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Dreams of Interpretation: Psychoanalysis and the Literature of Vienna

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From Dream Life to Dream Work

THE FIRST EDITION OF *Die Traumdeutung* (translated as *The Interpretation of Dreams,* 1913) bears a publication date of 1900, although it actually appeared in Vienna in November 1899. This is consistent with the pivotal temporality of a work that looks retrospectively into the nineteenth century and prospectively into the twentieth. In 1931, Freud said of his first and arguably most important book, "It contains, even according to my present-day judgement, the most valuable of all the discoveries it has been my good fortune to make."[1] In terms of the influence not only on his later publications, but also on humanistic inquiry in general, this judgment certainly rings true. In 1924, however, Freud noted that the study had received little attention in professional journals when it first appeard.[2] This observation is borne out by surprisingly meager initial sales figures. In the first six years of publication it sold an average of only fifty-nine copies per year (Gay 1988, 3). These are remarkably low numbers, especially in view of the considerable presence of the work in the twentieth century and beyond. If few were purchasing it, one may indeed ask what the nature and significance of *Die Traumdeutung* really was at the onset of the twentieth century. The most fruitful model for approaching this question is one that views psychoanalysis in a symbiotic relationship with its environment, as both an emergence from and an influence upon its era.

The work is introduced with an epigraph from book seven of the Aeneid: "flectere si nequeo superos, Acheronta movebo" (*GW* 2/3: 283) (If I cannot bend the higher powers, I will move Acheron). Acheron is the river in Hades across which Charon ferried the dead. This citation indicates a directional change; the impossibility of bending the superior downward yields the alternative of moving the inferior upward. It is also a transgression, a boundary crossing that brings the border closer to the

surface, and the relocated cargo is that of unconscious behavior. One may characterize Freud's general project as the demonstration of the continual intrusion of the unconscious into consciousness and as the establishment of a science that makes the unconscious present and observable. This is reflected even in the first review of *Die Traumdeutung,* published in *Die Zeit* (Vienna) on January 6, 1900, which praised the work as "ein modernes Traumbuch" and lauded its scientific nature.[3]

It is important to clarify Freud's concepts of "consciousness" and "the unconscious." The terms in German are, respectively, *das Bewusstsein* and *das Unbewusste.* The first term is a substantive meaning "the being aware," which indicates a condition or state. The second term is an adjectival noun meaning "that which is not conscious." The most important aspect of these two terms is that they do not indicate spaces or places.

In Freud's writings, *das Unbewusste* and *Unbewusstes* are interchangeable. The title of the first section of *Das Ich und das Es* (1923, *The Ego and the Id*) is "Bewusstsein und Unbewusstes" (*GW* 13: 29), and it is in the use of the latter term that the meaning becomes clear: the unconscious is a collection of things that are not part of consciousness. They are repressed, blotted out, and excluded by the active psychological mechanisms of denial, displacement, inversion, projection, transference, and so on. For Freud, consciousness — the condition of being aware — is predicated upon such repressive mechanisms. The energy required to keep things out of consciousness, however, is not infinite, and the repressed eventually passes into wakefulness; this causes us to slip, to blunder, to misspeak, to misperceive. The repressed is always present in varying degrees of partial, and often total eclipse, but there nonetheless. Consequently, Freud used the German terms *latent* and *manifest* to distinguish the unconscious and conscious elements of the text of the dream (*GW* 2/3: 283).

Freud was a great demystifyer, and romantic notions of a mysterious, otherworldly unconscious were as anathema to him as religion itself. He sees no clairvoyance in dreams; their images are constructed by psychological mechanisms. They do betray secrets of the dreamer, but in the form of a parallel language, not a parallel reality. *Die Traumdeutung* is a work of science intended to make the dream processes observable, and it crowns a tradition that was concerned with the quotidian function of dream. The central part of the text is *Die Traumarbeit* (the dream work), a term that adds a strong dimension of reality to the endeavor — it is work, and connotes a technical description.

Thus, Freud's relocation of Acheron is a metaphor for his endeavor of making unconsciousness visible, of demonstrating its existence in waking life. The psychic structures delineated in *Die Traumdeutung* inform the works that Freud wrote subsequently: *Zur Psychopathologie des Alltagslebens* (1901, translated as *The Psychopathology of Everyday Life*), *Der Witz und seine Beziehung zum Unbewussten* (1905, translated as *Jokes and Their Relation to the Unconscious*), and *Bruchstück einer Hysterie-Analyse* (1905, translated as *Dora, An Analysis of a Case of Hysteria*). All of these works instantiate dream-as-life and are constructed by four master tropes: condensation (*Verdichtung*), displacement (*Verschiebung*), overdetermination (*Überdeterminierung*), and secondary revision (*sekundäre Bearbeitung*), the functions of which were described in chapter six of *Die Traumdeutung* (*GW* 2/3: 283–513). The first process that Freud discusses is that of condensation: the images in the text of the dream are synthetic compressions that display multivalent allusions to many facets of the dreamer's experiences. These are arranged, however, in a displaced narrative. The initial story is charged with psychic anxiety; consequently, it becomes repressed and shifted to a theme that is sufficiently different to escape repression but sufficiently similar to be read as an allegory of the original narrative. The fact that the images are multivalent and the theme allegorical renders the dream an inexhaustible fund of interpretation, a condition that Freud chose to call overdetermination. Moreover, the processes of displacement and condensation are still operative in the renarration of dream; this is the secondary revision that problematizes the discussion of dream itself.

The interest in dream in the intellectual and cultural life of nineteenth-century Vienna culminated in the generation of a certain configuration of dream at the *fin de siècle*. The image of the dream had been present in Judeo-Christian culture since the Old Testament story of Joseph, whose ability to read dreams aided in his survival, and Freud's work stands in a prominent place in this ancient tradition. It had been present in European literature since Calderón's play *La vida es sueño* (1635) and had profoundly informed the German Romantic movement, where it was viewed as a missionary of "higher" neo-idealist truth, as a kind of visionary condition of holy madness. The German Romantics tended to view the mind as split bicamerally, which was expressed metaphorically in images of the diurnal versus the nocturnal. On the one hand, there was a postlapsarian waking consciousness that sees only superficial images of existence; on the other, there was a higher oneiric state of consciousness that sees the hidden truth beyond the quotidian realm. Human existence was seen as plagued by an apparent irreconcil-

able division between these two spheres, and German Romantic poets, such as Novalis, postulated a time of reconciliation, a marriage of night and day, wherein repressed dream structures reclaim reality and dominate over the diurnal. This applies, however, to German, not Austrian literature. There was no Austrian Romanticism as such, and Austrian literature can be largely viewed as postidealist. The end of the age of Goethe in Germany is oddly coeval with the beginnings of literature in Austria, and the first writers to identify themselves as distinctly Austrian, such as Grillparzer, Nestroy, Raimund, and Stifter, wrote after the larger German neo-idealist project was spent. They constitute a different generation in a different country that had little retrospective or nostalgic relationship to the ideology of Classicism and Romanticism.

Two hundred years after Calderón wrote *La vida es sueño,* Franz Grillparzer published *Der Traum ein Leben* (1834, translated as *A Dream is Life*), the brilliance of which is reflected in its title. The conventional German translation of Calderón's work is *Das Leben, ein Traum;* Grillparzer's title, however, effects a fluid transposition of the constituent elements. There is no verb, no copula. Whereas Calderón's Spanish title presents an equation: life is a dream, the structure of this equation inadvertently sets up a division with dream on one side and life on the other, which ultimately foils the equation itself. Grillparzer's fluid title omits the copula and circumvents the problem of division. There is neither equation, nor comparison, nor simile, nor metaphor; simply: the dream a life. There is also no punctuation to separate the terms, which thus effects an identification of realms. Moreover, dream is presented as the general term and life as the singular, which grants universality to the dream and makes life an example thereof. In an odd act of perhaps involuntary resistance, many editors have "normalized" the title by inserting a comma: *Der Traum, ein Leben.* Most editions, however, preserve the original syntax.

Beginning with Grillparzer, the Romantic dualism of dream and reality, which had existed in near mutual exclusivity, seems almost anachronistic, and the distinction between noumena and phenomena is overcome. The entire psychic theater has been diurnalized, and one is left with the phenomenality of dream. If one removes the mystified notions of omnipotence of thought from the Romantic movement, one is left with the presence of a helpless subject in a world of mind. Viennese writers of the *fin de siècle,* such as Hofmannsthal, Schnitzler, and Beer-Hofmann, continued the tradition established by Grillparzer. A good example is Hofmannsthal's poem "Terzinen III" (1894) which begins by alluding to Shakespeare's characterization of humans as dream-

stuff and concludes, "Und drei sind Eins: ein Mensch, ein Ding, ein Traum."[4] This is a clever allusion to the Catholic doctrine of the Holy Trinity, which demands belief in the mystery of *an identity* of three. The inclusion of an object into the triad not only objectifies the other elements, but also communicates the themes of aesthetic iconicity, identity, and insularity seen in the symbolist poetry of such writers as Hofmannsthal and Rilke. In 1910, Hofmannsthal's uncompleted play *Das Leben ein Traum,* written between 1901 and 1904, was published. The fragment alludes to both Calderón and Grillparzer and represents the protagonist Sigismund within an experiential identity of inner psyche and external world. This aspect of Hofmannsthal's plays appealed to Freud. He saw them as excellent illustrations of the return of the repressed, of the play of unconscious motivations along the border of consciousness (Worbs 1983, 259–69). This applies especially to Freud's reaction to Hofmannsthal's dramas *Elektra* and *König Oedipus.*

The historian Carl Schorske situates the emergence of psychoanalysis within the demise of liberal politics in Vienna in the second half of the nineteenth century, which has considerable import for Freud, as his sociocultural origin was that of Viennese bourgeois liberal Jewry. The defeat of the liberals in Vienna in the 1890s was accompanied by the emergence of the anti-Semite Karl Lueger, who became mayor of Vienna, and the rise of socialism, especially Christian socialism. Schorske sees these disappointments as leading Viennese intellectuals, a very large proportion of whom were Jewish, to a social and political withdrawal and a general cultural flight into aesthetics. He notes that "the life of art became a substitute for the life of action" (8) and thus situates *Die Traumdeutung* as a liberal solution to the political crisis of absolutism versus socialism. He says that the work "constitutes an incomplete but autonomous subplot of personal history" (181). This phenomenon can be seen as an intellectual retreat into the inner and lower circles of mind, in which interaction is either a highly private one between analyst and analysand or solely personal, as exemplified by Freud's proclivity to analyze his own dreams and base his theories upon those analyses.

This psychic withdrawal was exacerbated by Freud's feelings of exclusion. In his "Selbstdarstellung," a self-portrait written in 1924, Freud claimed that, in the first decade of his independent career in Vienna, he had no supporters, was completely isolated, shunned in Vienna, and ignored abroad (*GW* 14: 74). Recent scholarship has shown, however, that this was not the case, and that Freud was not as isolated as he would have us believe in the early years of psychoanalysis (Tichy and Zwettler-Otte 1999, 33–34). He was, in fact, much discussed, as is the case with

all seminal thinkers. But the unappreciated outsider is the central character in Freud's self-portrait. Gay observes that Freud was ambivalent about Vienna itself, avoided the contemporary café culture, and rarely went to the opera. Most of his remarks on the city are disparaging; he complained of antisemitism and tended to romanticize his birthplace of Freiberg in Moravia (Gay 1988, 9–10, 30). Here, the words of Gustav Mahler seem relevant: "Ich bin dreifach heimatlos: als Böhme unter den Österreichern, als Österreicher unter den Deutschen und als Jude in der ganzen Welt" (Worbs, 20).

This marvelous model of triple alienation can also apply to the Moravian-born Freud. Here, the nuclear problem is one of Jewish marginalization within a fragmented empire that can only dream the Habsburg myth of unity. This alienation was exacerbated by the death of Freud's father in 1896, an occurrence that contains ominous echoes of the particular political configuration of the Austrian bourgeoisie, which, according to Schorske, "did not succeed either in destroying or in fully fusing with the aristocracy . . . it remained both dependent upon and deeply loyal to the emperor as a remote but necessary father-protector" (7). Freud's attainment of a professorship in 1902 was a transitional point for him as well as for psychoanalysis; in the same year, the Wednesday Society began to meet at Freud's home. This was the circle of psychoanalysts, artists, and intellectuals that is seen as the point of dispersion of psychoanalysis, the source of its rise to the status of an intellectual force in the café culture of the Viennese intelligentsia.[5] One of the analysts in the Wednesday Society, Wilhelm Stekel, based parts of his theory on Grillparzer's *Der Traum ein Leben.*

In addition to this cult of isolation among the Viennese intelligentsia, Schorske also sees the emergence of a "bourgeois culture of feeling" (9). He says, "Liberalism's collapse further transmuted the aesthetic heritage into a culture of sensitive nerves, uneasy hedonism, and often outright anxiety" (10). This was a phenomenon with not only cultural, but also philosophical manifestations. In 1886, Ernst Mach published *Beiträge zur Analyse der Empfindungen,* which restated British empiricist notions of self within the consciousness of the *fin de siècle* and characterized human existence as a series of sense impressions. Mach saw the self as a construct abstracted from those sense impressions, a fictive collection that is sensual, thus bodily in origin, which then blurs the distinction between the psychological and the physiological.

There arose in Vienna a pronounced aesthetics of anxiety, a phenomenon that Worbs characterizes as *Nervenkunst,* literally "nerve art." Central to these developments was the Young Vienna circle ("Junges

Wien"), which began in the late 1880s in reaction to the naturalist movement. Its leader was Hermann Bahr, whose essay *Die Überwindung des Naturalismus* (1891), holds among other things that mental processes begin not with the senses, but with the nerves. The topos of neuroses, which are, literally, nervous disorders, had a seminal presence in this movement from its onset.

A good example of this is Hofmannsthal's discussion of the novel *Niels Lyhne* (1888) by the Danish writer Jens Peter Jacobsen. He notes that, whereas the older psychological novels, among them *Werther,* simply represented the contents of psychic life, Jacobsen represents their form in psychiatric detail: the promiscuous confusion of thoughts, illogic, the perturbations of mind, and the immediacy of impression, all of which he terms a "neuropathic idealism" (Worbs, 65). This neologism replaces traditional transcendent idealism with one of a pathology of nerves that yields a new aesthetics, a kind of psycho-impressionistic *Nervenkunst.* Again, it is important to emphasize that this new aesthetic orientation was informed by factors of ethnicity. With only a few exceptions, the intellectual circle of the Young Vienna movement was Jewish (Freud, Felix Dörmann, Jakob Julius David, and Felix Salten, for example). In their works one finds psychoanalytic themes used to mediate ethnic marginalization.

The emergence of these ideas in Vienna at the advent of the twentieth century has been aptly labeled "the Viennese Enlightenment" (Francis 1985), a characterization that serves as an ironic counterpoint to the conventional understanding of eighteenth-century Enlightenment as a clearing up or bringing to light. Here, it is the realm of non-clarity, of non-consciousness that is contributing to the understanding of the human condition.

The discourse of psychoanalysis even encompassed its ostensible opponents. Karl Kraus (1874–1936), the satirist and editor of the influential journal *Die Fackel* (1899–1936), is traditionally seen as a violent opponent of Freud. Recent studies, however, have shown that Kraus and Freud had much more in common than is believed (Timms 1986). Kraus shared Freud's criticisms of Victorian sexuality, never once criticized Freud in *Die Fackel,* and had high praise for *Die Traumdeutung.* His differences lay with the scientific and deaestheticized aspects of psychoanalysis and especially with the practice of psychotherapy. Even here, however, one sees parallels. Kraus's famous statement that psychoanalysis is the disease whose cure it purports to be (1913, 21) is itself open to interpretation. He also said that in psychoanalysis it is hard to tell the patient from the doctor; the disease is the therapy and the therapy is the

disease; sane people become patients, and patients become doctors (1924, 149). While this is ironically critical of psychoanalysis, it also succeeds in representing the phenomenon as inseparable from the cultural milieu that generated it. And it is certainly consonant with Freudian notions of transference, counter-transference, and secondary revision, with Freud's frequent analysis of his own dreams and errors, with his view of culture as fundamentally neurotic, and with the basic notion of the psychopathology of everyday life.

The Viennese writer most closely associated with the aesthetics of dream is clearly Arthur Schnitzler, whose works are an excellent example of the influence of the culture of dream at the *fin de siècle*. While Freud and Schnitzler were clearly in contact with one another, it is safe to say that Schnitzler had begun developing his unique idiom of dream aesthetics before the publication of Freud's major work on dreams. Schnitzler kept a daily journal and mentions reading *Die Traumdeutung* on 26 March 1900 (Martens,[6] 144), but his use of dream is evident already in his 1890 play *Alkandis Lied,* in which the dream presents the hero with information on his own repressed wishes. In a telling ploy, Schnitzler uses an image of the hero sleepwalking, thus dream walking, thus in a kind of dream-waking that implies the presence of dream in consciousness. The 1898 play *Paracelsus* concerns similar themes about the superior value of psychic reality via the pan-psychist ideas of the alchemist and mystic Theophrastus von Hohenheim (1494–1541).

An excellent example of the presence of dream work in the waking mind can be found in Schnitzler's novella *Leutnant Gustl* (1900). Clearly influenced by *Die Traumdeutung,* the work makes use of dream patterns in the devices of interior monologue and free association in order to represent the thought processes of Gustl, who is a symbol of the state of empire in decline, the political fragmentation of which mirrors his own fragmented thought patterns. In the psychoanalytic model, free association is never free, just as errors are never random; the connections made in free association are the same displacements and condensations that one finds in dream. Gustl's associative leaps from one theme to another can be seen not only as displacements, but also as literary metonymies. They inform his interior monologue, which can be viewed as a daydream of angst and wish fulfillment, of the fear of the decline of empire, and of the desire for military and political order. Schnitzler's play *Der Schleier der Beatrice* (1899, The Veil of Beatrice) also confuses dream and reality. Finally, *Traumnovelle* (1926, translated as *Rhapsody: A Dream Novel*) is so effective in leaving the question unanswered as to what is dream and what not that critics cannot agree as to which is which. Other Viennese

authors, such as Richard Beer-Hofmann, are similarly preoccupied with such confoundings. Beer-Hofmann's, *Der Tod Georgs* (1900, The Death of Georg) is a novella that "obscures the transition between waking reality and dream" (Martens, 139). The narrative strategy of this *fin-de-siècle* novella is to fool the reader into believing that the dream is real. It often uses the same sentences to describe dream and waking life. In what may be the first novella to use interior monologue in German, dream is also depicted here as a superior condition.

The Freudian model of dream work and the literature associated with it share more than a common cultural origin; they have a similar relationship to language. There are strong structural elements in both and a definite idea of nonreferentiality and internal linguistic play. Beginning at the *fin de siècle*, there emerged from Austria a notion of the inadequacy of language, exemplified by Fritz Mauthner in his *Beiträge zu einer Kritik der Sprache* (1901–1902) and by Ludwig Wittgenstein in his *Tractatus* (1922). These early pragmatic philosophers were skeptical of the efficacy of language and viewed it as a limited medium, a closed system that could not describe things outside of itself, and that should be viewed at best as self-referential. This view of language resulted in a philosophy of linguistic pragmatism, which continues today in the post-structuralist tradition, especially in the works of Richard Rorty. This postromantic and postidealist conception of language makes no claims to any mediative or transcendent function. Language, in this conception, has no access to any "higher truth." These ideas emerged from the linguistic pluralism of Austria-Hungary, an empire whose hegemonic language was spoken by only a third of its inhabitants. Mauthner, for instance, grew up in a trilingual environment in Prague. Even the capital of the empire was, in 1910, mostly populated by those not born in Vienna. This can be seen as a sociopolitical factor that contributed to the linguistic aesthetics of the period. The poets who operated within this system thematized the nonreferentiality of language in their literary production.

This approach can be seen in Hofmannsthal's poem "Weltgeheimnis" (1894), which represents language as originating in the moment of non-understanding. In the prelapsarian state, knowledge is mute. The condition of knowing is the condition of being silent; there is no need for language. In the postlapsarian state, however, language emerges as an expression of dislocation, as a neurotic substitute for knowledge. This culminates in the concluding line that describes the human condition: "Nun zuckt im Kreis ein Traum herum" (*GW* 2: 15). Here, dream recirculates as a kind of nervous twitch. In this repetitive state, dream, lan-

guage, and neurosis become, in effect, coterminous. Among Austrian writers of the *fin de siècle,* such ideas effected a general acceptance of the nonreferentiality of language as a given, as a base of aesthetic operations. This is evident in Hofmannsthal's "Ein Brief" (*GW* 12: 7–20) (1902, translated as "Letter of Lord Chandos"), which outlines three stages of language: first, there is iconicity, then unrepresentability, and finally a celebration of the symbolist presence and potential of the sign, ideas that he shared with Baudelaire. In his "Gespräch über Gedichte" (*GW* 12: 80–96) (1903, The Conversation on Poetry), Hofmannsthal celebrates poetry as that which uses words for the sake of words; that is, poetry is a linguistic closed circuit. The symbolist poets' configuration of poetry as a plastic art — the ideas of the "Dinggedicht" and "Kunstding" — fit well into this schema.

A model emerges from this particular configuration of language, one that resembles a hysterical conversion of psyche into soma: it is the literal use of metaphor, the conversion of language into object.[7] This generates images that operate as the rebuses of dream work, or as visual puns. The plays of Oskar Kokoschka are a case in point. His *Hiob* (1917, Job) abounds in such rebus-like literalizations of metaphor. A character takes off his dog's costume and utters the phrase from Goethe's *Faust,* "Ich bin des Pudels Kern!" (151), and he also complains of the "Hundewetter" (151). Job's patience continues even as he literally loses his head (156). Kokoschka's *Sphinx und Strohmann* (1913, Sphinx and Strawman) operates in a similar fashion: A straw man is a stand-in or representative, and the central character is literally a straw head, which also puns on the metonymy of a "head" of an organization. To the 1913 edition of *Sphinx und Strohmann* are appended some of Kokoschka's prints and sketches of heads, called portraits, in psycho-expressionist disfigurement. Kokoschka thus presents not only a drama, but also a physiognomy of the psyche, in which the distortive nature of language and the ineluctability of metaphor are reflected in the asymmetry of mind and body. Similarly, in Beer-Hofmann's drama *Der Graf von Charolais* (1905, The Count of Charolais), notions of totemism, guilt, and patriarchy assume literal and macabre incorporation in a patrimony issue: creditors repossess the body of the dead father, and it is the responsibility of the son to settle the debt and redeem the corpse.

Thus emerged from Vienna at the first *fin de siècle* a new configuration of the human condition: one of alienation, reverie, and neurosis. This perspective arose in distinction to traditional idealism, which also continued into the twentieth century. This new world-view is fundamentally adualistic, with no Neo-Platonist divisions between a derivative

lower world and an ideal higher one. There is only the psychophysical world, in which language is configured as corporeal and iconic, not with higher meaning or supra-personal referentiality, but instead as the verbal structure and instantiation of neurosis.

In the course of the twentieth century, psychoanalysis migrated beyond Austria, beyond Europe, and even into nonwestern cultures. It was appropriated and fortified by two important intellectual movements: poststructuralism and critical second-wave feminism. In mid-century, the French psychoanalyst Jacques Lacan observed that the dream mechanisms of displacement and condensation corresponded to the literary devices of metaphor and metonymy, and that there were strong similarities between the vocabulary of literary tropes and that of psychological defense mechanisms. Along with Jacques Derrida, he brought hermeneutics to a linguistic and symbolic understanding of Freudianism. In the last quarter of the twentieth century, French and Anglo-American feminists (Luce Irigaray, Sara Kofman, Jane Gallop, and Juliet Mitchell, for example) came to a similar symbolic reading of psychoanalysis, especially as a delineation of the origin and structure of patriarchy. These international revisions of Freud also reinformed and revitalized Viennese literature.

Systemic Reverie: Psychoanalysis and Literature at the Second *Fin de Siècle*

On October 12, 1999, the Viennese writer Elfriede Jelinek, one of the foremost authors writing in the German language, gave the honorary lecture at the reopening ceremonies for the Wiener Psychoanalytisches Ambulatorium. In this address, she invokes the name of the novelist and poet Hermann Broch (1896–1951) as a model of the use of auto-psychoanalysis to reach a higher state of intricate self-awareness. Corpo-realizing a metaphor for introspection, she represents Broch as one who tried surgically to remove his ego, as if it were a bloody organ, but simultaneously to retain it. For Jelinek, it is the responsibility of the artist to reflect upon self and culture, and she sees psychoanalysis as the optimal reflexive medium for realizing this obligation.

The fact that a feminist writer should inaugurate the reopening of a psychiatric institute is indicative of the symbiosis of psychoanalysis and literature in contemporary Vienna, where one event after the other demonstrates that psychoanalysis is very much in the public eye. Most are functions of the Sigmund Freud Museum, which presents Vienna as one of the three major international centers, along with Washington and London, for the study of psychoanalysis. Although the archival and

research facilities of these other metropolises would justify classing them with Vienna in importance, the presence of Washington needs to be reconsidered. The Freud Museum may be reacting to the recent exhibit "Freud: Conflict and Culture" (15 October 1998 to 16 January 1999) at The Library of Congress. While the exhibit was clearly significant, it was marred by the complications of the schizophrenic American reception of Freud. Objections to the exhibit caused it to be postponed and reconfigured for a period of several years, which resulted in a very problematic product. Each major stage in the development of Freudianism was displayed in a separate booth and framed by a collage of quotations pro and contra. Thus the exhibit was influenced, in part, by the American resistance to Freud, which has three basic origins: Puritanism, noncritical feminism, and experimental psychology. The puritan strain in American culture rejected *a priori* the notions of the basic sexuality of human existence. Some of the early manifestations of second wave feminism took the ideology of penis envy at face value and could not make the inductive leap to the more recent feminist criticism of phallocentrism, criticism that would have been impossible without Freud. American psychology, which is dominated by the ideologies of behaviorism and quantitative experimentation, teaches little Freud, in many cases none at all, and rejects his ideas as "unscientific," in ignorance of the fact that, in other western cultures, the term *science* applies to methodical and methodological inquiry in general. American technocracy has reduced the semantic field of the term *science* to the process of predictable and reproducible experimentation alone. In doing so, it suppresses the study of psychoanalysis.[8]

This is clearly not the case in Austria, where psychoanalysis was never subject to the superficial rejection that it underwent in the United States.[9] In 1997, The Institut für Wissenschaft und Kunst in Vienna held a symposium called "Die Wiener Psychiatrie im 20. Jahrhundert," which involved a collaboration of psychiatrists, physicians, social scientists, and humanists that would be difficult to imagine in the United States. There were papers on the history of psychoanalysis, war neuroses, psychiatry under National Socialism, the history of involuntary institutionalization, alcoholism, psychiatric ethics, psychiatry in the context of rhetoric and communication, and many others.[10] In 2000, the institute held the symposium "Traum, Logik und Geld," which was a confluence of economics, psychoanalysis, and analytic philosophy that celebrated the hundredth anniversary of Freud's *Die Traumdeutung,* Husserl's *Logische Untersuchungen,* and Simmel's *Philosophie des Geldes.* Co-funded by Bank Austria, the symposium presented papers on a multitude of topics in-

cluding the logic of dream interpretation, instincts and financial markets, and Wittgenstein and Freud.

The library at the Sigmund Freud Museum in Vienna amasses interdisciplinary books on psychoanalysis in many languages. Its allied organization, the Sigmund Freud-Gesellschaft, has numerous events combining psychoanalysis and other disciplines. It sponsored the lecture series "Die Psychoanalyse nach Freud" and, in November 2000, heralded that month's theme of psychoanalysis and music with the event "Freud deutet Träume," which involved a performance and discussion of Otto Brusatti's musical composition of the same name. Brusatti, the music library director of the Library of Vienna (Wiener Stadt- und Landesbibliothek), sees *Die Traumdeutung* as "eine Wort-Klangreise ins Innere der Seele" and chose to set the work to music. Events such as these in Vienna are sterling examples of the contemporary pervasiveness of psychoanalysis.[11]

The presence of psychoanalysis in the aesthetic project, especially as a fruitful reflective activity for the writer, invokes the general theme of the therapeutic value of writing, that is, writing itself as a kind of psychotherapy. This may be the most reasonable way to approach the recent prose works of Werner Kofler, *Üble Nachrede — Furcht und Unruhe* (1997, Evil Slander, Fear, and Unrest) and *Manker: Invention* (1999), in which the author thematizes his involvement in a libel suit, a break-in in his apartment, and his own reception of the radio play version of *Üble Nachrede — Furcht und Unruhe.* He sets up an infinite regress of mirror images of himself within a postmodern confusion of artist, spectator, and media figure, so that the reader wonders if this is writing as an avoidance or instantiation of schizophrenia. Making public the psychological entrails of writing, he is at once writer, consumer, and consumed who introduces *Manker: Invention* with an epigraph saying that he dreamed of a magician whose art consisted in eating himself [sich selbst zu verspeisen]. Kofler's interest in schizophrenia, identity, and psychotherapy was evident in the 1978 novel *Ida H.: Eine Krankengeschichte* (Ida H.: A Medical History), reissued in 2000. This work can be generically situated in relation to Freud's "Krankengeschichten," such as those of Anna O. (1895) (*GW* 1: 75), the "Rat Man" (1909) (*GW* 7: 379), and the "Wolf Man" (1918) (*GW* 12: 27).

A fine example of the continuation of the Freudian tradition can be seen in the works of Paulus Hochgatterer (b. 1961), a Viennese psychiatrist and novelist whose professions recall the image of Arthur Schnitzler. In 1993, he published *Über die Chirurgie* (On Surgery), which is an oneiric, absurd, and often grotesque examination of the interplay of psyche and soma. The work progresses in free associative narration

through several series of operations, while a patient observes that free association is not at all free, but subject to strict aesthetic rules. Hysteria is treated by hysterical analysts. Operation protocols are interspersed with dinner menus. A sparkling miniature crystal hedgehog is found in one patient's abdomen (146). This is an ironic trope for Austria: when frightened, the hedgehog retracts into a ball, hides its head, and stiffens its bristles. Most absurdly, however, but also most tellingly, a message in a bottle is found in the rectum of a patient. It is a full bottle of twelve-year-old Dimple Scotch, and the message reads, "Die Psychoanalyse hält den Tod für ein Phänomen des Widerstandes . . . gegen die Psychoanalyse" (168–69). This can be seen as a reification, a hysterical and hyperbolic conversion of neurosis into body and language, in which the patient literally has "Freud up the ass." Thereupon follows a series of rhetorical questions to Freud as to why he had a vasectomy, why he had thirty-two mouth cancer operations, and why he spent sixteen years dying, cigar by cigar. The interrogation concludes by inverting the message found in the rectum: psychoanalysis is a phenomenon of resistance to death (169–73). There is also another punning reification present here that does not work in English: "Freud ist im Arsch," which means that psychoanalysis is no longer working; it has reached its "end," where the conversion of psyche into soma is stopped dead in the face of physical reality.

In 1999, Hochgatterer published *Caretta Caretta,* which continues the themes of anality, telling of an orphaned fifteen-year old gay male prostitute who embarks on a search for the father. Similarly, his *Wildwasser* (1997, Rapids), tells of a seventeen-year-old whose father has also disappeared, and who embarks upon an odyssey to find him. Each of the six chapters begins with a citation from Catholic liturgy evoking the search for God the Father: kyrie eleison; gloria in excelsis deo; credo in unum deum; sanctus dominus; agnus dei; requiem aeternam dona eis. The crises of identity and language within the dissolution of empire at the first *fin de siècle* are mirrored in Hochgatterer's Vienna of the second *fin de siècle* as an ongoing search for the father and for order under an American cultural colonialization that is written in a Creolized blend of German and English.

In 2000, Josef Haslinger published the novel *Das Vaterspiel* (The Father Game), which contains two parallel narratives that approach each other so closely that the reader has increasing difficulty keeping them apart. One narrative deals with the decline of a prominent family of social democrats, the other with the nightmarish horrors lived by a Lithuanian Jewish family during the Holocaust. The respective sons narrate both novels in the first person. The Austrian is working on a computer game

called "Vatervernichtungsspiel," which he eventually sells in English as "The Father Game." The Jew searches for a Nazi war criminal. This story clearly deals with the Oedipal problem, as well as the repression of Austrian complicity in the Holocaust. It also takes place partly in New York, and one of the chapters is entitled "Losing My Religion," after the song by R.E.M. The preface to the novel contains a lengthy list of characters that reads like a random romp through history: Adolf Hitler, Marcello Mastroianni, Oswald Spengler, Ovid, Goethe, Bill Clinton, Neil Young, etc. It deals with the problems of Austria at the second fin de siècle, which is cracking under the failures of the politics and history of the twentieth century and American cultural colonization. But it does so in a manner humorous in its absurd irony: the patricidal game becomes a bestseller. The psychoanalytic theme of patricide functions here as a condensation of the problematic heritage of the fatherland. Haslinger's earlier work is also heavily psychoanalytic: in 1987, he published the psychopolitical essay "Politik der Gefühle" (The Politics of Feelings), in which he investigates the dynamics of repression and denial that led to the election of Kurt Waldheim. Repression and displacement are also evident in his acclaimed novel *Opernball* (1995, Opera Ball), which is interspersed with cultural memories and historical descriptions of the Holocaust and of Bergen-Belsen. The narrator is the journalist Fraser, who is half Jewish and has an assumed name that hides his German origin.

One of the most postmodern, pyrotechnic writers in Vienna today is Stefan Griebl, who writes under the pen name Franzobel. His novel *Der Trottelkongreß. Commedia dell'pape. Ein minimalistischer Heimatroman* (1998, The Congress of Jerks. Comedia dell'pape. A Minimalist Heimatroman) is a parodistic montage of fabricated names of popes and Austrians taken from the Vienna phone book. Every other page contains a photo of a male singing club on parade, which is evocative of Nazi marches. This cognitive confusion ends with the image of Pope "Johann Paul Pürzelmeier" getting kicked in the behind by his successor and the final words, "und es wurde wieder Ich" (104). This tropes on Freud's famous statement, "Wo Es war, soll Ich werden" (*GW* 15, 86). Out of this mad pastiche of stream of consciousness puns, which he terms "écriture autocomique," a coherent self is to emerge via an identification with paternal images, or popes as father figures. The epigraph of the book is "habeamus papam mobile," which evokes *perpetuum mobile,* a perpetuity of popes, father figures that Austria is always seeking. Franzobel's other works are also structured by ludic oneiric associations. In 1997, he published the play *Kafka: Eine Komödie,* in which Max Brod speaks in Joycean compounds (e.g. "Riesenkafkadichterschreiberleben"

[7]). In a recent interview, Franzobel said that his purpose is to evoke associations in the reader that are external to the author's sphere of influence (Herzog 1997, 21).

In 1997, Friederike Mayröcker published the prose piece *Das zu Sehende, das zu Hörende,* (That to be Seen, that to be Heard), which develops a variation on the theme of Narcissus in a way that employs psychoanalysis as a given, as a self-evident structure in need of no formal justification. The central figure is the countertenor Narkissus, a mental patient and altered response to the mythical figure who, when seeing his own image, experiences not love at first sight, but instead desperation and guilt, and who eventually severs the interlocutor Echo. Here, the original moment of self-reflection is not one of narcissistic self-love, but self-doubt. Her novel *Lection* (1994) also works via oneiric transitions and connections, and *Brütt, oder, Die seufzenden Gärten* (1998, Brütt, or, The Sighing Gardens) is written in a diary form of free association and automatic writing that achieves an entwining of philosophy, art, and literature.

In Mayröcker, one also encounters the psychoanalytic use of language as a concrete form of dream work. Her short prose work *Magische Blätter V* (1999, Magical Leaves V) can be characterized as a conversion of art, dream, and image into life and a confounding of artist, art, and reality. Alternating between analysis and dream, the work consists largely of poetic reactions to visual art, a kind of *ut pictura poesis* that undoes the distinction between word and image. She asks the concrete poet Eugen Gomringer, "wie bist du konkret und wie konkret bist du" (21). The work occasionally reads like a screenplay containing the film director's instructions to the cameraman, as if concept, form, and content were one. Themes of the world as a fragmented psycholinguistic construct recur in Viennese literature and can be situated on a continuum beginning at the first *fin de siècle.* In 1999, the poet Ferdinand Schmatz published the novel *das grosse babel,n,* which effects a reworking of biblical narratives beginning with an original state of linguistic rupture, as indicated in the title. The work makes use of the Freudian ideas of fort/da (*GW* 13, 9–15) and says that since the fall, things are present (da) as words, but are not understood. These words clothe us, but we do not dress up, we dress forth (fort) (18).

Elfriede Jelinek's *Das Lebewohl* (2000, The Farewell), contains three short plays. The first, "Das Lebewohl," uses interior monologue to mirror the nonsensical paranoid associations of Jörg Haider. "Der Tod und das Mädchen II" (Death and the Maiden II) begins with the maiden saying: "Mein Dasein ist Schlaf" (51). It tropes on the fairy tale of Sleeping Beauty, compares Haider to Hitler, and sees Austria as a sleep-

ing maiden. The book jacket includes a comment by Jelinek, in which she says, "Dornröschen, das ist auch das kleine, dicke, hübsche, unschuldige, harmlose Land, das vom Prinzen Haider wachgeküßt wird. So ein Kuß ist dem Land schon einmal passiert, und schon damals hat es sich bekanntlich willig hingelegt." Both Austria and Haider are depicted here as dreamers who dream of an older, innocent Austria, one that, however, has never existed.

In 1998, Jelinek published *er nicht als er* (he not as he), which consists of twelve monologic sketches and focuses on the fact that the writer Robert Walser (1878–1956) spent the last thirty years of his life in an insane asylum. She employs the traditional Viennese forms of interior monologue and dream work to elegize Walser and to represent his psyche during those years. She says that he is one of those poets who do not mean "I" when they say "I": his inner life is thus a collective that belongs to all (39). The work plays with the pronoun *er:* "Rob-er-t nicht als Wals-er, er nicht als er," indicating that he was not himself, he is not he, he is us, our psyche. This notion of the artist as one who reveals a collective psychology is further specified by the statement: "Der Unterschied zwischen Schlaf und Tod ist der Traum" (32). The last few pages discuss the difference among sleep, dream, and death, implying the postmortem presence of the poet in the collective dream. Here, the afterlife of the poet, who speaks from the asylum, exists in his works, between life and death, as waking dream.

Jelinek's novel *Gier* (2000, Greed) deals with a policeman who seeks a new wife and a new house, and the novel treats the two elements so similarly, that the narrator confesses confusion as to which is being discussed. It is as if the work parodies the Freudian symbolic dream equation of rooms and women (*Frauenzimmer*). The policeman's uncontrolled desire (his *Gier*) results in the brutal death of the women he pursues. Structured by displacements, condensations, and confusions of percept and dream, the novel deals symbolically with the national guilt for brutality against women and encourages the reader to think in larger terms about how symbols of authority are responsible for the contemporary milieu. In 1998, she published the play *Ein Sportstück* (A Piece on/of Sports), which examines athletics as sanctioned violence. It explores the relationship between sports and war and offers a psychology of the themes of violence in present culture. The work is structured as a tragedy, in which the Greek chorus wears Nikes, and it deals with the Freudian concepts of Oedipus and Elektra, again in heightened reflexive form: the first character presented is "Elfi Elektra."

Deconstructive psychoanalytic techniques often focus on the city of Vienna itself. They frequently critique the phenomenon of Viennese amnesia as it pertains to fascism and the Holocaust. This is especially true of Jewish writers. In 1997, Milo Dor published *Wien, Juli 1999* (Vienna, July 1999), the title of which anticipates the millennium. There are two *Doppelgänger* in the novel; one is the right wing extremist Haselgruber, a surrogate for Haider, whose establishment of a "Dritte Republik" (117) in Vienna marginalizes minorities and foreigners. The other *Doppelgänger* is Mladen Raikow, a surrogate for the author, who refuses to be discouraged by neo-conservatism, and who preserves "seinen Traum von einem freien, kosmopolitischen Wien gegen unsichtbare, aber allgegenwärtige Feinde" (119). This is a continuation of the dream of a united Austria, but one that opposes a nightmarish version of Haiderism. In his essay "Meine Reisen nach Wien und zurück" (1995, My Travels to Vienna and Back), Dor claims that he suffers from the disease of always returning to Vienna without knowing why; he has no interest in the opera, the art museum, or the Prater, and he has never seen the Wienerwald (149). He admires the innate ability of the Viennese persistently to ignore unpleasantness (148). He sees an ephemeral atmosphere in Vienna, the center of a nonexistent empire, whose walls were built to celebrate a victory that never happened, and he claims to like the Viennese because they find it difficult to take themselves seriously (150).

A similar use of Jewish memory is present in the novels of Robert Schindel (b. 1944). *Gott schützt uns vor den guten Menschen* (1995, God Saves Us from Good People) carries the subtitle "Jüdisches Gedächtnis — Auskunftsbüro der Angst" (Jewish Memory — Information Office of Angst). Schindel holds that a person with memory is rare in Austria. In the novel *Gebürtig* (1992, translated as *Born-where*), crass corporeality is used to show the embodiment of identity: "In Herz und Lunge sitzen Glaube und Aberglaube, welche sich im Hirn als Identität und Ichsein ausdrücken" (9). Employing Freud's theory that the ego is bodily in nature (*GW* 13: 253), Schindel deconstructs folkish notions of consanguinuity and race by representing them as hysterical conversions of psyche into soma, where ethnicity is projected onto the body in the form of a corporeal distinction of race and blood, thus generating an ideology of identity. This is an identity based on a massive Austrian denial, one to which Schindel assigns the emblem "weder verwandt noch verschwägert" (9), written in banner-like majuscule letters.[12] Thematically similar corporeal conversions are found in Ivan Ivanji's remarkable novel *Der Aschenmensch von Buchenwald* (1999, The Ash Man of Buchenwald). Ivanji, himself a survivor of Buchenwald, writes of a *Dachdecker* — an excellent

image of "covering up" — who, while working at the crematorium at Buchenwald, finds urns hidden under the roof that contain the ashes of seven hundred death camp victims. The ashes rise from the urns and form an *es,* which then takes on human form, hovers in the air above Weimar, and cries in seven hundred voices, acting as a gadfly to the conscience of those below. This is the return of the repressed as one massive celestial admonition, a conversion of both id and superego into corporeal form. This configuration recalls Freud's taxonomy of the psyche, in which id and superego can act in collusion against the ego.

Gerhard Roth's short prose work *Die zweite Stadt* (1991, The Second City) is an ironic psycho-archaeology of Vienna. Beneath a church, an archaeologist finds the skeleton of a man who died while trying to pry open a coffin. He terms this "einen Alptraum, der unbeabsichtigt die österreichische Zerrissenheit illustriere" (14): on the surface, there is an image of order, but internally, there is mortal angst. Roth presents Vienna as the city where Freud was forced to make the discovery that the truth is not obvious, but exists on a subterranean level. All of central Vienna is connected by underworld passages. Skeletons, history, and Habsburg intestines are buried beneath the capital. Vienna is "eine große Nekropole" (26) containing "den größten unterirdischen See Europas" (27), where Freud learned that the border between normality and insanity is "eine so fließende" (30). Roth's Vienna is an urban geography of repression, denial, and neurosis, one where forgetting is only apparent. Roth uses comic psychoanalytic images to illustrate that humor can be a technique for undoing repression. Also, his novel *Der Plan* (1998, The Plan) deals with the schizophrenia, psychosomatic asthma, and paranoia of the hero Feldt, who interprets his perceptions as rebuses.

In Marlene Streeruwitz's drama *New York. New York* (1993), the unrenovated men's room at the tram station at the Burggasse in Vienna becomes a tourist attraction. It still bears the original inscription "k. k. Piß- und Bedürfnisanstalt" as well as "ein Doppeladler in Schwarz-Gold" (10). The only character in the play who has maintained an identity is the bathroom attendant (8), and tours are given in awkward English for Japanese tourists: "Gentlemen, I want to show you . . . you are in an antique WC. This toilet is built 1910 and was opened by the last Emperor of Austria, Franz Joseph (*Fraantz Tschosef*). It is told that he pissed in here and said: 'It was very beautiful. I was very pleased.' He always said this" (19). Thereupon, a chorus of Japanese tourists repeats the emperor's words in English. While this seems to parody more the direction that Germany is taking with a "Sony Center" proudly in the middle of its capital, it is also a caricature of the linguistic and identity crises of

second *fin-de-siècle* Vienna. It employs a complex of allusions to history and empire that are located in a psychoanalytic conversion to the physical, to the phallus and the bowels, which effects both an implicit critique of patriarchy and phallocentrism as well as an expulsion of monarchist ideology.

Peter Henisch's novel *Schwarzer Peter* (2000, Black Peter) begins with an ironic undercutting of the image of Vienna on the Blue Danube. He says that, in the first place, the Danube is not blue, and in the second place, Vienna is not on the Danube; actually, the Danube passes Vienna by. The city really lies on a lesser tributary, the Danube Canal, which is the color of pea soup, and nobody would ever compose a waltz about a canal. The narrator also imagines that he was conceived there (7). The title is also a locution for *scapegoat,* and so is the narrator, an outsider who is the son of a black American soldier and an Austrian. One of the themes of the novel is, again, the search for the father, as well as the search for identity. Peter loses his passport and cannot prove his citizenship; without his passport, he is not an Austrian.

Elisabeth Reichart's novel *Nachtmär* (1995, Night Tale) plays phonetically with the quasi-homophonous English *nightmare.* The work deals with the illusions of selfhood within a psychological collectivity and with the betrayal of a Jewish woman, Esther, the daughter of exiles, who became the object of the fickle emotions of Viennese friends. A major theme of the work is the fluidity of identity, which is juxtaposed with Austrian guilt and responsibility. *Nachtmär* can be seen as a working through of Third Reich guilt, in which reveric excursions into the past interrupt "das vertraute Nicht-Wissen-Wollen" (188).

The itinerant writer Leopold Federmair, who occasionally spends time in Vienna, wrote the novel *Das Exil der Träume* (1999, The Exile of Dreams), which tells the reader that one is permanently trapped between here and there, and that the spirit rests in a nowhere land, in the exile of dream. His collection of shorter prose works *Der Kopf denkt in Bildern* (1996, The Head Thinks in Pictures) begins with the story of Herr Kaiser, who, lying underneath an automobile, grabs onto his "steifes Glied" and uses it to vault himself above the detritus of the city and eventually above the globe. He is called "unser Herrscher," whose purpose is to shame us (7–8). Here, human thought is represented as symbolic, but in a random fashion that is also psychosexual, impressionistic, and episodic.

Gerhard Jaschke's *Illusionsgebiet Nervenruh* (1997, The Illusionary Area of Nerve Rest) is a collection of shorter prose works that takes its title from one minimalist anecdote: a first-person narrator, sitting on the

toilet, is disturbed by the singing widow of a famous waltz composer who martyrs her voice for the church choir (45). Here, the figure of ostensible Austrian tranquility is deconstructed by a condensation of images of religion, culture, patriarchy, and history, which reveal the impossibility of privacy, even in the WC. Psychoanalysis has even influenced the Viennese popular detective novelist Wolf Haas. His *Ausgebremst* (1998, Boxed Out) is structured by themes of paranoia, delusions, persecution complexes, and conspiracy theories. And his recent detective trilogy *Auferstehung der Toten* (1996, The Resurrection of the Dead), *Der Knochenmann* (1997, The Skeleton), and *Komm, süßer Tod* (1998, Come, Sweet Death), uses motifs of the role of the unconscious in cognition, calculation, and problem solving. Similarly, Gert Jonke's *Es singen die Steine* (1998, The Stones Are Singing) is a meta-theatrical piece that uses dream devices to represent the multiple personalities of the protagonist Wildgruber, whose threefold identity threatens the political monarchic order.

Andreas Okopenko's prose work *Traumberichte* (1998, Dream Reports) is a good example of the ludic use of Freudian dreamwork. Okopenko offers a collection of dreams resembling the laconic descriptions of dream contents in Freud's *Die Traumdeutung,* but there is no subsequent attempt at interpretation. The absurd titles describe the dream contents succinctly and comically in rebus form: "Gebratenes Skelett und Meßbecher" (18) [Fried Skeleton and Measuring Cup], "Berg, Urin und die schöne Putzfrau" (166) [Mountain, Urine, and the Pretty Cleaning Lady], "Wohnbeete und heiße Gräber" (198) [Residential Plots and Hot Graves]. One chapter contains examples of writing while asleep. In the afterword, the authorial voice claims to be that of a realist, for whom dreams represent tangible prosaic reality (203). This use of rebuses self-consciously thematizes and ironizes the Viennese tradition of representing dream as empirical reality, which seeks to mirror the diurnal phenomena of mental catachresis. Peter Rosei's novel *Verzauberung* (1997, Enchantment) contains a similar attempt. The section "Rorschach-Text" narrates the author's family life as a boy within a discourse of plain descriptiveness, but it does so via rebus-like dream images presented to the reader as Rorschach figures to be interpreted. The narrator supplies, however, no interpretive guidance.

Thus, one can argue for the presence of a psychoanalytic tradition in the literature of Vienna that proceeds on a continuum from the turn of the twentieth century to the turn of the twenty-first. The view of the human condition as one of dream, neurosis, and language that emerged from Vienna at the first *fin de siècle* persists through the second, although

the modes of representation tend to differ. Whereas the psychoanalytic aspects tended to be thematized in the literature of 1900, they have become fully systemic in the literature of 2000. They are part and parcel of the syntax of aesthetic discourse, are activated without preface, and serve as intertexts in need of no introduction. Never absent, they have returned from an odyssey through poststructuralism, feminism, and Holocaust studies to reinform language and to move the world from linguistic to psycholinguistic construct. This construct is, however, represented in a hyper-reflexive,[13] ironic, and ludic manner. Moreover, the earlier notion that life consists in fundamental catachreses, in random sequences of dislocation and dissonance, is even more salient, if not dominant, and tends to be expressed in more radical form. This odyssey also recovers the basic iconicity of language by resituating it in the context of dream symbolism, which foregrounds the allusive and associative operations of displacement and condensation. The literalizing devices of hysterical conversion from the symbolic to the corporeal are manifested in a way that is even more macabre than was the case in 1900 and occasionally take on scatological[14] form, but they still tend to be playfully and comically configured.

In 1999, Armin Thurnher published the collection of essays *Das Trauma, ein Leben: Österreichische Einzelheiten* (The Trauma, A Life: Austrian Particulars), which is fragmented, impressionistic, and dreamlike in its associativeness. Thurnher plays with the homophony of *Traum* (dream) and trauma, saying that the latter has replaced the former in Austrian consciousness. Each essay is introduced by a quote from Grillparzer's *Der Traum ein Leben,* but Thurnher inserts a comma that was not there originally. (Was he aware of this rupture?) He says of Austria, "Es ist auch ein verträumtes Land, es träumt noch immer den Traum von jener Größe, die ihm in einem traumatischen Ersten Weltkrieg genommen wurde" (26). Thus the dream of the first *fin de siècle* is replaced by the trauma of the second. Austria itself becomes a dream construct, from which there remain only isolated fragments, visible in the subtitle *Einzelheiten* (particulars). These fragments can only be connected by secondary revisions, by suppressing gaps and making metanarratives out of what Freud called "Fetzen und Flicken" (*GW* 2/3, 493). Such metanarratives can yield but dreams of interpretation.

Notes

[1] Sigmund Freud, *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* 24 vols. (London: Hogarth Press, 1953–1974), vol. 4: xxxii. Freud wrote this in English for the introduction to the 1932 publication of *The Standard Edition.* There is no German version.

[2] Sigmund Freud, *Gesammelte Werke,* 18 vols. (Frankfurt am Main: S. Fischer, 1960), vol. 14, 74. All German quotations are taken from this edition, referred to as *GW.*

[3] Max Eugen Burckhard, review of *Die Traumdeutung* by Sigmund Freud, in *Die Zeit* (Vienna), 6 January 1900, 9. Burckhard was director of the Burgtheater in Vienna.

[4] Hugo von Hofmannsthal, *Gesammelte Werke in Einzelausgaben,* 15 vols. (Frankfurt am Main: S. Fischer, 1953–1966), vol. 2, 18. All quotations are taken from this edition, referred to as *GW.*

[5] See Elias Canetti, *Die Fackel im Ohr, Lebensgeschichte 1921–1931* (Munich/ Vienna: Hanser, 1980), 137–39.

[6] Martens's masterful study *Shadow Lines: Austrian Literature from Freud to Kafka* offers some of the most intelligent readings of psychoanalysis and literature to date. Her paradigm is dualistic, however, whereas this study seeks to discuss the more probable presence of an adualistic structure in the discourses of psychoanalysis and aesthetics.

[7] Both Martens and Anders discuss the concretization of metaphor in Kafka's *The Metamorphosis* and *The Penal Colony.*

[8] Another marginalizing influence was exerted by the post-war New Criticism, which eschewed psychoanalytic studies.

[9] This excludes, of course, the persecution of psychoanalysis during the Nazi period.

[10] Publication of the conference proceedings is forthcoming with Picus Verlag, Vienna.

[11] Outspokenly negative critiques of Freud are rare in Vienna. See Karl Reitter, *Der König ist nackt: Eine Kritik an Sigmund Freud* (Vienna: Verlag für Gesellschaftskritik, 1996), which was not well received. Even the Forum Anti-Psychiatrischer Initiativen Wien (FAPI Wien) has as its opponent not psychoanalysis, but biological behavior modification in general. They oppose brain surgery, shock therapy, and psychopharmacology and recommend treating patients with analysis and homeopathic medicines. Perhaps not coincidentally, the organization meets on Wednesday evenings.

[12] Slibar sees Freud's *Das Unbehagen in der Kultur* (1930, *Civilization and Its Discontents*) as the basis for representations of memory and Holocaust in the writings of Schindel and Ruth Klüger.

[13] One factor contributing to the hyperreflexivity of contemporary Viennese literature is the extensive academic preparation of many of its authors. Federmair, Haas, Haslinger, Hochgatterer, Menasse, Reichart, and Schmatz all hold the doctoral degree

in literary or related studies, and extensive pre-doctoral work was done by Franzobel, Dor, Henisch, and many others. Such academic training situates aesthetics in a dialog with literary and cultural history.

[14] The paramount example of the identification of language, body, and psyche is found in the works of the late Styrian author Werner Schwab (1958–1994), especially in his *Fäkaliendramen* (Graz: Droschl, 1991) (Feces Dramas).

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