

G Nter Grass

A Study Guide for G“«“«“«“«nter 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.

Günter Grass, says The Times, 'is on his own as an artist', and indeed this extraordinary, provoking and joyously Rabelaisian celebration of life, food and sex is unique. Lifted from their ancient fairytale, the fisherman and his wife are still living today. During the months of Ilsebill's pregnancy, the fisherman tells her of his adventures through time with the Flounder, constituting a complete reworking of social, political and gastronomic history.

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 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 major contribution to Grass scholarship that looks at his career as a whole and identifies four phases or

stages of his writing in terms of communicative strategy and style.

Dog Years Random House

This book traces a longstanding concern with issues of authorship throughout the work of Günter Grass, Germany's best-known contemporary writer and public intellectual. Through detailed close-readings of all of his major literary works from 1970 onwards and careful analysis of his political writings from 1965 to 2005, it argues that Grass's tendency to insert clearly recognisable self-images into his literary texts represents a coherent and calculated reaction to his constant exposure in the media-led public sphere. It underlines the degree of play which has characterised Grass's relationship to this sphere and himself as part of it and explains how a concern with the very concept of authorship has conditioned the way his work as a whole has developed on both thematic and structural levels. The major achievement of this study is to develop a new interpretative paradigm for Grass's work. It explains for the first time how his playful tendency to manipulate his own authorial image conditions all levels of his texts and is equally manifest in literary and political realms. A new reading of Grass's novel, emphasizing its treatment of the Nazi ideology of race and eugenics as it applied to "asocials."

Peeling the Onion is a searingly honest account of Grass' modest upbringing in Danzig, his time as a boy soldier fighting the Russians, and the writing of his masterpiece, *The Tin Drum*, in Paris. It is a remarkable autobiography and, without question, one of Günter

Grass' finest works. By the Nobel Prize-winning author of *The Tin Drum*.

Migration and Literature offers a thought-provoking analysis of the thematic and formal role of migration in four contemporary and canonized novelists.

This study provides a critical analysis of the narrative works of Günter Grass, under which *Die Blechtrommel*, *Katz und Mann*, *Hundejahre* und *Der Butt*. It is of interest to everyone who wants to get a better understanding of the novels of this famous German writer.

This is the first study to discuss the affinity between Grass's complete works and baroque literature. Grass's employment of baroque literature is of particular interest because it takes up a tradition from which German literature has long broken away. Alexander Weber's argument moves from an outline of general thematic parallels in the early works to an analysis of the conscious use of baroque literature in *Der Butt* and *Das Treffen in Telgte*. He offers both a close reading of Grass and general reflections on how a past literary tradition can be adopted by a modern writer. The study focuses on the themes of vanity, *carpe diem*, and Senecan Stoicism in the early works; it discusses parallels between the rhetorical structure of the courtly-historical novel and *Der Butt* and traces the artist's melancholy and baroque allegories in *Der Butt* and *Das Treffen in Telgte*.

This study extends the long-established notion of Grass's 'Danzig Trilogy' to that of the 'Danzig Quintet' - a literary project of epic proportions, which explores the evolution of Germany's relationship to its Nazi past over

a period of forty years. The interlocking stories of *Die Blechtrommel* (1959), *Katz und Maus* (1961), *Hundejahre* (1963), *örtlich betäubt* (1969) and *Im Krebsgang* (2002) are mediated by the memory and language of seven first-person narrators. Using the dual conceptualisation of memory developed by Freud and Lacan - 'reliving' versus 'recollecting' the past - the author shows how these narrators' accounts assert the reality of the Holocaust (as well as German wartime suffering), while highlighting the reluctance of ordinary Germans to admit their involvement in the Nazi regime. This delineation of the complex relationship of three generations to their history is deepened by the intertextual nature of the quintet. Using the theory of Peter Brooks, Umberto Eco, Shoshana Felman and Hayden White, the study explores how Grass's textual strategies encourage the reader to view all five works as one overarching narrative, while simultaneously avoiding any literary or historical closure. In the process, the study places each book in the context of its moment of production, and also considers the implications of Grass's belated admission, in August 2006, that he served with the Waffen-SS during the final months of World War Two.

Explores the performance of aging in the "late style" of Günter Grass, Ruth Klüger, Christa Wolf, and Martin Walser. 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. Reports announcing the death of the book are now rife, but the continued relevance of the ten master writers discussed in this volume is proof to the contrary. Here we come across the

dissident Czech writer Václav Havel, who later became the nation's president; the South African Nobel Laureate Nadine Gordimer, with her pronounced anti-apartheid novels; the Chilean-American Isabel Allende, 'the world's most widely read Spanish author'; and Günter Grass, hailed as the 'literary spokesman of his generation'. We also meet Graham Greene and Milan Kundera alongside the Egyptian Naguib Mahfouz, who, in his quiet way, ridiculed Islamic fundamentalism. The book is rounded off with three remarkable Latin American writers: Pablo Neruda, Octavio Paz and Gabriel García Márquez. *Of Love and Other Sorrows* takes the reader on a fascinating journey in the company of some of the biggest names in modern literature. This illuminating study of their lives and works will seduce readers to rediscover these masters for themselves.

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.

Persoonlijk gekleurd essay van de Amerikaanse schrijver (1942-) over de Duitse schrijver (1927-).

Autobiografisch getinte tekst over de periode na de Tweede Wereldoorlog.

Collection of material on Günter Grass' sojourn in Calcutta and other visits to India and Bangladesh; also includes essays, lectures, references on India. Hailed by critics and readers alike as Günter 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.

Oskar Matzerath ripercorre con l' aiuto di un tamburo di latta, giocattolo e strumento magico, le vicende della sua vita, dominata dalla scelta, a tre anni, di non crescere più e di essere nano per odio dei suoi due padri (quello anagrafico e l'amante della madre). Il ricordo comprende la vita della madre fino alla sua nascita, ricca di presagi. Si passa poi all'infanzia, al rifiuto di crescere, al rifiuto e poi all'adesione al nazismo, all'esperienza teatrale e erotica con una compagnia di nani. La fine della guerra separa Oskar da Danzica e lo porta a Dusseldorf. A 28 anni decide di crescere e di diventare un famoso compositore di musica da tamburo.

WITH A NEW FOREWORD BY THE AUTHOR On his third birthday Oskar decides to stop growing. Haunted by the deaths of his parents and wielding

his tin drum Oskar recounts the events of his extraordinary life; from the long nightmare of the Nazi era to his anarchic adventures in post-war Germany.

This book traces the career of the most widely read and influential German novelist in the second half of the Twentieth-century. It shows in particular how his experiences as a teenage Nazi shaped his thinking, both in his novels and his role as critic and campaigner, from *The Tin Drum* (1959), his most famous novel, to *My Century* (1999), from his public protest against the building of the Berlin Wall (1961) to his diatribes against Helmut Kohl in the late 1990s. This new paperback edition includes new material on his last two books, *My Century* and *Crabwalk* including a revised Bibliography and Chronology.

The first book to examine the connection between gender and memory in Grass's oeuvre, which is especially timely in light of current concerns about male privilege.

Herinneringen van de Duitse schrijver (1927-), met name aan zijn jaren in de Duitse krijgsmacht tijdens de Tweede Wereldoorlog.

A comprehensive narrative overview and analysis of the criticism of the controversial German author's works. Günter Grass was Germany's foremost writer for more than half a century, and his books were and remain best-sellers across the world. *The Tin Drum* was made into an

Oscar-winning film in 1979, and the memoir *Peeling the Onion* astounded readers by revealing Grass had been drafted into the military wing of the SS, a ruthless component of the Nazi war machine, in the closing months of World War II. Grass also wrote memorably about the German student movement, feminism, and German reunification, and was a key influence on magical realist authors such as Gabriel García Márquez and Salman Rushdie, as well as on the popular novelist John Irving. *Günter Grass* is the first biography in English of this Nobel Prize-winning writer. Julian Preece introduces both Grass's key works and political activities, chronicling his interaction with major figures from literary and public life like holocaust poet Paul Celan, Chancellor Helmut Kohl, and cofounder of the Red Army Faction Ulrike Meinhof. From Grass's campaigning as a citizen for the anti-Nazi resistor and Social Democrat leader Willy Brandt to his more recent invectives against free-market capitalism, Preece places Grass's fiction and public work in the context of Cold War European politics and post-unification Germany, painting an indelible portrait of a writer who reinvented the postwar German novel and redefined the role of literary commitment.

New essays for students of German's best-known living author and his works, including *The Tin Drum*.

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