TABLE OF CONTENTS

Introduction		11	
Ī	Three Contexts of Artmann's Work	23	
I.1	Biographic Context	23	
I.2	Scholarly Context	40	
I.2.1	Artmann's Aesthetic in His Plays	41	
I.2.2	Artmann's Aesthetic in His Work Generally	48	
I.3	Cultural Context of Austrianness	56	
I.3.1	Austrianness as Ideology	56	
I.3.2	Artmann's "schneewittgenstein": The Motif of the Surface	63	
I.3.3	Artmann's Synchrony in Bi-Paradigmatic Opposition	72	
	to Austrian Diachrony		
<u> II</u>	Methodology: Theorizing Postmodernity	77	
II.1	German-language/Austrian Discourses on Postmodernity and Artmann's Potential for Postmodernity	77	
II.1.1	German-language Discourses on Postmodernity: The Issue of History	78	
II.1.2	Artmann's Defense of Popular Culture	83	
II.1.3	Austrian Contexts of Postmodernity: Literature and Critical Discourses	92	
II.1.4	Artmann's Potential for Postmodernity	98	
II.2	Methodological Framework	105	
П.2.1	Radical Constructivism (McHale, Glasersfeld, Schmidt)	105	
11.2.2	Paradigms of Signification: Two Perspectives (Diachrony, Synchrony),	109	
	Three Ideologies (Communicationism, Poststructuralism, Structuralism)		
II.2.2.1	Literary Theory and Analytic Philosophy of Science	109	
11.2.2.2	General Semiotics	113	
11.2.3	Semiotics and Postmodernity	120	
II.2.4	Definition of Postmodernity (Postmodern Signification):	123	
~··	Bi-Paradigmatic Irony		
II.2.4.1	Structural (Static) Irony: The Minimal Version of Irony	123	
11242	Mono-paradigmatic Irony and Bi-paradigmatic Irony	125	



III	Artmann's Aesthetic of Autonomy and Smallness	131
III.1	Three Aesthetic Principles	134
	(Aesthetic Co-notations C _I , C _{II} , C _{III})	
III.1.1	Smallness: Tertiary Principle (Co-notation C _{III})	135
III.1.1.1	Special Smallness: Concreteness	141
III.1.1.2	Psychological Smallness in Artmann's Self-portraits	152
III.1.2	Arealism: Secondary Principle (Co-notation C _{II})	157
III.1.3	Synchrony: Primary Principle (Co-notation C _I)	165
III.1.3.1	Surface Display, Analytic Reasoning, Non-Bretonian Surrealism	166
III.1.3.2	Apragmatic and Structuralist Authorship	171
III.1.3.3	Structuralist Rhetoric: Parody, Irony, Metaphor	180
III.1.3.4	Containment:	196
	The Methodic Ideal of Contextual Closure,	
	the Aesthetic Ideal of Co-textual Enclosure	
III.1.3.5	Four Special Aspects of Contextual Closure:	222
	Multiple Closure, Structural Enclosure of Communicative Closure,	
	Mise-en-tableau, Methodic Horror of Poststructural Disclosure	
III.1.3.6	Space and Visuality	238
III.2	From Co-text[text] to C _I C _{II} C _{III} []:	250
	The Structuralist Design of Artmann's Work	
III.2.1	Co-text[text]: The Paradigmatic Formula of Artmann's Work	251
III.2.2	Co-notation[notation]: Relative Primacy of Signified over Signifier	256
III.2.3	Co-notation[]: Absolute Primacy of Co-notation over Notation	267
III.2.4	C _I C _{II} C _{III} []: Absolute Primacy of Artmann's Aesthetic Co-notations	272
III.3	Ideology - Rhetoric:	283
	Artmann's Three Typical Sign Categories	
III.3.1	Black-black Signs (the Aliens): Black Ideology - Black Rhetoric	287
III.3.1.1	drei lieder (1953): Structural Death of the Christian God-as-Author	287
III.3.1.2	Heavy Aliens: Schmaltzy Expressivity, Signature, Patriarchy, War	294
III.3.2	White-white Signs (the Angels): White Ideology - White Rhetoric	304
III.3.2.1	Proklamation (1953): Don Quixote; Virgin Mary's Immaculateness	307
III.3.2.2	Co-Mary: Artmann's Structuralist Version of the Virgin Mary	312
III.3.3	White-black Signs (the Monsters): White Ideology - Black Rhetoric	328
III.3.3.1	Nero and Wieland der Schmied: The Black Weight of Life	328
III.3.3.2	Death as a Black Metaphor of Stasis, Sweetened by	336
	Humor and Childlikeness [Kindhaftigkeit]	
III.3.3.3	med ana schwoazzn dintn (1958): Monstrousness in Dialect	341
III.3.3.4	Light Monsters: Black Co-Mary and Prostitutes	354
III.3.3.5	Sources and Functions of White-black Signs; the Artmannesque	360

<u>IV</u>	Artmann's Postmodernity as Bi-Paradigmatic Irony	369
IV.1	dracula dracula (1966):	376
	"A highly embarrassing situation has arisen!"	0,0
IV.1.1	Vampirism as a White-black Sign	380
IV.1.1.1	White-black Vampires: Heavy Monster Dracula, Light Monster Carmilla	380
IV.1.1.2	Victims of Vampirism: Cornwallis and Bancroft	390
IV.1.1.3	Αρακόνα Αρακόνα: Vampiric Typography as a Heavy Monster	405
IV.1.1.4	Vampirism as a Rhetorically Black Metaphor of	418
	Ideologically White Stasis	
IV.1.2	Postmodernity:	427
	Anti-vampirist Communicationism as the Ironically "Said"	
IV.1.2.1	Parodic Differences: Anti-vampirism as the Target of	427
	Apragmatic Parody	
IV.1.2.2	Ironic Opposition: Communicationism as the Target of	435
1 1 1 1 1 1 1 1 1 1	Bi-paradigmatic Irony	
IV.2	tök ph'rong süleng (1967):	442
	"Riddles within riddles"	
IV.2.1	Riddles	444
IV.2.1.1	Riddles about the Figures Involved with the Hunting Party	444
IV.2.1.2	Riddles about Suspect Figures Concerning Lycanthropy	460
IV.2.1.3	Riddles about White-black Lycanthropy and the Title	468
IV.2.2	Postmodernity:	483
	Pragmatic of Anti-lycanthropy and of the Riddle as the Ironically "Said"	
IV.2.2.1	Minor Communicationism: Anti-lycanthropic Pragmatic	483
IV.2.2.2	Major Communicationism: Riddle-Pragmatic	487
IV.3	Green-Sealed Message (1967):	492
11.0	"(this book gives you its word of honour)"	.,_
IV.3.1	Selected Motifs and Oddities	492
IV.3.1.1	Entries/Dreams 1-89 (Selection)	493
IV.3.1.2	Entry/Dream 90 and the Title Green-Sealed Message	504
IV.3.1.2 IV.3.2	Postmodernity:	514
17.5.2	Realist-pragmatic Dream-interpretation as the Ironically "Said"	51 .
Summa	ev.	527
Summary Works Cited		535
Index		
Table of Figures		565 585