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Nota di contenuto	Acknowledgments -- Introduction: Satire around 1800: Jean Paul -- Prolegomena -- The case of Jean Paul: unreadable writing, unwritable readings 16 -- Part One: Inversion -- The carnivalesque in Mikhail Bakhtin's Rabelais and his World (1965) -- Perspective and repetition in Thomas Bernhard's Woodcutters (1984) -- Destructive negativity: Thomas Bernhard and Extinction (1986) -- Part Two: Mythification -- Between theory and literature: Roland Barthes' Mythologies (1957) -- Elfriede Jelinek's Mythic Lust (1989) -- Viennese paradigms in Elfriede Jelinek's The Piano Teacher (1983) -- Part Three: Citation -- From stage to page: Judith Butler and Gender Trouble (1990) -- Performing theory in literature: Thomas Meinecke's Tomboy (1998) -- Infinite Paradise of the Infinite Text: Thomas Meinecke's Music (2004) -- Conclusion: Satire after Satire.
Sommario/riassunto	"How are we to think of satire if it has ceased to exist as a discrete genre? This study proposes a novel solution, understanding the satiric in the postwar era as a set of writing practices: figures of inversion, myth-making, and citation. By showing how writers and theorists alike deploy these devices in new contexts, this book reexamines the link between German postwar writing and the history of satire, and between

