

## **Building the Austrian Body: Jelenik's Celebrity Workout**

In diesem Artikel geht es besonders um das gesellschaftliche Konstrukt des menschlichen Körpers, so auch um *Body politics*. Insbesondere werden die folgenden Texte von Elfriede Jelinek herangezogen:

Clara S.  
Jackie  
„Körper und Frau“  
*Die Klavierspielerin*  
*Lust*  
*Ein Sportstück*  
*Die Klavierspielerin*  
*Totenauberg*  
*Sinn egal, Körper zwecklos*  
*Das Lebewohl*

# Building the Austrian Body: Jelinek's Celebrity Workout

Helga Kraft

ALTHOUGH THEORISTS HAVE BEEN CONCEPTUALIZING THE RELATIONSHIP between body, sex, and gender for several decades now, the issue is still a heated one. In 2002, O'Connor, a scholar in literature and the history of science, described the academic practice of writing about the body as follows:

In academic parlance, 'body politics' denotes the idea that embodiment is never merely a natural, biological circumstance, never simply a fleshly side-effect of being alive, but is instead always inherently political, always fraught with ideology. 'Body politics' is a sort of scholarly shorthand for the premise that the stories we tell about what it means to have a body, and the metaphors through which we think about flesh, are all heavily laden with assumptions about what kinds of bodies are better—healthier, sexier, more or less valuable—than others. (406)<sup>1</sup>

In her book *Embodying Gender* published in 2005, sociologist Alexandra Howson suggests possibilities for integrating the concept of the gendered body as theorized by sociologists with an embodied gender as argued by feminists.<sup>2</sup> Judith Butler admitted recently that despite her attempts to write on the body she usually ends up talking about language, and Jelinek's literary approach likewise has been interpreted as an embodiment of language.<sup>3</sup> In discussing the body as a national entity, sociologist Nira Yuval-Davis observes that much work relating the body to the nation still needs to be done. She expresses her "amazement and dismay" at the fact that gender relations have been absent from most theorizations of the construction of nationalist projects" (Yuval-Davis 120). Viennese politologist Eva Kreisky does just that. She notes in 2003: "The body has received increased valorization in the era of neoliberal capitalism. Only intact, healthy bodies can guarantee a life conforming to the market. . . . It is predominantly a male illusion of doability that launches mighty economic interests in demolishing natural-technological but also all social, ethical, and legal borders to realize a body that exists "eternally" in the desired image."<sup>4</sup>



Jelinek often satirizes body politics in her works. The bodies she creates in her texts are closely linked to their political environment. Jelinek-scholars view these bodies as constructs, and when put on stage via actors, mainly as carriers or caricatures of *parole* or dominant discourses rather than representations. Thus, individual, psychologically motivated subjects appear only in absentia. Idealistic and psychologically motivated human designs do not interest the author.<sup>5</sup> However, with a cool gaze—reminiscent of Luhmann's communication analyses—Jelinek unmasks social practices as they influence the body, and by doing so, she illuminates the artificiality and brutality of this process. Jelinek has always incorporated theoretical considerations in her writings and even formally has credited scholars for their inspiration. Influenced by the language experimentations of the Wiener Gruppe in the early 1970s, she anticipated the debate on the body from a literary perspective practically before it was picked up during the second women's movement in the late 1970s. Close scrutiny of her texts shows that the body actually plays a multifaceted and at times paradoxical role in her works, as an image, as a biological entity, passive or active, suffering or inflicting pain. Jelinek shows how models of the body, as determined by historical and local imperatives, influence the materiality of the individual physical being, even the physiognomy of the body. She also presents the body in its performative nature, as described by Judith Butler, connected to societal training or to subversion.<sup>6</sup> It is significant that Jelinek throughout her works is fighting a sexist system that contains the woman's body. In an interview in November 2004, upon receiving the Nobel Prize, she sums up her critical approach on societal practices regarding gender differentiation: "I do not fight against men, but against the system that is sexist. The system that judges the worth of women, the system that judges a woman's worth through her youthful body and looks and not for what she does. Men are defined through what they do, women through their looks."<sup>7</sup> In the following discussion, I will limit myself to Jelinek's presentation of a number of actual, well-known male or female personages of our society, including herself, that she scrutinizes or alludes to in her texts and examines in terms of their bodies.

### THE MALE BODY

As to be expected, the ultimate Austrian body is a model Western body, and in Jelinek's texts, as in feminist theory, it is masculine and displays all the time-tested elements based on patriarchal thinking reflected in the Lacanian Symbolic.<sup>8</sup> The female version of the body is not a body in and for itself. Just as Eve in the bible, a woman's body is derived from the male body and belongs to the man. Sociologist Rose Weitz's describes historical

findings on this subject as follows: "Beginning with the earliest written codes, and continuing nearly to present day, the law typically has defined women's bodies as men's property. In ancient societies, women who were not slaves typically belonged to their fathers before marriage and to their husbands thereafter."<sup>9</sup> Jelinek describes such ownership in an interview from 1998: "Bei uns ist es immer noch so, daß der Mann nicht nur über den Körper der Frau verfügt, sondern auch über ihre Arbeit." [Where I live, the man still not only owns the woman's body but also her work].<sup>10</sup>

Besides the biochemical makeup of the body, Jelinek looks for historical and cultural constituents produced and monopolized by political and economic powers. Jelinek detects in such powers the source for male sensuality: "It has not been a secret that governmental roles of power energize the body of the male; men reach power more often with an explosive sensuality, and they can utilize the body of the female. She becomes an accomplice because she does not violate the customary rules, . . . yet still herself strives for power."<sup>11</sup>

Jelinek recognizes imaginary male constituents of the body. For instance, in *Der Tod und das Mädchen V: Die Wand* [*Death and the Maiden V: The Wall*, 2003] she enumerates some of the positive male characteristics that the female body is said to lack: "dryness, hardness, smoothness, cleanness, purity" [das Trockene, das Harte, das Glatte, Saubere und Reine].<sup>12</sup> Elizabeth Grosz in *Volatile Bodies* theorizes such a traditional view of the male body in contrast to the female body. She finds "that women, insofar as they are human, have the same degree of solidity, occupy the same genus, as men, yet insofar as they are women, they are represented and live themselves as seepage, liquidity."<sup>13</sup> Jelinek implies that the promotion of the male body as strong, muscular, and physically aggressive presents a great danger both to man himself and to the world around him. His aggression evolves from his body's vulnerability in primitive mammalian groups due to its delicate biomass. The male was always in danger of being pushed aside by other males. New research in the natural sciences has found early evidence that such aggressive behavior is not based on instinctual but on socialized behavior resulting from the desire for security that is negotiated differently by females who are handicapped by their smaller size, pregnancies, etc.<sup>14</sup> Thus, the male body yearns for more strength and power, both physical and social, and man uses the avenues offered him by his culture. Jelinek's polemics imply that a negative cultural evolution, as we have seen in the past, is not one dictated by nature and therefore can be changed.

Jelinek explores and literally stages the artifice of the body in a scene in the play *Totenauerg* [*Death/Valley/Summit*, 1991] where she presents the male body as a sick abstraction. The central stage persona called Old Man is a thinly disguised caricature of Heidegger. Jelinek looks at the relationship of his body concept and Heidegger's Nazi past. The old man "is sit-

ting in a folkloristic ski suit in the lobby of a luxury hotel. He is strapped into a frame [*Gestell*] that retraces the contours of his body, making it larger. Through the frame he practically exists twice."<sup>15</sup> The frame reminds us of a confining structure fitted around sick patients in hospitals. The body is propped up by it and at the same time restricted. Thus, the ailing body is paradoxically supported and handicapped at the same time while pushing for expansion and recovery. This *Gestell* that Jelinek places on stage is an image made of language, expressing abstract thought. In other words, the natural body is encased by a language structure to give it meaning. Heidegger himself uses the word *Gestell*, frame, in his works in a philosophical sense. He philosophizes a self-made body-frame, an interpretation of language that Jelinek exposes in its dangers. The scholar Andrew Feenberg understands Heidegger's use of the word *Gestell* in terms of the philosopher's critique of technology: "The modern technologist obliterates the inner potential of his materials, "de-worlds" them, and "summons" nature to fit into his plan. Ultimately, it is not man, but pure instrumentality that holds sway in this "enframing" [*Ge-stell*]; it is not merely human purpose, but a specific way in which being hides and reveals itself *through* human purpose."<sup>16</sup> Jelinek visualizes the concept of the *Gestell* mainly to expose Heidegger's turn toward an agrarian innocent idyllic concept of *Heimat* with its accompanying values of an essentialized destiny of being that allows the fascist medical discourse of "unwerte Körper" [worthless bodies] in *Totenauberg*.<sup>17</sup> She makes visible a surface of the body on stage that usually is not seen since it is confined within language. As a result, the body is doubled. In society, it is constituted by the outside *Gestell*, which enlarges the biological body and only barely allows a glimpse into the inside. Heidegger becomes a kind of Wizard of Oz who wants people to believe there is something behind the words. Yet Jelinek finds that they remain an artificial *Gestell* supporting inhuman practices against undesirable bodies.

The ultimate Austrian male goes beyond the traditionally accepted average constitution of a strong body. His body must become a model of perfection needed to reach the highest power and profitability in his society. As Barbara Kosta has argued, there are specific inclusions and exclusions in the Austrian national body: "Particularly, the bodies of athletes are considered objects of national pride and identification, and provide an idealized image of the national self."<sup>18</sup> On the other hand, the bodies of certain ethnicities are rejected as inferior: "Roma, for example, are represented as having neither a market value nor a symbolic value, in contrast to the aesthetic ideal of the Austrians whose bodies are privileged and fetishized."<sup>19</sup> Only in its most extraordinary form can a body become a model of the desired strength, power and sex appeal. His physical qualities are to empower the male in phallocratic society to reap all earthly riches including those female specimens he desires for sexual relief.

Historically, sports accomplished such strengthening of the body already in Greek antiquity, a time Jelinek is fond of quoting throughout her works, as does Schwarzenegger when he names his models.<sup>20</sup> In *Ein Sportstück* [*A Sports Play*, 1998], which deals both directly and indirectly with Arnold Schwarzenegger, she focuses on bodybuilding. Such an individual body, Jelinek recognizes satirically, is not given by nature, it can only build itself in our advanced culture. As is well-known, the famous Austrian body-builder started his rise to stardom and political power by working out in the local gym, and by increasing his body mass and muscles into a hulking Mr. Universe, a title won by him in 1967.<sup>21</sup> Schwarzenegger proved the truth of the myth of the Western hero when he displayed his *Made in Austria* product of ultimate masculinity globally via the Hollywood communication channels. He was able to beat any competition, make his body into a *Gesamtkunstwerk* [total work of art]. But that was not an end in itself. Even though he started with mindless repetitious exercises in the initially sleazy circles of the Mr. Universe competition, he advanced to become an emulated model of manhood by having the right appearance, earning the right amount of money, and by obtaining the right kind of physical power through the proper construction and use of his physique. For him, an ancient Western male fantasy came true: On the basis of his strong body, he actually became one of the richest men, won the princess from Camelot for his wife (Maria Shriver, a Kennedy niece), and became an international hero called upon to save the world or a part of it as governor of California. He turned out to be a local lad who had done well for himself, as he headed a state with a population of thirty-four million people, much larger than his native Austria with only eight million people inhabitants. Symbolically, Schwarzenegger's achievement can be viewed as a comeback of the Austrian empire through infiltration of the present world power, the USA. Of course, his body did not do this alone. It required a determined mind-set and societal circumstances for its formation. In any case, his example indicates that in our society the enhanced strong male body remains a symbol of success.

Jelinek critically examines the biological construction of the male body in her play *Sportstück* by presenting the story of Andy, actually Andreas Münzer, whose true story she gleaned from actual newspaper reports. He is a young Austrian "wannabe Arnold," who venerates Schwarzenegger like a god. His natural body shrinks against his own constructed one: "Arnie wraps himself into his own body, as if he was the body, and then he even writes something on it! . . . His body is his uniform, his emblem signifying nothing. A nothing standing opposite something constructed".<sup>22</sup> Andy's own grotesquely, almost inhumanly muscled body is eventually destroyed by overuse of steroids, and he dies before he can reap the fruits of his success. He speaks of the failure, of having treated his body like a building by

adding "Mansarden, Ziergiebel. Stuck" (S, 92) [mansards, decorative gable, stucco]. The actual Andy dies on March 14, 1996 at the age of thirty-one. "According to the obduction report Andreas Münzer's death through liver tumors was caused by anabolic steroids. The artificial sexual hormones had produced numerous table tennis-ball-sized swellings in the liver, so-called adenomas. . . . In addition, acute poisoning was detected, apparently stemming from a stimulant drug. After the tumors had destroyed the liver, the other inner organs stopped functioning."<sup>23</sup> With the figure of Andy, Jelinek portrays a masculine project gone astray, indicating the danger of creating the ultimate image, of pushing toward the perfect male body as it circulates in our society.

Jelinek acknowledges that the desire to attain such a body is an anachronism at a time when bodily strength is not needed at all for survival, for subduing enemies or gathering wealth, as was necessary in early cultures. In dealing with present-day competition, the element of prevailing strength becomes technologically augmented: Futuristic weapons merge with the visual presentation of the body. It is not surprising that Schwarzenegger further built his body beyond biology. In the *Terminator* movies, for instance, the actor's body becomes a machine and a weapon, consisting of very little biomass. The movie spectator is given the illusion that the deadly powers are used for the good of mankind. But Jelinek has no patience with such euphemisms: In her play *Bambiland* she states in connection with the war in Iraq: "Everyone is a machine and with a machine has become a machine;" and "war becomes victorious through absolute metallization, through a transformation of the body into metal."<sup>24</sup> This is a warning about the reverse side of the ideal male body: it turns into a synonym for war and destruction. The legal trend in many nations is to accord more rights of defense to the male. Increasingly liberalized gun laws increase and condone the phallic power of men who use those weapons as an extension of their body. On the other hand, more legislation on restricting abortion is directed to diminish the woman's right to her body.<sup>25</sup>

In another play, *Das Lebewohl* [*The Farewell*, 2000], Jelinek revives memories of the most dangerous Austrian male body and Alpha male that invisibly looms behind the protagonist speaker patterned on Jörg Haider, namely Adolf Hitler, born in Braunau, Austria, the self-proclaimed Führer of a thousand-year Reich to be ruled by him with the aid of an elite equipped with the physical characteristics of the imaginary Arian body. Since Hitler's image is so important to Jelinek's deconstruction of postwar fascism in Austria, his concept of the body needs to be understood as model for Austrian far-right politician Jörg Haider. Hitler's initial concept was ingenious. Contrary to rulers in the past who dazzled their subalterns with luxurious apparel and jewelry that no one else could afford, he cast himself as one of the people. Hitler did not conform to his own fascist body ideol-

ogy of the strong, tall, blond, blue-eyed specimen, because so many Germans did not fit such an image either. Nevertheless, he is said to have had strong sex appeal that made women swoon and men seek his approval. Yet, having an average, unremarkable body, Hitler had his share of masculinity troubles that he attempted to cure. He was one of the first men to use testosterone, administered by his personal physician Morell, along with many other drugs that he took on a regular basis, and which would have destroyed his body sooner or later if he had not chosen suicide.<sup>26</sup> Hitler's normative masculinity and sexuality has been increasingly scrutinized in recent research.<sup>27</sup> While his well-known fascist homoeroticism is recognized as being part of normative patriarchal masculinity, his recently disclosed homosexual tendencies are not.<sup>28</sup>

The lack of body characteristics held up by fascist ideology were made up by Hitler early on through clothes, insignia, voice, aided by growing use of the visual media. In order to maintain power, he emphasized traditional masculinity. Photos by Heinrich Hoffmann reveal the way Hitler presented his body to appeal to those he wanted to seduce into his power.<sup>29</sup> Societal discourse was utilized to mask his body. He presented the national body image that German people preferred, which explains why he fashioned himself initially to assume a closeness to *Heimat* and nature. At first, he let the public see him in the traditional Alpine dress with *Lederhosen* and the traditional jacket of Alpine farmers. The type of German, the national body that was present during the Nuremberg Rally in 1934, mainly consisting of men, was still divided at that time: Some men marched into the stadium with guns, others with spades. As Leni Riefenstahl's documentary film *Der Triumph des Willens* [*The Triumph of the Will*, 1935] amply demonstrates, Hitler took every opportunity to boost the height of his medium size stature (1.69 m, according to his physician). He gesticulated with his fists wildly, stood elevated on a high ramp and made use of his voice by screaming loudly, almost hysterically, delivering either irrational promises for the future or angry diatribes against his imagined enemies.<sup>30</sup> This Austrian body went on to absorb all other individual bodies by seducing them to identify with him as the only body of the nation. "Ein Volk—ein Reich—ein Führer" [one people—one state—one leader] was the motto instilled into the Germans, a motto they were made to repeat aloud over and over. Through such body politics Hitler sold himself during the party convention also as the embodiment of the law. He fashioned himself as prosecutor, judge, and executioner. Hitler enlisted his booming voice not only during the convention but also later on during radio broadcasts, garnering from his people absolute loyalty and absolute obedience to any of his orders.

Studies have found that 55 percent of people judge others visually, 38 percent judge people by vocal quality, and only seven percent judge others by the actual words used.<sup>31</sup> The rally at Nuremberg was able to create a

body image people could identify with and that would assure Hitler successful domination.<sup>32</sup> Hitler's body politics and its importance for his success is a topic central to Jelinek's work. Even after WWII this kind of male body, its gestures and presentation are well and alive in Austria. It is significant that Arnold Schwarzenegger,<sup>33</sup> for instance, was a great "buddy" of Kurt Waldheim, the Federal President of Austria from 1986 to 1992, whom Austrian voters elected as their president even though they found out that he had participated in violent Nazi actions in Yugoslavia during WWII. Waldheim was even invited to Schwarzenegger's wedding in California. Jelinek found that the Austrian formula for the male body, originally used by Hitler, still worked at the end of the twentieth century. A new leader followed in Hitler's fascist footsteps in the late 1990s, namely Jörg Haider, Governor of Carinthia, and controversial leader of the Freedom Party at that time. Jelinek deconstructs his body image in her play *Das Lebewohl* [*The Farewell*].<sup>34</sup> In the monolog, the speaker representing him echoes "ein Volk, ein Reich, ein Führer" [one people, one nation, one leader] in saying: "Die vielen zählen nicht mehr, denn wir sind jetzt da. Wir sind alle" (Lw, 15) [The many don't count anymore, because we now are here. We are everyone]. Jelinek underscores the fact that Haider's image gained public significance by exploiting uncritical elements of Austria and modern society. His dress and strategies remind critical readers of the initial homely body Hitler created for himself. But Haider is also related to Schwarzenegger, as he flaunts an athletically trained, tanned, and fit body, although in an admittedly less bulky physical constitution. He presents himself in various sportsman's poses and dresses with demonstrative strength. An Austrian news magazine writes: "Haider during mountain climbing, during bungee jumping or during roller-skating. Haider in regional costume and in a designer suit, with a funny wig during Mardi Gras at Villach and with the Austrian chancellor in a Porsche. At times in Collegelook in Harvard, then again naked, hand in front of his private parts on a bear rug."<sup>35</sup> His boyish relaxed and informal demeanor and his poses that stress sexuality emphasize Haider's appeal to men as well as to women.<sup>36</sup> Jelinek reveals the subtleties of Haider's body as it turns into a political tool. In the play he states: "Wir bringen sie, die Zuversicht, mit federleichtem Leib (Lw, 10) [We bring confidence with a body light as a feather]. The confidence this body carries and the sexual allure it exudes is merged with traditional masculinity. His stylized body allows symbolically the sexual act with this young leader by everyone, male and female.

The body image of Haider and his entourage as presented in Jelinek's play comes close to what Klaus Theweleit describes in his study *Männerphantasien*, where he analyzes homoerotic elements of early fascist male organizations.<sup>37</sup> In an article in *Die Zeit*, Jelinek's own analysis of this phenomenon is summed up as follows: "Is Haider therefore not a Hitler after all,

but a Röhm, or more timely, a Kühnen? Not quite. Jelinek makes the point that Haider is playing with sexual ambivalence. She notes that he could be simultaneously both man and woman, and this would account for 'the sparkle that lures the masses.' With this, the writer has articulated the crux of the matter: the close relationship between politics and sexuality.<sup>38</sup> The *Berliner Morgenpost* points to a certain pornographic element, which characterizes the displayed body of the politician as he is hustling to seduce future voters: "The pornographic agitation by Haider, in this way we now understand Jelinek, calms down the Austrian citizen who is tormented by fear of castration. No one should be left out. Deeply rooted fears of connection, failure and loss are sublimated in the aesthetic and homo-erotic body cult of the FPÖ politician. Haider reinvents the political body."<sup>39</sup> Filmmaker Ulrike Öttinger staged Jelinek's play for the Berliner Ensemble Theater in its first production in December 2000. Critics reproached Jelinek for her disparaging images that implicated the homosexual community. However, since Jelinek allows directors great leeway in staging her plays, some criticism in this direction might stem from interpretations beyond her text. The Haider figure, both in the text and on stage, is shown as an embodiment of a new type of body politics. His body is the political message, constructed with the aid of the media, a tool that Hitler used with great dexterity. However, upon closer scrutiny the text shows us, "From Haider remains only absolute nothingness. It collapses like a pierced soufflé."<sup>40</sup>

Jelinek views Haider's biological body as being encased in a cultural *Gestell* that he exploits. While French feminists, like Irigaray and Cixous, speak of the inscribed female body, onto which societal norms are written, Jelinek goes beyond it. She argues that the complicity in perpetuating a particular body-frame is destructive, especially the masculine one.<sup>41</sup> Many forms of social inscriptions onto the body, as Foucault first noted, are violent, like constraints used in prisons and hospitals, or they are less openly violent, as exemplified by cultural prescriptions for the female body. They are constructed, coercively or complicitly, through performativity of particular gestures, gait, makeup, scent, clothes, hair styles.

### THE FEMALE BODY

In her book *Sex, Gender and the Body* (2005), Toril Moi reintroduces the worn-out question "What is a Woman?" She joins the criticism of past academic discourses that left out specific ways in which the patriarchy suppresses women.<sup>42</sup> Jelinek's fictional female characters are predominantly victimized women who fail.<sup>43</sup> Jelinek investigates personalities such as Claudia Schiffer, Jackie Kennedy, Emily Brontë, Virginia Clinton, and writers like herself, such as Ingeborg Bachmann, and Sylvia Plath. In this



endeavor Jelinek emphasizes various aspects and parts of the female body such as its modifications, its striving and suffering flesh and blood, its productive womb. The woman's body is also seen as property for sale, performing work and sex, and as a screen and repository for conscious/subconscious inscriptions of societal values and trends. As a producer of texts, the female body crosses the borderline of its physicality.

My title "Jelinek's Celebrity Workout" also refers to the author's construction and deconstruction of her own physical/mental self. In her Nobel Prize speech she notes that she activates her blurry eyes to perceive her environment critically and with precision.<sup>44</sup> In this section, I will explore Jelinek's perception of her own body. Subsequently, the tenuous relationship of her and other female writers' physicality outside their assigned spheres will be examined. As far as her own body is concerned, Jelinek expresses nothing but disdain for it, with the possible exception of "her arms, back, and shoulders," as she remarks with a touch of irony in her article "Mode."<sup>45</sup> There is much to gain or lose for women in their need to improve their actual body through dieting, exercising, and undergoing cosmetic operations. Their existence in society depends on the body more so than in the case of men.<sup>46</sup> There is barely a single Jelinek text that does not try to expose aspects of the need for the right kind of female body. Jelinek herself cunningly plays with her bodily appearance by hiding behind fashion and by disguising herself through make-up. In the brief article "Mode," she writes about "fashion and me:" "I know very little of myself; I am not very interested in myself, but it seems that my passion for fashion can replace myself. Therefore, I practically submerge myself into clothes, with a strange greed that represents rather the opposite of greed, with an immediate letting go, a relinquishing of something. I concern myself with clothes so I won't have to deal with myself, because I would let myself fall the moment I had myself in hand."<sup>47</sup> This is the perception of a highly creative, intellectual woman in our society who is well aware of the frame in which her body is cast and which she cannot escape. She admits that Roland Barthes motivated her reflections on fashion as he "calls it a miracle that the body slips into clothes without a trace remaining from this traversing."<sup>48</sup>

Her choice of clothes does not leave any traces of her body but rather masks it as if to annul a fixed, sexualized body image. She proclaims: "Basically, I want to keep everything for myself; therefore I drape something in front of me, a kind of curtain behind which everything can be surmised" (Jelinek, "Mode"). In her typical manner, she takes back what could be misinterpreted as a traditional image of an individual's essence and says with the same breath: "This everything is nothing."<sup>49</sup> In order to disguise this "nothing," Jelinek has the habit of shopping for fancy clothes, at times preferring Japanese designer dresses, and adopting particular hairdos either in or out of fashion.<sup>50</sup> In the 1980s Jelinek still saw fashion as tool of power:

"In fashion I like everything that turns women into queens—dresses that somehow make me bigger than life. I think, women should present themselves rather as masters and not as little girls."<sup>51</sup> Starting in the 1990s, Jelinek changed her fashion statements, when she adopted the "Heidi-look" with braids, red cap, and quasi-folkloristic dress. She claimed that she was dressing the same way she was writing, namely ironically. In a subversive stance, her body was made up to reflect the introduction of such clothes in many of her texts. At times, Jelinek tested her own limits. For an interview with *Stern* magazine about her novel *Lust*, she had herself photographed tied-up in kinky fashion, but later requested not to have the photo published.<sup>52</sup> Jelinek's detractors have interpreted her public poses as mostly commercially motivated to promote her books. She, however, claims that she cannot remain silent, "when the body becomes an object. That is exactly what I am fighting against."<sup>53</sup> For her pre-recorded Nobel Prize speech (December 2004), which is still available for viewing on the Nobel Prize webpage, Jelinek presented herself without any fashionable styling. Her hair is done unbecomingly, her grey costume jacket drab, the buttoned-up brown blouse does not match, and the white, made-up face and very red lipstick add up to a mask that seems intent on undermining conventional femininity. There is practically no eye contact with the camera/viewer; no nice smiles, no greetings, no farewell. She displays herself as an unfashionable old woman at a time when the trend is to look as young as possible.

Her Austrian body is presented as a personal construction site inviting a calculated gaze. She exposes its building blocks, the suppliers of the materials, and she tracks down its developers as well as the purpose and fate of the finished product. During many interviews, she confesses to the infirmities of her own body, her illnesses, and her phobias, a mixture of biochemistry and social inscriptions.<sup>54</sup> Jelinek claims that she is physically restricted by a deep-rooted fear of flying, which kept her, for instance, from attending the award ceremony in Stockholm. Inscribed are traumatic family experiences from her childhood. This trauma is often attributed to her father who was marked by his endangered situation as a Jew in Nazi-ruled Austria and who died in a mental asylum. In addition, the strict and relentless training toward achievement by her mother added to a self-consciousness of the body. Her experience in having to play the piano for hours is transformed in her play *Clara S.* (1982), where Schumann's daughter is strapped into a frame similar to the frame encasing of Heidegger in *Totenauerg*. In both plays it is called *Gestell*, but here it is distinctly a torture machine. The stage instructions describe the situation as follows: The daughter Marie practices on a grand piano "yoked in a kind of training frame (Logier's frame from the nineteenth century, in which already Robert Schumann ruined a finger) in order to learn the proper body posture."<sup>55</sup> Such torture machines were no longer used when Jelinek was a child, but

she was raised “for an extraordinary and exclusive existence; paid for with denial of pleasure and a suppression of the senses (Körperfeindlichkeit) [body enmity].”<sup>56</sup>

Due to her experimental style, Jelinek has always incorporated cultural theory, and has responded to it, sometimes mockingly, in her writings. Above all, the debates on gender, sexuality, and the female body are deeply embedded in her works. In 2001 Jelinek published a brief text called *Körper und Frau. Claudia*, which begins in a Homeric tone: “Glühend schön mein Körper in der Muschel, wie soll ich ihn noch mehr loben?” [Glowing and beautiful, my body in the seashell. How can I praise it better?]<sup>57</sup> The name Claudia refers to super-model Claudia Schiffer.<sup>58</sup> A photo of her precedes the text on Jelinek’s website. Interestingly, it is not a photo of the over-sexualized model in a pink bikini that Jelinek describes in the text but a romantic portrait of Schiffer with a sweet smile. From the outset, Jelinek presents the model as a postmodern Aphrodite, an aberration of Botticelli’s famous painting. Surrealistically, the figure of Claudia sees herself as two in one: one part of her speaks and thinks, the other part is her body. In her monologue she reflects on this split: “Ich und mein Körper gehören zusammen, und jetzt will er plötzlich weg aus der Muschel, will leben, will fort vom Ruf, der Gestalt annimmt” [I and my body belong together, suddenly it wants to escape from the shell, wants to live] (KF). Any rarified aesthetic significance of this superbody is denied from the start, as Jelinek uses one of her stylistic tricks designed to expose pretentious and elevated speech. She has the supermodel speak from inside a toilet stall. Moreover, the body is not really present but represented by a computer voice. The shell [*Meeresmuschel*] of Aphrodite, the Greek origin of the goddess of beauty and erotic love, has turned in this text into a toilet bowl which is called *Toilettenmuschel* in German. Through this discrepancy, Jelinek questions the origin of female beauty, as Claudia, the modern Venus, speaks from the depository of excrements. This is what the body actually is associated with rather than transcendent aesthetic beauty, which has taken on a virtual life in the case of Claudia as witnessed by images on billboards. How to combine the real body with its ideal? The reflection of the speaking voice attempts to articulate the wish to have “mich und meinen Körper miteinander denken lassen” (KF) [have me and my body think together]. The body unfortunately, is not a whole but simply consists of parts: exquisite breasts, hair, mouth, pearly teeth, upper lip, and lower lip. As Claudia boasts: “hochmodern meine Kleidung, Hochleistung mein Körper” (KF) [Ultra-modern my clothes, peak performance my body]. The element of construction is clearly articulated here. Different from its clothes, however, the body is ultimately an excrement, decay existing in an abject space.<sup>59</sup> “Das ist wie beim Bauen, nur alle Ziegel gemeinsam. Körper, du bist lediglich meine Grabbeigabe” (KF) [This is like construction,

only when all bricks are together. Body, you are merely an extra for my grave]. The speaker expresses alienation from her body by calling it "mein Herr Körper" [my Mister Body] or elsewhere states "ich bin meinem Körper zugewiesen worden" (KF) [I have been assigned to my body]. In other words, the body is male-designed, and man-made.

Such reliance on androcentric values expressed here relates Jelinek's text to Bachmann's novel *Malina*, in which the feminine side of the narrator eventually disappears in the wall of her living space. It is interesting to note that the monologue is directed to women individually without mentioning the purpose or function of the sexualized female body in society. This omission implies that a super-model, the ultimate female body, although bound by her male-designed image, is no longer only male property. As a material girl she knows that her body is "der einzige Kuchen, der gegessen werden, aber von mir behalten werden kann" (KF) [the only cake that can be eaten, but which I can also keep]. She has incorporated man into herself. Fleeting the "I" thinks of shedding the female part, of becoming something of her own, for instance, pursuing studies in business administration or acting (KF). Just as Jelinek ironically presents Schwarzenegger as the ultimate male body, Claudia Schiffer is presented as the ultimate female body in our present-day society. She identifies herself with the Lacanian ideal-I recognized during the mirror stage, and points out that any other women's body would "zerbrechen und welken sobald er mich als seinen ewigen Spiegel erkennt" (KF) [break and wither as soon as it recognizes me as its eternal mirror]. However, the "I" still sees the body as occupied and she knows that her strength as a woman lies in this body: "An jeder Frau ist mehr kaputtzumachen als an mir" (KF) [Much more can be broken in other women than in me]. Yet, according to Jelinek, since Claudia occupies such an abject space, the material power that the super-model has in society might not be so desirable since it is derived from male-rule. It makes her a patriarchal collaborator.

In Jelinek's *Der Tod und das Mädchen IV: Jackie* [*Death and the Maiden IV: Jackie*, 2003], Jelinek thematizes the female body in a different way.<sup>60</sup> She resuscitates Jacqueline Kennedy from death and proclaims her to be a vampire simultaneously present and absent. More so than Claudia Schiffer the character of Jackie expresses a yearning for lasting power and the highest rank in society. The right material body is necessary for women in order to become eventually an image through which famous women live on eternally: "Keinem bleibt seine Gestalt, nur uns bleibt sie auf ewig. . . . Wir haben gar keine Körper" (TM, 76) [No-one can keep her form, only we can have it eternally. . . . We don't have a body]. Yet, while the body counted for her, the *Jackie* text makes it also clear that a woman's body can only be powerful by selling it to a man. Jackie wistfully reflects that instead of accepting a scholarship offered to her, she rather groomed her body and cir-

culated in society: "Ich mußte heiraten, anders waren meine Reize nicht anzubringen, sie brauchten ja eine sehr feste Adresse" (TM, 83) [I must marry, differently I could not apply my charms, they needed a very firm address]. Here, a female construction of identity relies on artifice: "Ich habe selbst bestimmt, was und wer und wo ich sein wollte" (TM, 94) [I have determined myself what, who, and where I wanted to be]. Nature or artifice, the body or the image of the body, how can one differentiate between them? Jelinek tends toward a holistic view, when Jackie says: "In me you can predominantly see the birth of the artificial which nature hides so skillfully, so that nature soon thereafter disappears just as much, and with it so does life—if the two had ever been anything natural. Notice that the effect is the same, born of art or born of nature, either way"<sup>61</sup> It is an ambivalent and contradictory truth we glean. Jackie proclaims on the one hand: "Ich verweise nicht. Ich erlaube mir, mich in meinem Körper vollkommen heimisch zu fühlen, weil er von Kleidung umgeben ist, die mir Sicherheit gibt." (TM, 82) [I don't decay. I take the liberty of feeling completely at home in my body, because it is surrounded by clothes that gives me security]. Security through clothes, as seen above, is Jelinek's way of coping as well. On the other hand, Jackie maintains that she survives differently since she is made of flesh and blood and at the same time because she is not. Signs of Jackie's illness express the vulnerability of her body. But within the encasing of her clothes she can manage to hide her body's vulnerability. Marilyn Monroe, whom she addresses in the monologue as her husband's lover, was not able to do so and consequently had to perish: "Meine Grenze ist aus Duchesse und Wolle, und da bleibt sie auch. Marylins Grenze war ihr Fleisch" (TM, 94–95) [My border is made of duchesse and wool, and there it stops. Marilyn's border was her flesh]. Nevertheless, the vulnerability of Jackie's body cannot be shielded. Although the wig she wears disguises the traces of her cancer, it eventually destroys her body. To the very end, those parts of her that are not clothes have to adapt to them. Jelinek emphasizes that the power gained through the looks of the body had its costs and never truly made Jackie independent from the men in her life. To show this constraint, stage directions require her to pull dummies of the dead Kennedy men behind her while she speaks. She is at the service of men to the end.

Although Jackie's power as wife is also dependant on her being a mother, Jelinek does not emphasize this aspect so much in *Der Tod und das Mädchen* [*Death and the Maiden*]. The female body as production machine for children, especially male children, receives central attention in a short text she gave the English title, "A Mother's Song." A photograph of Bill Clinton's mother and her two sons, taken when the president and his brother were still children, inspires this text. This photograph is crucial for Jelinek's text and is included in the publication of her text.<sup>62</sup> Jelinek meditates on

women as mothers, their low status as humans, but also their frightening power over their children. In society, a woman's body is significant as a womb, a production machine. Her product, the child made of her own flesh and blood, is often seen as part of her own body, and she often assumes the right to shape the child at will. As an aside, Jelinek expresses relief that her own mother fortunately no longer lives.<sup>63</sup> This fear is transported to Clinton's mother in this text. Yet, since her child is, contrary to the writer, a boy, he could escape the eternal molding and inscriptive torture of the mother when growing up, something Jelinek was not able to do as a daughter. He "He wants 'die Schrift der Mutter abschütteln . . . (und es auch kann, indem das Kind sich rasch aus der Mutter Scheide zieht und wieder zurückschiebt)' [to shake off his mother's script (and he can do it as the child pulls himself quickly out of the mother's vagina and pushes in again)].<sup>64</sup> Jelinek addresses and satirizes here Freudian Oedipal discourse. While the daughter is expected to become like the mother a womb, the son is able to possess, even sexually violate the mother, as the symbolically incestuous gesture in the quotation crudely describes. It is not enough being a mother, having produced children, though. Her body must quickly lose its un-sexy pregnant shape again and transform itself back into a desirable woman through intense sport and fitness training. To conform, the mother is making herself over, as she has made her children. She constantly corrects her body like a "faulty homework assignment" from school.<sup>65</sup>

The writer analyzes the mother's choice for social self-inscription to her body by focusing on her painted eyebrows. These artificial brows are woven through the text in many contradictory significations like a leitmotif. In conjunction with her hairdo, dress, and "feminine lips," Virginia Clinton underscores with these eyebrows, with this *pars pro toto*, the making of a body that strives toward, but cannot reach, the ideal-I that Claudia Schiffer represents.<sup>66</sup> Through the eyebrows she achieves, for example, certain facial expressions, looking surprised, arrogant, superior, helpless and sophisticated.<sup>67</sup> Her makeup and these "film star eyebrows," which she shaves and redraws, are also designed to hide the fact that Clinton's mother was a victim of domestic violence. Jelinek makes a comparison to the eyebrows of Marilyn Monroe, who, too, grew up as an abused woman.<sup>68</sup> Then again the brows are called "Balken auf der Stirn" [beams on her forehead], with the associative allusion to "Brett vor dem Kopf" [Blockhead], referring to a certain blindness and hopelessness of her beautifications because "with the two blocks on her forehead, she shuts out and nails shut the possibilities of her own existence at the same time, because she is locking herself in against the abuse, to be merely something for something else, to secure herself against the realization that her existence might offer many possibilities."<sup>69</sup> The mother only wants one alternative: the child.<sup>70</sup> The urge to keep her child is also expressed in the Virginia Clinton text. The "Leibesfrucht" [fruit of

her body] exists only through her, and she "holt das Kind endlos wieder zu sich zurück" [takes the child continually back].<sup>71</sup> Here, the power of the mother over the child includes the potential of the child's destruction, an experience close to Jelinek's own mother-daughter relationship, about which she talks in many of her interviews.

The thought of the evil mother is emphasized by exaggeration through Jelinek's grotesque allusion to cannibalism, which is often practiced by mothers in her texts. They are graphically eating their children; as for instance the female vampires do in the play *Krankheit oder Moderne Frauen* [*Sickness or Modern Women*, 1987]. Such actual cannibalistic ingestion visualizes resistance to the use made of women's bodies, a revengeful breaking of a taboo, nullifying birth by taking back into their bodies their own children. In *Krankheit* the mother "cut her eldest son with an electric saw into portions" and boiled and refrigerated him (K, 231). During a picnic the two women in the play, writer/vampire Emily Brontë and Carmilla, take parts of their dead children from a basket and grotesquely gnaw on them (K, 261). Women who are bound to their children in societal servitude can escape by taking back their children. In this early play from 1987, Jelinek makes it quite clear that women both do and do not have a body. They do not have to be mothers, as in the case of the writer Emily Brontë, to have internalized the mother's fate. After all, women have no other fate. Just as in *Krankheit* and in many other texts by Jelinek, women are associated with blood. This bodily secretion is not only connected to birth but it has murderous implications. In feminist theory blood associated with men is usually clean and connected with heroism, *Blut und Boden*, [blood and soil]. The male sheds blood to protect the fatherland. Women altogether are connected to disgusting menstrual blood. Philosopher Elizabeth Grosz writes: "Within this cultural constellation it is not surprising, . . . that women's menstrual flow is regarded not only with shame and embarrassment but with disgust and the powers of contaminating."<sup>72</sup> Such blood is linked to motherhood. But in Jelinek's work blood often also refers to the juice of life that women lack. Thus, the fascination with seeing women as vampires craving blood spans most of Jelinek's writing career.<sup>73</sup>

This designation is also related to the third type of women in her works trying to establish a personal space, a location of power: the writer. It is first exemplified in *Krankheit oder Moderne Frauen* [*Sickness or Modern Women*, 1987] through the already mentioned writer Emily Brontë. Reflecting on her lack of real existence, she remarks: "einer sagt, die Geschichte beruhe in letzter Instanz auf dem Körper der Menschen. Kümmerliche Nahrung! Zu dünne Kleidung! Verdorbene Haut!" (K, 232) [someone says, history rests in the last analysis on the body of human beings. Such scarce nourishment! Too thin clothes. Spoiled skin]. No sensual pleasure comes from men, says Emily: "Ich masturbiere täglich und schimpfe dabei auf die

Männer" (K, 232) [I masturbate on a daily basis and scold men during the act]. As men do not offer life blood, Jelinek spoofs this idea in this play by having Emily and her lesbian lover drink blood from cans kept in refrigerators next to their coffin-beds. Blood also flows freely in her play *Die Wand* [*The Wall*], the fifth of the *Princess Dramas*. Here, too, the women on stage are writers. They are Sylvia and Inge, obviously alluding to Sylvia Plath and Ingeborg Bachmann. The title refers to a book by Marlen Haushofer, another Austrian writer who published one of the first postwar feminist novels *Die Wand* in 1962 [*The Wall*, 1991]. Jelinek writes a tribute to the three early gender conscious authors who all struggled as writers, yet tried to fit the ideal image of women and died early. Their portraits precede the text on Jelinek's website. Throughout this play, blood splatters in abundance not from a sacrificial lamb but from a ram denoting male aggression and sexuality. This blood covers the two women as they slaughter and rip apart the male animal and cook a soup from it. They are truly an embodiment of aggressive female writers.

Jelinek contrasts the body of the writer to the type of body she focuses on in the Claudia Schiffer text: "und was du schon gar nicht bist, ist diese Aphrodite, die in ihrem neuen Bikini da grade raussteigt, direkt ins Blitzlichtgewitter hinein. So was könntest du dir gar nicht leisten. Bei deiner Figur" (TM, 104) [you are not at all this Aphrodite, who just appears with her new Bikini, directly into the thunder and lightening. With your figure you could not afford doing this]. At the beginning Jelinek notes that these women are "aus ihrem Geschlecht herausgetreten" (TM, 104) [They have exited their sex]. She reverses the feminist argument that women did not exist in society: "Jetzt hat der Vampir so lang geglaubt, er hätte kein Spiegelbild, und dabei war da bloß kein Spiegel" (TM, 114) [The vampire has believed for so long that it did not have an image in the mirror, when actually there simply was no mirror]. Inevitably though, these writers also consider women's beauty. In the play, they cannot follow the female destiny to be beautiful (TM, 116) but they might be differently beautiful through their effort, as their bodies disappear in or behind the wall, just as the protagonist's bodies in Marlen Haushofer's and Bachmann's novels did. One says: "Doch, du bist auch schön. Schon als Ich. Du bist anders, aber wie ich. Ich meine, was die Bewegung deines Körpers gegen diese Wand betrifft" [You are also beautiful. Even as an I. You are different, but like me. I mean regarding the movement of your body against this wall] (TM, 117). The two women in the play draw blood from the ram as if they were drawing blood from patriarchy. They are slaughtering it with all the housewifely practicality shown by Judith and her maid killing Holofernes in Artemesia Gentileschi's Renaissance painting. Yet, even women artists' bodies are tied to men. One of the writers settles "für eine körperliche Beziehung mit Geschlechtsverkehr, als animalischen und befreienden Teil des Lebens"



(TM, 121) [She decides for a physical relationship with sexual intercourse, for the animalistic, liberating part of life]. The other one is consumed by envy for the freedom men possess (TM, 121).

There is a yearning to live freely, to have the experience of man and woman in one body. Thus, the two women await the appearance of the mysterious Therese. Since Jelinek alludes in this play to Odysseus who went to the underworld and attracted the shadows living there with a blood-sacrifice, Therese parallels the blind seer Tiresias whom Odysseus questions about his future. However, in Jelinek's multilayered fabric of her play, an intertextual allusion to the works of the Austrian writer Maria-Thérèse Kerschenbaumer is possible, especially since Kerschenbaumer's book *Der weibliche Name des Widerstands* [*The Feminine Name of Resistance*, 1980] brings back the shadows of NS victims whose stories she recounts. However, the Greek seer Tiresias is most important to the text since he had been both, a man and a woman during his lifetime, and due to his transgressions was rendered blind but given prophetic abilities. The writers yearn for a such prophetic status. They continue to struggle to overcome the wall, one aspect of which is the impossibility of transcending the barriers and borders of their gendered body within the symbolic sphere of the patriarchy. A Tiresias/Therese figure is needed. One layer of this figure suggests the most majestic of all women Jelinek can think of, namely the Empress Maria-Theresa of Austria (1717 to 1780), Archduchess of Austria, Holy Roman Empress, and Queen of Hungary and Bohemia, who united within herself all aspects of the male and female. She is the ultimate Austrian female body, combining the most powerful body politics as the ruler of a patriarchal empire and one of the most successful motherly wombs by producing sixteen children, who in turn became instruments for the sovereign's expansion of political power. Before such a quasi-mythical ultimate human being, having an absolute female body and absolute male power, mere women writers can only stand in awe.

At the end of *Die Wand*, Therese, the anticipated "fremde Wesen" [the strange/foreign being], appears, but she is quite damaged. She is all wrapped in bandages from top to toe, just as the Alpenkönig [King of the Alps] was, who represented the Austrian national body in the play *Burgtheater* written fifteen years before in which Jelinek thematizes a lingering, strong fascist past. While the wounds and bloodiness of the injured Alpenkönig are foregrounded in *Burgtheater*, in *Die Wand* the focus lies on the fact that Therese has her head wrapped, indicating the blindness of the seer Tiresias. However, she arrives much too late, "sodaß sie in das, was kommt und was sie voraussagen sollte, direkt hineinrennt und sich die Stirn zerschmettert" (TM, 136) [shatters her head by running smack into what will occur and what she was supposed to see coming]. Consequently, reading aloud the prophecy, which is verbatim the story of the bloody begin-

ning of the patriarchy as told in the *Theogonie* of Hesiod, comes after the fact. It is a reverse prophecy and becomes known too late (TM, 142–143). It also comes too late for those writers in *Die Wand* [*The Wall*], who wanted to determine their own life and yet participate in the patriarchal structure. They do not escape bodily harm because of it. Plath commits suicide by sticking her head into a gas oven, and Bachmann's burning death is not considered a coincidence in Jelinek's text.<sup>74</sup>

My focus on Jelinek's fictionalization of historical women who lifted themselves above their social place must be seen in the general context of the writer's works. Most of the fictional women created in her other texts cannot bank on the celebrity status of the women discussed above and therefore were hardly ever able to profit from the power structure, even as collaborators. Their bodies are sexually used and physically abused, as in the case of Brigitte und Paula in *Liebhaberinnen*, [*Women as Lovers*], Erika in *Die Klavierspielerin* [*The Piano Teacher*], or even the rich factory wife Gerti in *Lust*.<sup>75</sup> The notion that sexuality and bodily desire create power relationships in our society constitutes a major part of Jelinek's interest in the human body.<sup>76</sup> She cannot answer the question on how much animal instinct and how much socialization rule the dynamics of societal interaction.<sup>77</sup> In Jelinek's texts it is suggested that fulfilling the yearning for power leads to dehumanization and violence against the body, against the other and the self. She cannot go beyond visualizing the boundaries, the wall of consciousness created by language. Since the body, both male and female, is consistently thrust into danger either by yearning for social power or by the need for survival, the writer shows an impasse in our society where neither the powerful nor the meek can escape a vicious circle of destruction. In her latest plays *Bambiland* and *Babel* (2004), she uses all the actual names of living power mongers contributing to the killings and profiting from the Iraq war. However, as a female writer, Jelinek admitted after receiving the Nobel Prize, "you hit your head against the wall. You disappear. But you can't inscribe yourself. I have the presumption to do this anyway, again and again; it is the rage against Austria that carries me."<sup>78</sup> Jelinek continues to work out.

## NOTES

1. O'Connor regards the term "body politic" or its transmutation into "bodies politics" as a "dead metaphor." She gives a history of the development in academia: "When body criticism burst onto the academic scene almost 20 years ago, it gave instant cachet to such hot new specialties as postcolonial theory, queer theory, gender theory, performance theory, cyber theory, and race theory. More recently, it has helped to legitimate the new areas of ecocriticism and disability studies. The reasons for this are not hard to find: 'the body' automatically conjures the questions about identity, oppression, and experience that are so dear

6. As explained in detail throughout Butler's *Bodies that Matter*.
7. Interview with Lindqvist.
8. "Irigaray argues that, like people, cultures project dominant imaginary schemes which then affect how that culture understands and defines itself. According to Irigaray, in Western culture, the imaginary body which dominates on a cultural level is a male body. Irigaray thus argues that Western culture privileges identity, unity, and sight—all of which she believes are associated with male anatomy. She believes that fields such as philosophy, psychoanalysis, science and medicine are controlled by this imaginary body."
9. Weitz, 1.
10. Venckute.
11. Ibid., "Es war aber auch schon früher kein Geheimnis, daß staatliche Machtfunktionen den Körper des Mannes—denn Männer gelangen häufiger an die Macht—mit einem Sprengsatz von Sinnlichkeit aufladen, und er den Körper der Frau benutzen kann, der zu einem Komplizen wird, da er nicht gegen die Regeln des Üblichen verstößt . . . und doch ständig selbst nach Macht strebt."
12. TM, 118. Jelinek's Prinzessinnendramen [Princess Dramas] include *Der Tod und das Mädchen I: Schneewittchen*, *Der Tod und das Mädchen II: Dornröschen*, *Der Tod und das Mädchen III: Rosamunde*, *Der Tod und das Mädchen IV: Jackie*, and *Der Tod und das Mädchen V: Die Wand*.
13. Grosz, 203.
14. See the works of the psychologists such as Ned H. Kalin and Steven E. Sheltona, "Nonhuman Primate Models to Study Anxiety, Emotion Regulation, and Psychopathology."
15. "sitzt in einem rustikal anmutenden Schianzug in der Halle eines Luxushotels. Er ist in ein Gestell (eigentlich eine Art Körper-Moulage) geschnallt, das im Groben die Umriss seines Körpers, nur viel größer, nachzeichnet. Er ist sozusagen doppelt vorhanden durch das Gestell" (Jelinek, *Totenauberg*, 9).
16. Feenberg.
17. Marlies Janz sees in *Totenauberg* a play "über den Faschismus und den heutigen Faschismus in den Diskursen von 'Gesundheit', Ökologie, Sport, Tourismus und Fremdenhaß" (139). It deconstructs Heidegger's practice of essentializing language. The 'Gestell' is one aspect of portraying such constructedness.
18. Kosta, 92.
19. Ibid.
20. In the *Spiegel* interview, Schwarzenegger put it this way: "Der Körper stellte in der Antike nicht nur Männlichkeit oder äußere Schönheit dar, sondern deutete auf innere Kraft. Wie viele Bildhauer unserer Geschichte haben den idealen Männerkörper so gemeißelt, wie Bodybuilder ihn entwickeln. Bei jeder Übung wird der Wille herausgefordert. . . . Hochleistungssportler, vor allem jene, die ganz nach oben kommen, brauchen innere Stärke" [In antiquity the body did not only represent masculinity or outer beauty, but pointed to inner strength. How many sculptors in history have sculpted the ideal male body as bodybuilders develop it. In each exercise willpower is challenged. . . . High performance athletes, above all those who want to rise to the top, need inner strength]. "Mein Ego".
21. "Ich wollte mehr als nur einen außergewöhnlichen Körper. Der Titel war für mich gleichbedeutend mit einem Ticket zur Freiheit. Ich habe Österreich geliebt, aber für mich war das Land zu klein. Ich erwartete mehr vom Leben, ich wollte einfach raus. Amerika war für mich die Zukunft, da wollte ich hin. Bodybuilding, das wußte ich instinktiv, würde mir ermöglichen, diesen Traum zu verwirklichen" [I wanted more than just an extraordinary body. The title (Mr. Universe) meant for me the ticket to freedom. I loved Austria, but for me the country was too small. I expected more from life, I simply want to get away. America was the future for me, that's where I wanted to go. I knew instinctively that bodybuilding would make it possible for me to realize this dream.] "Mein Ego".

22. "Der Arnie, der hüllt sich in seinen Körper, als ob der Körper schon er selber wäre, und er schreibt und noch was drauf! . . . Sein Körper ist seine Uniform, sein Zeichen. Sein eigenes Zeichen, das das bedeutet: Nichts. Ein Nichts, das dem Gemachten gegenübersteht" (Jelinek, *Sportstück*, 92).

23. "Die Todesursache bei Andreas Münzer war laut Obduktionsbericht: Anabole Steroide die als Ursache für Lebertumore anzusehen sind. Die künstlichen Sexualhormone hatten zahlreiche tischtennisgroße Geschwulste in der Leber hervorgerufen, sogenannte Adenome, wie sie von anderen Anabolikatoten bekannt sind. Hinzu kam eine akute Vergiftung. Vermutlich Folge eines Aufputzmittels. Als die Tumore das Gewebe ganz zerstört hatten, kapitulierten weitere innere Organe." "Andreas Münzer."

24. "Jeder ein Apparat und mit einem Apparat und selber Apparat" (168); and, "es siegt der Krieg durch totale Metallisierung, durch Metallverwandlung des Körpers" (137). [each person is an apparatus, and with an apparatus has become an apparatus. . . . War is victorious through total metallization, as the body becomes metal.] (Jelinek, *Bambiland*, 137).

25. In the US semi-automatic rifles that are useless for hunting and target shooting can be bought online. (<http://www.auctionarms.com/>); on the contrary a so-called "partial birth abortion" law was enacted in 2003 and hope was placed on the new Chief Justice of the Supreme Court, John G. Roberts Jr., and the supreme court judge Samuel A. Alito to repeal *Wade vs. Roe*, the right to abortion altogether. "It is speculated that with two new Supreme Court Justices being elected that *Roe v. Wade* may be in jeopardy of being overturned" (<http://womensissues.about.com/od/abortionlaw/i/roevwade.htm>).

26. An article in the *Frankfurter Allgemeine*, reports on the history of testosterone: "Einer der Ursprünge [of Testosteron] liegt in Deutschland. Hier wurde 1935 das Hormon Testosteron synthetisiert und als Testoviron (Testosteron-Enanthat) 1937 zur Therapie von Hormonmangel zugelassen. Allerdings nicht etwa, damit die Athleten des Führers besser laufen und springen konnten: Die Gewinnung dieses Botenstoffes stand im Fokus der nationalsozialistischen Rassenzüchtung. Es sollte die Zeugungsfähigkeit verbessern und wurde auch Nazi-Größen verschrieben. Adolf Hitler bekam es von seinem Leibarzt Morell." Spitzer.

27. See Heinemann, who writes, Röhm's homosexuality "broke the distinctions established between homosexual desire and homosocial male bonding" and thus elicited a violent response among many within the party's upper ranks. For men who found deep meaning in the homosocial element of Nazism, Hancock suggests, Röhm's blurring of boundaries was intolerable (640).

28. Popular recognition is evidenced in the recent film *Der Untergang* (Constantin Film, 2004) in which homosexual overtones between Hitler, Hess and Speer are thematized.

29. Heinrich Hoffmann was Hitler's "favorite" photographer. His photoalbum of the Führer *Hitler wie ihn keiner kennt* (1932) was a bestseller.

30. Such power over the crowds by his charismatic presence is explained by Canetti. See especially the chapter "Der Befehl," [The Order], 335–69.

31. From Hopkins.

32. It is argued that such absolute power resulted from Hitler's denial of his own non-normative body and sexuality. See Machtan. However, still no real proof on Hitler's actual sexuality exists as a recent television program ("Gefreiter Hitler: Lehrjahre eines Diktators," ZDF, November 27, 2005) contends: "Mal wird ihm Homosexualität unterstellt, mal totale Abstinenz aufgrund körperlicher Missbildung. Heute gehen Forscher davon aus, dass Hitler zwar eine gestörte Beziehung zur Sexualität hatte—die These einer homosexuellen Veranlagung aber gilt als widerlegt." [At times homosexuality is insinuated, at times total abstinence due to a physical deformation. Today researchers assume that Hitler had a disturbed relationship to his sexuality—the thesis of a homosexual predisposition, however, is considered as refuted.] <http://www.zdf.de/ZDFde/inhalt/5/0,1872,2400549,00.html>.

33. The website <http://www.welovearnold.com/> reports the following about Schwarzen-

egger: "4 October 2003—ABC News reports a star-struck young Arnold's comments on Hitler: 'I admired Hitler, for instance, because he came from being a little man with almost no formal education, up to power. I admire him for being such a good public speaker and for what he did with it.' He wants to experience being . . . like Hitler in the Nuremberg stadium and have all those people scream at you and just being total agreement whatever you say."

34. Quotes from this text are referenced as Lw.

35. "Haider beim Klettern, beim Bungeejumping oder beim Rollerskaten. Haider mit Trachtenjoppe und Designeranzug, mit Dodelperücke am Villacher Fasching und mit dem Bundeskanzler im Porsche. Einmal im Collegelook in Harvard, dann wieder nackt, die Hand vorm Geschlecht, auf einem Bärenfell." Weissenberger und Weissensteiner.

36. The advertisement for a book by the social psychologist Klaus Ottomeyer summarizes Haider's influence: "An die Robin-Hood-Figur werden die Racheimpulse der kleinen Leute delegiert, welche sich gegen ihre Ausbeutung und Unterordnung im Alltag nicht wehren. Der attraktive und sportliche Neo-Macho verspricht wieder klare Männer- und Frauenrollen, lädt zur Verachtung des Schwachen ein und fördert bei Männern wie Frauen eine schwärmerische Verliebtheit in einen Führer, bei der die kritischen Instanzen auf der Strecke bleiben. Ein Bierzelt- und Pseudosozialist, den man duzen kann, spiegelt Arbeitern und Angestellten die Überwindung der Klassengesellschaft vor." [The impulses for revenge of the people who cannot defend themselves against exploitation and subordination in everyday life are delegated to (Haider's) Robin Hood figure. The attractive and athletic neo-macho promises the return of clear role divisions between men and women, invites disdain for weak groups and promotes in men and women a romantic infatuation with a leader in which critical aspects are left behind. A pseudo-socialist found in beer tents, whom people can talk to on a personal level dupes laborers and white color workers into thinking that the class society can be overcome.]

37. Hilmar Hoffmann points to Klaus Theweleit's, *Männerphantasien* when he writes regarding Hitler: "In Klaus Theweleits Faschismus-Psychoanalyse bedeutet das "Unten" die ungeordnete, chaotische Welt sexueller männlicher Triebe" (149).

38. "Ist also Haider doch kein Hitler, sondern eher ein Röhm oder, etwas aktueller, ein Kühner? Nicht ganz. Jelinek präzisiert ihre Ausführungen mit dem Hinweis, dass Haider mit der sexuellen Ambivalenz spiele und 'eine Frau und ein Mann zugleich sein' könne; genau das gäbe ihm 'das Schillernde, das die Massen einfängt.' Damit hat die Schriftstellerin ihre Analyse auf den Punkt gebracht. Es geht um das innige Verhältnis von Politik und Sexualität." Schlüter.

39. "Die pornografische Agitation Haiders, so verstehen wir jetzt Jelinek, beruhigt den von Kastrationsängsten gepeinigten Österreicher. Keiner soll mehr zu kurz kommen. Tief sitzende Anschluss-, Versagens- oder Verlustängste werden in den so ästhetischen wie homoerotischen Körperkult des FPÖ-Politikers sublimiert. Haider erfindet den politischen Körper neu." Österreich.

40. "Von Haider bleibt das absolute Nichts. Es fällt zusammen wie ein Soufflé, in das man hineinsticht." (Luzina quotes Jelinek, 12).

41. Wilhelm Weller (WW) interviewed the renowned psychoanalyst Bert Hellinger (BH) when Jelinek received the Nobel Prize. "WW: Auch er [Hellinger] sieht die österreichische Gesellschaft und ihre Volksseele in tiefer Zerrissenheit und glaubt, mit seiner Methode der physischen 'Familienaufstellung' einen volksweiten Heilungsprozess anstoßen zu können." [He, too (Hellinger) sees the Austrian society and its folk soul in deep division and believes with his method of 'family confrontation' to initiate a healing process]. Hellinger imagines the following satirical scenario that links Jelinek's bodies with nation: "WW: . . . Ich sehe Schwarzenegger und Jelinek nah beisammen. . . . Jörg Haider kniet vor Maria Shriver: 'Mutti, für Dich tue ich es gerne.' Hitler und Deutschland umarmen sich. . . .

Kanzler Schlüssel gibt Kennedy die Hand und verbeugt sich." [WW: I see Schwarzenegger and Jelinek close together. . . . Jörg Haider kneels in front of Maria Shriver: 'Mom, I love to do it for you.' Hitler and Germany embrace. . . . Chancellor Schlüssel gives Kennedy his hand and bows].

42. For instance Paula in *Die Liebhaberinnen* [Women as Lovers], Nora in *Was geschah nachdem Nora ihren Mann verlassen hatte* [What Happened After Nora Left her Husband], Erika in *Die Klavierspielerin* [The Piano Teacher], Gerti in *Lust*.

43. "Aber das Unzureichende, das in ihr Blickfeld gerät, reicht den Dichtern trotzdem immer noch für etwas, das sie aber auch lassen könnten. Sie könnten es sein lassen, und sie lassen es auch sein. Sie bringen es nicht um. Sie schauen es nur an mit ihren unklaren Augen, aber es wird durch diesen unklaren Blick nicht beliebig. Der Blick trifft genau" (Jelinek, *Im Abseits* [Sidelined]). [But the inadequacy that enters the writers' field of vision, is still adequate enough for something, that they could also take or leave. They could take or leave it, and they do leave it. They don't kill it. They merely look at it with their bleary eyes, but it does not become arbitrary because of this bleary gaze. The gaze is well aimed.]

44. "Also meine Arme sind ganz gut, der Rücken, die Schultern sinds auch, aber den Rest sollte ich doch lieber für mich behalten" [Well, my arms are o.k., my back, the shoulders as well, but the rest I should rather keep to myself.] (Jelinek, "Mode").

45. During a 1996 interview Jelinek noted in regard to women who are writers: "Begeht eine Frau einmal diese Überschreitung, muß sie wiederum ein weibliches Ich herauskehren, will sie auf dem Markt der Körper konkurrieren, um einem Mann zu gefallen. Sie muß sich also immer nach dem Anderen richten, während der Mann stets, im Sprechen wie auch sexuell, er selber bleiben kann und darf" [If a woman transgresses, she must emphasize in turn her feminine I, if she wants to compete on the market for bodies in order to attract a man. She must always adjust herself to others, while a man always—if he speaks or has sex—can and is allowed to remain who he is.] (Ibid.)

46. "Ich weiß wenig von mir, interessiere mich auch nicht sehr für mich, aber mir kommt vor, daß meine Leidenschaft für Mode mir mich selbst ersetzen kann, deshalb bohre ich mich ja förmlich hinein in die Kleider, mit einer seltsamen Gier, die aber viel mehr mit dem Gegenteil von Gier zu tun hat, dem sofortigen Loslassen, Auslassen von etwas. Ich beschäftige mich mit Kleidung, damit ich mich nicht mit mir beschäftigen muß, denn mich würde ich sofort fallen lassen, kaum daß ich mich einmal in der Hand hätte." [I know little of myself, I am also not interested in myself very much; but it appears to me that my passion for fashion can replace myself. Therefore, I practically drill myself into clothes with a strange greed that is connected, however, rather with the opposite of greed, with letting go instantly, with discarding something. I occupy myself with clothes, so I won't have to occupy myself with me. Because I would let myself fall, as soon as I had myself ever in hand.] (Ibid.)

This passion for clothes Jelinek shares with Erika in her novel *Die Klavierspielerin* [The Piano Teacher], as exemplified through sexuality and fashionable dresses that the protagonist never wears (PT, 4).

47. "Roland Barthes . . . nennt es ein Wunder, daß der Körper in die Kleidung hineinschlüpft, ohne daß von dieser Durchquerung auch nur eine Spur zurückbliebe" (Jelinek, "Mode").

48. "Ich will aber im Grunde alles, wirklich alles für mich behalten, deswegen hänge ich was vor, eine Art Vorhang, hinter dem dieses Alles vermutet werden könnte. Zerbrechen Sie sich aber nicht den Kopf, dieses Alles ist Nichts" [Basically I want to keep everything for myself. Therefore, I hang something in front of me, a kind of curtain behind which this 'everything' could be assumed to be. Don't agonize about this, this 'everything' is a 'nothing'.] (Ibid.)

49. The *Emma* article from 1985 noted that Jelinek has used make-up ever since she has been thirteen, and she dressed "mal im Saint-Laurent-Kostüm, mal in Zwanziger-Jahre

Eleganz, mal im Fünfziger-Jahre-Stil" [at times in a Saint Laurant costume, at times in the elegance of the twenties, at times in the style of the fifties.] (Löffler 35).

Jelinek commented: "In der Mode gefällt mir all das, was aus Frauen Königinnen macht—Kleider, die mich irgendwie vergrößern. Ich meine, dass Frauen eher als Herrinnen auftreten müssen und nicht als kleine Mädchen" [In fashion I like everything that turns women into queens—dresses that somehow make me bigger than life. I think, women should present themselves rather as masters and not as little girls.] (Löffler 36).

50. Moi, 50.

51. "In der Mode gefällt mir all das, was aus Frauen Königinnen macht—Kleider, die mich irgendwie vergrößern. Ich meine, dass Frauen eher als Herrinnen auftreten müssen und nicht als kleine Mädchen." (Löffler, 36).

52. For the photo session, she is dressed in leather. "Ja, sie lässt es geschehen. Am Bettpfosten im 'Sacher'" [Yes, she allows it to happen. At the bed post in the hotel Sacher]. ("Männer," 76).

She also appears in braids and a costume resembling the Austrian *Tracht* [traditional costume]. In many of her texts the *Tracht* is an image revealing a subliminal fascist practice, which she calls in a play of words *Niedertracht* [perfidy]. "Sie schreibt an gegen Alt-Nazi und Neo-Rechte, die wieder 'ihre fescche alte Niedertracht anziehen'" [She writes against the old Nazi rightists and the neo-rightists, who are dressed again in their old infamy] (Löffler 34).

53. "wenn sozusagen der menschliche Körper zum Gegenstand wird. Das ist aber wiederum genau das, wogegen ich kämpfe" ("Männer," 79).

54. Löffler quotes Jelinek: "Ich kann meine unglückliche Kindheit nicht vergessen. Ich bin mit Sicherheit ein depressiver, pessimistischer Mensch" [I cannot forget my unhappy childhood. I am definitely a depressive, pessimistic person.] (Löffler, 34). "Ich hatte insgesamt vier Psychiater" [I had four psychiatrists in total.] (Löffler, 35).

"Mit achtzehn brach sie zusammen, erlebte, was sie heute ihren 'schizoiden Schub' nennt" [at eighteen she had a breakdown. She experienced what she calls today her 'schizoid episode.] (Löffler, 35).

55. "Darauf übt, in eine Art Trainingsgestell gespannt (das Logiersche Gestell aus dem 19. Jahrhundert, in dem sich schon Robert Schumann einen Finger ruiniert hat), das die richtige Körperhaltung dem Schüler beibringen soll" (Jelinek, *Clara S.*, 81).

"Eine Erfindung des ehemaligen Militärdirektors Johann Bernhard Logier im Jahre 1805 machte den Klavierschüler selbst zu einer 'mechanisierten Körper-Maschine' (Scherer, 131). Der *Chiroplast*, eine Art Schraubzwinde mit Handgelenk- und Fingerführern, fesselt die Gliedmaßen ans Instrument. Die Apparatur sorgt für eine direkte Verlängerung der hammermechanischen Vorrichtung in die Körper der Spieler" [It was an invention of the former military director Johann Bernhard Logier in 1805 that made the pupil at the piano into a 'mechanized body-machine' (Scherer, 131). The *Chiroplast*, a kind of vise with leads for the hand and fingers, ties the members of the body to the instrument. The machine takes care of a direct extension of the hammer instrument to the body of the player]. (Novotny, 1)

56. As the feature article in the feminist journal *Emma* from 1985 puts it: "Es war eine Erziehung zur Außergewöhnlichkeit und Exklusivität; bezahlt wurde sie mit Lustversagen und Körperfeindlichkeit" (Löffler 35).

57. The text "Körper und Frau" does not have page numbers. In this essay, the text is referenced as KF.

58. On a website, listing the top ninety-nine women Schiffer is described thus: "Claudia Schiffer is one of the most beautiful and visually stunning women in the world; tall, blonde and rich. Do you really need to know anything else?" On her background: "Born on August 25th 1970, Claudia was raised in Düsseldorf, Germany to a homemaker mom and lawyer dad. As a child growing up, Claudia did not wish to become a model, rather she

wanted to be a lawyer and work in her father's successful law firm." "At 5'11" with long, flowing blonde hair and piercing blue eyes, she has appeared on over five hundred magazine covers," [http://www.askmen.com/women/models/6\\_claudia\\_schiffer.html](http://www.askmen.com/women/models/6_claudia_schiffer.html).

59. The abject is used here in the sense of Julia Kristeva's definition. "The term Abjection literally means 'the state of being cast out.' In contemporary critical theory, it is often used to describe the state of often-marginalized groups, such as women or homosexuals. This term originated in the works of Julia Kristeva. Often, the term 'space of abjection' is also used, referring to a space that abjected things or beings inhabit (*Wikipedia*)." See Kristeva for more detail.

60. All quotes from *Der Tod und das Mädchen: Prinzessinnendramen* [*Death and the Maiden I-V: Princess Dramas*] are referenced as TM.

61. "In mir können Sie eher die Geburt des Künstlichen mit ansehen, welches die Natur so geschickt verbirgt, daß die Natur bald darauf genauso verschwunden ist und mit ihr das Leben, als wären die beiden jemals etwas Natürliches gewesen. Sie sehen, der Effekt ist derselbe, ob Kunst oder Natur geboren werden" (TM, 92-93).

62. "Virginia Clinton Kelley was the mother of President Bill Clinton. Her first husband (the president's father) died while she was pregnant with Bill. She outlived him and her second husband, Roger Clinton. She is one of only a few mothers of presidents who lived long enough to see their sons become president. She died of cancer during Clinton's first term of office." <http://www.thecemeteryproject.com/Graves%202/kelley-virginia-clinton.htm>.

63. Jelinek, "A Mother's Song" 60.

64. Ibid., 60.

65. Ibid., 62.

66. Ibid., 60.

67. Ibid., 61.

68. Ibid., 61.

69. Ibid., 63.

70. "weil sie sich mit Balken auf der Stirn vor den Möglichkeiten des eigenen Daseins gleichzeitig wieder verschließt, sogar verriegelt, weil sie sich gegen den Missbrauch, immer nur für etwas, für ein Anderes dazusein, entschlossen absperirt, sich streng dagegen verwahrt, dass das Dasein mehrere, viele Möglichkeiten bietet" (Ibid., 63).

71. Ibid., 60.

72. Grosz, 206.

73. In Jelinek's *Krankheit oder moderne Frauen* from 1987, but also in *Der Tod und das Mädchen I-V: Prinzessinnendramen* [*Death and the Maiden I-V: Princess Dramas*] from 2003 (TM, 65, 114).

74. Inge says to Sylvia: "Gut, dass du im Backofen bist. . . Ich werde mich, glaub ich, selber anzünden müssen". [Good that you are in the oven. . . I believe, I will have to ignite myself]. (TM, 134).

75. Jelinek points in many texts to a breaking point resulting in a blood bath. Gerti retaliates by killing her own son in order to eradicate future masculine torture in *Lust*. Erika in *Die Klavierspielerin* [*The Piano Teacher*] severely cuts herself to fulfill the dark demands of her body and her conscious yearning.

76. Jelinek shares Bachmann's concern about fascism. Bachmann considered fascism as the first relationship between a man and a woman and used the concept as a word for private behavior.

77. In her play *Raststätte oder Sie machens alle* [*Rest Stop or They All Do It*, 1994], she presents a satire of the animal heritage of the body, as two male characters dress in animal costumes. It is revealed at the end that inside those costumes, inside such masquerade of genuine and natural essences are but computers, on which philosophy students are typing: everything is just a virtual reality constructed by language.



78. "Man rennt mit dem Kopf gegen die Wand. Man verschwindet. Aber man kann sich nicht einschreiben. Ich maße mir das aber trotzdem immer wieder an, und was mich trägt, ist die Wut auf Österreich" (Gropp 35).

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