary, in *Raststätte*, she dehumanizes men who appear as animals. This alteration of identity is similar to the practice of women who use fake names such as Claudia, alias Karin, and Isolde, alias Emma.

The use of animal clothing also indicates that the two husbands are trying to negotiate a new power relationship. Metaphorically speaking, the animal (and the animal costume) carries potential semantic meaning. It symbolizes macho power and implies the male's sexual and physical use of violence against women, a central theme in Jelinek's work. In *Raststätte*, this violence is reflected not only in the men's vulgar speech but also in their menacingly physical approach to the women and their forceful ("drohend") request for intercourse, indicated in the stage instructions by "Nähert sich drohend Claudia," "Er nähert sich drohend Isolde," "Sie nähern sich den Frauen, die etwas zurückweichen."⁴⁵⁶ Jelinek's irony here is that the two men fail to empower their body by their animal disguises. They fail to perform sexually during an orgy with their own wives. The collapse of their masculine power resonates not only in their own diminished linguistic prowess but also in Jelinek's protagonists' exaggerated appearance. For example, the inappropriate costumes that the men borrow from a bear and a moose create a comic effect by revealing that the

⁴⁵⁶ Jelinek, "Raststätte," 109.

sexual power of men is trapped by the animal costume itself. Their failure to perform is a result of an artificial enhancement that represents the incongruous relationship between men and women:

KURT: Unser Kostüm umhüllt uns so, daß wir nicht sehen, worauf wir treten.

HERBERT: Unser Flügel können wir derzeit nicht heben, weil wir unsere
Kostüme festhalten müssen. (“Raststätte,” 109)

These lines also underscore the classical satyr figures’ colloquial use of sexually connotative language with words such as the “flight” of the penis that rises (“Flügel heben”). Similar sexual connotations are found in mechanical terms (like train, “Kleinbahn”) or animal references (such as dog, “Hund”) or other objectifications (like vacuum pump, “Vakuum-Pumpe,” or pipe, “Röhre”) of male genitalia or female genitalia such as words like groove/furrow (“Furche”), machines (“Machinen”), pussy (“Möse”), or door (“Tür”):

KURT: Herbert, deine Kleinbahn führt dich in eine Frau [...]. Aber ihre Möse
will einfach anspringen (“Raststätte,” 79)

KURT: [...]. Aber ihre Möse will einfach nicht anspringen. Sie ist abgesoffen.
Pech. (“Raststätte,” 92)

HERBERT: Kenne ich alles. Auf einmal ruft sie, während ihr Fett noch auf
meinem Docht brutzelt, meinen Namen! [...]. (“Raststätte,” 92)

Jelinek’s employment of the vulgar, lower register of language, which makes the play not only more realistic but also counts to a strategy for generating comic effect.

In her well-known book *Language and Woman’s Place*, Robin Lakoff examines how women’s language is perceived as weak because of their inferior position relative to men. According to her, sexism in language is linked to the women’s position as object. Women with their speech thus often have to resort to euphemisms,

In appropriate women’s speech, strong expression of feeling is avoided, expression of uncertainty is favored, and means of expression in regard to subject-matter deemed ‘trivial’ to the ‘real’ world are elaborated. Speech about women implies an object, whose sexual nature requires euphemism.⁴⁵⁷

Lakoff argues further that women’s language has unique traits compared to that of men. For example, they tend to use polite forms, tag questions, empty adjectives, incomplete sentences,

⁴⁵⁷ Lakoff, “Language and Woman’s Place,” 45.

superficial words, hypercorrect grammar, or imperatives.⁴⁵⁸ Similarly, Dale Spender emphasizes how power relationships and language play a significant role in a patriarchal society. According to Spender, men control the language because they are the dominant gender. She concedes that women tend to ask many questions, and the content of their speech is more trivial or gossipy than that of men.⁴⁵⁹ Felluga summarizes female language as “characterized by multiplicity and heterogeneity, flux, uncertainty, play, laughter, bodily sexuality, creativity, and the breaking of grammatical rules.”⁴⁶⁰

Having analyzed how Jelinek critically constructs the hierarchical binary between men and women through her protagonists’ own words in the first act of *Raststätte*, I now will delve into the nuances of language that reinforce and ultimately subvert these dynamics. Men’s dominant position is changed in act two when they encounter their wives in disguise. They now speak with a stereotypical form of female language. As this is unlike their usual sexual banter and their straightforward and aggressive sexual conduct, Isolde admits: “Bei mir brauchen sie keinen Nachschlüssel. Sie klopfen an und fallen herein, weil die Tür offen ist. Allerdings herrscht in vielen Organen schon Unklarheit.”⁴⁶¹ The men now ask politely for the women’s permission: “HERBERT: Dürfen wir uns zu Ihnen begeben, Frauen Damen?”⁴⁶² Here both the question and the redundant referent (“Frauen” and “Damen”) dismantle the men’s assertiveness. Soon they become more feminine, or as one of the women, by addressing the women no longer as “Frauen Damen” but “meine Damen” or “Mädels.” They then switch from “Sie” to “ihr” and return to “Sie” again, which demonstrates their instability—a stereotype of female nature, as we experience in Mozart-Da Ponte’s *Così*.⁴⁶³ Their sentences also tend to be grammatically incorrect or incomplete. For instance, there are colloquial sentences that lack a subject, “HERBERT: Wollen euren Beruf nicht wissen, weil wir uns gleich wieder trennen müssen.”⁴⁶⁴ Their speech is more descriptive and emotional, and they often ramble on before the women respond,

HERBERT: Dürfen wir uns zu Ihnen begegnen, Frauen Damen?

KURT: Nur keine Angst deswegen, weil wir so groß sind!

⁴⁵⁸ Robin Lakoff, *Language and Women’s Place, Language and Society*, 2(1975): 45-79.

⁴⁵⁹ Spender, *Man Made Language*, 1980.

⁴⁶⁰ Felluga, *Critical Theory: The Key Concepts*, 98.

⁴⁶¹ Jelinek, “Raststätte,” 73.

⁴⁶² Jelinek, “Raststätte,” 109.

⁴⁶³ *Ibid.*, 109-115.

⁴⁶⁴ *Ibid.*, 113.

HERBERT: Wir sind für die Nacht geschaffen. Erleuchtete Lokale wiegen uns in unser Geschick ein. Ja, wir sind geschickt! Einer beschenkt sich dort mit dem andern.

KURT: Unser Kostüm umhüllt uns so, daß wir nicht sehen, worauf wir treten.

HERBERT: Unser Flügel können wir derzeit nicht heben, weil wir unsere Kostüme festhalten müssen.

KURT: Was würden Sie uns raten? Wir spenden uns gern! Sie haben ein Inserat aufgegeben, stimmt Karin und...

Nähert sich drohend Claudia

HERBERT: Emma! Wer schaut sich am liebsten Formel-I-Rennen im Fernsehen an? Der keinen Führerschein hat! *Er nähert sich drohend Isolde.* Was haben Sie in das Inserat hineingeschrieben?

KURT: Daß Sie sich für uns als Fest zubereiten wollen?

HERBERT: Daß Sie als Allerletzte aus sich herausschreiten werden? Alle anderen sind schon längst weg.

KURT: Wir sehen aber nicht wohin.

HERBERT: Wo finden wir uns hier wieder? Bei einem gleichen Paar, das ein anderes sucht, das genauso gleich ist. *Sie nähern sich den Frauen, die etwas zurückweichen.*

ISOLDE: Super! Super! Emma bin ich!

CLAUDIA: Echt super! Karin bin ich! ("Raststätte," 109)

In addition to the central role that language plays in this drama, Foucault's idea that body and biological power play a central role in the gender game is also prevalent.⁴⁶⁵ Jelinek implicitly argues that the body is actually creating meaning in terms of desire, fear, and power. Body language, as the embodiment of sexual expression, is related to the disguises of both the men and the women.

Manner of dress can signify cultural, religious, or sexual difference. It also reflects an individual's personal evolution and uncovers his/her societal positions. In a patriarchal society, women and men are obliged to wear proper clothing. For instance, according to some Islamic traditions women are requested to wear a full-length outer garment and a burqa to cover their

⁴⁶⁵ Foucault, *The History of Sexuality. Volume I*, 1980.

bodies and faces in public. Gottfried Keller's famous story *Kleider machen Leute* (1874) can be understood as an archetype of the human condition, due to its focus on changes in socioeconomic factors, the proliferation of false identities, and a social order based on inauthenticity. Value is determined by appearances rather than intrinsic quality. In *Raststätte*, clothing represents a being's subjective identity. This is directly echoed in Isolde's words: she is dressed in expensive textiles which, however, make her feel itchy and uncomfortable ("Mich juckt es schon beim bloßen Hören unter dem teuren Stoff, aus dem ich gemacht bin").⁴⁶⁶ In Jelinek's drama, the way one dresses indicates the sexes' attempt to re-negotiate the distribution of power. In the very beginning of the stage direction, the sporty fashion of the females' everyday clothing is emphasized. On the one hand, it indicates a sign of feminist subversion; on the other, the unnaturalness of their clothing styles—Isolde is allegedly too old and too fat for the "Sportdreß" and Claudia's futuristic clothing does not quite fit her body ("paßt nicht recht zu ihrer Bekleidung")—foreshadows their ultimate failure to achieve gender equality or sexual subjectivity. Athletic activity, participation in sports, and the occupation of "many other public environments," are generally associated with masculinity and symbolize bodily power. Wachs claims that "sports historically have been associated with masculinity."⁴⁶⁷ Jelinek's codified style of dress, e.g., her use of women's "Sportdreß" as a gendered form of expression, identifies a form of textual behavior; it aims to "say" something about gender identity, although in a ironical way. The dress further allows its carrier, the body, to be "read" within a gendered connotation.

The most significant "dress code" in *Raststätte* is the males' animal costumes. Metaphorically speaking, an animal is often used to symbolize macho power. However, after the two men endeavor to empower their body by dressing as animals, they do not gain back their power; rather, they cannot perform sexually in the orgy with their own wives. The masculine power crisis is a reflection of the incongruity of the costumes they borrowed from a bear and a moose, which raises the comic effect and signals of the incongruous relationship between men and women.

⁴⁶⁶ Jelinek, "Raststätte," 73.

⁴⁶⁷ Faye Linda Wachs, "'I was there...': Gendered Limitations, Expectations, and Strategic Assumptions in the World of Co-ed Softball," in *Athletic Intruders: Ethnographic Research on Women, Culture, and Exercise*, ed. Anne Bolin and Jane Granskog (Albany, NY: State University of New York Press, 2003), 177-99, 178. The idea that men are regarded as ideal for many kinds of sporting activities is found in the following literature: Marie Hardin and Jennifer D. Greer, "The Influence of Gender-Role Socialization, Media Use and Sports Participation on Perceptions of Gender-Appropriate Sports," *Journal of Sport Behavior*, 32/2 (2009): 207-26; Ulrike Tischer, Ilse Hartmann-Tews, and Claudia Combrink, "Sport Participation of the Elderly: The Role of Gender, Age, and Social Class," *European Reviews of Aging & Physical Activity*, 8/2 (2011): 83-91.

4.2.2.2 Constructing Female Sexual Language

The loss of the male's macho power has the effect of raising the women's sexual desire and allows for the construction of women's sexual language in *Raststätte*. Women's speechlessness or their inadequacy of voice is a recurring issue in Jelinek's statements and interviews. For instance, when responding to Honegger's question about her treatment of language, Jelinek makes a comparison between her language and that of her male counterparts Bernhard and Handke:

[...] as a man he is entitled to claim a position of authority. When a man speaks, he speaks the discourse of authority. When a woman speaks, she does not. But what she *can* do is what I am doing, that is, to deal with this speechlessness, to show, by using this depraved language, how depraved it is and where this depravity comes from, and to analyze this secondhand language by using quotes and pop mythologies. But what is extreme artificiality in my case, and in Handke's the extreme precision of the I and of observation, are ultimately just two extreme challenges of the same matter.⁴⁶⁸

As a female writer, Jelinek claims elsewhere that she could not precisely articulate what she wants to say: "[...] I am saying it can't be done; it's a constant deconstruction; language cannot be authentic. [...], if, as a woman, you don't have the right to speak, you've got to pick up the rubble. I am a *Trümmerfrau* of language."⁴⁶⁹ After finishing her novel *Lust*, Jelinek recognized that a woman cannot be the master of her language and her sexual activity if she does not master her own wishes, an argument similar to one made by Alice Schwarzer: " [...] da die Frau nicht Subjekt ihrer Wünsche ist, ist auch nicht Subjekt ihrer Sprache."⁴⁷⁰ In *Raststätte*, Jelinek attempts to construct women's subjectivity through the female characters' quest to discover their personal sexual desire. This is aggressively proclaimed in her interview with Sigrid Löffler: "Im Gegensatz zu 'Lust', wo die Frau nur Opfer war, werden hier [in *Raststätte*] Frauen bei der aktiven Lust-Suche gezeigt—und das wird natürlich noch schrecklicher, noch entsetzlicher."⁴⁷¹ Elsewhere, she repeatedly insists that men and women are equally erotic subjects in *Raststätte*. "In *Raststätte* oder sie machens alle zeige ich Frauen und Männer gleichermaßen als erotische Subjekte. Die Frau als

⁴⁶⁸ Gitta Honegger, "'I am a Trümmerfrau of Language.' Elfriede Jelinek interview with Gitta Honegger," *Theater* 36/2 (2006): 21-38, 29.

⁴⁶⁹ *Ibid.*

⁴⁷⁰ Schwarzer, "'Ich bitte um Gnade,'" 52.

⁴⁷¹ Löffler, "Mordslust auf Männer." See also Schwarzer, "'Ich bitte um Gnade,'" 52. "[...] da die Frau nicht Subjekt ihrer Wünsche ist, ist auch nicht Subjekt ihrer Sprache. Wenn eine Frau Nein sagt, ist es eben nicht Nein."

Subjekt ihrer Lust—also nicht als zu Begehrende.”⁴⁷² The dialogue between the two female protagonists exposes their strong desire to actively take charge of their sexual experiences:

EMMA: Wie soll ich das Tier in mir denn je kennenlernen, wenn ich schon vor fremden Tieren solche Angst habe. (“Raststätte,” 72)

CLAUDIA: [...] Oh wären wir doch auch so einfach! Substanzen einnehmen, Subjekte absondern, wie fein! (“Raststätte,” 79)

In order to construct a language of women that deconstructs the male-dominant body and his spoken language, Jelinek allows women to master the discourse related to their sexual desire. As a result, women’s language becomes the opposite of euphemism here. This frankness can be seen in the open and public discussion of the women’s sexual experiences. For instance, they are not shy about referring directly to sexual organs and the private parts of both men and women, and they do not hesitate to discuss the size of a man’s penis or to make fun of it:

FRAU 2: Meinen Sie, ich soll meinem Mann wirklich eine Düse für seinen kleinen Trieb kaufen? (“Raststätte,” 89)

FRAU 1: [...] Ob du ihm eine Vakuum-Pumpe für seinen kleinen Penis kaufen sollst? (“Raststätte,” 89-90)

FRAU 2 zu FRAU 1: Die Größe und Standfestigkeit seines Penis sind nicht optimal. Man schaut in die Röhre und fragt sich, ist sie nun geladen oder nicht. (“Raststätte,” 90)

FRAU 1 zu Mann 1: [...] Griechisch kommt mir nicht in meine Tüte. Ich bin mehr für selfmade-Spiele (“Raststätte,” 90)

CLAUDIA: Ihre Schwänze! Eure Gesichter werden auch nicht besser sein! Wie eigentümlich! Ein Tier! (“Raststätte,” 118)

Like men, women also use metaphors instead of descriptive language when they refer to the males’ semen as “Benzin” and “Flecken”: “CLAUDIA: Aber wir haben so viele Inserate durchgelesen, bis wir entschieden haben, welches Benzin die Flecken aus unseren Kleidern schießen lassen soll. Als lebende Flammen!”

While men’s emphasis on speech rather than action aligns with their earlier assessment of women’s speech, women’s language also changes when they confront the two “animals.” Now, their speech is more authentic and betrays masculine traits; their speech is direct, they use fewer

⁴⁷² Perthold, “Sprache sehen,” 24.

words and pose fewer questions: “Echt superduper!”, “Toll!”, “Supergeil!”, “Affengeil,” “Prima!”, “Einfach super!”, “Klasse,” “Toll!”, “Einfach Sonderklasse!”, “Echt super,” “Extraklasse!”, “Treffer! Einfach klasse!”, “Super! Echt super! Total klasse! Lebhaftes Hose!”, “Su-su-su-super!.”⁴⁷³

In addition, the women, like their male counterparts, begin to think dialectically and philosophically:

ISOLDE: Einerseits glaube ich schon, daß Sie ein Elch sind, andererseits glaube ich es wieder nicht.

CLAUDIA: Einerseits glaube ich schon, daß Sie ein Bär sind, andererseits glaube ich es wieder nicht.

ISOLDE: Kein Sinn in den Sinnen. (“Raststätte,” 110)

Another example of Jelinek’s effort to construct a female language and sexual subjectivity is seen elsewhere in the play, particularly with her use of performative speech, for example, in Isolde’s desire to get dirty and her shouting in the nest of a fast ground-breeding bird: “Ich will keine verschlossene Natur mehr sein. Ich will verschmutzt werden! Ich will auf dem Nest eines schnellen Bodenbrüters laut schreien.”⁴⁷⁴ The literal sounds of Isolde’s *Nestbeschmutzung* reflects Jelinek’s metaphorical reputation as *Nestbeschmutzerin*, an image created by critics and the Austrian media. In a self-referential context, Isolde’s determination deconstructs the author’s imagined self-perception as *Nestbeschmutzerin*. The word is now semantically overlaid onto two separate sentences, wherein deconstruction and construction occur simultaneously: it destroys Jelinek’s politicized image as *Nestbeschmutzerin*, while constructing a new sexual language for women. In the passive voice, the first sentence resembles the passive and oppressed state of women, a reflection of Jelinek’s reputation which is imposed upon her by powerful male politicians and authority figures. The subject I (“Ich”) and the modal verb “will” (from the modal verb *wollen*), however, subvert the submissive tone and express Isolde’s strong, determined desire rather than a mere wish, which would be communicated with the modal verb *möchten*. By adding the prefix *ver-* to the verb *schmutzen*, according to Duden, the word is bestowed with different layers of meanings, including *change, handle, transformation, conversion, elimination/removal of a thing or a person (Handlung, Veränderung, Umsetzung, Verkehrung, Beseitigung, Verkehrung, and etc.)*.

⁴⁷³ Jelinek, “Raststätte,” 109-15.

⁴⁷⁴ Jelinek, “Raststätte,” 74.

In other words, the verb *verschmutzen* involves a process of change, which occurs through man-made, external actions, instead of being a natural internal force.⁴⁷⁵

Isolde's image of "Nest verschmutzen" embodies the real, social, and political world wherein she lives, and reveals her determination to make material changes in both her existence, and the gendered self that is implied by her body. It reflects Jelinek's adaption of the performative theory of the speech act as coined by Judith Butler. For Butler, a speech act occurs when someone says, describes, resigns, promises, or asserts what he/she is doing. It is different from action in that it is accomplished by the utterance of meaningful words. For instance, the very first line of the drama spoken by Claudia, "War das eine Arbeit, sie genau hier anhalten zu lassen," breaks conventional grammar rules and transforms the sentence into a "speech act."⁴⁷⁶ In other words, it allows the actor to use speech as an action rather than as an articulation of the written word that is common for traditional dramas. Secondly, it reflects the art of "speech act," because Claudia's sentence demonstrates a performativity: "to let the guys stop right here," which requires quite an effort. A speech act can further reveal the identity of a person or the person's condition, this is seen in both female protagonists' expression,

CLAUDIA: Ich darf nicht vergessen, mein Deckname ist Karin. Ich muß das
noch auswendig lernen.

ISOLDE: Und ich habe in bezug auf mein Alter gelogen. [...] Ich wollte aber
doch so gern ein Tier kennenlernen. ("Raststätte," 72)

Here the speech becomes performative and shows how the words do what they say.

In sum, a human being is distinguished from an animal because of rationality and the ability to use language. That Jelinek allows animals to speak challenges the normative principles of human identity. The clothing and costumes in her play function as keys to allow for the decoding of the ontological and epistemological issues of Jelinek's characters. In Mozart's *Così*, the two officials also change their identities through the donning of Albanian noble men's clothing. The codified style of dress in *Raststätte* must be understood as a form of textual behavior, a strategy linked to gesture or to a narrative speech act that leads to disorder and unsettled meanings that radically challenge any stable notion of identity. Jelinek's deconstructive strategy in *Raststätte* is grounded in her use of subversive language (both verbal as well as bodily), as articulated by two

⁴⁷⁵ "Ver-," Duden Online, last updated June 25, 2020, https://www.duden.de/rechtschreibung/ver_.

⁴⁷⁶ Jelinek, "Raststätte," 71.

different genders. In order to problematize men's masculinity and the males' dominant position in society as well as in marriage, Jelinek deconstructs men's macho body language by deforming their bodies. Conversely, the writer constructs a women's language that challenges conventional expectations. In this way, the play can be considered a feminist success, even if the critical reception of it was largely disappointing.

CHAPTER 5. CONCLUSION

In the introduction to their scholarly collection, Clemens Götze and Bastian Reinert assert Jelinek's intertextuality as an aesthetic of the montage of existing language and mythical materials, but point out that Bernhard's use of intertextual reference to works written by others has a much different nature and is thus less sophisticated and nuanced than Jelinek's:

Jelineks Intertextualität als eine Ästhetik der Montage von vorgefundenem Sprach- und Mythenmaterial sowie als Zitieren historisch konkreter Gegenwartsbezüge demonstrieren kommunikative Qualitäten ihres Oeuvres, die im Werk Bernhards auf keine unmittelbare Entsprechung stoßen. Vielmehr zeichnet sich bei ihm eine Art von Intertextualität, also werkimmanenter Intertextualität ab, während sich seine philosophischen Bezugnahmen am ehesten mit dem Begriff des "name dropping" Rührungspunkte hinsichtlich der Produktivität beider Verfahren aufzeigen lassen.⁴⁷⁷

Although Bernhard's *Ignorant* was written in the early 1970s and the characters are portrayed within the modern society, my analysis of Bernhard's intertextual references indicates that Bernhard's postmodernist approach regarding intertextuality, as reflected in *Ignorant*, is manifold and more complex than Jelinek's. This confirms that postmodernism, as a philosophical, intellectual, and cultural movement, does not aim to replace modernism; rather, they coexist.

The notion of Bernhard's and Jelinek's use of Mozart's singspiel *Zauberflöte* and opera buffa *Così fan tutte* as intertexts for their postmodernist dramas was the starting point for this research project. Through an investigation of textual and non-textual correlations between Mozart, his operas, and two postmodernist dramas, we see that both playwrights communicate their subversive stance on gender relation, which is imprinted within cultural and political contexts crossing three time periods: the Enlightenment, modernism, and postmodernism. My detailed analysis of the gender discourse of Bernhard's drama *Ignorant* shows a broad range of Bernhard's intertexts, including works from philosophy and cultural critics (Nietzsche, Wittgenstein, and Horkheimer/Adorno) to medical and psychological treatises (Freud and Breuer), from fine art

⁴⁷⁷ Götze and Reinert, *Elfriede Jelinek und Thomas Bernhard*, 2.

(Klimt) to classical music (Mozart), from cultural theorists (Foucault and Kristeva), from literature (Hofmannsthal) and theater (Kleist), to political/feminist issues (Foucault and Kristeva).

As a thematic and formalist approach, postmodernist intertextuality allows Bernhard and Jelinek not only as a means of encoding multiple discourses (first and foremost, the gender discourse); it also functions as an end for the writers to use language, both semantically and syntactically, as rhetorical devices to (de)construct the gender-related issues. Yet, this does not mean that intertextual references must exclusively point to formal language (e.g. words, stories/narratives) *per se*; in fact, they can relate to textual genres, conventions, and cultural or historical contexts that are embedded into those texts. In the case of *Ignorant* and *Raststätte*, the intertextual references to Mozart's operas go beyond the limits of the operatic and dramatic form. By integrating philosophy and literature, their dramas blur divisions between reality and artificiality. In order to uncover both playwrights' intertextual intentions, it is productive to situate the dramas within their historical-political, cultural, and literary contexts and conduct a discourse analysis on the levels of both content and aesthetics.

My analysis of alterity discourse of both postmodernist plays, in relation to the gender constellations in Mozart's operas is twofold: 1). Alterity is inseparably related to certain cultural, historical, and social contexts; 2). Alterity is constructed via language. To reveal the relation between text and its intended meaning, I undertook a literary analysis that requests a deconstructive reading. As one of the most central postmodernist concerns, deconstruction identifies not only a philosophical theory but also a literary critical strategy. It challenges "the institutions and public authorities that sustain linguistic, social, and political hierarchies."⁴⁷⁸ A deconstructive reading helps reveal not only the writers' political implications (on a thematic level) but also a related linguistic-aesthetic statement (on the formal level).

Thematically, Bernhard's and Jelinek's dramas have the common goal of reconfiguring the enlightened gender discourse that is embedded in Mozart's operas. Through the postmodernist principle, "presence of the past," both writers criticize the contemporary political and cultural ground that is inherited from the Enlightenment in terms of knowledge/truth, power, (sexual) freedom, and rationality. My investigation of the alterity discourse shows how gender identity is differently deconstructed by Bernhard and Jelinek. The Queen in *Ignorant* is forced to BE "Other". Like the role "Queen," she is someone that males (around her) want her to be. The doctor's

⁴⁷⁸ See Seidman, *Contested Knowledge*, 204.

Otherness is internalized madness and obsession with knowledge, which makes his wisdom and acquired medical knowledge useless; namely, he can save nobody, neither the sick daughter nor the alcoholic father. In *Raststätte*, women intend to BECOME “Other” and positively fight for sexual subjectivity, although ironically, similar to the end of Mozart’s *Cosi*, nothing is changed in a phallic world. Men, on the other hand, are unwillingly positioned as other, as animals, in order to negotiate their masculine power and dominant position in their heterosexual relationships.

Formally, the heterogeneous feature of discourse determines its interdisciplinary approach, which is inevitably linked to the writers’ approach to the language. In *Ignorant*, the cultural and historical setting is imprinted with the modernist influences that Bernhard both experienced and inherited from the Viennese fin-de-siècle culture, the new philosophical currents of Existentialism, and the epistemological skepticism of the avant-garde movement. The subject of the drama, while locating in this setting, entails features of modernism (e.g., the individual’s existential angst, anxiety, disorientation, confusion, problems of communication, or crisis of language in an absurd, estranged world). Bernhard’s language, in turn, has an empirical basis that integrates biological and physiological accounts of behavior and consciousness of modern humans. My analysis, incorporating a psychoanalytical reading and engaging a comparative study between *Ignorant* and *Studies on Hysteria* by Breuer and Freud, demonstrates how language psychologically reflects the protagonists’ world. Different from Bernhard’s modernist stylized language, in *Raststätte*, Jelinek draws on deconstructive writing (as seen in her strategy with *Sprachfläche*) to create plurality of meanings while declaring the power of language via Heidegger. A deconstructive reading helps uncover her postmodernist approach to language, which is subversive and reflects perlocutionary speech acts. Echoing her binary construction of gender differences, her language is dualistic—namely, in order to make women subjects to themselves, she tends to give women voice and to construct their sexual language, and this occurs simultaneously by deconstructing the men’s macho (body) language through the two husband’s sexual frustration. Her critical view on humanity and Western civilization that is dominated by men is further seen in her strategy of imbuing animals and the dead with language.

In addition to a textual and thematic comparison, the connection between Mozart’s operas and Bernhard’s and Jelinek’s postmodernist dramas elicits further questions regarding postmodernist perception and musicality, which goes beyond the scope of this work, but should be pursued in future research. For example, a text-centered cognitive approach and conceptual

blending theory can be entailed to examine gender expression and reception regarding both writers' inexhaustible use of gendered metaphors. For instance, Jelinek makes use of Mozartian conceptualization of typical feminine nature as Other(ness)—i.e., non-subject—and plays the pun to subvert the concept of the “nature of women” with “women as nature.” Another key metaphor is seen in the animalistic shape of the male figures, which intends to dehumanize but simultaneously empower the masculinity of the male characters: men are aggressive and active in the sexual relationship. Arguably, the conceptual metaphor “men as animals” relates to women's physiological sensation on the one hand, and on the other hand, it implies the male's sexual and physical violence against women—a central thematic complex in Jelinek's writings.

Opposite to the metaphorical object of animals in *Raststätte*, Königin incarnates a metaphorical subject in *Der Ignorant und der Wahnsinnige*. The metaphorical concept of “Königin” meets a threefold mismatch between target and source frame: mentally, the daughter is neither strong nor determined like the Queen of the Night; emotionally, she is a singing machine; and socially, she has no power in the male dominant society at all. Thus, unlike the conventional linguistic metaphor which is covered in language, both Bernhard and Jelinek reference Mozart's existing conceptual ideas in language-containers, which communicate a metaphorical concept and require a cognitive operation of conceptual blending from their readers.

5.1 On the Aesthetic Reception of Postmodern Drama

The formalist Shklovsky's theory of *Art as Technique* (or Art as Device) is a potential means of looking into the aesthetics of these two postmodernists' Mozart references. Similar to the idea of postmodernist intertextuality, Shklovsky suggests that any work of art should be perceived in light of its association with already existing works of art. This is especially seen in the technique of parody, a technique that aims to make objects unfamiliar and difficult to perceive,

[...] das Verfahren der Kunst ist das Verfahren der “Verfremdung” der Dinge und das Verfahren der erschwerten Form, ein Verfahren, das die Schwierigkeit und Länge der Wahrnehmung steigert, denn der Wahrnehmungsprozeß ist in der Kunst Selbstzweck und muß verlängert werden.⁴⁷⁹

⁴⁷⁹ Viktor Shklovsky, “Die Kunst als Verfahren,” in *Russischen Formalismus. Texte zur allgemeinen Literaturtheorie und zur Theorie der Prosa* (München: Fink, 1994), 3-35, 13.

Aesthetically, both writers use Mozart's subversive operas as intertexts for their literary writing. Their approaches to gender discourse are different but both of them adapt the technique of *Verfremdung* (i.e. defamiliarization and estrangement). In Bernhard's *Ignorant*, the figure Queen of Mozart's *Zauberflöte* is defamiliarized. The defamiliarization is seen not only in the female protagonist's marionette-like personality, but also in her machine-like artistry (*Koloraturamaschine*). As a representative of the opera industry, her status quo as an alienated, abnormal modern human implies also the estrangement of modern art. The defamiliarization in Jelinek's *Raststätte* is seen in both the dramatic form (satyr) and subject matter (the gender discourse being parodied).

Neither Bernhard nor Jelinek aims to simply or directly engage quotations from Mozart's operas. The decentralized subject and the heterogeneous feature of discourse in both dramas do not aim to introduce new readings of Mozart's work, neither can they assist reader/audience in better understanding the operas. Mozart's opera, as a product from a special perception of an object/persons, aims to be seen ("Sehen") instead of being recognized ("Wiedererkennen").⁴⁸⁰ This explains why both dramatists separate their literary characters from their origins and defamiliarize them. In *Ignorant*, the Queen of the Night in Mozart's opera is estranged as interior otherness, while the male protagonists in *Raststätte* are defeminized as the Other through the bodily dehumanization. In the process of defamiliarization and dehumanization, the meaning or significance of objects and persons and of their origins is not self-explanatory. The strategy of defamiliarization may destroy the automatism of perception (e.g. the gender code in Enlightenment) and meanwhile lets new issues (xenophobia, alienated identity, abjection, and other) appear and be "seen" in a new context. This "seeing" thus becomes a means of triggering readers' critical, emotional, or subjective responses.

Another example of *Verfremdung* is overt in *Raststätte*, where Mozartian opera buffa is transformed through parody into the genre of satyr play, combining tragic and comedic elements. The formal estrangement breaks the unconscious automatism of dramatic perception, as the familiarity of Mozart's canonical work becomes unfamiliar, which can either intensify the receptive impression or emphasize the change(s). The destruction of automatism is a technique that Jelinek uses for an aesthetic and social critique. When the old genre of opera buffa and classic

⁴⁸⁰ *Ibid.*, "Ziel der Kunst ist es, ein Empfangen des Gegenstandes zu vermitteln, als Sehen, und nicht als Wiedererkennen."

satyr are dissolved, the norm that had been deviated from through alienation becomes artificial. The defamiliarization in both *Ignorant* and *Raststätte* allows readers and viewers to “see” how the social and political implications of Mozart’s operas are now shaping contemporary issues and concerns.

5.2 Concerning Musicality in *Ignorant* and *Raststätte*

Bernhard’s and Jelinek’s language strategies reflect not only their social-political practices but also their self-referential musicality. Scholarly investigation into the musicality of their writings has increased in recent decades.⁴⁸¹ The expressivity of Mozart’s musical language, Bernhard’s rhythmic repetitions, and Jelinek’s phonetic strategy as a technique of defamiliarization are noteworthy for a comparative study. Both Bernhard and Jelinek work on the words that are meant to spoken. This requires of course not only critics’ musical instincts, but also a profound understanding of their language. It is challenging for non-native as well as native speakers of German, especially when we deal with Jelinek’s linguistically complex work. Even for German natives, such as Gitta Honegger, Jelinek’s authorized translator, it is difficult to translate Jelinek’s work, particularly her stage texts, because it is difficult to “find the equivalents for the distinct musical rhythm” of Jelinek’s “deconstructions and verbal transformations” in order to “make them ‘land’ in the moment of performance.”⁴⁸²

For both Bernhard and Jelinek, language should be artistically deconstructed. Jelinek tends to first consider the root of word, playing with and manipulating its form, and finally altering its meaning. This linguistic treatment may provoke new perceptions, similar to the example with “Verschmutzerin”:

S1: In der Natur wird nicht nachgedacht, es wird einfach gemacht.

S2: Wir zwängen uns der Natur auf, bis nur unsere Gestänge, unsere Gestänke
übrigbleiben.

⁴⁸¹ See Pia Janke, “Elfriede Jelinek und die Musik. Versuch einer ersten Bestandsaufnahme,” in *Sprachmusik. Grenzgänge der Literatur*, ed. Gerhard Melzer and Paul Pechmann (Wien: Sonderzahl, 2003), 189-207. Gerhard Fuchs, “‘Musik ist ja der allergrößte Un-Sinn’. Zu Elfriede Jelineks musikalischer Verwandtschaft,” in *Sprachmusik. Grenzgänge der Literatur*, ed. Gerhard Melzer and Paul Pechmann (Wien: Sonderzahl 2003), 173-187. Karl Ivan Solibakke, “Musikdiskurse in ausgewählten Theatertexten Elfriede Jelineks,” *Austriaca. Cahiers Universitaires d’Information sur l’Autriche* 59 (2004): 189-204. Christa Gürtler, “Elfriede Jelinek und die Musikerinnen,” in *Kunst und Musik in der Literatur*, ed. Roman Kopřiva and Jaroslav Kovář (Wien: Praesens Verlag, 2005), 169-184.

⁴⁸² *Ibid.*, 29.

S1: Wir sehr vermessen wir uns haben, indem wir das uns Angemessene
produzieren wollten!

S1: Es genügt, daß wir **Kameraden** sind und uns die **Kamera** teilen.
("Raststätte," 132-33. My emphasis)

Bernhard, on the other hand, seems to work intensively with repetition and stylized alliteration and assonance, which can be compared with a musical motif in a developing variation:

DOKTOR

Einmal ist es
ein italienischer
einmal ein spanischer
einmal ein englischer
einmal ein deutscher Dirigent
("Der Ignorant," 142)

KÖNIGIN

Winter
Winter
Winter tritt auf
Winter
was tun
wenn man etwas sagen will
("Der Ignorant," 151)

In addition to both playwrights' approach to the materiality of language, a further in-depth study on music and the musicality related to Mozart's *Zauberflöte* and *Così* should be carried out in the future in both Bernhard and Jelinek scholarship. For instance, one can start with following questions: Do Bernhard and Jelinek transform Mozart's musical ideas (e.g. the binary featured sonata form as typical form of Classical music that Mozart represents) into their construction of contrasting themes (e.g. the binary oppositions of gender construction/sexual difference)? Are there further compositional techniques that both writers adopted as a verbal medium to either break or maintain the male-based literary convention? Does the art of exaggeration in both writers' dramas recall Mozart's boisterous musical language? How is Mozart's approach to deep seriousness that is often hidden in his cheerful music similar to the two writers' irony, which often embeds social significance and political concerns? Are Mozart's operatic operations of combining comic and serious elements (e.g. the opera buffa *Così*) comparable to both writers' attempts to combine theatrical elements of both tragedy and comedy (e.g. the satyr play *Raststätte*)? In any case, Mozart's dramatical musical language, Bernhard's rhythmic repetitions as a technique of defamiliarization / *Verfremdung*, and Jelinek's phonetic strategies are prime topics for a comparative study that can build on the premises established in this study.

REFERENCES

- Abert, Herman. *W.A. Mozart*. trans. Stewart Spencer. 2nd ed., New Haven: Yale University Press, 2007.
- Achim von Arnim, Ludwig. *Der tolle Invalide auf dem Fort Ratonneau. Die Majoratsherren. Die drei liebevollen Schwestern. Drei Erzählungen*. Berlin: Karl-Maria Guth 2016.
- Allen, Graham. *Intertextuality*. London and New York: Routledge, 2000.
- Anderson, Mark M. "The Theater of Bernhard's Prose." *A Companion to the Works of Thomas Bernhard*, ed. Matthias Konzett. Rochester: Camden House, 2002.
- Annuß, Evelyn. *Elfriede Jelinek: Theater des Nachlebens*. München: Fink, 2005.
- Austin, John L. *How to Do Things with Words*. Oxford: Oxford University Press, 1961.
- Babka, Anna. "Frauen.Schreiben – Jelinek.Lesen. Aspekte einer allo-écriture (feminine) in Texten Elfriede Jelineks (nach Hélène Cixous, Luce Irigaray und Julia Kristeva)." *FRAUEN.SCHREIBEN*, ed. Liu Wei and Julian Müller. Wien: Praesens, 2014. 17-52.
- _____. "Alterität." Last updated June 23, 2020. <https://www.univie.ac.at/differenzen/glossar.php?sp=7>.
- Balet, Leo. "The Humanity of Mozart." *The Kenyon Review* 7, no.3 (1945): 496.
- Balkin, Jack M. "Deconstruction." *A Companion to Philosophy of Law and Legal Theory*, ed. Dennis Patterson, 2nd ed. Malden, MA: Willey-Blackwell, 2010. 361-687.
- Ballin, Ernst August. *Der Dichter von Mozarts Freimaurer-Lied 'O heiliges Band.'* Tutzing: H. Schneider, 1960.
- Bandhauer, Dieter. "Dieses Vampirische Zwischenleben. Ein Gespräch mit Elfriede Jelinek über Theater und alles andere Zur österreichischen Erstaufführung von 'Krankheit oder Moderne Frauen'." *Die Tageszeitung*. May 9, 1990. 15-6.
- Barthes, Roland. "The Death of the Author." *Image-Music-Text*, trans., S. Heath. London: Fontana, 1977. 142-48.
- Basting, Barbara. "Drastische Töne. Die Komponistin Olga Neuwirth und ihre Zusammenarbeit mit Elfriede Jelinek: unerhörte musikalische Sprachen." *du, 700/10 Elfriede Jelinek. Schreiben. Fremd bleiben* (1999): 22-5.
- Beller, Steven and Frank Trommler. "Austrian Writers Confront the past, 1945-2000: An Introduction." *New German Critique*. 93 (2004): 3-18.

- Benjamin, Walter. "Über Sprache überhaupt und über die Sprache der Menschen." *Gesammelte Schriften in 7 Bänden*, Bd. 2/1. Frankfurt am Main: Suhrkamp, 1977. 140-57.
- _____. *The Work of Art in the Age of Mechanical Reproduction*. London: Penguin Books, 2008.
- Bernhard, Thomas. "Der Berg. Ein Spiel für Marionetten als Menschen oder Menschen als Marionetten." *Literatur und Kritik*, 46 (1970): 330-52.
- _____. *Die Atem. Eine Entscheidung*. München: Deutscher Taschenbuch Verlag, 1981.
- _____. *Wittgensteins Neffe. Eine Freundschaft*. Frankfurt am Main: Suhrkamp, 1982.
- _____. *Der Untergeher*. Frankfurt: Suhrkamp, 1983.
- _____. *Der Theatermacher*. Berlin: Suhrkamp, 1984.
- _____. *Alte Meister, Komödie*. Frankfurt am Main: Suhrkamp, 1985.
- _____. *Heldenplatz*. Frankfurt am Main: Suhrkamp, 1988.
- _____. *In der Höhe. Rettungsversuch. Unsinn*. Salzburg, Wien: Residenz, 1989.
- _____. *Wittgenstein's Nephew*, trans. David McLintock. New York: Knopf, 1989.
- _____. "'Das ist meine Lebenskatastrophe.' Elfriede Jelinek im KLEINE-Exklusivinterview: Über Peymann und die 'Raststätte', über ihre erneute Emigration und über Alfred Hrdlicka." *Kleine Zeitung*. December 8, 1994. 58-9.
- _____. *Der Keller. Eine Entziehung*. Salzburg, Wien: Residenz, 1998.
- _____. *Die Kälte. Eine Isolation*. Salzburg and Wien: Residenz, 2002.
- _____. *Gespräche mit Krista Fleischmann*. Frankfurt am Main: Suhrkamp, 2006.
- Bertens, Hans. *The Debate on Postmodernism. International Postmodernism. Theory and Literary Practice*, ed. Hans Bertens and Douwe Fokkema. Amsterdam: John Benjamins, 1998. 3-14.
- Bethman, Benda L. "'My Characters only live insofar as they speak': Interview with Elfriede Jelinek." *Women in Germany Yearbook*, 16 (2000): 61-72.
- Blöcker, Günter. "Wie Existenznot durch Sprachnot glaubwürdig wird (Rede auf Thomas Bernhard zur Verleihung des Büchner-Preises)." *Sprachnot und Wirklichkeitzerfall: dargestellt an Beispielen neuerer Literatur*, ed. Elisabeth Meier. Düsseldorf: Patmos, 1982. 11-8.
- Borchmeyer, Dieter. *Mozart oder die Entdeckung der Liebe*. Frankfurt am Main: Insel-Verlag, 2006.

- Bormann, Alexandra. *“Die Unheimlichkeit des Daseins”: Sprache und Tod im Werk Thomas Bernhards. Eine Untersuchung anhand der Daseinsanalyse Martin Heideggers*. Hamburg: Verlag Dr. Kovač, 2008.
- Branscombe, Peter. *Die Zauberflöte*. New York: Cambridge University Press, 1991.
- _____. “Wolfgang Amadeus Mozart.” *The Cambridge Mozart Encyclopedia*, ed. Cliff Eisen and Simon P. Keefe. Cambridge: Cambridge University Press, 2006.
- Braun, Rebecca. “Embodying Achievement: Thomas Bernhard, Elfriede Jelinek, and Authorship as a Competitive Sport.” Special Issue of *Austrian Studies: Elfriede Jelinek in the Arena: Sport, Cultural Understanding and Translation to Page and Stage*, vol. 22 (2014): 121-38.
- Braunbehrens, Volkmar. *Mozart in Vienna. 1781-1791*, trans. Timothy Bell. New York: Grove Weidenfeld, 1989.
- Brenner, Eva. “Jelinek inszenieren—Die Dekonstruktion des Subjekts.” *JeliNetz*. Last updated June 24, 2020. <https://jelinetz2.files.wordpress.com/2013/02/brenner.pdf>.
- Bridges, Ana J. “Pornography’s Effects on Interpersonal Relationships,” *A Consultation on the Social Costs of Pornography: A Collection of Papers*. Princeton, N.J: The Witherspoon Institute, 2010.
- Briggs, Jimmie and Marcia D. “The Brutal Truth: Putting Domestic Abuse on the Black Agenda.” *Emerge*, September 1994.
- Brommer, Frank. *Satyrspiele. Bilder Griechischer Vasen*. Berlin: De Gruyter, 1959.
- Brown, Bruce Alan. *W.A.Mozart. Così fan tutte*. Cambridge: Cambridge University Press, 1995.
- Brown, Bruce Alan and John A. Rice. “Salieri’s *Così fan tutte*.” *Cambridge Opera Journal*. vol. 8, no.1 (March 1996): 17-43.
- Brown-Montesano, Kristi. *Understanding the Women of Mozart’s Operas*. Berkeley: University of California Press, 2007.
- Butler, Judith. “Performative Acts and Gender Constitution: A Essay in Phenomenology and Feminist Theory.” *Theatre Journal*, vol. 40, no. 4 (1988): 519-31.
- _____. *Gender Trouble: Feminism and the Subversion of Identity*. London and New York: Routledge, 1990.
- Bürger, Rudolf. “Der böse Blick der Elfriede Jelinek.” *Gegen den schönen Schein: Texte zu Elfriede Jelinek*, ed. Christa Gürtler. Frankfurt/Main: Neue Kritik, 1990. 17-30.
- Cameron, Deborah. *Feminism and Linguistic Theory*. New York: St. Martin’s Press, 1985.

- Cixous, Hélène. "The Laugh of the Medusa." *Critical Theory Since 1965*, ed. Hazard Adams and Leroy Searle. Tallahassee: Florida State University Press, 1986. 309-20.
- Clar, Peter. "Die Sind wir nicht! Die sind wir nicht!" Last updated January 23, 2020. https://fpjelinek.univie.ac.at/fileadmin/user_upload/proj_ejz/PDF-Downloads/Alterität_Clar.pdf.
- Cole, Mike. *Marxism and Educational Theory: Origins and Issues*. Milton Park, Abingdo: Routledge, 2008.
- Collins, Jim. *Uncommon Cultures: Popular Cultures and Post-Modernism*. New York: Routledge, 1989.
- Csapo, Eric and William J. Slater. *The Context of Ancient Drama*. Anna Arbor: University of Michigan Press, 1994.
- Culshaw, Peter. "Mozart was a Political Revolutionary." *The Telegraph*, July 3, 2006
- Da Ponte, Lorenzo. *Memorie*, ed. Cesare Pagnini. Milano: Rizzoli, 1960.
- "Das Burgtheater als Porno-Peek-Show." *Die ganze Woche*. June 29, 1994.
- De Beauvoir, Simone. *The Second Sex*, trans. H. M. Parshley. New York: Knopf, 1989.
- "Demokratiezentrum." Last updated June 24, 2020. http://www.demokratiezentrum.org/fileadmin/media/img/Wissensstationen/Gallery/Die%20Kunst%20der%20Stunde/fpoe_jelinek.jpg.
- De Saussure, Ferdinand. *Course in General Linguistics*, ed. Charles Bally and Albert Sechehaye, trans. Wage Baskin. New York: McGraw Hill, 1966.
- De Secondat, Charles and Baron de Montesquieu. *The Spirit of the Laws*, trans. Thomas Nugent. New York: Coier, 1900.
- Deleuze, Gilles and Felix Guattari. *A Thousand Plateaus, Capitalism and Schizophrenia*. University of Minnesota Press, 1987.
- Derrida, Jacques. *Writing and Difference*. Chicago: University of Chicago Press, 1978. Reprinted 2017.
- Derrida, Jacques and Gayatri Chakravorty Spivak. *Of Grammatology*. Baltimore: The Johns Hopkins University Press, 1998.
- Derrida, Jacques, David B. Allison, and Newton Garver. *Speech and Phenomena, and Other Essays on Husserl's Theory of Signs*. Evanston: Northwestern University Press, 1973.
- Deutsch, Otto E. *Mozart: A Documentary Biography*. Stanford: Stanford University Press, 1965.

- Domarus, Max. *Hitler. Reden und Proklamationen, 1932-1945, vol. 1.* Wauconda: Bochazy-Carducci, 1990.
- Dowden, Stephen D. *Understanding Thomas Bernhard.* South Carolina: University of South Carolina Press, 1991.
- Eagleton, Terry. "Capitalism, Modernism and Postmodernism," *Modern Criticism and Theory: A Reader*, ed. David Lodge. London: Longman, 1988. 361-73.
- _____. *Ideology: An Introduction.* London: Verso, 1991.
- Einstein, Alfred. *Mozart, His Character, His Work*, trans. Arthur Mendel and Nathan Broder. New York: Oxford University Press, 1945.
- Faudree, Paja. "Language, Music, Materiality (and Immateriality): Entanglements beyond the 'Symbolic'." *Language and Materiality. Ethnographic and Theoretical Explorations*, ed. Jillian R. Cavanaugh and Shalini Shankar. Cambridge: Cambridge University Press, 2017. 255-59.
- Felluga, Dino Franco. *Critical Theory: The Key Concepts.* New York: Routledge, 2015.
- _____. "Genderal Introduction to Postmodernism," *Introductory Guide to Critical Theory*, last updated July 15, 2020. <https://cla.purdue.edu/academic/english/theory/postmodernism/modules/introduction.html>
- Breuer, Josef and Sigmund Freud. *Studies on Hysteria.* New York: Basic Books, 1891.
- Fiddler, Allyson. "There Goes That Word Again, or Elfriede Jelinek and Postmodernism." *Elfriede Jelinek: Framed by Language*, ed. Jorun B. Johns and Katherine Arens. Riverside: Ariadne, 1994. 129-49.
- Fisher, Burton D. (ed.). *Mozart's Così fan tutte.* Florida: Opera Journeys Publishing, 2006 (=Opera Journeys Libretto Series).
- _____. *Mozart's THE MAGIC FLUTE.* Florida: Opera Journeys Publication, 2006 (=Opera Journeys Libretto Series).
- Ford, Charles. *Così? Sexual Politics in Mozart's Operas.* Manchester, NY: Manchester University Press, 1991.
- _____. *Music, Sexuality and the Enlightenment in Mozart's Figaro, Don Giovanni and Così fan tutte.* London: Routledge, 2016.
- Forney, Kristine, Andrew Dell'Antonio, and Joseph Machlis (eds.). *The Enjoyment of Music*, 30th ed. New York: W.W.Norton & Company, 2018.

- Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*, trans. Richard Howard. New York: Random House, 1965.
- _____. *The History of Sexuality. Volume I: An Introduction*, trans. Robert Hurley. New York: Pantheon Books, 1978.
- _____. "Truth and Power." *Power/Knowledge. Selected Interviews and Other Writings 1972-1977*, ed. Colin Gordon. New York: Pantheon Books, 1980.
- Freud, Sigmund. "The Uncanny." *The Complete Psychological Works of Sigmund Freud*, vol. 17, ed. and trans. James Strachey. London: Hogarth Press, 1963.
- Fuchs, Gerhard. "'Musik ist ja der allergrößte Un-Sinn'. Zu Elfriede Jelineks musikalischer Verwandtschaft." *Sprachmusik. Grenzgänge der Literatur*, ed. Gerhard Melzer and Paul Pechmann. Wien: Sonderzahl 2003. 173-87.
- Gamper, Herbert. "Einerseits Wissenschaft, Kunststücke andererseits Zum Theater Thomas Bernhard." *TEXT + KRITIK 43—Thomas Bernhard*. München: Edition Text u. Kritik Boorberg, 1974. 9-21.
- _____. *Thomas Bernhard*. München: Deutscher Taschenbuch Verlag, 1977.
- Gürtler, Christa. "Die Entschleierung der Mythen von Natur und Sexualität." *Gegen den schönen Schein. Texte zu Elfriede Jelinek*, ed. Christa Gürtler. Frankfurt am Main: neue Kritik, 1990. 120-34.
- _____. "Elfriede Jelinek und die Musikerinnen." *Kunst und Musik in der Literatur*, ed. Roman Kopřiva and Jaroslav Kovář. Wien: Praesens Verlag, 2005. 169-184.
- _____. "Elfriede Jelinek—Über die Anmaßung, das Vaterwort durch das Tochterwort abzulösen." *Elisabethbühne-Magazin*, 102 (1996): 12-6.
- "Haider: Hass gegen ihr Land macht Jelinek preisverdächtig." *Der Standard*. December 7, 2004.
- Haider, Hans. "Kindergastspiel der Gewalt." *Die Presse*, October 29, 1994.
- Haider, Jörg. "Erklärung des Bundesparteiobmannes anlässlich des Staatsfeiertages am 26. 10. 1993." *Freiheit und Verantwortung. Jahrbuch für politische Erneuerung 1994*, ed. Lothar Höbelt, Andreas Mölzer, and Brigitte Sob. Wien: Freiheitliches Bildungswerk, 1994.
- Hall, Stuart. "The Work of Representation." *Representation: Cultural Representation and Signifying Practices*, ed. Stuart Hall. Thousand Oaks, CA: Sage, 1997. 13-71.

- Hardin, Marie and Jennifer D. Greer. "The Influence of Gender-Role Socialization, Media Use and Sports Participation on Perceptions of Gender-Appropriate Sports." *Journal of Sport Behavior*, 32/2 (2009): 207-26.
- Heartz, Daniel. *Mozart's Opera*. California: University of California, 1990.
- Heidegger, Martin. "Die Frage nach der Technik." *Vorträge und Aufsätze*. Pfullingen: Neske, 1954.
- _____. *Unterwegs zur Sprache*. Pfullingen: Neske, 1959.
- _____. *On the Way to Language*, trans. Peter D. Hertz. New York: Harper & Row, 1971.
- _____. "Traditional Language and Technological Language," trans. W. Torres Gregory, *Journal of Philosophical Research*, vol. 23 (1989): 129-45.
- _____. *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, trans. William McNeill and Nicholas Walker. Bloomington and Indianapolis: Indiana University Press, 1995.
- Helwig, Heide. "Mitteilungen von Untoten: Selbstreferenz und dementierte Identität in Hörspiel und Theaterstücken Elfriede Jelineks." *Sprachkunst: Beiträge zur Literaturwissenschaft* 24/2 (1994): 389-402.
- Henry, Jacques. *Mozart the Freemason*. Vermont: Inner Tradition, 1991.
- Heuß, Alfred. "Die Humanitätsmelodien im Fidelio." *Zeitschrift für Musik* 91/1 (1924): 545-52.
- "History of Freemasonry," *Masonic Service Association of North America*. Last updated June 24, 2020, <http://www.msana.com/historyfm.asp>
- Hoell, Joachim. *Mythenreiche Vorstellungswelt und ererbter Alptraum: Ingeborg Bachmann und Thomas Bernhard*. Berlin: VanBremen, 2000.
- Hoesterey, Ingeborg. "Postmoderner Blick auf österreichische Literatur: Bernhard, Glaser, Handke, Jelinek, Roth." *Modern Austrian Literature* 23, no. 3/4 (1990): 65-76.
- Hoffmeister, Donna. "Access Routes into Postmodernism: Interviews with Innerhofer, Jelinek, Rosei and Wolfgruber." *Modern Austrian Literature* 20, no. 2 (1987): 97-130.
- Hofmannsthal, Hugo von. *The Lord Chandos Letter*, trans. Russell Stockman. Marlboro, VT: Marlboro, 1986.
- Honegger, Gitta. "'I am a Trümmerfrau of Language.' Elfriede Jelinek interview with Gitta Honegger." *Theater* 36/2 (2006): 21-38.
- _____. "The Stranger Inside the Word. From Thomas Bernhard's Plays to the Anatomical Theater of Elfriede Jelinek." *A Companion to the Works of Thomas Bernhard*, ed., Matthias Konzett.

- Rochester: Camden House, 2002. (=Studies in German Literature, Linguistics, and Culture). 137-48.
- _____. "Elfriede Jelinek: How to Get the Nobel Prize Without Really Trying." *Theater* 36/2 (2006): 5-19.
- _____. *Thomas Bernhard: The Making of an Austrian*. Yale University: Yale University Press, 2012.
- Horkheimer, Max and Theodor W. Adorno. *Dialectic of Enlightenment*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott. Sanford: Stanford University Press, 2002.
- Huber-Lang, Wolfgang. "Heim-Weh im deutschen Sprach-Raum. Zu Elfriede Jelineks 'Wolken.Heim.'." *Theater Phönix, Zeitung für dramatische Kultur* 73, 1994.
- Hughes, Bill and Kevin Paterson. "The Social Model of Disability and the Disappearing Body: Towards a Sociology of Impairment." *Disability & Society*, 12/3 (1997): 325-40.
- Höfler, Günther A. "Sexualität und Macht in Elfriede Jelineks Prosa," *Modern Austrian Literature* 23, no. 3/4 (1990): 99-110.
- Hughes, Spike. *Mozart's Great Operas*, 2nd ed. New York: Dover Publications, 1972.
- Hunter, Mary K. *Mozart's Operas: A Companion*. New Haven: Yale University Press, 2008.
- Hunter, Mary K. and James Webster (eds.). *Opera Buffa in Mozart's Vienna*. Cambridge: Cambridge University Press, 1997.
- Hutcheon, Linda. *The Politics of Postmodernism*. London, New York: Routledge, 1989.
- Janke, Pia (ed.). "Die 'Nestbeschmutzerin'." *Elfriede Jelinek & Österreich*. Salzburg: Jung und Jung, 2002.
- _____. (ed.). *Jelinek-Handbuch*. Stuttgart: J. B. Metzler, 2013.
- _____. "Elfriede Jelinek und die Musik. Versuch einer ersten Bestandsaufnahme." *Sprachmusik. Grenzgänge der Literatur*, ed. Gerhard Melzer and Paul Pechmann. Wien: Sonderzahl, 2003. 189-207.
- Jansen, Gernot. *Prinzip und Prozess Auslöschung: intertextuelle Destruktion und Konstitution des Romans bei Thomas Bernhard*. Würzburg: Königshausen und Neumann, 2005.
- Jameson, Fredric. *Postmodernism or the Cultural Logic of Late Capitalism*. London: Verso, 1991.
- Jelinek, Elfriede. "DER FREMDE! störenfried der ruhe eines sommerabends der ruhe eines friedhofs." *Der gewöhnliche Schrecken. Horrorgeschichten*, ed. Peter Handke. Salzburg: Suhrkamp, 1969. 146-60.

- _____. *Liebhaberinnen*. Reinbek bei Hamburg: Rowohlt, 1975.
- _____. "Der Ignorant und der Wahnsinnige." *Die Stücke*. Frankfurt am Main: Suhrkamp, 1983. 79-169.
- _____. "Der Krieg mit anderen Mitteln." *Die Schwarze Botin* 21 (1983): 149-53.
- _____. "Burgtheater." *Theaterstücke*, ed. Ute Nyssen. Cologne: Prometh, 1984.
- _____. "In den Waldheimen und auf den Haidern." *Die Zeit*. Dezember 5, 1986.
- _____. "Der Sinn des Obszönen." *Frauen & Pornographie*, ed. Claudia Gehrke. Tübingen: Konkursbuch Verlag Claudia Gehrke, 1988. 102-103.
- _____. "Ich will kein Theater—Ich will ein anderes Theater." *Theater Heute* 8 (1989): 30-1.
- _____. "Was uns vorliegt. Was uns vorgelegt wurde." *Jahrbuch der Deutschen Akademie für Sprache und Dichtung*. Frankfurt am Main: Luchterhand, 1989. 170-74.
- _____. "Der Einzige und wir, sein Eigentum." *Profil*. February 20, 1989. 72-3.
- _____. "An uns selbst haben wir nichts." *Der Standard*. November 9, 1991.
- _____. "Infelix Austria." *La Repubblica*. November 14, 1991.
- _____. "Die Österreicher als Herren der Toten." *Literaturmagazin* 29 (1992): 22-7.
- _____. "Der Einzige. Und wir, sein Eigentum." *13 Gespräche mit Thomas Bernhard*, ed. Sepp Dreissinger. Weitra: P No.1 Bibliothek der Provinz, 1992. 159-65.
- _____. "Mehr Haß als Liebe." *Provinz, sozusagen*, ed. Ernst Grohotolsky. Graz: Droschl, 1995.
- _____. "Sinn egal. Körper zwecklos." *Stecken, Stab und Stangl, Raststätte oder Sie machens alls, Wolken.Heim, Neue Theaterstücke*. 3rd ed. Reinbek bei Hamburg: Rowohlt, 1997.
- _____. "Raststätte oder sie machen alle." *Stecken, Stab und Stangl. Raststätte oder sie machen alle. Wolken.Heim. Neue Theaterstück*. Reinbek bei Hamburg: Rowohlt, 1997, 69-134.
- _____. "Der Sinn des Obszönen." *Frauen & Pornographie*, ed. Claudia Gehrke. Tübingen: Konkursbuch Verlag Claudia Gehrke, 1898. 102-103.
- _____. "Das weibliche Nicht-Opfer. Frauen im KZ." *Homepage Elfriede Jelinek*. The text was presented on 23 June 2004 at the Jewish Museum in Vienna. Last updated June 20, 2020. <https://www.elfriedejelinek.com/fopfer.htm>.
- Jelinek, Elfriede and Roman Bucheli. "Zwischen Lehrstück und Ästhetik des Dadaismus. Gespräch mit Elfriede Jelinek über *Raststätte oder Sie machens alle*." *Neue Züricher Zeitung*. March 25, 1996.

- _____. "Das Lebewohl. Les Adieux." *Das Lebewohl. 3 kl. Dramen*. Berlin: Berlin Verlag, 2000. 9-35.
- Jelinek, Elfriede and Hans-Jürgen Heinrichs. "Die Sprache zerrt mich hinter sich her." *Schreiben ist das bessere Leben: Gespräche mit Schriftstellern*, ed. Hans-Jürgen Heinrichs. München: Kunstmann, 2006. 12-55.
- Jelinek, Elfriede, Jutta Heinrich, and Adolf-Ernst Meyer. *Sturm und Zwang. Schreiben als Geschlechterkampf*. Hamburg: Klein, 1995.
- Jensen, Robert. "Knowing Pornography." *Critical Readings: Media And Gender*, ed. Cynthia Carter and Linda Steiner. Maidenhead: Open University Press, 2004.
- _____. *Getting Off: Pornography and the End of Masculinity*. Cambridge, MA: South End Press, 2007.
- Kaindl, Damar and Heinz Sichrovsky. "'Man haßt mich in Österreich': Raststätte. Elfriede Jelinek über ihre Uraufführung, die nicht der herbeigeschriebene Skandal, sondern ein bejubeltes und ausgebuhtes Großereignis wurde." *News*. November 10, 1994.
- Kamuf, Penny. "Replacing Feminist Criticism." *Diacritics* 12, no. 2 (1982): 42-7.
- Kant, Immanuel. "Beantwortung der Frage: Was ist Aufklärung?" *Berlinische Monatsschrift* 4 (1784): 481-94. Reprinted in Moses Mendelssohn, *Gesammelte Schriften Jubiläumsausgabe* 6/1, Stuttgart: Rommann, 1981, 115-19.
- _____. *The Metaphysics of Morals*, ed. Mary Gregor. Cambridge: Cambridge University Press, 1996. Reprinted 2003.
- _____. "Beantwortung der Frage: Was ist Aufklärung?" Last updated June 20, 2020. <https://www.gutenberg.org/files/30821/30821-h/30821-h.htm>.
- Kappeler, Susanne. *The Pornography of Representation*. Minneapolis: University of Minnesota Press, 1986.
- Keefe, Simon P. *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*. London: Boydell & Brewer, 2002.
- Kerman, Joseph. *Opera as Drama*. New York: Alfred A. Knopf, 1956.
- Kleist, Heinrich von, "Über das Marionettentheater." *Sämtliche Werke und Briefe, vol. iii, Heinrich von Kleist Erzählungen, Anekdoten, Gedichte, Schriften*, ed. Klaus Müller-Salget. Frankfurt am Main: Deutscher Klassiker Verlag, 1990. 555-63.

- Klug, Christian. "Strategien der Sinnverweigerung als Verfälschung 'indirekter Mitteilung' dargestellt an *Der Ignorant und der Wahnsinnige*." *Thomas Bernhards Theaterstücke*. Stuttgart: Metzler, 1991. 227-53.
- Kohlhage, Monika. *Das Phänomen der Krankheit im Werk von Thomas Bernhard*. Herzogenrath: Murken-Altrogge, 1987.
- Konzett, Matthias. *The Rhetoric of National Dissent in Thomas Bernhard, Peter Handke, and Elfriede Jelinek*. Rochester: Camden House, 2000.
- _____. "Preface: The Many Faces of Elfriede Jelinek." *Elfriede Jelinek. Writing Women, Nation, and Identity. A Critical Anthology*, ed. Matthias Konzett and Margarete Lamb-Faffelberger. Madison: Fairleigh Dickinson University Press, 2007. 7-21.
- Kramnick, Isaac. *Portable Enlightenment Reader*. New York: Penguin Group, 1995.
- Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press, 1980.
- _____. *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez. New York: Columbia University Press, 1982.
- Lacan, Jacques. *Écrits*. Paris: Le Seuil, 1966.
- _____. *The Seminar. Book II, The Ego in Freud's Theory and in the Technique of Psychoanalysis, 1954-55*, trans. Sylvana Tomaselli. New York [et al.]: Cambridge University Press, 1988.
- _____. "Some Reflections on the Ego." *Influential Papers from the 1950s*, ed. Andrew C Furman and Steven T. Levy. London, New York: Routledge, 2003 (=The IJPA Key Papers Series).
- _____. *The Seminar of Jacques Lacan, Book V: The Formations of the Unconscious 1957-58*, trans. Cormac Gallagher. Private publication. Last updated June 24, 2020. <http://www.lacaninireland.com/web/wp-content/uploads/2010/06/Book-05-theformations-of-the-unconscious.pdf>.
- Lakoff, Robin. "Language and Woman's Place," *Language in Society*, 2/1 (1973): 45-80.
- Levi, Erik. *Mozart and the Nazis: How the Third Reich Abused a Cultural Icon*. New Haven and London: Yale University Press, 2010.
- Levinas, Emmanuel. *Totality and Infinity: An Essay on Exteriority*. Pittsburgh: Duquesne University Press, 2013.

- Liebrand, Claudia. "Obduktionen. Thomas Bernhards *Der Ignorant und der Wahnsinnige*." *Politik und Medien bei Thomas Bernhard*, ed. Franziska Schössler and Ingeborg Villiger. Würzburg: Königshausen & Neumann, 2002. 78-92.
- Löffler, Sigrid. "Mordslust auf Männer." *Die Woche*, November 4, 1994.
- _____. "Herrin der Unholde und der Gespenster." *Literatur* 12 (2004): 6-15.
- Lücke, Bärbel. *Elfriede Jelinek. Eine Einführung in das Werk*. Paderborn: Wilhelm Fink, 2008.
- Lyon, Margot L. and Jack M. Barbalet. "Society's Body: Emotion and the 'Somatization' of Social Theory." *Embodiment and Experience: The Existential Ground of Culture and Self*, ed. Thomas J. Csordas [et al.]. Cambridge: Cambridge University Press, 2003. 48-66.
- Lyotard, Jean-François. *Das postmoderne Wissen: Ein Bericht*. Graz: Böhlau, 1986.
- _____. *The Postmodern Condition: A Report of Knowledge*. Minneapolis, MN: University of Minnesota Press, 1988).
- Mauthner, Fritz. *Beiträgen zu einer Kritik der Sprache*, vol. 1, 2nd ed. Stuttgart and Berlin: Cotta, 1906.
- _____. *Die Sprache*. Frankfurt am Main: Rütten & Loening, 1907.
- Mertl, Monika. "'Sexualität bleibt meine Obsession.' Elfriede Jelinek im Gespräch über ihr letztes Stück, die politischen Entwicklungen in Europa und über Lebensperspektiven jenseits der literarischen Produktion." *Musik & Theater* 5 (1994): 19-23.
- Meyer, Imke. "Kulturkritik und Postmoderne: Elfriede Jelineks früher Roman Michael." *Gegenwartsliteratur: Ein germanistisches Jahrbuch* 5 (2006): 1-24.
- Mittermayer, Manfred. *Thomas Bernhard*. Stuttgart and Weimar: J. B. Metzler, 1995.
- _____. "'Von der wirklichen in die künstliche Welt.' Zum Verhältnis von Literatur und Realität bei Thomas Bernhard." *Bernhard-Tag Ohlsdorf Materialien*, ed. Franz Gebesmair and Alfred Pittertschatscher. Weitra: Bibliothek der Provinz, 1998. 127-73.
- _____. *Thomas Bernhard: Eine Biografie*. Wien, Salzburg: Residenz Verlag, 2015.
- Moberly, B. R. "Mozart and His Librettists." *Music and Letters*, vol. 54, no.2 (April 1973), 161-69.
- Moore, Charles Whitlock. "Freemasons. U.S. National Convention." *The Masonic Trestle-Board, Adapted to the Work and Lectures of Lodges, as Practised in the United States of America*. Boston: Charles W. Moore, 1856.

- Mozart, Wolfgang Amadeus and Emanuel Schikaneder. *Zauberflöte. Oper in zwei Aufzügen*. Stuttgart: Philipp Reclam Jun., 1976.
- Müller, Heiner. "Die Hamletmaschine." *Die Stücke*, vol. 2, ed. Frank Hörnigk. Frankfurt a. M: Suhrkamp, 2001.
- Müller, Ulrich. "Tristan, Isolde & Co (Shakespeare *A Midsummernight's Dream*, Goethe *Die Wahlverwandtschaften*, Da Ponte/Mozart *Così fan tutte*): Magie, Naturgesetz oder 'bed-trick?'." *Gesammelte Schriften zur Literaturwissenschaft 3, Interkulturelle Germanistik, Neuere Deutsche Philologie, Mittelalter-Rezeption I*, ed. Ulrich Müller and Margarete Springeth. Göppingen: Kümmerle, 2010.
- Myers, John. "Physiology and Pathophysiology of Cough." *Supportive Care in Respiratory Disease*, ed. Sam H. Ahmedzai and Martin F. Muers. Oxford: Oxford University Press, 2005.
- Nedbal, Martin. *Morality and Viennese Opera in the Age of Mozart and Beethoven*. New York: Routledge 2017.
- Néret, Grilles. *Gustave Klimt. 1862-1918. The World in Female Form*. Köln: Taschen, 2016.
- Nettl, Paul. *Mozart and Masonry*. New York: Da Capo Press div. of Plenum Publishing Corp, 1970.
- Ng, Ronald Paul. "The Age of Enlightenment and Freemasonry." Last updated June 23, 2020. http://www.freemasons-freemasonry.com/freemasonry_enlightenment.html.
- Nietzsche, Friedrich Wilhelm. "Die Wille zur Macht." *Sämtliche Werke. Kritische Studienausgaben in 15 Einzelbänden*, vol. 11, ed. Giorgio Collin and Mazzino Montinari. München [et al.]: Deutscher Taschenbuch Verlag, 1988.
- _____. *On the Genealogy of Morals*, trans. Walter Kaufmann and R. J. Hollingdale. New York: Vintage Books, 1989.
- _____. "Über Wahrheit und Lüge im außermoralischen Sinne." [1873] *Sämtliche Werke. Kritische Studienausgabe in 15 Bänden*, Bd. 1, ed. Giorgio Colli and Mazzino Montinari. München: Dtv, 1999.
- _____. "Also sprach Zarathustra I-IV." *Kritische Studienausgaben in 15 Bänden*, ed. Giorgio Colli and Mazzino Montinari, vol. 4. München: Dtv, 2002.
- _____. *Nietzsche: Erster Band*, ed. Heinrich Römer. Griesbach: Classic-Library, 2019.

- Noske, Frits. *The Signifier and the Signified. Studies in the Operas of Mozart and Verdi*. The Hague: Nijhoff, 1977.
- Paschiller, Doris. "Plädoyer für eine düstere Weltsicht. Thomas Bernhard und Elfriede Jelinek." *Thomas Bernhard. Traditionen und Trabanten*, ed. Joachim Hoell and Kai Luehrs-Kaiser. Würzburg: Königshausen & Neumann, 1999. 111-15.
- Pelka, Artur. "Jelinek's 'Raststätte'. (K)ein Theater-Porno oder: Wie die Skandalisierung zum Skandal wird." *Literatur als Skandal. Fälle—Funtionen—Folgen*, ed. Stefan Neuhaus and Johann Holzner. Göttingen: Vandenhoeck & Ruprecht, 2007. 524-33.
- Perthold, Sabine. "Sprache sehen. An Interview with Elfriede Jelinek." *Bühne* 11 (1994): 24-6.
- Pfabigan, Alfred. *Thomas Bernhard. Ein österreichisches Weltexperiment*. Wien: Sonderzahl, 2009.
- Pickard-Cambridge, Arthur Wallace. *Dithyramb, Tragedy and Comedy*, 2nd ed. Oxford: Clarendon Press, 1962.
- _____. *Dramatic Festivals of Athens*, 2nd ed. Oxford: Clarendon Press, 1988.
- Plato. "Symposium." *The Dialogues of Plato*, trans. Benjamin Jowett. New York: Random House, 1937.
- Porter, Roy. "Hysteria," *Reader's Guide to the History of Science*, ed. Ame Hessenbruch. London, Chicago: Fitzroy Dearborn, 2000. 365-66.
- Proust, Jacques. "Enjoyment," [original title "Jouissance"] In *The Encyclopedia of Diderot & d'Alembert Collaborative Translation Project*, ed. Denis Diderot, trans. Anoush Terjanian, vol. 8. Ann Arbor: University of Michigan Library, 2005.
- _____. "Enjoyment." Last updated June 23, 2020. <https://quod.lib.umich.edu/d/did/did2222.0000.225/--enjoyment?rgn=main;view=fulltext>.
- Reich-Ranicki, Marcel. *Thomas Bernhard: Aufsätze und Rede*. Zürich: Ammann, 1990.
- Reinert, Bastian and Clemens Götze (eds.). *Elfriede Jelinek und Thomas Bernhard. Intertextualität—Korrelationen—Korrespondenzen* Berlin/Boston: De Gruyter, 2019 (= Untersuchungen zur deutschen Literaturgeschichte, Bd. 154).
- Rizzo, Jessica. "'Opheliemachine' Takes on Influential 20th-Century Theatre Work." Last updated June 24, 2020. <https://www.culturalweekly.com/opheliemachine-takes-on-influential-20th-century-theatre-work/>.

- Roeder, Anke. "Überschreitungen. Gespräch mit Elfriede Jelinek (1996)." Last updated June 20, 2020. <https://jelinektabu.univie.ac.at/moral/das-begehren-der-frau/anke-roeder/> (= TABU: Bruch. Überschreitungen von Künstlerinnen. Interkulturelles Wissenschaftsportal der Forschungsplattform Elfriede Jelinek).
- Rosen, Stanley. *Plato's Sophist: The Drama of Original and Image*. New Haven: Yale University Press, 1983. 269-90.
- Rousseau, Jean-Jacques. *Emile: or, On Education*. New York: Basic Books, 1979.
- Roussel, Pierre. *Systeme physique et moral de la femme*. Paris: Vincent, 1775.
- Rushton, Julian. *Mozart* (=The Master Musician Series). Oxford: Oxford University Press, 2006.
- Said, Edward W. *Orientalismus*, trans. Hans Günther Holl. Frankfurt am Main: Fischer, 2009.
- Scheibe, Johann Adolph. "Die Untersuchung der Fehler und Thorheiten der meisten deutschen Opern." *Der critische Musicus*. Leipzig: Breitkopf, 1745. 66-77.
- Schilder, Peter. *The Image and Appearance of the Human Body: Studies of the Constructive Energies in the Psyche*. London: Routledge, 1950. Repinted 1999.
- Schlipphacke, Heidi. *Nostalgia After Nazism: History, Home, and Affect in German and Austrian Literature and Film*. Lewisburg: Bucknell University Press, 2010.
- Schmidt-Dengler, Wendelin. "'Absolute Hilflosigkeit (des Denkens). 'Zur Typologie der wissenschaftlichen Auseinandersetzung mit Thomas Bernhard.'" *Wissenschaft als Finsternis? Jahrbuch der Thomas-Bernhard-Privatstiftung in Kooperation mit dem Österreichischen Literaturarchiv*, ed. Martin Huber and Wendelin Schmidt-Dengler. Wien: Böhlau, 2002. 9-18.
- Schnitzler, Günther and Edelgard Spaude (eds.). *Intermedialität. Studien zur Wechselwirkung zwischen den Künsten*. Freiburg im Breisgau: Rombach, 2004.
- Schöblier, Franziska. "Erinnerung zwischen Aura und Reproduktion. Heidegger in Thomas Bernhards *Alte Meister* und Elfriede Jelineks *Totenauberg*." *Politik und Medien bei Thomas Bernhard*, ed. Franziska Schöblier und Ingeborg Villinger. Würzburg: Königshausen & Neumann, 2002. 208-29.
- Schwarzer, Alice. "'Ich bitte um Gnade.' Alice Schwarzer interviewt Elfriede." *Emma* 7 (1989): 50-5.
- _____. "Frauenhaß & Fremdenhaß," *Emma*, 1 (1993): 5.
- _____. "Über Emma. Emma über Emma: Emma lebt! Website der Emma." Juli 25, 2013.

- Searle, John R.. *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press, 1969.
- Seban, Jean-Loup. "Roland Barthes." *Encyclopedia of Philosophy*, ed. Edward Craig. New York: Routledge, 1998.
- Seegers, Aemgard. "Partitur für den Seitensprung." *Feuilleton*, January 21/22, 1995.
- Seidensticker, Bernd. "Dithyramb, Comedy, and Satyr-Play." *A Companion to Greek Tragedy*, ed. Justina Gregory. Oxford: Blackwell Publishing, 2005. 38-54.
- Seidman, Steven. *Contested Knowledge: Social Theory in the Postmodern Era*. Malden, MA: Blackwell, 1998.
- Shaw, Carl A. *Satyr Play: The Evolution of Greek Comedy and Satyr Drama*. Oxford: Oxford University Press, 2014.
- _____. *Euripides: Cyclops: A Satyr Play*. London and New York: Bloomsbury Academic, 2018.
- Shipp, E. R. "O. J. and the Black Media: Neither a Typical Hero nor a Typical Victim, He Challenges Typical Coverage." *Columbia Journalism Review* 33/4 (1994): 39-41.
- Sichrovsky, Heinz. "Das Publikum ist durchgefallen!" *News*. November 10, 1994.
- Sichrovskyl, Heinz and Heike Kossdorff. "'Ich gebe auf.' Die Literatur-Diva über Sex und Verzweiflung." *News*, November 5, 1992. 82-4.
- Solibakke, Karl Ivan. "Musikdiskurse in ausgewählten Theatertexten Elfriede Jelineks." *Austriaca. Cahiers Universitaires d'Information sur l'Autriche* 59 (2004): 189-204.
- Solomon, Maynard. *Mozart: A Life*. New York: Harper Collins, 1995.
- Sommer, Anna Katrin. "Eine Reise zum Mittelpunkt des Zynismus. Thomas Bernhard lebt!" *Kritische Ausgabe*. October 23, 2014.
- Spender, Dale. *Man Made Language*. London: Routledge & Kegan Paul, 1980.
- Spiel, Hilde. "Das Dunkel ist Licht genug." *Theater Heute* 13/9 (September 1972): 10.
- Staples, Robert. "Black Masculinity, Hypersexuality and Sexual Aggression." *The Black Family: Essays & Studies*. Belmont, California: Wadsworth, 1994.
- Stephoe, Andrew. *The Mozart-Da Ponte Operas*. Oxford: Clarendon Press, 1988.
- Sucher, C. Bernd. "Freiwillige Selbstkontrolle: Zu Elfriede Jelinek—Ein Plädoyer gegen Obszönität." *Süddeutsche Zeitung*. March 2, 1995.
- "The Nobel Prize in Literature 2004." Last updated June 23, 2020. <https://www.nobelprize.org/>

- prizes/ literature/2004/summary/.
- Thomson, Katherine. *The Masonic Thread in Mozart*. London: Lawrence and Wishart, 1977.
- _____. "Mozart and Freemasonry." *Music & Letters* 1 (1976): 25-46.
- Till, Nicholas. *Mozart and the Enlightenment. Truth, Virtue and Beauty in Mozart's Operas*. New York, London: W.W.Norton & Company, 1995.
- Timpano, Nathan J. *Constructing the Viennese Modern Body: Art, Hysteria, and the Puppet*. New York: Routledge, 2017.
- Tischer, Ulrike, Ilse Hartmann-Tews, and Claudia Combrink. "Sport Participation of the Elderly: The Role of Gender, Age, and Social Class." *European Reviews of Aging & Physical Activity*, 8/2 (2011): 83-91.
- Tovey, Donald Francis. *Symphonies and Other Orchestral Works. Selections from Essays in Musical Analysis*. Mineola, NY: Dover Publications, 2015.
- Trouille, Mary. "Sexual/Textual Politics in the Enlightenment: Diderot and d'Epinary Respond to Thomas's Essay on Women." *Journal for Eighteenth-Century Studies*, 19/1 (1996): 1-15.
- Tyson, Alan. *Mozart: Studies of the Autograph Scores*. Cambridge: Harvard University Press, 1987.
- Uçan, H., Modernizm/Postmodernizm ve J. Derrida'nın Yapısökümcü Okuma ve Anlamlandırma Önerisi." *Turkish Studies*. 4/8 (2009): 2283-2306.
- "Ver-" Duden Online. Last updated June 25, 2020. https://www.duden.de/rechtschreibung/ver_.
- Vogel, Walter. "Ich wollte diesen weissen Faschismus. Die deutsche Sprache, das Deutsche schlechthin: Ein Gespräch mit Elfriede Jelinek über ihr Buch 'Wolken.Heim.'." *Feuilleton*. Juni 16, 1990.
- Wachs, Faye Linda. "'I was there...': Gendered Limitations, Expectations, and Strategic Assumptions in the World of Co-ed Softball." *Athletic Intruders: Ethnographic Research on Women, Culture, and Exercise*, ed. Anne Bolin and Jane Granskog. Albany, NY: State University of New York Press, 2003.
- Wagner, Peter. *Sociology of Modernity: Liberty and Discipline*. London and New York: Rutledge, 2016.
- "Warum Wie erklären Sie sich, daß Gewalt gegen Fremde nur von Männern ausgeht? " *Emma*, 5 (1993): 58-63.

- Weisberger, Richard William. *Speculative Freemasonry and the Enlightenment: A Study of the Craft in London, Paris, Prague, Vienna and Philadelphia*. Boulder: East European Monographs; New York: Columbia University Press, 1993.
- Welch, Mark. *Reel Madness: The Representations of Madness in Popular Western Film*. Doctoral Dissertation. University of Western Sydney, 1997.
- Wellmer, Albecht. *Zur Dialektik von Moderne und Postmoderne*. Frankfurt am Main: Suhrkamp Verlag, 1985.
- Welsch, Wolfgang. *Unsere Postmoderne Moderne*. Weinheim: VCH, 1991.
- White, Hayden. "The Forms of Wildness: Archaeology of an Idea." *The Wild Man Within: An Image in Western Thought from the Renaissance to Romanticism*, ed. Edward Dudley and Maximillian E. Novak. Pittsburgh: University of Pittsburgh Press, 1972.
- Williams, Olugbala. "Vignette: Slavery's Archetypes Affect White Women Teachers." *The Guide for White Women Who Teach Black Boys*, ed. Eddie Moore, Ali Michael, and Marguerite W. Penick-Parks. California: Corwin, 2017. 139-41.
- Winkler, Jean-Marie. "Zwischen Parodie und Zurücknahme. Thomas Bernhards *Der Ignorant und der Wahnsinnige* und Wolfgang Amadeus Mozarts *Die Zauberflöte*." *Nicht (aus, in, über, von) Österreich. Zur österreichischen Literatur, zu Celan, Bachmann, Bernhard und anderen*, ed. Tamas Lichtmann. Frankfurt am Main 1995), 229-40.
- Wittgenstein, Ludwig. *Tractatus logico-philosophicus*. New York: Harcourt, Brace, 1933.
- Wright, Elizabeth. "Eine Ästhetik des Ekels. Elfriede Jelineks Roman *Die Klavierspielerin*." *Text + Kritik* 117 (1993): 51-9.
- Yegen, Ceren. "Derrida and Language: Deconstruction." *International Journal of Linguistics*, 6/2 (2014): 48-61
- Zangl, Veronika. "Austria's Post-89: Staging Suppressed Memory in Elfriede Jelinek's And Thomas Bernhard's Plays *Burgtheater* and *Heldenplatz*." *European Cultural Memory Post-89*, ed. Conny Mithander [et al.]. Amsterdam/New York: Rodopi, 2012. 271-99.
- Zaslaw, Neal. *Mozart's Piano Concertos: Text, Context, Interpretation*. Ann Arbor, MI: University of Michigan Press, 1999.
- Žižek, Slavoj and Mladen Dolar. *Opera's Second Death*. New York, London: Routledge, 2002.
- Zöllner, Johann Friedrich. "Ist es ratsam, das Ehebündniß nicht ferner durch die Religion zu sancieren." *Berlinische Monatsschrift* 2 (1783): 508-16.

VIDEOGRAPHY

- Bernhard, Thomas. *Der Ignorant und der Wahnsinnige*. [DVD video]. Dir. Claus Peymann. Cast. Angela Schmid, Ulrich Wildgruber, Bruno Ganz [et al.]. Königswinter: Lingua Video, 2008.
- Mozart, Wolfgang Amadeus. *Così fan tutte* [DVD video]. Arthaus Musik GMBH, 2015.
- _____. *Die Zauberflöte* [DVD video]. Con. John Eliot Gardiner, perf. Christiane Oelze [et al.], Michael Schade Seattle: University of Washington Music Library. 1995. Reprinted 2017.