

## EMOTIONAL AMBIVALENCE AND THE MUSICAL CANON: ELFRIEDE JELINEK'S RESTAGING OF

### SCHUBERT'S SONGS IN WINTERREISE (2011)

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#### **Abstract**

*This article analyses Elfriede Jelinek's Winterreise (2011), a play that demands a re-assessment of our contemporary relationship with canonical artworks and artistic traditions. Reviewers praised Winterreise as a remarkably personal and emotional work, but the role of emotions in the play is more than just a reflection on Jelinek's biography or her own ageing. Jelinek stages a meditation on the strong, yet ambivalent feelings bound up with the cultural canon, and with the first Viennese school in particular. For Jelinek, Schubert's music explores marginalised subjectivities but also forms a centrepiece of the Austrian song tradition, which her work has repeatedly associated with the containment and marginalisation of women and others by an oppressive bourgeois society. Yet by drawing on and echoing the ambivalent emotional worlds of Schubert's settings, Jelinek suggests how close attention to the emotions associated with cultural traditions can shed light on structures that exclude certain subjects, while creating space for the negative emotions of society's most isolated and marginalised. I draw on contemporary theories of emotions, musicological scholarship, and analysis of Schubert's song cycle to shed light on the importance of emotional ambivalence for Jelinek's evolving articulation of the value and political difficulties of the musical canon.*

*Elfriede Jelineks Theaterstück Winterreise (2011) erfordert eine Auseinandersetzung mit unserer gegenwärtigen Beziehung zu kanonischen Kunstwerken und künstlerischen Traditionen. Das Stück wurde oft von Rezensenten als ein zutiefst persönliches und emotionales Werk gelobt, aber die Rolle der Emotionen ist nicht auf das Biographische beschränkt. Jelinek inszeniert die starken aber ambivalenten Gefühle, die mit dem künstlerischen Kanon und vor allem mit der Wiener Schule verbunden sind. Die Musik Franz Schuberts wird von Jelinek zugleich als Ausdruck marginalisierter Subjektpositionen und als zentraler Bestandteil einer österreichischen Liedtradition dargestellt, die in ihrem Werk immer wieder als Beschränkung der Freiheit von Frauen und anderen marginalisierten Subjekten in einer normativen Gesellschaft geschildert wird. Indem sie die mehrdeutigen emotionalen Welten der Schubertschen Musik widerspiegelt und nachahmt, zeigt Jelinek die Strukturen der Tradition, die eine solche Marginalisierung zur Folge haben, und erschafft einen Raum, in dem die negativen Emotionen gesellschaftlich marginalisierter Subjekte zum Ausdruck gebracht werden können. Anhand von Theorien der Emotionen und musikwissenschaftlichen Ansätzen und mittels musikalischer und literarischer Analyse kann die Bedeutung der Musik im Jelinekschen Werk aus interdisziplinärer Sicht neu untersucht werden, um die vielversprechenden politischen Möglichkeiten ihrer inszenierten emotionalen Mehrdeutigkeit für unsere Auseinandersetzung mit dem Wert und den Schwierigkeiten des musikalischen Kanons zu erläutern.*

Elfriede Jelinek's 2011 play *Winterreise* has become one of the most frequently performed of her dramas, with thirty-nine different productions to date since its premiere.<sup>1</sup> The play experiments with Wilhelm Müller's *Winterreise* poems (1823-1824) and Franz Schubert's 1827 song cycle of the same name, D. 911, and represents Jelinek's most intensely emotional engagement yet with Austria's

musical traditions. She builds on and refocuses her earlier critiques of the instrumentalisation of music in the power structures of Austrian society. *Winterreise* suggests the political potential of exploring our contemporary emotional investment in cultural traditions, using the Austro-German musical canon as an example with particular personal significance. Jelinek links the strength of emotional reactions to certain works with the power of collective expressions of emotion to marginalise and isolate vulnerable subjects. *Winterreise* shows how music can draw attention both to the feelings of the marginalised, and to the emotional norms and power structures that generate such marginalisation. Jelinek's text reworks and disrupts Müller's poetry, but its fluctuating and often ambivalent emotional tone also draws on the harmonic contrasts and instabilities in Schubert's music. In performance, productions have combined Jelinek's writing with music from the cycle, adding further layers to Jelinek's musical references. As I argue in this article, the political force of Jelinek's play lies not in the ability of contemporary art to stage a detached and scathing critique of established structures, but in the introspection provoked by our ambivalent relationship to traditions. Jelinek turns her critique inwards to contemplate the political consequences of emotions for our self-understanding and relationships with others. The Austro-German musical canon becomes a challenge for individuals to reflect on the ways we employ such traditions, often unconsciously, for diverse political ends.

### **Jelinek and Music**

Since 1945, scholars have placed German and Austrian musical traditions in a fraught relationship to fascism. Efforts to wrest Beethoven, Bach, or Brahms from their co-option by National Socialism sit alongside condemnations of composers such as Richard Wagner, whose influence on Adolf Hitler's circle remains, controversially, one of the composer's most enduring legacies.<sup>2</sup> These questions have been at the centre of Austrian literature since 1945, with writers especially articulating this uneasy relation to musical traditions in gendered terms. In Ingeborg Bachmann's exploration of the possibilities of music for self-expression in *Malina* (1971), for example, neither Wagner's music nor

Schönberg's Viennese modernism provide a means of self-expression for the narrator.<sup>3</sup> Jelinek's early works such as *wir sind lockvögel baby* (1970) or *Die Liebhaberinnen* (1975) draw on Theodor Adorno's critique of the culture industry, showing characters' identities shaped by the Austrian folk tradition and popular music in ways that encourage conformity and consumption.<sup>4</sup> In *Clara S.* (1982), Jelinek uses the figure of Clara Schumann to assert the value of women's art for countering masculine works that silence women's voices. Jelinek portrays Clara's better known husband, Robert Schumann, exerting a stultifying control over Clara, by idealising her as his muse and relying on her as his carer.<sup>5</sup> Yet by the 1980s, Clara Schumann had secured a place as the most prominent woman in the musical canon, just as Jelinek had become one of Austria's most famous writers. In *Winterreise*, Jelinek tackles the questions raised when dissenting voices are absorbed into the canon and their styles and political stances become increasingly well known.

Writing on Jelinek and music generally follows two approaches. Some scholars echo the Swedish Academy, which in awarding Jelinek the 2004 Nobel Prize praised 'her musical flow of voices and counter-voices'.<sup>6</sup> In this vein, Jelinek's motivic and associative use of language has been compared to musical composition, either in her employment of inversion, retrograde, and other serialist variations, or in her patterning of words by their acoustic and orthographical qualities.<sup>7</sup> Other scholars have rejected this approach, following Pia Janke's caution against overstretching analogies between music and literature through reliance on Jelinek's biography or on the metaphorical use of musical vocabulary to describe literary techniques.<sup>8</sup> Janke argues for a broader, interdisciplinary approach, shifting focus to Jelinek's compositions, libretti, and musical collaborations.<sup>9</sup> *Winterreise* allows a musicologically informed approach to Jelinek's literature, while avoiding the critical traps that Janke identifies. The play encourages a closer focus on how specific musical works influence Jelinek's interpretation and adaptation of music in her writing.

Different approaches notwithstanding, there is widespread agreement on the significance of music in Jelinek's early works. Jelinek frequently associates Austro-German classical music with an ossified and repressive bourgeois capitalist society, masculine power, and a narrow definition of

Austrianness.<sup>10</sup> Her play with language dismantles the texts of the Austrian song tradition: as Gillian Pye and Siobhán Donovan suggest, Jelinek ‘produces a cacophonous mix of the multiple discourses seeking to define and contain the female subject’ to create space for that subject to express herself.<sup>11</sup> Women are not the only marginalised subjects in Jelinek’s writing. In *Lust* (1989), Jelinek introduces the managing director of a factory, Hermann, with reference to his choir:

Ein Werkschor ist angeschafft worden und wird mit Spendengeldern unterhalten, damit der Direktor mit sich dirigieren kann. [...] Die Gesangswolken erheben sich unter der Hülle des Himmels, wenn die Gefangenen vorgeführt werden.<sup>12</sup>

The Austrian tradition of men’s choirs here demonstrates Hermann’s megalomania, and replicates the power structures that make his workers ‘prisoners’ of his displays of power. Jelinek inverts clichéd pastoral imagery: the clouds of music darken an oppressive sky as workers are put on show (‘vorgeführt’). Jelinek’s language contributes to her dismantling of musical traditions, playing with meanings and associations: ‘Direktor’ and ‘dirigieren’, ‘Gesang’ and ‘Gefangenen’, and ‘anschaffen’ with its triple meanings of ‘to procure’, in Austrian German ‘to order someone to do something’, and colloquially ‘to solicit’ with reference to prostitution. *Lust* represents a high point in Jelinek’s literary protests against the latent nationalism and masculine power abuses bound up with the Austrian song tradition. Yet *Winterreise*, by exploring personal and emotional connections, develops Jelinek’s relationship to musical traditions and articulates a more nuanced approach to the politics of canon formation.

In the 1990s, so-called ‘new musicologists’ highlighted the gendered nature of the musical canon in a manner that recalls Jelinek’s own work. Susan McClary’s research on Beethoven, for instance, argued for the masculine nature of the driving rhythms and harmonies in his Symphony No. 9 and provoked controversy by comparing Beethoven’s music to the violent, unsatisfied desires of a rapist.<sup>13</sup> McClary’s work has often been deliberately provocative, but she has opened up valuable musicological perspectives on the gendered nature of classical music. She and others have challenged the unquestioned status of canonical works and recuperated those by lesser known composers. McClary’s approach to the Viennese School differentiates between Beethoven and Schubert. She

writes that the second movement of Schubert's Symphony No. 8, D. 759 (the 'Unfinished'), 'invites us to forgo the security of a centered, stable tonality and, instead, to experience – and even *enjoy* – a flexible sense of self'.<sup>14</sup> Schubert epitomises for McClary the potential for reinterpretations, even queerings, of the canon that can open up alternative forms of self-understanding in a more complex relationship to social norms. While for McClary Beethoven and Schubert represent opposite poles, respectively threatening and allowing for the expression of marginalised subjectivities, Jelinek's recent writing explores the ambivalence of musical works which prevents such clear distinctions. Her interest in the emotions evoked by Schubert's *Winterreise* suggests a need to move beyond dismissing the contemporary political value of a work or appropriating it for a political cause. Rather, we must account for the intense relationship that many contemporary subjects have with artworks and traditions: *Winterreise* places emotional self-scrutiny at the heart of Jelinek's political project.

Larson Powell and Brenda Bethman have called for closer investigation not only of the critical function of music in Jelinek's work, but of her intimate relationship with the aesthetic traditions of Romanticism and Modernism that her work both draws on and dismantles.<sup>15</sup> Scholars such as Corina Caduff and Maria-Regina Kecht have since identified stylistic and thematic features that mark Jelinek's shift towards a more reflective engagement with her place within artistic traditions, including an increasing use of first-person voices and more overt engagement with her biography.<sup>16</sup> *Winterreise* supports this focus on contradictions in Jelinek's style, which combines biting critique with linguistic play, autobiographical self-presentation, and thoughtful reflection. Yet it also places these changes in the context of an emotional, not just aesthetic, relationship to the musical canon and artistic traditions. Jelinek's citation and transformation of Müller's poetry in *Winterreise* has been analysed in detail, but scholars have largely glossed over the play's central concern with emotions and with the ambivalence of Schubert's music.<sup>17</sup> Initial reviews highlighted above all the personal and emotional quality of Jelinek's text, describing it as a 'Selbstentblößung', 'eine schmerzhafteste Gedankenreise durch die eigene Biografie' that probes the relevance of the 'Autorstimme in einer lärmenden Gegenwart'.<sup>18</sup> By focusing on the play's emotional qualities, which Johan Simons foregrounded in its premiere at the

Münchener Kammerspiele, these reviews present *Winterreise* as a milestone in Jelinek's work. *Winterreise* stages and explores a writer's emotional relationship to Schubert's *Lieder* as part of a reckoning with her own writing, making an important intervention in arguments over the function of musical traditions – and Jelinek's own art – in contemporary society.

At least since *Die Klavierspielerin* (1983), Schubert has occupied an ambivalent place in Jelinek's writing. His songs are closely related to the folk tradition satirised in *Die Liebhaberinnen* and to the Austrian vocal tradition targeted in *Lust*. Yet in Jelinek's writing on Schubert, she repeatedly finds in his music a critical potential that is highly emotional and unsettling. In her 1997 essay 'Ungebärdige Wege, zu spätes Begehen', she associates Schubert's 'nichtigste Musik' with an intense, disorientating focus on the self: 'weil auch der Zuhörer, indem er hört, sich selber enteignet wird, selbst wenn er seiner selbst noch so sicher sein mag.'<sup>19</sup> Jelinek's description resonates with work by McClary and the queer musicologist Lawrence Kramer, who both associate Schubert's music with resistance to normative structures and subjectivities.<sup>20</sup> The playfulness of Jelinek's writing in *Winterreise* and her apparent delight in adapting motifs from Schubert's cycle dramatise the pleasure that McClary and Kramer identify in Schubert's unstable tonalities and wandering melodies. However, Jelinek combines light-hearted reflections on these features with a sense of anxious instability. In her description of the Piano Concerto No. 21 in B♭, D. 960, for example, 'Das Thema irrt herum und findet sich nicht mehr und findet kein Ende. Es erinnert sich immer wieder an seine Ausgangsstellung, trifft, wie zufällig, ein Seitenthema, das kurz zum Fenster hinausschaut, ob da noch etwas ist, aber gleich wieder zurückkommt und weiter im Kreis herumirrt.'<sup>21</sup> Here Jelinek personifies Schubert's wandering themes, her meandering, associative prose reflecting the subjectivities suggested by Schubert's music. In contrast with McClary's focus on pleasure and enjoyment, Jelinek's playfulness sits alongside the passivity, restlessness, even melancholy or alienation ('seiner Selbst enteignet') that she perceives in Schubert's music. This emotional ambivalence is at the centre of the critical and political power of Jelinek's *Winterreise*.

### **Winterreise: Müller, Schubert, Jelinek**

Jelinek's play stages an emotional attachment to its namesake song cycle, in its playful experimentation with Müller's text, its echoes of Schubert's musical worlds, and in the speaking voices' identification with the melancholy and despair of Schubert's wanderer as they question the author's voice and creative output. In scene three, for example, Jelinek draws on imagery from 'Gefrorene Tränen', offering a reading that diverges from both Müller's lyrics and Schubert's setting. In Müller's text, simple form and language intensify the impact of his wanderer's emotional turmoil:

Gefrorne Tropfen fallen  
Von meinen Wangen ab:  
Und ist's mir denn entgangen,  
Dass ich geweinet hab?

Ei Tränen, meine Tränen,  
Und seid ihr gar so lau,  
Dass ihr erstarrt zu Eise  
Wie kühler Morgentau?

Und dringt doch aus der Quelle  
Der Brust so glühend heiß,  
Als wolltet ihr zerschmelzen  
Des ganzen Winters Eis.<sup>22</sup>

Susan Youens identifies here 'an uneasy probing of [the lyric subject's] alienated state and questions about the mystery of his emotional being', questions which ultimately remain open.<sup>23</sup> Müller juxtaposes hot and cold, inside and outside, evoking the power of the wanderer's feelings through contrast with the frozen landscape. The subjunctive in the penultimate line signals a vain desire for the outside world to feel the burning force of his emotions. Müller's regular iambs and simple syntax might appear to restrain irregularities or emotional outbursts. Yet the metre never seems rigid and the sound, especially the densely patterned fricatives and sibilance in the final strophe, allows the wanderer's desires to resonate acoustically even as the final end-stop freezes his questions in their tracks.

In Schubert's setting, the wanderer's questions move between the tonic F minor and A♭ major, a key that here seems wistful but never bright, emphasising the wanderer's vain hopes and

perhaps the detachment of his self-questioning (see Figure 1, bars 30-33).<sup>24</sup> In the third strophe, the

The image shows a page of a musical score for Franz Schubert's 'Gefrorne Tränen', covering bars 30 to 55. The score is written for voice and piano. It is in G minor (three flats) and 3/4 time. The lyrics are: 'dringt doch aus der Quelle der Brust so glühend heiß, als wolltet ihr zer - schmel - zen des gan - zen Win - ters Eis, des gan - zen Win - ters Eis, ihr dringt doch aus der Quelle der Brust so glühend heiß, als wolltet ihr zer - schmel - zen des gan - zen Win - ters Eis, des gan - zen Win - ters Eis. (stark) dringt doch aus der Quelle der Brust so glühend heiß, als wolltet ihr zer - schmel - zen des gan - zen Win - ters Eis, des gan - zen Win - ters Eis. decresc. pp'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamic markings include *cresc.*, *fz*, *f*, *p*, *(stark)*, *pp*, and *decresc.*. The score is divided into four systems, each starting with a bar number (30, 35, 40, 45, 50).

Figure 1 Franz Schubert, 'Gefrorne Tränen', bars 30-55. © Bärenreiter-Verlag, Karl Vötterle GmbH & Co. KG, Kassel.



music suddenly modulates further to the more distant G $\flat$  major (bars 34-5, 44-5). This abrupt, unexpected shift evokes an intense sadness and despair, which intensifies when Schubert repeats the text from the G $\flat$ -major passages on a higher pitch to wrench the harmonies back to a plaintive F minor (bars 37-8, 47-9). Yet Schubert's setting is less open than Müller's text. With the voice's final cadence, the piano returns to the dry staccato and limited melodic, rhythmic, and harmonic range of the opening (bars 48-55). Youens suggests that Schubert thus refuses to resolve the wanderer's emotional struggle, but the postlude's sudden dismissal of the voice's harmonic and expressive extremes also powerfully evokes resignation, hopelessness, and the mercilessness of the wanderer's frozen world.<sup>25</sup>

Jelinek develops this emotional resignation by turning the 'abfallen' of the tears into an abject 'Abfall'. Rather than cite Müller's poetry directly, scene three pivots on this associative pairing to transform Müller's imagery of hot and cold, tears and ice, and themes of uncertainty and self-criticism:

Abfall des Menschen alles, was er sagt und tut. Das fällt alles von ihm ab, und dann fällt er selbst von sich ab. [...] Was bleibt von ihm übrig? Was ist es, das er ist, wenn der Schmerz von ihm abfällt?, und auch der Schmerz ist ja Abfall, er ist das, was man nicht braucht. Was keiner braucht? Was sagen Sie da? Ich bin doch auch ein Mensch, und auch ich bin von mir selber abgefallen wie schmelzendes Eis, dicht an der Haut so warm<sup>26</sup>

The third-person pronouns and the speaker's distance from bodily sensations intensify the detachment of Müller's wanderer, as 'alles, was er sagt und tut', becomes futile and the abject self flows away with the tears. Jelinek turns Müller's imagery of warm and cold inside out: the skin's warmth is felt only from the outside. The self-critical disgust of the word 'Abfall' is linked to the restless anxiety of an 'Ich' that has lost direction and failed to meet expectations, drawing perhaps on Schubert's wandering tonalities: 'Ich bin fort und weiß nicht, wie ich dort hingekommen bin, bin verschwunden in dem, was ich sein wollte, was ich alles besorgen wollte, was ich mir alles erträumt habe' (p. 25). Whereas Schubert's wanderer ends with silence and resignation, Jelinek's speaker turns to frustration and anger: 'Was heulen Sie denn? Kein Grund zum Heulen! Ach so! Das ist ein Tier, das da geheult hat, das sind nicht Sie. Erst wenn Ihre Tränen abgefallen, weil gefroren sein werden, glaube ich Ihnen, daß Sie es waren' (p. 33). The voice turns against itself, refusing to interpret its tears as a

sign of emotion or even humanity. The encounter with Schubert prompts a loss of security, moving beyond sadness to outbursts of frustration, self-criticism, and even anger.

Musicologists have repeatedly explored emotions in Schubert's *Winterreise*, and Jelinek draws especially on the emotional ambivalence that sets Schubert's songs apart from Müller's poems. Deborah Stein has argued that Schubert's cycle is dominated by 'the ambiguity, oppositions and irresolution of the fragment'.<sup>27</sup> For Stein, ambivalence is a structuring logic that accounts for the cycle's fragmentary tonalities and lack of closure. Stein's idea derives from the wanderer's exploration of different facets of his consciousness in the final four songs, and her analysis can be extended by exploring the emotional experiences that have long fascinated Schubert scholars. Some have identified emotionally charged aspects of the text with rhythmic or melodic features, such as the placement of the highest note, weak-beat accents, or the 'sobbing' or 'sighing' falling semitone.<sup>28</sup> Others have focused on shifts from minor to major as moves from emotional reality into memory or illusion.<sup>29</sup> Youens draws attention to the importance of harmonic and poetic context for understanding tonality, so that each key acquires ambiguous and potentially multifaceted meanings. For example:

When [the wanderer] laments at the end of 'Der greise Kopf' that he has not yet grown old 'auf dieser ganzen Reise,' C major sounds more bitter, stronger, more despairing than minor.<sup>30</sup>

Youens's elaboration of the complexities of music's relationship to emotions allows Stein's concept to be extended: ambivalence is also the prevailing feature of the emotional worlds of *Winterreise*. Schubert frequently contrasts melancholy text with a bright major key, as in 'Gefrorne Tränen', while in 'Mut' the wanderer's expressions of bravado are rendered clichéd by using a lush texture and overconfident, almost parodic perfect cadences. These songs evoke two or more shifting emotions at once, supporting Stein's idea of a structuring ambiguity. The emotional ambivalence of Schubert's writing shapes Jelinek's text, as she juxtaposes bittersweet irony, hollow expressions of joy and bravado with the pervasive melancholy and self-reflection that dominate Müller's poetry. Above all, the fascination and playfulness with which Jelinek approaches the cycle frequently undercuts the visceral sadness or despair voiced by her figures.

## Emotions and Society

Jelinek uses this play of emotions to politicise her representation of a society that alienates individuals while rejecting and punishing negative emotions. In the play's second scene, she uses the metaphor of a country wedding to criticise the biggest Austrian banking scandal of the financial crisis. In 2007, the Bayerische Landesbank bought a controlling stake in the Carinthia-based Hypo-Group Alpe Adria (HGAA). After the financial crisis, the HGAA's bad debt surfaced and the bank threatened to collapse, until the state nationalised the bank at a cost of billions to the Austrian taxpayer. Jelinek casts the HGAA as a bride concealing the state of her finances from a man who promises status, support, and survival. This scene is the closest to the caustic tone of earlier works, with strong resonances with *Die Liebhaberinnen* in presenting marriage as a necessary transaction for women's social and financial security. However, in the context of the more personal, reflective tone of the other scenes in *Winterreise*, the sudden shift to the playful and sarcastic second scene invites a different interpretation.

Besides criticising the mismanagement that led to the financial crisis, the wedding scene also takes aim at the role of happiness in contemporary culture. Sara Ahmed has decried what she calls the 'science of happiness', in which researchers identify a correlation between reported happiness and certain attributes and then prescribe those 'happiness indicators' as steps to improve one's happiness: 'Correlations are read as causalities, which then become the basis of promotion.'<sup>31</sup> Think-tanks, companies, and researchers pursue this circular logic without reflecting on its consequences for entrenching power imbalances that cause lower levels of reported happiness among certain groups in the first place. As Ahmed writes, '[t]he demand for happiness is increasingly articulated as a demand to return to social ideals, as if what explains the crisis of happiness is not the failure of these ideals but our failure to follow them.'<sup>32</sup> Ahmed identifies marriage as the most common 'happiness indicator' whose link to reported happiness reasserts its normative value. Jelinek's use of the country wedding therefore links her criticism of the irresponsible trade in debt to a broader comment, sustained across the play's eight scenes, on emotional norms in contemporary society.

Simons's production of *Winterreise* at the Münchner Kammerspiele foregrounded emotions in the wedding scene.<sup>33</sup> The actor Benny Claessens appears in an old-fashioned black dress and white veil as the bank/bride. He is loud and insincere, acting an exaggerated joy as he renders Jelinek's overtly sexual, metaphorical language with grotesque slapstick: 'Der Gewinn des Verkaufs verschwindet in der Braut, er verschwindet in ihrem Brautschmuck' (p. 20). Claessens straddles the groom on stage, and the groom becomes tangled in Claessens's petticoats. There is a hollowness to their horseplay; for all the bride's noise and hilarity, her underlying desperation is clear from the strained tone of Claessens's and other actors' voices. The bride's exaggerated movements and the use of drag expose happiness not as a consequence of the wedding itself, but as a performance designed to signal a socially acceptable marriage. Married bliss is reduced to a cynical use of positive emotions to market oneself. Jelinek combines the language of advertising and a superficial façade with hints of anxiety, desperation, and even sadness, picking up on the forced positive emotions of the thick chordal texture and perfect cadence in A major in 'Die Wetterfahne' as the voice sings 'Ihr Kind ist eine reiche Braut'. This scene ties the musical tradition exemplified in Schubert's *Winterreise* to emotional traditions, adapting the bitterness of 'Die Wetterfahne' to reveal how norms of happiness influence gender, sexuality, and relationships. Jelinek stages our investment in these structures, financial as much as emotional, and shows the insecurity of marginalised subjects forced to assert their belonging to the very systems that exclude them.

Happiness is not the only socially regulated emotion that Jelinek shows having oppressive effects for the individual. In scene four, she draws on the story of Natascha Kampusch, who was kidnapped as a teenager and kept in captivity for six years before she escaped. Austrian news outlets covered her reappearance prominently and Kampusch became a minor celebrity, with book deals and a television programme. Jelinek varies the opening of Müller's 'Erstarrung': whereas Müller's wanderer obsessively searches for traces of his lost beloved, 'Ich such im Schnee vergebens / Nach ihrer Tritte Spur', the opening of Jelinek's fourth scene describes Kampusch's more sinister disappearance: 'Da ist einer Schritte Spur, und jetzt ist sie weg [...]. Suche vergebens' (p. 34). In

Simons's production, these words are spoken by Kristof van Boven, in drag and seemingly uncomfortable in his own body. Simons uses Jelinek's distanced third-person 'es' and 'sie' to present the Kampusch figure describing her ordeal as if alienated from herself. After one section of text, a new voice is introduced with the sentence 'Sie lügt', and the remainder of the scene is a diatribe against the Kampusch figure by a collective 'wir'. In Simons's staging, the tirade is punctuated with unison singing of the D- and G-major phrases of Schubert's 'Mut'. In this G minor song, Schubert uses thickly scored diatonic harmonies in a major key to display the wanderer's desperate bravado. Simons uses these passages not for the self-assertion of the isolated figure, but for the unison voice of a judgemental society. The vindictive plural voice in Jelinek's text and Simons's use of music thus stage Kampusch's growing unpopularity as she gained fame.

The Kampusch story is bound to the other scenes by Jelinek's interest in the emotions behind this attack on the young writer and broadcaster. Envy is prominent in the scene's insistent questions: 'Unsere Schmerzen müssen immer schweigen, wieso müssen das ihre Schmerzen nicht? Wieso nicht? Wer sagt uns dann von ihr? Wir hätten am liebsten, wenn uns endlich niemand mehr sagte von ihr' (pp. 42-3). This sort of vengeful envy is most commonly described as a reaction to the perceived superiority of another that threatens one's self-image with feelings of inferiority.<sup>34</sup> In *Ugly Feelings*, though, Sianne Ngai discusses envy not as a lack in the envying self projected onto others, but as a rejection of and refusal to identify with the envied person or quality. For Ngai, this refusal becomes a critique that shows awareness of and protests inequality: 'a subject might envy and emulate not just as a safeguard against fully identifying herself with the quality emulated – say, "femininity" – but precisely in order to convert her admiration into polemicism'.<sup>35</sup> Ngai's account is optimistic about the potential of envy to bind marginalised groups in defiance of the expectations placed on them by society, turning desire into protest. Jelinek shows, however, how envy's ability to turn desire into rejection and protest is not always the positive step that Ngai describes.

In the Kampusch scene, envy brings together a hegemonic group in loudly rejecting any admiration for someone whose only power comes from her public marginalisation and humiliation.

Drawing on Müller's wanderer lamenting the invisibility of his beloved in 'Erstarrung', Jelinek emphasises a desire for visibility: the 'wir' unites around a wish for their sufferings to receive greater attention. This envy is converted into anger when Kampusch's suffering gains more visibility than theirs. The group is bound together in the 'wir' voice, but any unity formed through envy occurs by increasing Kampusch's exclusion and vulnerability: 'Sie ist eine, aber wir sind mehr. Wir gehören an die Öffentlichkeit, weil wir die Mehrheit sind' (pp. 37-8). Even here Jelinek suggests substantial ambivalence. Amidst the envious vitriol and the dissolution of individual voices into the collective 'wir', fears of inadequacy and self-doubt emerge. While in 'Erstarrung' the wanderer worries that his memories of his beloved might fade – 'Schmilzt je das Herz mir wieder, / Fließt auch ihr Bild dahin' – the group in Jelinek's scene fear loss of their own images: 'Unsere Bilder fließen dahin und sind fort' (p. 43). The figure of Kampusch, her voice drowned out by envious protestations, ultimately assumes the position that the crowd fears so intensely: she ends the scene silenced, rejected, and overpowered. Jelinek presents a society obsessed with novelty and authenticity, while showing how celebrities are mocked as opportunist and dismissed due to the popular or everyday nature of their art.<sup>36</sup> The envy directed at the Kampusch figure highlights the instability of young female celebrities' cultural capital in the face of powerful artistic and cultural traditions, as the 'wir' voice uses the lasting, canonical language of Müller to silence the isolated 'ich'.

### **Emotions of the Self**

The above examples deal with the potentially marginalising effects of happiness and envy and of the cultural traditions that they sustain and enforce. Yet the critical power of *Winterreise* lies in its combination of this critique with an exploration of the negative emotions of isolated and alienated subjects. The play's introspective tone articulates a nuanced, personal, and emotional engagement with canonical artworks, the nature of authorship, and Jelinek's own biography. These themes are a recurring feature of Jelinek's work, but the reflections in *Winterreise*, externalising fears, anxieties, and self-doubt, are among her most emotionally charged to date.

A complex emotional relationship to Schubert is prominent in Jelinek's earlier writing, most notably *Die Klavierspielerin*, in which Erika and her student Klemmer disagree on whether Schubert's music is about 'der Kampf der Leiber und Leiden' or more prosaically 'die Technik, die Technik, die Technik und die Technik'.<sup>37</sup> The speakers in *Winterreise*, though, are less desperate than Erika to refuse Schubert's complex emotional worlds. In scene six of *Winterreise*, for example, Jelinek reworks the suffocating mother-daughter relationship from *Die Klavierspielerin*. She presents a speaker searching for love on dating sites that promise 'diese riesige erdumspannende Möglichkeit auf Genuß, auf Spaß, auf ein Teilen von Freuden, auf ein Mitteilen von Leiden, auf ich-weiß-nicht-was' (p. 60). Her idea of love prioritises emotional connection, but the repetition and the clichés regarding the ineffability of love make the speaker seem naive. The figure's unrealistic expectations stem from her mother's suffocating love: 'ich fasse es für Sie zusammen: Alle sollen mich so lieben wie meine Mama und, wenn möglich, sogar noch mehr. Das ist leider nicht möglich' (p. 59). In Simons's production, to underline the link to *Die Klavierspielerin*, Wiebke Puls reads this scene as a Jelinek double, while playing a silent harmonium. Jelinek's playful psychologising of the speaker's need for love is coupled with a scathing commentary on the dating industry with references to Müller's 'Die Post': 'Von der Straße her ein Posthorn klingt, und schon wieder ist eine Mail für Sie eingetroffen und sind eine neue Fotze, ein neuer Schwanz eingetroffen, das eine für diesen, dieses für jeden, dasselbe immer für immer' (p. 67). The scene obliquely references an episode in *Die Klavierspielerin* in which 'Horn- und Posaunenstöße[]' herald Erika's journey to a peep show in a far-off, disreputable neighbourhood. In *Winterreise*, in a world of internet porn and dating apps, no such fanfare or lengthy journey is needed for sexual adventures. Furious streams of irony like the above punctuate the prevailing tone of distracted anxiety, mingled with nervous excitement as each 'Posthorn' announces another message: 'man wartet auf Briefe, man zittert, man wartet auf ein simples Klingeln' (p. 56). The speaker's trembling encapsulates the linked bodily symptoms of anxiety and excitement, against a background of isolation and longing that resonates with the emotions of Schubert's wanderer. By introducing a twenty-first-century approach to sex, a more forgiving tone and more ambivalent emotional landscape, this scene

both develops and moves away from *Die Klavierspielerin*. Yet Jelinek's awkward computer jargon and outdated impression of the internet also seem self-conscious, as if mocking her earlier depictions of sex or even the outdated look of her website, and playing on the idea that she is being left behind in a fast changing world.

The longest scene in *Winterreise* encapsulates the ambivalent emotional associations of Schubert's music in Jelinek's work. Scene seven is a monologue by an old man with parallels to Erika's father in *Die Klavierspielerin* who, like Jelinek's own father, is placed first in a home and then a psychiatric hospital. In *Die Klavierspielerin*, the father's voice is all but silenced, his feelings remaining only in a short passage of free indirect style: 'Der Vater begreift nicht, weswegen er hier ist, denn hier ist er doch nie zuhause gewesen.'<sup>38</sup> Otherwise, descriptions of the father's internment are dominated by the hectoring officialese of the home, with its repeated modal verbs 'sollen', 'dürfen' and 'müssen', and the language of economic exchange: 'Doch der einzelne Insasse, der allerdings meist liegen muß, weil er auf diese Weise weniger Schmutz macht und raumsparend verstaubt ist, ist austauschbar.'<sup>39</sup> Occasional hints at the father's fear and disorientation are conveyed in an impassive third person that emphasises his irrationality and mental illness: 'Der Papa jedoch hält sich statt des Winkens die Hand unvernünftig vor die Augen und fleht, nicht geschlagen zu werden.'<sup>40</sup> Jelinek returns to the father figure in *Ein Sportstück* (1998), in which 'Die Autorin' addresses a guilt-ridden monologue to an absent father, comparing his violence to the writer's words: 'Meine Worte sind seither wie deine Hiebe waren'.<sup>41</sup> In *Winterreise*, however, Jelinek explores the father's own complex emotional experience.

The candour and emotional intensity in the old man's monologue is unusual in Jelinek's works so far. His disorientation is presented with a greater density of quotations from Müller's poetry than in the rest of the play, drawing from almost the whole cycle:

Was soll ich länger weilen, daß man mich trieb hinaus? Gut. Von mir aus. [...] die grünen Wiesen leuchten hell, da wars geschehn um mich Gesell. Sie haben mich abgeschoben. Mein Verstand ist mir schon längst vorausmarschiert, einholen kann ich ihn nicht mehr' (p. 73).

The father draws here on 'Gute Nacht', 'Frühlingstraum', and 'Rückblick', three songs concerned with the bitter consequences of dreams, fantasies, or memories. The syntax echoes the wanderer's



passivity in 'Rückblick', 'da war's geschehn um dich, Gesell', encapsulating the old man's reflective melancholy and bitter isolation.<sup>42</sup> As he contemplates being driven from his home and reflects on his memory loss, his words become increasingly repetitive and quote more densely from Müller's lyrics.

By the end, he seems unable to speak other than through quotations:

'Ich habe mich zur Ruhe begeben. Gute Nacht. Das kühle Wirtshaus, in das ich eingeladen wurde, kann jetzt schließen. Es muß mich nicht mehr abweisen. Kann weiter nicht, nicht weiter. Kann nicht. Kann nicht. Aus' (p. 104).

'Gute Nacht' is the title of the first song in the cycle, while the search for 'Ruhe' features prominently in 'Der Wegweiser': 'Und ich wandre sonder Maßen, / Ohne Ruh, und suche Ruh'.<sup>43</sup> The father's final words come from 'Das Wirtshaus':

O unbarmherz'ge Schenke,  
Doch weisest du mich ab?  
Nun weiter denn, nur weiter,  
Mein treuer Wanderstab.<sup>44</sup>

The old man transforms the wanderer's onward motion into silence, resignation, and even death. Jelinek uses lyrics associated with the bitterest isolation in Müller's cycle, which seem to provide the father with a means of understanding his situation even as his cognitive faculties fail him.

Unusually for Jelinek's theatre, the viewer is encouraged to empathise with the old man and to understand his emotional experiences. Many reviewers were unsure of Simons's production because of its tendency to create conventional characters and to resist the post-dramatic conventions in adapting Jelinek's texts for stage.<sup>45</sup> Caduff has suggested the necessity of first-person voices in the play because of the exclusion of such marginalised figures from collective discourses.<sup>46</sup> Yet *Winterreise* does not just foreground its characters' exclusion. By drawing on Müller's and Schubert's reflections on isolation and exclusion, which are now central to the musical canon, Jelinek presents a complicated and ambivalent relationship between marginalised individuals and the societies and traditions that exclude them. The emotional contradictions in *Winterreise* require a degree of characterisation, even if first-person voices are frequently drowned out by the bitterness and anger of the crowd. The extended monologue allows Jelinek to evoke the father's contradictory emotions. The speaker repeatedly recalls his former happiness in nostalgic language that is gently ironised by the incongruous

nature of Müller's words: 'Ich ging so fröhlich einst, grub spitze Steine aus [...]. Die harten starren Rinden von Bäumen sind unter meinen Händen geschmolzen, so geliebt hab ich die Natur' (p. 74). This nostalgia alternates with a melancholy resignation also drawn from Müller's poetry: 'Nun merk ich erst, wie müd ich bin' (ibid.). Occasionally, his memories of being driven out by his family include disappointment, despair, and even anger at his wife and daughter, epitomised in his alienation from his own screaming: 'Diese zwei Frauen sind ja mein Fluß!, sind das, was mich trägt, als unsicheres Element, ein Fluß, der da so lustig rauscht. Aber es ist gar kein Rauschen, da schreit etwas in diesem Fluß [...]. Bin ich das, der da schreit?' (p. 77). His illness affects his ability to process emotions, and he cannot interpret his own screams, as if they stem from visceral fears that his mind cannot grasp. By presenting corporeal forms of affect that exist outside or resist cognitive processing, Jelinek creates a similar effect to Schubert's use of music to suggest emotions that conflict with the meaning of the wanderer's words.

In the old man's monologue, Jelinek distils the extended reflections, gradual loss of self and fragmentary structure of the end of Schubert's cycle. The old man's alienation from himself and his conflicting emotions chime with Stein's argument that Schubert's final four songs each offer 'a different piece or fragment of the wanderer's consciousness'.<sup>47</sup> Stein shows how the diverse tonalities of the final songs combine with simple melodies and disjointed themes to create a reflective standstill, shattering the lyric subject into fragments. Jelinek provides not only the father's deteriorating internal monologue, but also his fierce accusations against his family and fragments of the hectoring 'wir' voice of his wife and daughter, making Jelinek's meditation on ageing all the more poignant. Martin Brady has shown the use of Müller's lyrics here as a sign of the disintegration of the old man's sense of self and his memory, but also as a means of holding on to language and to meaning.<sup>48</sup> Yet semantic meaning gradually breaks down in the old man's incongruous repetitions and the fragmentation of his language, so that Müller's lyrics retain only visceral, emotional forms of meaning. Jelinek experiments not only with presenting the emotional contradictions of Schubert's music in a theatrical monologue,

but with representing the emotional realities of dementia as part of a broader meditation on ageing and death.

### Emotions of Authorship

The connection between the father's monologue, the rest of the play, and Schubert's cycle becomes clear in Jelinek's final scene, in which she introduces a hurdy-gurdy player, here a 'Leierfrau'. On a ski slope, an iconic Austrian location that frequently recurs in Jelinek's work, the woman plays her mechanical tunes and worries that no one is listening:

Keiner hört mir mehr zu, das ist mir natürlich bewußt. Aber ich komm immer wieder mit der gleichen alten Leier an. [...] Alle übertönen mich, nicht nur die Pistenlautsprecher, inzwischen übertönen sogar leise Gespräche an Wirtshaustischen, an denen ich keinen Stammplatz habe, mein Leiern, mein endloses Geseire, mein Geleiere. (p. 117)

Jelinek exploits the colloquial meaning of 'die alte Leier' as 'the same old story' and its acoustic resonance with 'Geseire' to produce a laconic image of artistic creation grown stale and outmoded. Unlike 'Die Autorin' at the end of *Ein Sportstück*, whose 'Gebrüll übertönt die Menge', the words of the 'Leierfrau' are eventually drowned out by the scathing 'wir' of passers-by. The scene returns to the questions of the play's opening: ageing and death, the author's relevance in the contemporary world, and an ambivalent but powerful attachment to earlier fragments of Austrian culture.

The 'Leiermann' in Schubert's cycle is only ever observed by the wanderer, his hurdy-gurdy suggested by static harmonies and the piano's repetitive melodic motion. The figure has been interpreted as a harbinger of death, a vision of the wanderer's artistic calling, and an uncanny double.<sup>49</sup> Jelinek draws on all these readings: especially after the old man's silence at the end of scene seven, the 'Leierfrau' appears as a representation of both bodily and authorial death. By inhabiting the 'Leierfrau' and exploring her melancholy, isolation, and the fear of being silenced, Jelinek moves beyond Schubert's setting. She offers one last critique of a society increasingly uninterested in her artworks, while reflecting on her dependence on a literary style that has become predictable.<sup>50</sup> Her 'Leierfrau' more self-ironic than Schubert's 'Leiermann', as passing skiers accuse the 'Leierfrau' of

playing '[i]mmer dasselbe, das muß Ihnen doch selber schon zum Hals heraushängen!' (p. 118). Jelinek has the hurdy-gurdy drowned out by a fast-paced and unforgiving society, with little hope for the artist's voice to have any impact, but a determination that it will continue. The 'Leierfrau' unapologetically anticipates the accusation that the play is more of the same: '[i]ch schwöre, es ist immer ein anderes, auch wenn es sich nicht so anhört' (p. 117). In a work that shares its themes, its intertextuality, and its autobiographical resonances with Jelinek's earlier works, she plays with audience expectations and explores new emotional angles on questions surrounding authorship and our relationship to canonical western culture.

The question remains as to why Schubert's music has provoked Jelinek to explore emotional ambiguities associated with authorship, music, ageing, and death in contemporary society, when she has so frequently associated the Austrian song tradition with asymmetric power structures, gendered violence and a lingering nationalism. Two comments in 'Fremd bin ich', Jelinek's speech on winning the Mühlheimer Dramatikerpreis for *Winterreise*, offer an explanation:

ich glaube, kein Werk der Kunst hat mir je mehr bedeutet

[...]

ich weiß nicht, was sie sind, diese Zitate, aber ich brauche sie, um im Stehen vorwärtszukommen, wohin auch immer.<sup>51</sup>

The speech describes her *Winterreise* as 'eine Reise im Stillstand' that reflects on a feeling of being stuck in a state of uprootedness or 'Heimatlosigkeit' that she associates with Schubert's music. These quotations highlight once again the compulsive citation that Jelinek frequently describes in her work, insisting that she needs such material to sustain her creativity. Yet in engaging with Schubert's 'Heimatlosigkeit', her creativity is 'im Stehen', forward motion on the spot, and her gaze therefore turns inwards to question herself, her literary output, and her contemporary relevance as she and her work age. The first quotation above hints at a reason for the centrality of emotions to this project. Schubert's *Winterreise* is one of the musical works that Jelinek knows best, having accompanied it countless times, she writes, but the word 'bedeuten' suggests more than familiarity. It suggests an emotional connection that underlies the compulsion to cite Müller's words, as well as a fascination

with the piece's 'Mehrdeutigkeit'. The piece 'bedeutet mehr' in the sense of having more meanings, more ambiguity, and more personal affective force for Jelinek than any other work. The play explores these two senses of 'mehr bedeuten': the strength, but also the complexity of emotions associated with ageing, artistic creation, and music.

Jelinek's *Winterreise* stages this emotional ambivalence and the multiple and shifting meanings bound up with the Austrian musical tradition, linking this 'Mehrdeutigkeit' to a compulsion to continue citing, critiquing, but also writing within the tradition. Her approach forces us to view this tension in emotional and personal terms. Jelinek uses Schubert both to explore the shame, anxiety, and self-doubt of marginalised voices and to highlight and challenge the envy and anger of an unforgiving crowd desperately performing a stylised happiness. Schubert's music is thus tied both to the experience of marginalisation and to the culture that marginalises. Jelinek sidesteps fraught philosophical arguments regarding the extent to which music can signify, evoke, or bear certain emotions. Instead, she explores a question of greater importance and immediacy to our contemporary experience: she shows music bound up with emotional norms which, as Ahmed has argued, risk subsuming complex and difficult feelings within a need to express the right emotions at the correct time and in the appropriate way.<sup>52</sup>

Drawn to music for its potential to articulate marginalised, isolated subject positions, and yet repelled by its easy co-option by those who would impose emotional norms, Jelinek builds on the ambivalence of Theodor Adorno's late essays towards the music of the Austro-German canon. In 'Wagners Aktualität' (1964/1965), Adorno writes:

Die Stellung des Bewußtseins zu Wagner, die ich auch als die meine fühle, wann immer ich auf ihn treffe, und die nicht bloß die meine ist, kann mehr noch denn die alte ambivalent genannt werden, ein Pendeln zwischen Angezogenensein und Abgestoßenwerden.<sup>53</sup>

Adorno does not speak explicitly about emotions, and yet the movement between being drawn in and repulsed suggests a complex, uncomfortable emotional relationship to musical traditions. Jelinek's 'Fremd bin ich' and 'Ungebärdige Wege' draw directly on Adorno's essay, applying to Schubert's music Adorno's descriptions of 'etwas Statisches' and 'das Gefühl, den festen Boden zu verlassen' that he

experiences in Wagner's music. It is as if Jelinek answers Adorno's aside: 'ich merke nur en passant an, daß die äußerst produktive Fragestellung eines Zusammenhanges von Wagner mit gewissen Liedern von Schubert bis heute, soviel mir bekannt, noch nicht angefaßt worden ist.'<sup>54</sup> Yet Jelinek also refuses to reduce the issues raised by Schubert's music by comparing them to the more widely discussed, and more sensationalist, case of Wagner's relationship to Austro-German fascism. Schubert, a central figure in the Austrian canon but more peripheral to the canon of National Socialism, has never simply been a symbol of latent nationalism in Jelinek's work. She consistently finds moments of instability, dissoluteness, and ambivalence that both facilitate and resist Schubert's co-option into discourses of nationalism. *Winterreise* takes this project further, reflecting more substantially than Adorno's essay or even Jelinek's earlier writings on the complex emotional attachment to musical traditions that compels left-wing thinkers like Adorno and Jelinek to continue engaging with composers such as Schubert.

Adorno describes succinctly the unfinished, even unfinishable business associated with these conflicting emotions: 'Ambivalenz ist ein Verhältnis zu Unbewältigtem; man verhält sich ambivalent zu etwas, womit man nicht fertig wurde'.<sup>55</sup> Just as Adorno reflects on his ongoing emotional struggle with Wagner's music, so Jelinek's *Winterreise* turns again to Schubert as a programmatic exploration of her ambivalent personal relationship to Austrian national and musical culture. She stages an emotional attachment to Schubert's cycle that explores not only how the meanings and patterns of Müller's text can shed light on the contemporary world through their incongruity, but also the complexity of emotions that Schubert evokes in his settings of this text. Taking as her inspiration Schubert's ambivalent reflection on the Romantic artist and the diminishing relevance of Romantic imagery, Jelinek turns the reflection not only outwards to the society that marginalises, but inwards. Playing with a personal, reflective tone that so far remains unusual within her oeuvre, she stages a reassessment of her own literature, grappling with the irony that she is no longer an *enfant terrible* but a central canonical figure of post-war Austrian culture. *Winterreise* demands that her audience challenge and engage with art and artists that have long become mainstream, as well as with our

continuing use of such works to isolate and marginalise other voices within society. The play invites reassessment and conscious reflection on the social and interpersonal impacts of emotions, while encouraging a candid and honest engagement with our complex investment in music that so often goes unquestioned.

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1 Thanks to the Elfriede Jelinek-Forschungszentrum, the Rowohlt Theaterverlag, and the Deutsche Bühnenverein for details.

2 See Joachim Köhler's controversial *Wagners Hitler: Der Prophet und sein Vollstrecker*, Munich 1997; or Milton E. Brener, *Richard Wagner and the Jews*, Jefferson, NC 2006.

3 Ingeborg Bachmann, *Malina*, Frankfurt am Main 1971. See Michal Ben-Horin, *Musical Biographies: The Music of Memory in Post-1945 German Literature*, Berlin 2016, pp. 83-108.

4 Elfriede Jelinek, *wir sind lockvögel baby!*, Reinbek 1970; Jelinek, *Die Liebhaberinnen*, Reinbek 1975. See Bärbel Lücke, *Elfriede Jelinek: Eine Einführung in das Werk*, Paderborn 2008, pp. 33-41 and 49.

5 Elfriede Jelinek, *Clara S.: Musikalische Tragödie*, Reinbek 1992. On the link between art, gender and subjectivity, see Rebecca S. Thomas, 'Subjectivity in Elfriede Jelinek's "Clara S.": Resisting the Vanishing Point', *Modern Austrian Literature*, 32 (1999), 141-58.

6 Swedish Academy, 'Nobel Prize for Literature 2004', press release, 7 October 2004, [https://www.nobelprize.org/nobel\\_prizes/literature/laureates/2004/press.html](https://www.nobelprize.org/nobel_prizes/literature/laureates/2004/press.html) (accessed 11 February 2018).

7 E.g. Ulrike Haß, 'Grausige Bilder. Große Musik: Zu den Theaterstücken Elfriede Jelineks', *Text+Kritik*, 117 (1993), 21-9; Peter Kofler, 'Semiotische und mediale Verflechtungen in den Theaterstücken von Elfriede Jelinek', in *Intermedialität – Multimedialität: Literatur und Musik in Deutschland von 1900 bis heute*, ed. Raul Calzoni, Kofler and Valentina Savietto, Göttingen 2015, pp. 151-66.

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- 8 Pia Janke, 'Jelinek und die Musik', in *Elfriede Jelinek: Tradition, Politik und Zitat*, ed. Sabine Mueller and Cathrine Theodorsen, Vienna 2008, pp. 271-85 (pp. 271-2). See e.g. Corina Caduff, 'Vertrieben aus Zugehörigkeit: Jelineks "Winterreise" (2011)', *JELINEK[JAHR]BUCH*, [2] (2011), 25-40 (30-1).
- 9 Pia Janke, 'Kompositionen, Texte für Kompositionen, Libretti', in *Jelinek-Handbuch*, ed. Janke, Stuttgart 2013, pp. 228-36.
- 10 E.g. Allyson Fiddler, *Rewriting Reality: An Introduction to Elfriede Jelinek*, Oxford 1994, pp. 100 and 143; Beate Schirmacher, 'Musical Performance and Textual Performativity in Elfriede Jelinek's *The Piano Teacher*', *Danish Musicology Online*, special edition on 'Word and Music Studies' (2016), 85-99.
- 11 Gillian Pye and Siobhán Donovan, "'Schreiben und Komponieren": Elfriede Jelinek's *Rosamunde*', *Austrian Studies*, 17 (2009), 179-92 (183).
- 12 Elfriede Jelinek, *Lust*, Reinbek 1989, pp. 8-9.
- 13 Susan McClary, 'Getting Down Off the Beanstalk: The Presence of a Woman's Voice in Jannika Vandervelde's *Genesis II*', *Minnesota Composer's Forum Newsletter*, January 1987, 4-7 (7).
- 14 Susan McClary, 'Constructions of Subjectivity in Schubert's Music', in *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Bretts, Elizabeth Wood and Gary Thomas, New York 1994, pp. 205-33 (p. 215).
- 15 Larson Powell and Brenda Bethman, "'One Must Have Tradition in Oneself, to Hate It Properly": Elfriede Jelinek's Musicality', *Journal of Modern Literature*, 32 (2008), 163-83. See also Powell, *The Differentiation of Modernism: Postwar German Media Arts*, Rochester, NY 2013, pp. 79-95.
- 16 Caduff, 'Vertrieben aus Zugehörigkeit', 35; Maria-Regina Kecht, 'Mit der Sprache zum Schweigen hin: Elfriede Jelineks literarische Annäherungen an ihren Vater', *JELINEK[JAHR]BUCH*, [2] (2011), 41-57 (42).
- 17 E.g. Cornelia Wech, "'Eine Reise im Stillstand": Thematische, intertextuelle und musikalische Bezüge zu Wilhelm Müllers und Franz Schuberts *Winterreise* in Elfriede Jelineks *Winterreise*', unpublished Diplomarbeit, University of Vienna, 2014; Susanne Vill, 'Winterreise in den Alpen:



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Jelineks Transformationen an Wilhelm Müllers und Franz Schuberts Liederzyklus', unpublished paper at the symposium *'Die nichtsgewisseste Musik, die ich kenne': Elfriede Jelinek und Franz Schubert*, Österreichische Gesellschaft für Musik, Vienna, 30 March 2017. Kecht, 'Mit der Sprache', is an important exception, focusing on the father figure in scene seven.

18 Joachim Lange, 'Suche nach vergehender Zeit', *Wiener Zeitung*, 5 February 2011; Christopher Schmidt, 'Polterabend', *Süddeutsche Zeitung*, 4 February 2011; Silvia Stammen, 'Ausweichmanöver im Sturm', *Die Zeit*, 10 February 2011.

19 Elfriede Jelinek, 'Ungebändigte Wege, zu spätes Begehen', in *Ungebändigte Wege, zu spätes Begehen/Die Zeit flieht*, Salzburg 2005, pp. 5-15 (p. 8).

20 Lawrence Kramer, *Franz Schubert: Sexuality, Subjectivity, Song*, Cambridge 1998.

21 Jelinek, 'Ungebändigte Wege', p. 11.

22 Wilhelm Müller, 'Gefrorene Tränen', in Franz Schubert, *Die schöne Müllerin/Winterreise*, ed. Rolf Vollmann, Stuttgart 1975, p. 164.

23 Susan Youens, *Retracing a Winter's Journey: Schubert's Winterreise*, Ithaca, NY 1991, p. 139.

24 Franz Schubert, 'Gefrorene Tränen', in *Winterreise, Op. 89: Hohe Stimme*, ed. Walther Dürr, BA9118 (Kassel: Bärenreiter, 2009), p. 9.

25 Youens, *Retracing*, pp. 142-3.

26 Elfriede Jelinek, *Winterreise: Ein Theaterstück*, Reinbek 2011, p. 25. Hereafter referenced in the text.

27 Deborah Stein, 'The End of the Road in Schubert's *Winterreise*: The Contradiction of Coherence and Fragmentation', in *Rethinking Schubert*, ed. Lorraine Byrne Bodley and Julian Horton, Oxford 2016, pp. 355-82 (p. 377).

28 See Michael Spitzer, 'Sad Flowers: Analyzing Affective Trajectory in Schubert's "Trockne Blumen"', in *The Emotional Power of Music: Multidisciplinary Perspectives on Musical Arousal, Expression, and Social Control*, ed. Tom Cochrane, Bernardino Fantini and Klaus R. Scherer, Oxford 2013, pp. 7-19; Kramer, *Franz Schubert*, p. 16; Youens, *Retracing*, p. 92.

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- 29 Barbara Barry, “‘Sehnsucht’ and Melancholy: Explorations of Time and Structure in Schubert’s *Winterreise*’, in *The Philosopher’s Stone: Essays in the Transformation of Musical Structure*, Hillsdale, NY 2000, pp. 181-202.
- 30 Youens, *Retracing*, p. 102. Compare Lauri Surpää, *Death in Winterreise: Musico-Poetic Associations in Schubert’s Song Cycle*, Bloomington, IN 2014.
- 31 Sara Ahmed, *The Promise of Happiness*, Durham, NC 2010, p. 6.
- 32 *ibid.*, p. 7.
- 33 Thanks to the Münchner Kammerspiele for providing a recording of Simons’s production.
- 34 E.g. Richard H. Smith and Sung Hee Kim, ‘Introduction’, in *Envy: Theory and Research*, ed. Smith, Oxford 2008, pp. 3-14 (p. 4).
- 35 Sianne Ngai, *Ugly Feelings*, Cambridge, MA 2005, p. 161.
- 36 Here Jelinek elaborates on themes of celebrity and authorship from *Ein Sportstück*, Reinbek 1998. See Rebecca Braun, ‘Embodying Achievement: Thomas Bernhard, Elfriede Jelinek, and Authorship as a Competitive Sport’, *Austrian Studies*, 22 (2014), 121-38.
- 37 Elfriede Jelinek, *Die Klavierspielerin*, Reinbek 1983, p. 191.
- 38 *ibid.*, p. 98.
- 39 *ibid.*
- 40 *ibid.*, p. 99.
- 41 Jelinek, *Ein Sportstück*, p. 185.
- 42 Wilhelm Müller, ‘Rückblick’, in Schubert, *Die schöne Müllerin/Winterreise*, p. 165.
- 43 Wilhelm Müller, ‘Der Wegweiser’, in Schubert, *Die schöne Müllerin/Winterreise*, p. 170.
- 44 Wilhelm Müller, ‘Das Wirtshaus’, in Schubert, *Die schöne Müllerin/Winterreise*, p. 170.
- 45 Stammen, ‘Ausweichmanöver’.
- 46 Caduff, ‘Vertrieben aus Zugehörigkeit’, p. 35.
- 47 Stein, ‘The End of the Road’, p. 377.

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48 Martin Brady, “Nicht zu alt für Sport im allgemeinen”: Winter Sports, Cerebral Gymnastics and Competitive Quoting in Elfriede Jelinek’s Play *Winterreise*, *Austrian Studies*, 22 (2014), 89-105 (94).

49 Suurpää, *Death in Winterreise*, p. 169; Youens, *Retracing*, pp. 64-5; Lawrence Kramer, ‘The Schubert Lied: Romantic Form and Romantic Consciousness’, in *Schubert: Critical and Analytical Studies*, ed. Walter Frisch, Lincoln, NE 1986, pp. 200-36 (p. 208).

50 On Jelinek’s struggle with her style: Rebecca Beard, “Sticks and Stones May Break My Bones...”: The Aesthetic Enactment of Violence in the Work of Elfriede Jelinek’, in *Violence, Culture and Identity: Essays on German and Austrian Literature, Politics and Society*, ed. Helen Chambers, Oxford 2006, pp. 343-58.

51 Elfriede Jelinek, ‘Fremd bin ich’, speech accepting the Mühlheimer Dramatikerpreis, 26 June 2011, <http://www.elfriedejelinek.com/fmuelh11.htm> (accessed 11 February 2018).

52 Ahmed, *The Pursuit of Happiness*, p. 42.

53 Theodor Adorno, ‘Wagners Aktualität’, in *Gesammelte Schriften*, ed. Rolf Tiedemann, 20 vols, Frankfurt am Main 1970-1986, XVI, pp. 543-64 (p. 546).

54 *ibid.*, pp. 553, 551 and 559.

55 *ibid.*, p. 547.