

**ABSTRACT:**

The dissertation discusses Acoustic Literature, both in its theoretical aspects and as a phenomenon in primary texts. It analyzes pieces of Acoustic Literature from the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century with special focus on Austrian experimental formats in the context of avant-garde-, neo-avant-garde- and performance-art. This line of Acoustic Literature turns towards the material aspect of language (usage) and attaches importance to writing and voice. It stands out due to the mutual interrelationship of acoustic and visual media. Thus, audiovisuality can be considered as central strategy in Acoustic Literature. The reciprocity of sight and sound is based on a theoretical and analytical constructed division of writing and voice, which is utilized in an aesthetically productive way. This connection between theoretical reflection and artistic production is a constitutive element for the present case of Acoustic Literature. It generates texts in which written and oral aspects of language usage are linked with each other. So both a poetic procedure and an aesthetic quality emerge which in the following is indicated with the term "audiotextuality": It is used as an analytical concept to tackle performative and trans-artistic dimensions of literary arrangements.