In 1966, Peter Handke disturbed the world of German letters with the publication of his first novel and with his attacks on the complacency of German-language writers and their audiences. Since then, Handke—an Austrian whose works include drama, poetry, and critical theory as well as fiction—has become a leading European figure in the internationally established postmodern movement. Klinkowitz and Knowlton survey Handke's progress as a writer, concentrating on his novels, to determine whether his creativity has been exhausted by his persistent assault on the systems that underlie conventional fiction, drama, and poetry. By placing Handke's work in the tradition of Gabriel García Márquez's magic realism and Donald Barthelme's innovative fictions, the authors demonstrate that postmodern writers can create works of art in which content is effaced and the process of composition assumes increasing importance. Indeed, in so doing, Handke has made that process as humanly interesting and as
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