

Table of Contents

Acknowledgments ____ VII

Introduction | **Satire around 1800: Jean Paul** ____ 1

1. Prolegomena ____ 3

2. The Case of Jean Paul: Unreadable Writing, Unwritable Readings ____ 16

Part One | **Inversion**

3. The Carnavalesque in Mikhail Bakhtin's *Rabelais and His World* (1965) ____ 45

4. Perspective and Repetition in Thomas Bernhard's *Woodcutters* (1984) ____ 62

5. Destructive Negativity: Thomas Bernhard and *Extinction* (1986) ____ 80

Part Two | **Mythification**

6. Between Theory and Literature: Roland Barthes' *Mythologies* (1957) ____ 101

7. Elfriede Jelinek's Mythic *Lust* (1989) ____ 119

8. Viennese Paradigms in Elfriede Jelinek's *The Piano Teacher* (1983) ____ 136

Part Three | **Citation**

9. From Stage to Page: Judith Butler and *Gender Trouble* (1990) ____ 157

10. Performing Theory in Literature: Thomas Meinecke's *Tomboy* (1998) ____ 170

11. Infinite Paradise of the Infinite Text: Thomas Meinecke's *Music* (2004) ____ 192

Conclusion | **Satire after Satire** — 207

Bibliography — 217

Index — 227