

Contents

Acknowledgments	vii
Note on the Translations	ix
Introduction	1

Part I: Gender, Subjectivity, and the Cultural Critique of Modernity: Twentieth-Century Perspectives

1: Gender, Subjectivity, and Cultural Critique from the Fin de Siècle to Fascism	7
2: The Post-1945 Crisis of Enlightenment and the Emergence of the “Other” Sex	35

Part II: Readings in Post-1945 German Literature

3: Challenging Masculine Subjectivity: Ingeborg Bachmann’s <i>Malina</i>	67
4: From His Point of View: Max Frisch’s <i>Mein Name sei Gantenbein</i>	96
5: The Critique of Instrumental Reason: Max Frisch’s <i>Homo faber</i> and Christa Wolf’s <i>Störfall</i>	123
6: Pathologies: Elfriede Jelinek’s <i>Die Klavierspielerin</i> and Rainald Goetz’s <i>Irrre</i>	153
7: End Visions: Heiner Müller’s <i>Die Hamletmaschine</i> and Christa Wolf’s <i>Kassandra</i>	189
8: Beyond the Impasse?: Barbara Köhler’s “Elektra. Spiegelungen”	222
Bibliography	237
Index	251