

My Century Gunter Grass

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The Tin Drum Houghton Mifflin Harcourt
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 beginnnings.
Inner Workings Signet Book
One hundred stories, each named after a year of the 20th century. In one, Erich Maria Remarque gives his views on World War I, in another former Nazis reflect on the good old days, while a third is on the fall of the Berlin Wall from a dead woman's point of view.
Crabwalk Northwestern University Press
A major history of economic regimes and economic performance throughout the twentieth century. Ivan T. Berend looks at the historic development of the twentieth-century European economy, examining both its failures and its successes in responding to the challenges of this crisis-ridden and troubled but highly successful age. The book surveys the European economy's chronological development, the main factors of economic growth, and the various economic regimes that were invented and introduced in Europe during the twentieth century. Professor Berend shows how the vast disparity between the European regions that had characterized earlier periods gradually began to disappear during the course of the twentieth century as more and more countries reached a more or less similar level of economic development. This accessible book will be required reading for students in European economic history, economics, and modern European history.
Of All That Ends Cambridge University Press
Two old men roam through Berlin stopping to eat hamburgers at Macdonald's, observing life in the former German Democratic Republic after the fall of the wall in 1989: Theo Wuttke, former East German cultural functionary and Ludwig Hoftaller - Wuttke's shadow - a mid-level spy who can serve the Gestapo or the Stasi with equal dedication.Grass writes with the wit, fantasy, literary erudition and political acerbity for which he is celebrated. This novel will stand as perhaps the most complex and challenging exploration of what Germany's reunification will eventually come to mean.
The Call of the Toad Houghton Mifflin Harcourt
"Albrecht Durer (1471-1528) was in a sense the first truly international artist. The collection of his work in the British Museum is one of the best in the world. This book shows how his sophisticated development of the techniques of woodcut and engraving introduced the idea of multiple images into fine art and thereby altered the history of printmaking. The chronology of his career is traced from his early work in the medieval tradition of Martin Schongauer, through the experience he acquired while living in Italy, to his major print projects for the Holy Roman Emperor, Maximilian I."
"The book also examines Durer's influence at later periods, from the obsessive interest in his work by collectors and artists during the late sixteenth century to the virtually iconic status he acquired amid the rise of German nationalism during the

nineteenth century. The Nobel-winning German novelist Gunter Grass, himself a printmaker, contributes a subjective view of Durer's images from a twentieth-century standpoint, while other introductory essays by Guilia Bartrum, Joseph Koerner and Ute Kuhlemann consider aspects of Durer's legacy through history. The illustrations include all Durer's best-known prints as well as numerous drawings and watercolours."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved
Your Inner Fish Random House
The greatest German novel since the end of World War II, *The Tin Drum* is the autobiography of Oskar Matzerath, thirty years old, detained in a mental hospital, convicted of a murder he did not commit. On the day of his third birthday, Oskar had "declared, resolved, and determined [to] stop right there, remain as I was, stay the same size, cling to the same attire" (striped pullover and patent-leather shoes). That same day Oskar receives his first tin drum, and from then on it is the means of his expression, allowing him to draw forth memories from the past as well as judgments about the horrors, injustices, and eccentricities he observes through the long nightmare of the Nazi era. As that era ebbs bloodily away, as drum succeeds drum, Oskar participates in the German postwar economic miracle -- working variously in the black market, as an artist's model, in a troupe of traveling musicians. With the onset of affluence and fame, Oskar decides to grow a few inches, only to develop a humpback. But despite his newfound status (and stature), Oskar remains haunted by the deaths of his parents, afflicted by his responsibility for past sins -- and so assumes guilt for a murder he did not commit as an act of atonement and an opportunity to find consolation.The rhythms of Oskar's drums are intricate and insistent, and they lead us, often by way of shocking fantasies, through the dark forest of German history. Through Oskar's piercing, outspoken voice and deformed little figure, through the imaginative distortion and exaggeration of historical experience, a pathetically hilarious yet startlingly true portrayal of the human situation comes into view.
Recoding World Literature Springer
The paleontologist and professor of anatomy who co-discovered Tiktaalik, the "fish with hands," tells a "compelling scientific adventure story that will change forever how you understand what it means to be human" (Oliver Sacks). By examining fossils and DNA, he shows us that our hands actually resemble fish fins, our heads are organized like long-extinct jawless fish,

and major parts of our genomes look and function like those of worms and bacteria. Your Inner Fish makes us look at ourselves and our world in an illuminating new light. This is science writing at its finest—enlightening, accessible and told with irresistible enthusiasm.

Is Nothing Sacred? Penguin Group

'Gdansk 1989. A polish woman, a guilding specialist, meets a German man, a professor in art history. A walk together in a graveyard gives rise to an ambition to establish a Cemetery of Reconciliation as a mark of the times and their spirit of unity... The satire is sharp, the analysis precise, and Grass is still expert in drawing out the painful comedy of human behaviour and the pitfalls that await good intentions' - The New Yorker From the Nobel Prize-winning author of The Tin Drum comes a satire of european politics and a love story.

Dog Years Houghton Mifflin Harcourt P

Spanning eight decades and chronicling the wild ride of a Greek-American family through the vicissitudes of the twentieth century, Jeffrey Eugenides' witty, exuberant novel on one level tells a traditional story about three generations of a fantastic, absurd, lovable immigrant family -- blessed and cursed with generous doses of tragedy and high comedy. But there's a provocative twist. Cal, the narrator -- also Callie -- is a hermaphrodite. And the explanation for this takes us spooling back in time, through a breathtaking review of the twentieth century, to 1922, when the Turks sacked Smyrna and Callie's grandparents fled for their lives. Back to a tiny village in Asia Minor where two lovers, and one rare genetic mutation, set our narrator's life in motion. Middlesex is a grand, utterly original fable of crossed bloodlines, the intricacies of gender, and the deep, untidy promptings of desire. It's a brilliant exploration of divided people, divided families, divided cities and nations -- the connected halves that make up ourselves and our world.

Reading for My Life New York Review of Books

In an explosive fusion of myth and reality, magic and romance, Dog Years charts forty years of German history, starting with 1917, to expose the madness of a society that bred and nurtured the horrors of the Third Reich before anaesthetising itself with the chaos of disintegration.

Günter Grass and His Critics Houghton Mifflin Harcourt

Gunter Grass and his wife, Ute, spent six months in Calcutta, 1987-1988. Throughout, Grass kept a diary in words and drawings that record everyday sights: the poverty, the heat, the resigned anxiety of those who no longer have anything to wait for. Showing one's tongue in Bengali is an experssion of shame. And shame is what Grass, as a man and as

a citizen of one of the most prosperous countries in the world, feels about the human condition in India. -- taken from p. 4 of cover.

Albrecht Dürer and His Legacy East African Publishers

The setting is Danzig during World War II. The narrator recalls a boyhood scene in which a black cat pounces on his friend Mahlke's "mouse"-his prominent Adam's apple. This incident sets off a wild series of events that ultimately leads to Mahlke's becoming a national hero. Translated by Ralph Manheim. A Helen and Kurt Wolff Book
The Cambridge Companion to Günter Grass British Museum Press

"Now, with "The making of the American essay" the editor includes selections ranging from Anne Bradstreet's secular prayers to Washington Irving's satires, Emily Dickinson's love letters to Kenneth Goldsmith's catalog's, Gertrude Stein's portraits to James Baldwin's and Norman Mailer's mediations on boxing. In this volume the editor uncovers new stories in the American essay's past and shows us that some of the most fiercely daring writers in the American literary canon have turned to the essay in order to produce some of our culture's most exhilarating art."-- book jacket.

The Flounder BRILL

Right up until his death in 2008, John Leonard was a lion in American letters. A passionate, erudite, and wide-ranging critic, he helped shape the landscape of modern literature. He reviewed the most celebrated writers of his age—from Kurt Vonnegut and Joan Didion to Toni Morrison and Thomas Pynchon. He championed Morrison's work so ardently that she invited him to travel with her to Stockholm when she accepted her Nobel Prize. He also contributed many pieces on television, film, politics, and the media, which continue to surprise and impress with their fervor and prescience. Reading for My Life is a monumental collection of Leonard's most significant writings—spanning five decades—from his earliest columns for the Harvard Crimson to his final essays for The New York Review of Books. Here are Leonard's best writings—many never before published in book form—on the cultural touchstones of a generation, each piece a testament to his sharp wit, fierce intelligence, and lasting love of the arts. Definitive reviews of Doris Lessing, Vladimir Nabokov, Maxine Hong Kingston, Tom Wolfe, Don DeLillo, Milan Kundera, and Philip Roth, among others, display his passion and nearly encyclopedic knowledge of literature in the second half of the twentieth century. His essay on Ed Sullivan and the evolution of television remains a classic. Throughout Leonard's reviews and essays is a dedicated political

spirit, pleading for social justice, advocating for the women's movement, and forever calling attention to writers whose work challenged and excited him. With an introduction by E. L. Doctorow and remembrances by Leonard's friends, family, and colleagues, including Gloria Steinem and Victor Navasky, *Reading for My Life* stands as a landmark collection from one of America's most beloved and influential critics.

From the Diary of a Snail Vintage Canada
Set in Danzig, Germany during World War II and centered on the narrator's vivid recollection of a boyhood scene, this marvelously entertaining, powerful and at times very funny narrative explores the serious undercurrent of what it means to be human in an age of wars and rebellions staged for the world's political theatre. As relevant today as it was when it was first written in 1961, *Cat and Mouse* was written directly after the publication of Grass's famous work *The Tin Drum*.

Peeling the Onion Penguin
Probably the most autobiographical of his novels, *From the Diary of a Snail* balances the agonising history of the persecuted Danzig Jews with an account of Grass's political campaigning with Willie Brandt. Underlying all is the snail, the central symbol that is both model and a parody of social progress, and a mysterious metaphor for political reform. From the winner of the Nobel Prize for Literature and author of *The Tin Drum*.
Pigeons on the Grass Houghton Mifflin
Harcourt

Relocating England considers the implications of the rise of the European Union for the ways in which people in the UK think of themselves as political actors. The book considers whether the elite ideas of 'Britain/Britishness' might be breaking down, thereby opening up the possibility of a broadly based re-animation of the ideas of 'England/Englishness'. Such a political-cultural project would imply great changes within the UK: democratisation, Europeanisation and modernisation. It is a threat to the elite, but it is an opportunity for the 'ordinary English'. The book follows in the footsteps of those scholars who have criticised the conservatism of the UK political establishment, their obsession with the 'special relationship with the USA' and their blithe disregard of the benefits of the mainland model of progressive social market democracy.

Show Your Tongue Manchester University Press
An immortal fisherman catches an immortal talking fish in the Stone Age, and they live eternally until modern times in Germany, bound by the man's insatiable pregnant wife and entanglements with various female cooks. The narrating fisherman uses

his predicament to comment on gender and nutrition in society, as well as gloat over the fish's second capture and subsequent trial by women for his historical role in subjugating women.

The Life and Work of Gunter Grass Random House

A comprehensive narrative overview and analysis of the criticism of the controversial German author's works. When the Swedish Academy announced that Günter Grass had been awarded the 1999 Nobel Prize for Literature, it singled out his first novel *The Tin Drum* (1959, English translation 1963) as a seminal work that had signaled the postwar rebirth of German letters, auguring "a new beginning after decades of linguistic and moral destruction." Nearly fifty years after its publication, the novel's significance has been generally acknowledged: it is the uncontested favorite among Grass's works of fiction on the part of reading public and critics alike, yet its canonical status tends to obscure the decidedly mixed and even hostile reactions it initially elicited. Along with *The Tin Drum*, Grass's impressive body of literary work since the 1950s has spawned a cottage industry of Grass criticism, making a reliable guide through the thicket of sometimes contradictory readings a definite desideratum. Siegfried Mews fills this lacuna in Grass scholarship by way of a detailed but succinct, descriptive as well as analytical and evaluative overview of the scholarship from 1959 to 2005. Grass's politically motivated interventions in public discourse have kept him highly visible, blurring the boundaries between politics and aesthetics. Mews therefore examines not only academic criticism but also the daily and weekly press (and other news media), providing additional insight into the reception of Grass's works.

Siegfried Mews is Professor of German at the University of North Carolina at Chapel Hill.

My Life in Prison Vintage
NEW YORK TIMES BESTSELLER • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Washington Post • Los Angeles Times • San Francisco Chronicle • Harper's Bazaar • St. Louis Post-Dispatch • The Guardian • The Kansas City Star • National Post • BookPage • Kirkus Reviews
From Salman Rushdie, one of the great writers of our time, comes a spellbinding work of fiction that blends history, mythology, and a timeless love story. A lush, richly layered novel in which our world has been plunged into an age of unreason, *Two Years Eight Months and Twenty-Eight Nights* is a breathtaking achievement and an enduring testament to the power of storytelling. In the near future, after a storm strikes New York City, the strangenesses begin. A down-to-earth gardener finds that his feet no longer touch the ground. A graphic novelist awakens in his bedroom to a mysterious entity that resembles his own

sub-Stan Lee creation. Abandoned at the mayor's office, a baby identifies corruption with her mere presence, marking the guilty with blemishes and boils. A seductive gold digger is soon tapped to combat forces beyond imagining. Unbeknownst to them, they are all descended from the whimsical, capricious, wanton creatures known as the jinn, who live in a world separated from ours by a veil. Centuries ago, Dunia, a princess of the jinn, fell in love with a mortal man of reason. Together they produced an astonishing number of children, unaware of their fantastical powers, who spread across generations in the human world. Once the line between worlds is breached on a grand scale, Dunia's children and others will play a role in an epic war between light and dark spanning a thousand and one nights—or two years, eight months, and twenty-eight nights. It is a time of enormous upheaval, in which beliefs are challenged, words act like poison, silence is a disease, and a noise may contain a hidden curse. Inspired by the traditional "wonder tales" of the East, Salman Rushdie's novel is a masterpiece about the age-old conflicts that remain in today's world. Two Years Eight Months and Twenty-Eight Nights is satirical and bawdy, full of cunning and folly, rivalries and betrayals, kismet and karma, rapture and redemption. Praise for Two Years Eight Months and Twenty-Eight Nights "Rushdie is our Scheherazade. . . . This book is a fantasy, a fairytale—and a brilliant reflection of and serious meditation on the choices and agonies of our life in this world."—Ursula K. Le Guin, *The Guardian* "One of the major literary voices of our time . . . In reading this new book, one cannot escape the feeling that [Rushdie's] years of writing and success have perhaps been preparation for this moment, for the creation of this tremendously inventive and timely novel."—*San Francisco Chronicle* "A wicked bit of satire . . . [Rushdie] riffs and expands on the tales of Scheherazade, another storyteller whose spinning of yarns was a matter of life and death."—*USA Today* "A swirling tale of genies and geniuses [that] translates the bloody upheavals of our last few decades into the comic-book antics of warring jinn wielding bolts of fire, mystical transmutations and rhyming battle spells."—*The Washington Post* "Great fun . . . The novel shines brightest in the panache of its unfolding, the electric grace and nimble eloquence and extraordinary range and layering of his voice."—*The Boston Globe*