

## G Nter Grass

In addition to the presentation speeches and the Nobel lectures, these volumes also provide brief biographies and the Nobel laureates' own accounts of their many years of preparation and effort that led to their achievements. Equally important to our understanding of history and humanity are the great works of literature. The Nobel Prize for literature recognizes modern classics and the efforts of authors to bridge gaps between different cultures, time-periods and styles. Below is a list of the prizewinners during the period 1996 ? 2000. (1996) WISLAWA SZYMBORSKA ? for poetry that with ironic precision allows the historical and biological context to come to light in fragments of human reality; (1997) DARIO FO ? who emulates the jesters of the Middle Ages in scourging authority and upholding the dignity of the down-trodden; (1998) JOS• SARAMAGO ? who with parables sustained by imagination, compassion and irony continually enables us once again to apprehend an elusory reality; (1999) GŠNTER GRASS ? whose frolicsome black fables portray the forgotten face of history; (2000) GAO XINGJIAN ? for an oeuvre of universal validity, bitter insights and linguistic ingenuity, which has opened new paths for the Chinese novel and drama.

In response to a recent surge of interest in Native American history, culture, and lore, Hippocrene brings you a concise and straightforward dictionary of the Navajo tongue. The dictionary is designed to aid Navajos learning English as well as English speakers interested in acquiring knowledge of Navajo. The largest of all the Native American tribes, the Navajo number about 125,000 and live mostly on reservations in Arizona, New Mexico, and Utah. Over 9,000 entries; A detailed section on Navajo pronunciation; A comprehensive, modern

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vocabulary; Useful, everyday expressions.

In this vast novel, packed with incident, Gunter Grass traces the dark labyrinth of the German mentality as it developed during the rise, fall, and aftermath of the Third Reich.

A female rat demonstrates that her species will inherit a devastated earth but will inevitably imitate the grotesque example set by human destructiveness throughout history

The multifaceted and labyrinthine oeuvre of the Portuguese poet Fernando Pessoa (1888-1935) is distinguished by having been written and published under more than seventy different names. These were not mere pseudonyms, but what Pessoa termed 'heteronyms,' fully realized identities possessed not only of wildly divergent writing styles and opinions, but also of detailed biographies. In many cases, their independent existences extended to their publication of letters and critical readings of each other's works (and those of Pessoa 'himself'). Long acclaimed in continental Europe and Latin America as a towering presence in literary modernism, Pessoa has more recently begun to receive the attention of an English-speaking public. Embodying Pessoa responds to this new growth of interest. The collection's twelve essays, preceded by a general introduction and grouped into four themed sections, apply a range of current interpretative models both to the more familiar canon of Pessoa's output, and to less familiar texts – in many cases only recently published. As a whole, this work diverges from traditional Pessoa criticism by testifying to the importance of corporeal physicality in his heteronymous experiment and to the prominence of representations of (gendered) sexuality in his work.

A dwarf drummer found guilty of a crime he did not commit writes his memoirs from a mental hospital in postwar Germany

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A remarkable essay on two major writers and their viewpoints on Flucht und Vertreibung. Susana de Abreu Miguel Oliveiras study analyses how the North-American writer John Dos Passos eventually influenced Gnter Grass, who in 1999 was awarded the Nobel Price for Literature. Oliveira explores their viewpoints on migration, focusing specifically on Flucht und Vertreibung (the expulsion of Germans from Central and Eastern Europe at the end of WWII), an issue addressed by both Grass as well as Dos Passos, with great insight.

In an attempt to compensate for his unsightly Adam's apple, Mahlke sets out to become a great athlete

Hailed by critics and readers alike as Gnter Grass's best book since The Tin Drum, Crabwalk is an engrossing account of the sinking of the Wilhelm Gustloff and a critical meditation on Germany's struggle with its wartime memories. The Gustloff, a German cruise ship turned refugee carrier, was attacked by a Soviet submarine in January 1945. Some nine thousand people went down in the Baltic Sea, making it the deadliest maritime disaster of all time. Born to an unwed mother on a lifeboat the night of the attack, Paul Pokriefke is a middle-aged journalist trying to piece together the tragic events. For his teenage son, who dabbles in the dark, far-right corners of the Internet, the Gustloff embodies the denial of Germany's suffering. Crabwalk is at once a captivating tale of a tragedy at sea and a fearless examination of the ways different generations of Germans now view their past.

From the acclaimed author of Floating in My Mother's Palm and Children and Fire, a stunning story about ordinary people living in extraordinary times—"epic, daring,

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magnificent, the product of a defining and mesmerizing vision” (Los Angeles Times). Trudi Montag is a Zwerg—a dwarf—short, undesirable, different, the voice of anyone who has ever tried to fit in. Eventually she learns that being different is a secret that all humans share—from her mother who flees into madness, to her friend Georg whose parents pretend he’s a girl, to the Jews Trudi harbors in her cellar. Ursula Hegi brings us a timeless and unforgettable story in Trudi and a small town, weaving together a profound tapestry of emotional power, humanity, and truth.

Collected verses testify to the wit, inventiveness, serious intent, political and moral commitment, and metaphysical insights of the modern German poet and novelist. Here is a treat for John Irving addicts and a perfect introduction to his work for the uninitiated. To open this spirited collection, Irving explains how he became a writer. There follow six scintillating stories written over the last twenty years ending with a homage to Charles Dickens. This irresistible collection cannot fail to delight and charm. The final work of Nobel Prize-winning writer Gnter Grass - a witty and elegiac series of meditations on writing, growing old, and the world. Suddenly, in spite of the trials of old age, and with the end in sight, everything seems possible again: love letters, soliloquies, scenes of jealousy, swan songs, social satire, and moments of happiness. Only an ageing artist who had once more cheated death could get to work with such wisdom, defiance and wit. A wealth of touching stories is condensed into artful miniatures. In a striking interplay of poetry, lyric prose and drawings, Grass creates his

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final, major work of art. A moving farewell gift, a sensual, melancholy summation of a life fully lived.

Those who know Kurt Vonnegut as one of America's most beloved and influential writers will be surprised and delighted to discover that he was also a gifted graphic artist. This book brings together the finest examples of his funny, strange, and moving drawings in an inexpensive, beautifully produced gift volume for every Vonnegut fan. Kurt Vonnegut's daughter Nanette introduces this volume of his never before published drawings with an intimate remembrance of her father. Vonnegut always drew, and many of his novels contain sketches. *Breakfast of Champions* (1973) included many felt-tip pen drawings, and he had a show in 1983 of his drawings at New York's Margo Feiden Gallery, but really got going in the early 1990s when he became acquainted with the screenprinter Joe Petro III, who became his partner in making his colorful drawings available as silkscreens. With a touch of cubism, mixed with a Paul Klee gift for caricature, a Calder-like ability to balance color and line, and more than a touch of sixties psychedelic sensibility, Vonnegut's aesthetic is as idiosyncratic and defiant of tradition as his books. While writing came to be more onerous in his later years, making art became his joyful primary activity, and he made drawings up until his death in 2007. This volume, and a planned touring exhibition of the drawings, will introduce Vonnegut's legion of fans to an entirely new side of his irrepressible creative personality.

A German art historian and a Polish art restorer meet in Gdansk and go into business together

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returning the remains of Germans exiled after the war to Danzig

A Nobel-prize-winning playwright and writer provides his memoir that recounts his life beginning in Danzig, Germany, at the start of World War II, to his enlistment in the Waffen-SS as a tank gunner, and experiences in an American POW camp. Reprint.

Max Frisch (1911-91) was a giant of twentieth-century German literature. When Frisch moved into a new apartment in Berlin's Sarrazinstrasse, he began keeping a journal, which he came to call the Berlin Journal. A few years later, he emphasized in an interview that this was by no means a "scribbling book," but rather a book "fully composed." The journal is one of the great treasures of Frisch's literary estate, but the author imposed a retention period of twenty years from the date of his death because of the "private things" he noted in it. From the Berlin Journal now marks the first publication of excerpts from Frisch's journal. Here, the unmistakable Frisch is back, full of doubt, with no illusions, and with a playfully sharp eye for the world. From the Berlin Journal pulls from the years 1946-49 and 1966-71. Observations about the writer's everyday life stand alongside narrative and essayistic texts, as well as finely-drawn portraits of colleagues like Günter Grass, Uwe Johnson, Wolf Biermann, and Christa Wolf, among others. Its foremost quality, though, is the extraordinary acuity with which Frisch observed political and social conditions in East Germany while living in West Berlin.

The history of literature about war is marked by a fundamental paradox: although war forms the subject of countless novels, dramas, poems, and films, it is often conceived as indescribable. Even as many writers strive towards an ideal of authenticity, they maintain that no representation can do justice to the terror and violence of war. Readings of Schiller, Kleist, Jünger, Remarque, Grass, Böll, Handke, and Jelinek reveal that stylistic and aesthetic

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features, gender discourses, and concepts of agency and victimization can all undermine a text's martial stance or its ostensible pacifist agenda. Spanning the period from the Revolutionary and Napoleonic Wars to the recent wars in Yugoslavia and Iraq, this book investigates the aesthetic, theoretical, and historical challenges that confront writers of war. In this delightful sequel to *Peeling the Onion*, Günter Grass writes in the voices of his eight children as they record memories of their childhoods, of growing up, of their father, who was always at work on a new book, always at the margins of their lives. Memories contradictory, critical, loving, accusatory - they piece together an intimate picture of this most public of men. To say nothing of Marie, Grass's assistant, a family friend of many years, perhaps even a lover, whose snapshots taken with an old-fashioned Agfa box camera provide the author with ideas for his work. But her images offer much more. They reveal a truth beyond the ordinary detail of life, depict the future, tell what might have been, grant the wishes in visual form of those photographed. The children speculate on the nature of this magic: was the enchanted camera a source of inspiration for their father? Did it represent the power of art itself? Was it the eye of God? Winner of the Nobel Prize for Literature.

Here, Gunter Grass writes of great events and seemingly trivial ones, of technical developments and scientific discoveries, of achievements in culture, sport, of megalomania, persecution and murder, war and disasters and of new beginnings.

Follows two old German men--one a former Eastern diplomat, the other a Prussian spy who has served many masters--as they make their way in modern Germany.

Few writers have so consistently taken stock of the society in which they have lived. In a letter to fellow Nobel Laureate Kenzaburo Oe, Nadine Gordimer describes this

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impressive volume as 'a modest book of some of the non-fiction pieces I've written, a reflection of how I've looked at this century I've lived in.' It is, in fact, an extraordinary collection of essays, articles, appreciations of fellow writers and addresses delivered over four decades, including her Nobel Prize Lecture of 1991. We may examine here Nadine Gordimer's evidence of the inequities of Apartheid as she saw them in 1959, her shocking account of the bans on literature still in effect in the mid-1970s, through to South Africa's emergence in 1994 as a country free at last, a view from the queue on that first day blacks and whites voted together plus updates on subsequent events. Gordimer's canvas is global and her themes wide-ranging. She examines the impact of technology on our expanding world-view, the convergence of the moral and the political in fiction and she reassesses the role of the writer in the world today.

Salman Rushdie's novels comprise a linguistic tour de force. They are compositionally equilibristic, politically relevant, a bombardment of the senses, humorous fabulations, and intellectually stimulating. In *Salman Rushdie: A Deleuzian Reading*, author Soren Frank analyzes five of Rushdie's novels: *Grimus*, *Midnight's Children*, *Shame*, *The Satanic Verses*, and *The Ground Beneath Her Feet*. Claiming an intellectual kinship between Rushdie and the French philosopher Gilles Deleuze in regard to worldview, aesthetics, and human identity, the author's analytical starting point is Deleuze's concepts of rhizome, simulacrum, and lines of flight, which are used as guiding principles in his comprehensive examination of Rushdie's compositional and

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enunciatory strategies and his portrayals of a variety of memorable migrant characters. The volume will be of special relevance to students, scholars, and general readers concerned with the work of Salman Rushdie and Gilles Deleuze.

A collection of stories--one for every year of this century--offers an interlocking history of murder, war, wondrous technological achievement, persecution, athletic prowess, scientific advancement, and megalomania.

A critical examination of Grass's work offers overwhelming evidence that *Cat and Mouse* and *Dog Years* are part of a unified structure begun by *The Tin Drum* and that they continue to explore the same key figures, themes, and symbols. *A Helen and Kurt Wolff Book*.

With its echoes of fellow Austrian novelist Robert Musil's novella *Young Törless*, and of Günter Grass's *The Tin Drum*, Florjan Lipuš's *Young Tjaž*, first published in 1972, helped moved the critique of Germanic Europe's fundamental social conformity into the postwar age. With its echoes of fellow Austrian novelist Robert Musil's novella *Young Törless*, and of Günter Grass's *The Tin Drum*, Florjan Lipuš's *Young Tjaž*, first published in 1972, helped moved the critique of Germanic Europe's fundamental social conformity into the postwar age. But Lipuš, a member of the Slovene ethnic minority indigenous to Austria's southernmost province of Carinthia, wrote his novel in Slovene and aimed it not just at Austrian society's hidebound clericalism, but also at its intolerance of the ethnic other in its midst. When Austrian novelist and fellow Carinthian

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Peter Handke resolved in the late 1970s to explore his Slovene roots, the first book he picked up was Lipuš's *Young Tjaž*, which served as his *Badeker* through the Slovene language, and which he faithfully translated into German and published in 1981.

Greenhouse gas emissions by the livestock sector could be cut by as much as 30 percent through the wider use of existing best practices and technologies. FAO conducted a detailed analysis of GHG emissions at multiple stages of various livestock supply chains, including the production and transport of animal feed, on-farm energy use, emissions from animal digestion and manure decay, as well as the post-slaughter transport, refrigeration and packaging of animal products. This report represents the most comprehensive estimate made to-date of livestock's contribution to global warming as well as the sector's potential to help tackle the problem. This publication is aimed at professionals in food and agriculture as well as policy makers.

Although Günter Grass's novel *Der Butt* was one of his most important and best-known works, it has not received the critical acclaim enjoyed by his other novels. These seven essays address the complexity of *Der Butt*'s criss-crossing themes and nebulous narrator, who, throughout the story, fluctuates between a bizarre past and the present. Based on a series of discussions that explore the key issues and techniques of *Der Butt*, the essays present individual perspectives on Grass's artistry and provide new insight into the meaning of the heart of the novel: the interplay of history and sexual warfare.

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J.M. Coetzee's work includes *Waiting for the Barbarians*; *Life and Times of Michael K*; *Boyhood: Scenes from Provincial Life*; *Youth*; *Disgrace*; and most recently, *Slow Man*. He has won the Booker Prize twice and was awarded the Nobel Prize for Literature in 2003. A collection of essays on literature by one of the world's finest writers. Following on from *Stranger Shores*, which contained J.M. Coetzee's essays from 1986 to 1999, *Inner Workings* gathers together his literary essays from 2000 to 2005. Of the writers discussed in the first half of the book, several — Italo Svevo, Joseph Roth, Bruno Schulz, Sandor Marai — lived through the Austro-Hungarian fin-de-siècle and felt the influence of Schopenhauer, Nietzsche and Freud. Coetzee further explores the work of six of twentieth-century German literature's greatest writers: Robert Musil, Robert Walser, Walter Benjamin (the Arcades Project), Joseph Roth, Gunter Grass, W.G. Sebald, and the poet Paul Celan, in his "wrestlings with the German language." There is an essay on Graham Greene's *Brighton Rock* and on the short fiction of Samuel Beckett, a writer whom Coetzee has long admired. American literature is strongly represented by Walt Whitman through William Faulkner, Saul Bellow and Arthur Miller to Philip Roth. Coetzee rounds off the collection with essays on three fellow Nobel laureates: Nadine Gordimer, Gabriel Garcia Marquez and V.S. Naipaul. "Coetzee the critic is every bit as good as Coetzee the novelist." —Irish Times "Coetzee writes well about the technicalities of literature: like an engineer he dismantles the texts and suggests ways in which they might run more efficiently." —Scotland on Sunday

The Strehlow Archive is one of Australia's most important collections of film, sound, archival records and museum objects relating to the ceremonial life of Aboriginal people. The aim of this book is to provide a significant study of the relationship of archives to contemporary forms

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of digital mediation. The volume introduces a specific archive, the Strehlow Collection, and tracks the ways in which its materials and research dissemination practices are influenced by media forms we now identify with the emergence of digital technology.

A Study Guide for Günter Grass's "The Tin Drum," excerpted from Gale's acclaimed Literary Themes for Students: War and Peace. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Literary Themes for Students: War and Peace for all of your research needs.

A challenging new reading of Grass's literary work and political writings that examines how the author has reacted to sustained public interest in his person from the mid-1960s onwards. Braun draws together an eclectic body of literary writing and suggests that questions of authorship lie at the heart of Grass's work

Timothy Garton Ash is well known as an astute and penetrating observer of a dazzling array of subjects, not least through his many contributions to the New York Review of Books. This collection of his essays from the last decade reveals his knack for ferreting out exceptional insights into a troubled world, often on the basis of firsthand experience. Whether he is writing about how "liberalism" has become a dirty word in American political discourse, the problems of Muslim assimilation in Europe, Ukraine's Orange Revolution, Günter Grass's membership in the Waffen-SS, or the angry youth of Iran, Garton Ash combines a gimlet eye for detail with deep knowledge of the history of his chosen subjects. Running through this book is the author's insistence that, whatever some postmodernists might claim, there are indeed facts—and we have both a political and a moral duty to establish them. By practicing what it

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preaches, *Facts Are Subversive* shows why Timothy Garton Ash is one of the world's leading political writers. "The best and most perceptive political writer of our time . . . This book shines the clearest of lights on an entire decade."—John Simpson "One of the most reliable and acute observers of the past present, able to report on events as a witness and, simultaneously, assess them with a coolness of judgment that almost always holds up over time."—George Packer, *New York Times Book Review* "One of the most enjoyable political books you'll read this year."—GQ

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