

Neun Fremde Roman German Edition

German Home Towns

The Oxford Handbook of the Archaeology of Roman Germany

The Novel in Anglo-German Context

The Mélusine Romance in Medieval Europe

Germany and the Holy Roman Empire

The Parisian

New Zealand National Bibliography

Novel Translations

Wildwood

The Unknown Guest

Transformations of the German Novel

Jews in German Literature since 1945

In the Shadow of the Storm

The Vicar of Wakefield ... With a German Translation on the Same Page by Ernst Susemihl. Illustrated with Fifty Woodcuts by Ludwig Richter

Defining Deutschtum

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Dark Pines: 'The tension is unrelenting, and I can't wait for Tuva's next outing.' - Val McDermid

Literary Nationalism in German and Japanese Germanistik

Writing Postcommunism

Beyond Exceptionalism

The Settlers of Catan

Historical Dictionary of Postwar German Literature

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2015-01-21 Mack Walker German Home Towns is a social biography of the hometown Bürger from the end of the seventeenth to the beginning of the twentieth centuries. After his opening chapters on the political, social, and economic basis of town life, Mack Walker traces a painful process of decline that, while occasionally slowed or diverted, leads inexorably toward death and, in the twentieth century, transfiguration. Along the way, he addresses such topics as local government, corporate economies, and communal society. Equally important, he illuminates familiar aspects of German history in compelling ways, including the workings of the Holy Roman Empire, the Napoleonic reforms, and the revolution of 1848. Finally, Walker examines German liberalism's underlying problem, which was to define a meaning of freedom that would make sense to both the "movers and doers" at the center and the citizens of the home towns.

In the book's final chapter, Walker traces the historical extinction of the towns and their transformation into ideology. From the memory of the towns, he argues, comes Germans' "ubiquitous yearning for organic wholeness," which was to have its most sinister expression in National Socialism's false promise of a racial community. A path-breaking work of scholarship when it was first published in 1971, German Home Towns remains an influential and engaging account of German history, filled with interesting ideas and striking insights—on cameralism, the baroque, Biedermeier culture, legal history and much more. In addition to the inner workings of community life, this book includes discussions of political theorists like Justi and Hegel, historians like Savigny and Eichhorn, philologists like Grimm. Walker is also alert to powerful long-term trends—the rise of bureaucratic states, the impact of population growth, the expansion of

markets—and no less sensitive to the textures of everyday life.

2020-03-24 Simon James This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online.

2000 Susanne Stark The Novel in Anglo-German Context focuses on cross-currents and affinities between fiction written in English and fiction written in German, and the thirty-one contributors to this volume cover authors from the eighteenth century to the present day. The essays collected in this book approach the theme of Anglo-German cultural cross-

fertilisation from a number of different angles. These include the reception and translation of foreign authors, the examination of exile writers, the comparative exploration of aspects which are crucial to both German, Austrian or Swiss and British or Irish novelists at a given point in time, the fictional depiction of the respective other culture, Anglo-German images in the novel, as well as the role of the novel in the curricula of German and British secondary education. The topics chosen by the contributors offer stimulating views on a wide range of subject areas, and the volume is essential reading for anyone with a broad interest in Anglo-Irish, German, Austrian and Swiss literature, the development of fiction as well as Anglo-German literary and cultural relations.

2020 Lydia Zeldenrust Readers have long been fascinated by the enigmatic figure of M lusine - a beautiful fairy woman cursed to transform into a half-serpent once a week, whose part-monstrous sons are the ancestor of several European noble houses. This study is the first to consider how this romance developed from a local legend to European bestseller, analysing versions in French, German, Castilian, Dutch, and English. It addresses questions on how to study medieval literature from a European perspective, moving beyond national canons, and reading M lusine's bodily mutability as a metaphor for how the romance itself moves and transforms across borders. It also analyses key changes to the romance's content, form, and material presentation - including its images - and traces how the people who produced and consumed this romance shaped its international transmission and spread. The author shows how M lusine's character is adapted within each local context, while also uncovering previously unknown connections between the different branches of this multilingual tradition. Moving beyond established paradigms of separate national traditions, manuscript versus print, and medieval versus Renaissance literature, the book integrates literary analysis with art historical and book historical approaches. LYDIA ZELDENRUST is a Leverhulme Early Career Fellow at the Department of English and Related Literature at the University of York.

2012 Joachim Whaley In the first single-author account of German history from the Reformation to the early nineteenth century since Hajo Holborn's study written in the 1950s, Dr Whaley provides a full account of the history of the Holy Roman Empire. Volume II extends from the Peace of Westphalia to the Dissolution of the Reich.

2019-04-11 Isabella Hammad 'A sublime reading experience: delicate, restrained, surpassingly intelligent, uncommonly poised and truly beautiful' Zadie Smith **WINNER OF THE BETTY TRASK AWARD 2020** Midhat Kamal - dreamer, romantic, aesthete - leaves Palestine in 1914 to study medicine in France, under the tutelage of Dr Molineu. He falls deeply in love with Jeannette, the doctor's daughter. But Midhat soon discovers that everything is fragile: love turns to loss, friends become enemies and everyone is looking for a place to belong. Through Midhat's eyes we see the tangled politics and personal tragedies of a turbulent era - the Palestinian struggle for independence, the strife of the early twentieth

century, and the looming shadow of the Second World War. Lush and immersive, and devastating in its power, *The Parisian* is an elegant, richly-imagined debut from a dazzling new voice in fiction. *SHORTLISTED FOR THE WALTER SCOTT PRIZE FOR HISTORICAL FICTION 2020* *SHORTLISTED FOR THE EDWARD STANFORD FICTION AWARD 2019* 1980

2011-06-15 Bethany Wiggin Many early novels were cosmopolitan books, read from London to Leipzig and beyond, available in nearly simultaneous translations into French, English, German, and other European languages. In *Novel Translations*, Bethany Wiggin charts just one of the paths by which newness—in its avatars as fashion, novelties, and the novel—entered the European world in the decades around 1700. As readers across Europe snapped up novels, they domesticated the genre. Across borders, the novel lent readers everywhere a suggestion of sophistication, a familiarity with circumstances beyond their local ken. Into the eighteenth century, the modern German novel was not German at all; rather, it was French, as suggested by Germans' usage of the French word *Roman* to describe a wide variety of genres: pastoral romances, war and travel chronicles, heroic narratives, and courtly fictions. Carried in large part on the coattails of the Huguenot diaspora, these romans, nouvelles, amours secrets, histoires galantes, and histories scandaleuses shaped German literary culture to a previously unrecognized extent. Wiggin contends that this French chapter in the German novel's history began to draw to a close only in the 1720s, more than sixty years after the word first migrated into German. Only gradually did the *Roman* go native; it remained laden with the baggage from its "French" origins even into the nineteenth century.

2012-03-01 Colin Meloy Prue McKeel is keeping out of trouble. Or trying to. Then her baby brother is abducted by crows and hauled off to the woods beyond the city. It is up to Prue to bring him back. On her mission she is plunged into the world of Wildwood and there she meets more trouble - and magic - than she ever thought possible.

2015-09-16 Charlotte Link Rebecca Brandt has decided to take her own life. Nothing can console her for the death of her husband. But an unexpected visitor keeps her from carrying out her plans, an old friend who shows up at her secluded house in the South of France and brings two strangers along with him: the students Inga and Marius, who wanted to hitchhike to the sea. Rebecca befriends the two of them and even lets them use her boat. But while they're out sailing, they get into a terrible fight, and at some point Marius goes overboard. He seems to have disappeared without a trace. Shortly thereafter his picture appears in the paper: the police in Germany are looking for him in connection with a gruesome murder.

2009 Monique Rinere At the beginning of the eighteenth century, the German literary establishment considered the novel the contemptible entertainment of the uneducated. By the end of the century, the novel had eclipsed the epic poem as the most appropriate genre for depicting humankind and its preoccupations. The story of the novel's

emergence as a respected and productive artistic genre is intimately bound up with the vicissitudes of the most popular of all German baroque works, Hans Jacob Christoffel von Grimmelshausen's (1621/22-1676) *Der abentheurliche Simplicissimus: Teutsch* (1668/69). Between 1756 and 1785, *Simplicissimus* quietly found its way into bookshops three times in radically different forms, in adaptations that were not, as critics have asserted, arbitrary, but quite purposeful. This investigation discusses the ways in which this canonical text was reworked to reflect the thinking of leading - and warring - Enlightenment aestheticians. At the genre war's end, the novel emerged triumphant and *Simplicissimus* adaptations had been instrumental in securing the victory; the multi-faceted *Simplicissimus* had served as a vehicle for reifying theoretical positions in the conflicts. For, as the social and aesthetic climate shifted radically, Grimmelshausen's work not only survived, but took on new life in the most important literary campaign of the century.

2021-11-15 This volume contains some 46 essays on various aspects of contemporary German-Jewish literature. The approaches are diverse, reflecting the international origins of the contributors, who are based in seventeen different countries. Holocaust literature is just one theme in this context; others are memory, identity, Christian-Jewish relations, anti-Zionism, *la belle juive*, and more. Prose, poetry and drama are all represented, and there is a major debate on the controversial attempt to stage Fassbinder's *Der Müll, die Stadt und der Tod* in 1985. The overall approach of the volume is an inclusive one. In his introduction, the editor calls for a reappraisal of the terms of German-Jewish discourse away from the notion of 'Germans' and 'Jews' and towards the idea that both Jews and non-Jews, all of them Germans, have contributed to the corpus of 'German-Jewish literature'.

2020-02-11 Ella Zeiss As World War II approaches, two families run for their lives -- and for the future of all they hold dear. 1930: As raids and violent arrests sweep through their Crimean village, two families are forced to make desperate choices in order to keep themselves--and their hope--alive. The Pfeiffers get out as quickly as they can, braving a last-minute escape in the dead of night. Their friends the Scholzes are less lucky. Captured and transported to labour camps in the icy Far North, the future seems a bleak, dark nightmare for the couple and their three children. As the 1930s march towards the inevitable horror of war, and Europe is engulfed in hostility and persecution, the Pfeiffers find there is only so long--and so far--you can run before someone uncovers your past... In their darkest hours, these two families must do everything--anything--to survive. Will they ever find peace in the new world order? The first in a two-part touching and authentic family saga about a hitherto little-known chapter in history.

1857 Oliver Goldsmith

2014 David Lee Brodbeck Brodbeck offers a nuanced look at the intersection of music, cultural identity, and political ideology in Liberal Vienna by examining music-critical writing about Carl Goldmark, Antonín Dvořák,

and Bedřich Smetana, Austrian citizens but not ethnic Germans. The critical reception of the three reveals a continuum of exclusivity, from a conception of Germanness rooted in social class and cultural elitism to one based in blood. The book thus offers insight into how educated German Austrians conceived of Germanness in music and understood their relationship to the 'non-Germans' in their midst.

2010 Brigid Haines "The papers... were delivered at a conference, Aesthetics and Politics in Modern German Culture, which was held in honour of Professor Rhys W. Williams ... the conference took place, from 31 August to 2 September 2008, at the University of Wales Conference Centre, Gregynog Hall" --Foreword. 1974 Library of Congress

2017-03-01 Stuart Taberner This book examines how German-language authors have intervened in contemporary debates on the obligation to extend hospitality to asylum seekers, refugees, and migrants; the terrorist threat post-9/11; globalisation and neo-liberalism; the opportunities and anxieties of intensified mobility across borders; and whether transnationalism necessarily implies the end of the nation state and the dawn of a new cosmopolitanism. The book proceeds through a series of close readings of key texts of the last twenty years, with an emphasis on the most recent works. Authors include Terézia Mora, Richard Wagner, Olga Grjasnowa, Marlene Streeruwitz, Vladimir Vertlib, Navid Kermani, Felicitas Hoppe, Daniel Kehlmann, Ilija Trojanow, Christian Kracht, and Christa Wolf, representing the diversity of contemporary German-language writing.

Through a careful process of juxtaposition and differentiation, the individual chapters demonstrate that writers of both minority and nonminority backgrounds address transnationalism in ways that certainly vary but which also often overlap in surprising ways.

2011-03-24 Steven Saylor A thrilling puzzle from the ancient world with real historical characters and based on a case in Cicero's Orations - Roman Blood is a perfect blend of mystery and history by a brilliant storyteller. On an unseasonably warm spring morning in 80BC, Gordianus the Finder is summoned to the house of Cicero, a young advocate and orator preparing his first important case. His client is Umbrian landowner, Sextus Roscius, accused of the unforgivable: the murder of his own father. Gordianus agrees to investigate the crime - in a society rife with deceit, betrayal and conspiracy, where neither citizen nor slave can be trusted to speak the truth. But even Gordianus is not prepared for the spectacularly dangerous fireworks that attend the resolution of this ugly, delicate case...

2001 Petra Fachinger The "margins" in Petra Fachinger's work are occupied largely by second-generation migrant writers from Spain, Italy, and Turkey, German Jewish writers of diverse ethnic origins, and writers born in the GDR. She demonstrates that during the 1980s and 1990s writers from various cultural backgrounds engaged in oppositional discourse to construct their own version of Germany and write back to the German canon. While most studies of texts by minority writers in Germany favour content over form, Fachinger focuses on identifying counter-discursive strategies, and applies postcolonial theory concerned with

textual resistance to the German situation. In doing so, this study effectively relates marginal writing in Germany to similar forms of writing in other national and cultural contexts. The oppositional impulse, whether manifested in counter-canonical discourse, postcolonial picaresque, hybridity, rewriting of genre, or grotesque realism, is prompted by the exclusionary politics of the dominant culture. The discursive strategies used by the authors discussed to rewrite Germany expose the assumptions that underlie German public discourse and destabilise notions of Germanness, Jewishness, and Turkishness. Fachinger's reading of texts by marginal writers in Germany, all of whom endeavour to resist marginalisation while simultaneously experiencing or even celebrating the margin as a site of empowerment, was motivated by the absence of comparative studies of such writing. Rewriting Germany from the Margins demonstrates the necessity and usefulness of comparative approaches to minority discourses across national and cultural borders.

2007 Walter Moers Walter Moers transports us to a magical world where reading is still a genuine adventure, where books can not only entertain people and make them laugh, but drive them insane or even kill them.

2020-04-14 Marion Poschmann SHORTLISTED FOR THE MAN BOOKER INTERNATIONAL PRIZE 2019 AN INTERNATIONAL BESTSELLER "Readers who like quiet, meditative works will enjoy this strangely affecting buddy story." —Publishers Weekly "Rather than tying up the loose ends, she leaves them beautifully fluttering in the wind, and you do not feel lost in that experience. The writing is poetic and it's worth savouring." —Angela Caravan, Shrapnel A bad dream leads to a strange poetic pilgrimage through Japan in this playful and profound Booker International-shortlisted novel. Gilbert Silvester, eminent scholar of beard fashions in film, wakes up one day from a dream that his wife has cheated on him. Certain the dream is a message, and unable to even look at her, he flees - immediately, irrationally, inexplicably - for Japan. In Tokyo he discovers the travel writings of the great Japanese poet Basho. Keen to cure his malaise, he decides to find solace in nature the way Basho did. Suddenly, from Gilbert's directionless crisis there emerges a purpose: a pilgrimage in the footsteps of the poet to see the moon rise over the pine islands of Matsushima. Although, of course, unlike the great poet, he will take a train. Along the way he falls into step with another pilgrim: Yosa, a young Japanese student clutching a copy of The Complete Manual of Suicide. Together, Gilbert and Yosa travel across Basho's disappearing Japan, one in search of his perfect ending and the other a new beginning. Serene, playful, and profound, The Pine Islands is a story of the transformations we seek and the ones we find along the way.

2022-09-01 Mithu Sanyal THE SELLOUT meets INTERIOR CHINATOWN in this satirical debut about race, sexuality and truth. German-Polish-Indian student Nivedita's world is upended when she discovers that her beloved professor who passed for Indian was born white. Nivedita (a.k.a. Identitti), a doctoral student who blogs about race with the help of Hindu goddess Kali, is in awe of Saraswati, her outrageous

superstar post-colonial and race studies tutor. But Nivedita's life and sense of self begin to unravel when it emerges that Saraswati is actually white. Hours before she learns the truth Nivedita praises her tutor in a radio interview, jeopardising her own reputation and igniting an angry backlash among her peers and online community. Dumped by her boyfriend and disowned by her friends in the uproar, Nivedita is drawn to her supervisor in search of answers not only about Saraswati's identity, but also around her own. In her thought-provoking, complex and genre-bending debut, Mithu Sanyal collages commentary from real-life intellectuals, blogs, articles, race theory and academic warfare, combining campus novel and coming-of-age drama. A darkly comedic tour de force astutely translated by Alta L. Price, Identitti showcases the outsized power of social media in the current debates around identity politics and the power of claiming your own voice.

2021-08-10 Liane Moriarty "Could ten days at a health resort really change you forever? Nine people gather at a remote health resort, some to lose weight, some to reboot their lives, some are here for reasons they can't even admit to themselves. They know these ten days might involve some real work. But none of them could imagine just how challenging the next ten days will be."--

2014 Uwe Tellkamp In derelict Dresden a cultivated, middle-class family does all it can to cope amid the Communist downfall. This striking tapestry of the East German experience is told through the tangled lives of a soldier, surgeon, nurse and publisher. With evocative detail, Uwe Tellkamp masterfully reveals the myriad perspectives of the time as people battled for individuality, retreated to nostalgia, chose to conform, or toed the perilous line between East and West. Poetic, heartfelt and dramatic, The Tower vividly resurrects the sights, scents and sensations of life in the GDR as it hurtled towards 9 November 1989. Uwe Tellkamp was born in 1968 in Dresden. After completing his military service, he lost his place to study medicine on the grounds of 'political sabotage'. He was arrested in 1989, but went on to study medicine in Leipzig, Dresden and New York, later becoming a surgeon. He has won numerous regional prizes for poetry, as well as the Ingeborg Bachmann Prize for The Sleep in the Clocks. In 2008, he won the German Book Prize for The Tower.

1967 British Museum. Dept. of Printed Books 2004 John Aloysius McCarthy With the fall of the Berlin Wall and the shifting of American foreign policy away from "old" Europe, long-established patterns of interaction between Germany and the U.S. have come under review. Although seemingly disconnected from the cultural and intellectual world, political developments were not without their influence on the humanities and their curricula during the past century. In retrospect, we can speak of the many different roles Germany has played in American eyes. The Many Faces of Germany seeks to acknowledge the importance of those incarnations for the study of German culture and history on both sides of the Atlantic. One of the major questions raised by the contributors is whether the transformations in the transatlantic dynamics and in the importance of Germany for the U.S. have had a major

influence on the study of things German in the U.S. internally. The volume gathers together leading voices of the older and younger generations of social historians, literary scholars, film critics, and cultural historians. 2015 John Klapper An innovative, critical, historically informed, yet accessible reassessment of writers who remained in Nazi Germany and Austria yet expressed nonconformity - even dissent - through their fiction.

1995 Hans Joachim Hahn From the late eighteenth century to the early twentieth century, Liverpool was frequently referred to as the 'second city of the empire'. Yet, the role of Liverpool within the British imperial system and the impact on the city of its colonial connections remain underplayed in recent writing on both Liverpool and the empire. However, 'inconvenient' this may prove, this specially-commissioned collection of essays demonstrates that the imperial dimension deserves more prevalence in both academic and popular representations of Liverpool's past. Indeed, if Liverpool does represent the 'World in One City' - the slogan for Liverpool's status as European Capital of Culture in 2008 - it could be argued that this is largely down to Merseyside's long-term interactions with the colonial world, and the legacies of that imperial history. In the context of Capital of Culture year and growing interest in the relationship between British provincial cities and the British empire, this book will find a wide audience amongst academics, students and history enthusiasts generally.

2015-05-11 Matthias Konzett First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

1998-11-11 Herta Müller The protagonist of Herta Müller's *Traveling on One Leg* is Irene, a fragile woman born to a German family in Romania, who has recently emigrated from Romania to Germany. The novel focuses on Irene's relationship with three men: Franz, whom she met in Romania and who was unwilling to respond to her love for him; Stefan, a friend of Franz's; and Thomas, a bisexual bookseller in perpetual crisis. Despite being born to a German family, Irene's place in Germany is as a recent emigre and an unassimilated Romanian German. She feels neither longing for Romania nor any comfort in her newly adopted Germany. Politically and socially isolated, Irene moves within the emotional orbit of these three men, while at the same time moving between West Berlin, Marburg, and Frankfurt, taking a dissonant journey within strange yet familiar territory. Characterized by the same sense of profound isolation found in Müller's *The Land of Green Plums* (see page 20), *Traveling on One Leg* is a poignant exploration of exile, homeland, and identity.

2013-02-28 Susanne Rinner Through a close reading of novels by Ulrike Kolb, Irmtraud Morgner, Emine Sevgi Özdamar, Bernhard Schlink, Peter Schneider, and Uwe Timm, this book traces the cultural memory of the 1960s student movement in German fiction, revealing layers of remembering and forgetting that go beyond conventional boundaries of time and space. These novels engage this contestation by constructing a palimpsest of memories that reshape readers' understanding of the 1960s

with respect to the end of the Cold War, the legacy of the Third Reich, and the Holocaust. Topographically, these novels refute assertions that East Germans were isolated from the political upheaval that took place in the late 1960s and 1970s. Through their aesthetic appropriations and subversions, these multicultural contributions challenge conventional understandings of German identity and at the same time lay down claims of belonging within a German society that is more openly diverse than ever before.

2016-01-26 Volker Weidermann It's the summer of 1936, and the writer Stefan Zweig is in crisis. His German publisher no longer wants him, his marriage is collapsing, and his house in Austria—searched by the police two years earlier—no longer feels like home. He's been dreaming of Ostend, the Belgian beach town that is a paradise of promenades, parasols, and old friends. So he journeys there with his lover, Lotte Altmann, and reunites with fellow writer and semi-estranged close friend Joseph Roth, who is himself about to fall in love. For a moment, they create a fragile haven. But as Europe begins to crumble around them, the writers find themselves trapped on vacation, in exile, watching the world burn. In *Ostend*, Volker Weidermann lyrically recounts "the summer before the dark," when a coterie of artists, intellectuals, drunks, revolutionaries, and madmen found themselves in limbo while Europe teetered on the edge of fascism and total war. *Ostend* is the true story of two of the twentieth century's great writers, written with a novelist's eye for pacing, chronology, and language—a dazzling work of historical nonfiction. (Translated from the German by Carol Brown Janeway)

1886 Milwaukee Public Library

2017-12-07 Will Dean Selected for ITV's Zoe Ball Book Club and shortlisted for the Guardian's Not the Booker prize A Daily Telegraph Book of the Year 'Will Dean's atmospheric crime thriller marks him out as a talent to watch. *Dark Pines* is stylish, compelling and as chilling as a Swedish winter.' Fiona Cummins, author of *Rattle 'Atmospheric, creepy and tense. Loved the Twin Peaks vibe. Loved Tuva. More please!*' C.J. Tudor, author of *The Chalk Man* For fans of Gillian Flynn's *Sharp Objects* and Peter Høeg's *Miss Smilla's Feeling for Snow*, a brand new debut crime writer introduces a Scandi-noir Tuva Moodyson Mystery SEE NO EVIL Eyes missing, two bodies lie deep in the forest near a remote Swedish town. HEAR NO EVIL Tuva Moodyson, a deaf reporter on a small-time local paper, is looking for the story that could make her career. SPEAK NO EVIL A web of secrets. And an unsolved murder from twenty years ago. Can Tuva outwit the killer before she becomes the final victim? She'd like to think so. But first she must face her demons and venture far into the deep, dark woods if she wants to stand any chance of getting the hell out of small-time Gavrik.

2010 Lee M. Roberts *Literary Nationalism in German and Japanese Germanistik* traces the convergence of German and Japanese metaphors for national literary spirit through the academic study of the German language and literature in Germanistik. Early notions of a spiritual link to the national literary tradition allowed speakers of German to imagine their

unity before the existence of the modern German state, but the concept for spirit also gained various nuances in the works of such writers as Johann Wolfgang von Goethe, the Brothers Grimm, E.T.A. Hoffmann, and Hermann Hesse. Moreover, throughout the nineteenth and first half of the twentieth century, scholars and thinkers increasingly equated literary spirit with the psychology of the German nation. Against the background of these developments, the slogans of university students who burned books of so-called un-German spirit in 1933 gained a particularly ominous meaning. Interestingly, for Japanese contemplating German literature in the late nineteenth century, the native idea of national literary spirit was one of many concepts that differed from their German counterparts. However, skilled writers and translators like Mori Ōgai invested old words with new meanings, and by the 1930s Japanese scholars of Germanistik had not only documented the discourse on German national literary spirit but also deemed it synonymous with the spirit of Japan's own tradition.

2013-08-16 D. Williams *Moving through the elegiac ruins of the Berlin Wall and the Yugoslav disintegration, Writing Postcommunism* explores literary evocations of the pervasive disappointment and mourning that have marked the postcommunist twilight.

2021-08-23 Rebekka Mallinckrodt While the economic involvement of early modern Germany in slavery and the slave trade is increasingly receiving attention, the direct participation of Germans in human trafficking remains a blind spot in historiography. This edited volume focuses on practices of enslavement taking place within German territories in the early modern period as well as on the people of African, Asian, and Native American descent caught up in them.

2011 Rebecca Gablé "A historical novel based on the board game 'The Settlers of Catan.'"

2009-07-09 William Grange Some authors strongly criticized attempts to rebuild a German literary culture in the aftermath of World War II, while others actively committed themselves to 'dealing with the German past.' There are writers in Austria and Switzerland that find other contradictions of contemporary life troubling, while some find them funny or even worth celebrating. German postwar literature has, in the minds of some observers, developed a kind of split personality. In view of the traumatic monstrosities of the previous century that development may seem logical to some. *The Historical Dictionary of Postwar German Literature* is devoted to modern literature produced in the German language, whether from Germany, Austria, Switzerland or writers using German in other countries. This volume covers an extensive period of time, beginning in 1945 at what was called 'zero hour' for German literature and proceeds into the 21st century, concluding in 2008. This is done through a list of acronyms and abbreviations, a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on writers, such as Nobel Prize-winners Heinrich Böll, GYnter Grass, Elias Canetti, Elfriede Jelinek, and W. G. Sebald. There are also entries on individual works, genres, movements, literary styles, and forms.