

2010s remains to be seen. Austria's political developments have doubtless been influenced by events beyond its borders, and with many countries of Western Europe experiencing electoral gains for far-right parties, Austria's own renewed coalition with the FPÖ has prompted little reaction internationally. Political events such as the United Kingdom's decision to leave the European Union ('Brexit') and the political direction of the USA under President Trump have given artists and protesters in those countries and beyond heightened grounds for civil and artistic protest. The final chapter of this book identifies some of the burgeoning protest on Austria's streets and in its works of art but stresses once again that the reasons for protesting are often multiple. Elections might form the catalyst, but it is the policy-making and enforcement that produce physical and cultural resistance. I draw attention to examples of new political writing and filmmaking in contemporary Austria and trust that the pages of this book will stand as testimony to the creativity of cultural resistance and to its potentially galvanizing effect.

Notes

1. Kate Connolly, 'Big Vote for Right in Austria', *The Guardian*, 4 October 1999, retrieved 8 April 2018 from <https://www.theguardian.com/world/1999/oct/04/austria.kateconnolly>.
2. For a highly nuanced typology of resistance, see Jocelyn Hollander and Rachel Einwohner, 'Conceptualizing Resistance', *Sociological Forum* 19(4) (2004), 533–54.
3. See Hans-Henning Scharsach, *Stille Machtergreifung: Hofer, Strache und die Burschenschaften* (Vienna: Kreymayr and Scheriau, 2017). Scharsach's book received the Bruno Kreisky prize for the best political book of 2017.
4. Thomas Stangl's *Regeln des Tanzes* (Graz: Droschl, 2013), for example, is a novel that is partly set against the backdrop of the 2000 protests. One of the main characters experiences a new sense of meaning in her life as a result of her participation in political resistance.
5. I rehearse some of these in Allyson Fiddler, *Rewriting Reality: An Introduction to Elfriede Jelinek* (Oxford: Berg, 1994), especially 'The Austrian Literary Context', 17–26.
6. There are differentiated studies of the variety of art and literature of the first decade of the twenty-first century. See, for example, Michael Boehringer and Susanne Hochreiter (eds), *Zeitenwende: Österreichische Literatur seit dem Millennium: 2000–2010* (Vienna: Praesens, 2011); or Allyson Fiddler, Jon Hughes and Florian Krobb (eds), *The Austrian Noughties: Texts, Films, Debates*, special issue, *Austrian Studies* 19 (2011).
7. Anthony Bushell, *Polemical Austria: The Rhetorics of National Identity: From Empire to the Second Republic* (Cardiff: University of Wales Press, 2013), 246.