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Günter Grass

The Meeting at Telgte

Afterword by Leonard Forster

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Meeting At Telgte

Günter Grass



Meeting At Telgte:

The Meeting at Telgte Günter Grass, 1982-05-12 *Günter Grass and His Critics* Siegfried Mews, 2008 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

The A to Z of Postmodernist Literature and Theater Fran Mason, 2009-07-23 Postmodernist literature embraces a wide range of forms and perspectives including texts that are primarily self-reflexive texts that use pastiche burlesque parody intertextuality and hybrid forms to create textual realities that either run in opposition to or in parallel with an external reality fabulations that develop both of these strategies texts that ironize their relationship to reality works that use the aspects already noted to more fully engage with political or cultural realities texts that deal with history as a fiction and texts that elude categorization even within the variety already explored For example in fiction a postmodernist novel might tell a story about a writer struggling with writing only perhaps to find that he is a character in a book by another writer struggling to write a book *The A to Z of Postmodernist Literature and Theater* examines the different areas of postmodernist literature and the variety of forms that have been produced This is accomplished through a chronology an introductory essay a bibliography and several hundred cross-referenced dictionary entries on individual postmodernist writers the important postmodernist aesthetic practices significant texts produced throughout the history of postmodernist writing and important movements and ideas that have created a variety of literary approaches within the form By placing these concerns within the historical philosophical and cultural contexts of postmodernism this reference explores the frameworks within which postmodernist literature of the late twentieth and early twenty-first century operates *Günter Grass* Julian Preece, 2018-02-15 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

Professing the Faith Douglas John Hall, 1996-11-22 What does it mean to profess the faith as North American Christians at the end of the second millennium What is Christian theology as consciously crafted in light of the distinctive history culture and experience of North America Hall marshalls doctrinal resources for a critical creative response that stresses God's necessary involvement in an unfinished dynamic suffering world

Günter Grass and the Genders of German Memory Timothy Bruce Malchow, 2021 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 Günter Grass 1927-2015 was a fixture at the heart of German cultural life a self-styled spokesman of the Kulturation cultural nation who imagined it linking him to canonical male literary figures and their authority He was also the object of valid feminist criticism a rigid conception of gender permeates his works belying his professed skepticism toward ideologies A heterosexual male Grass lent his representative persona a natural veneer by appropriating his era's gendered discursive constructs including Heimat the Bildungsroman and narratives about German wartime victims and perpetrators Such appropriation elevated his remembering artist's masculinity above that of the status quo's defenders and exploiters of memory This book is the first to evaluate the connection between gender and memory in Grass's oeuvre and its legacy in light of current concerns about male privilege It highlights his breakthrough novel *The Tin Drum* 1959 and his memoir *Peeling the Onion* 2006 The former establishes the gendered persona that Grass would develop in subsequent decades to relate contemporary issues to Nazi era memories The latter reclaims the novel's autobiographical material but fails to account for his decades long silence about having served in the Nazi Waffen SS Instead it foregrounds his mourning for his mother allowing for a more personal reading of his oeuvre and its gendered imagery of current concerns about male privilege It highlights his breakthrough novel *The Tin Drum* 1959 and his memoir *Peeling the Onion* 2006 The former establishes the gendered persona that Grass would develop in subsequent decades to relate contemporary issues to

Nazi era memories The latter reclaims the novel's autobiographical material but fails to account for his decades long silence about having served in the Nazi Waffen SS Instead it foregrounds his mourning for his mother allowing for a more personal reading of his oeuvre and its gendered imagery of current concerns about male privilege It highlights his breakthrough novel The Tin Drum 1959 and his memoir Peeling the Onion 2006 The former establishes the gendered persona that Grass would develop in subsequent decades to relate contemporary issues to Nazi era memories The latter reclaims the novel's autobiographical material but fails to account for his decades long silence about having served in the Nazi Waffen SS Instead it foregrounds his mourning for his mother allowing for a more personal reading of his oeuvre and its gendered imagery of current concerns about male privilege It highlights his breakthrough novel The Tin Drum 1959 and his memoir Peeling the Onion 2006 The former establishes the gendered persona that Grass would develop in subsequent decades to relate contemporary issues to Nazi era memories The latter reclaims the novel's autobiographical material but fails to account for his decades long silence about having served in the Nazi Waffen SS Instead it foregrounds his mourning for his mother allowing for a more personal reading of his oeuvre and its gendered imagery

Inscribing the Other Sander L. Gilman, 1991-01-01 *Inscribing the Other* focuses on great authors who have by birth or choice or both found themselves outside the mainstream of their culture but who have still wished to address it Goethe Freud Wilde Heine Nietzsche and Isaac Bashevis Singer among others In thirteen probing provocative essays Sander L Gilman reinterprets their writing as it reveals their efforts to come to terms with their real or imagined sense of difference The chapters treat many themes and problems ranging widely from the romantic notion of the transcendent artist to the twentieth century artists in exile and employing the perspectives of psychiatry aesthetics photography politics and the history of mentalities The fate of Jewish writers in modern Germany or of Yiddish writers whose language is devalued in European culture is explored The theme of difference and its artistic and intellectual manifestations runs throughout the book which includes discussions of Goethe's and Wilde's homosexuality Nietzsche's madness Heine's refusal to be photographed and Primo Levi's internment at Auschwitz as well as an interview with Singer In a frank autobiographical introduction Gilman attempts to understand his own writing as an exercise in inscribing the Other in dealing with his own sense of difference through artistic creation

Anti-Semitism in Times of Crisis Sander L. Gilman, Steven T. Katz, 1991 This volume grew out of a conference held at Cornell University in 1986 under the auspices of the Program in Jewish Studies and the Western Societies Program Preface

The Cambridge Companion to Günter Grass Stuart Taberner, 2009-07-16 Günter Grass is Germany's best known and internationally most successful living author from his first novel The Tin Drum to his recent controversial autobiography He is known for his tireless social and political engagement with the issues that have shaped post War Germany the difficult legacy of the Nazi past the Cold War and the arms race environmentalism unification and racism He was awarded the Nobel Prize for literature in 1999 This

Companion offers the widest coverage of Grass's oeuvre across the range of media in which he works including literature television and visual arts Throughout there is particular emphasis on Grass's literary style the creative personality which inhabits all his work and the impact on his reputation of revelations about his early involvement with Nazism The volume sets out in a fresh and lively fashion the fundamentals that students and readers need in order to understand Grass and his individual works

Rewriting Germany from the Margins Petra Fachinger, 2001 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

Seventeenth Century German Prose: Grimmelshausen, Leibniz, Opitz, Weise, and Others Lynne Tatlock, 1993-04-01 Foreword by Günter Grass This anthology gives a sense of the broad range of prose writing the many interests of the seventeenth century intellectual a rich diversity of genres fictions and non fictions

The Jew's Body Sander Gilman, 2013-01-11 Drawing on a wealth of medical and historical materials Sander Gilman sketches details of the anti Semitic rhetoric about the Jewish body and mind including medical and popular depictions of the Jewish voice feet and nose Case studies illustrate how Jews have responded to such public misconceptions as the myth of the cloven foot and Jewish flat footedness the proposed link between the Jewish mind and hysteria and the Victorians irrational connection between Jews and prostitutes Gilman is especially concerned with the role of psychoanalysis in the construction of anti-Semitism examining Freud's attitude towards his own Jewishness and its effect on his theories as well as the supposed objectiveness of psychiatrists and social scientists

Modern German Literature Michael Minden, 2013-04-30 This accessible and fresh account of German writing since 1750 is a case study of literature as a cultural and spiritual resource in modern societies Beginning with the emergence of German language literature on the international stage in the mid eighteenth century the

book plays down conventional labels and periodisation of German literary history in favour of the explanatory force of international cultural impact. It explains for instance how specifically German and Austrian conditions shaped major contributions to European literary culture such as Romanticism and the language scepticism of the early twentieth century. From the First World War until reunification in 1990 Germany's defining experiences have been ones of catastrophe. The book provides a compelling overview of the different ways in which German literature responded to historical disaster. They are first Modernism the Literature of Negation second the literature of totalitarian regimes Third Reich and German Democratic Republic and third the various creative strategies and evasions of the capitalist democratic multi medial cultures of the Weimar and Federal Republics. The volume achieves a balance between textual analysis and cultural theory that gives it value as an introductory reference source and as an original study and as such will be essential reading for students and scholars alike.

Understanding Günter Grass Alan Frank Keele, 1988 **A New History of German Literature** David E. Wellbery, Judith Ryan, Hans Ulrich Gumbrecht, 2004. A New History of German Literature offers some 200 essays on events in German literary history.

The Politics of Remembrance in the Novels of Günter Grass Alex Donovan Cole, 2022-11-30. This manuscript argues for the importance of Günter Grass as a political thinker in addition to his status as a novelist and public intellectual capable of forming ethical responses to contemporary issues like neoliberalism and place of the petit bourgeoisie in social life. I define Grass's trajectory as a thinker through his novels and speeches. Primarily I draw attention to the role memory plays in Grass's thought that his work represented an intellectual and aesthetic response to the role Nazism continued to play in West German politics in the post war era. To Grass Nazism represented a resurgent threat unaddressed following the end of World War II. Later Grass amended his concept of memory politics to address neoliberal capitalism reiterating his radicalism and affirming the need for German society to resist the rise of extreme ideologies.

Günter Grass's Use of Baroque Literature Alexander Weber, 1995. 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*.

Hugging the Shore John Updike, 2013-01-15. WINNER OF THE NATIONAL BOOK CRITICS CIRCLE AWARD. Writing criticism is to writing fiction and poetry as hugging the shore is to sailing in the open sea writes John Updike in his Foreword to this collection of literary considerations. But the sailor doth protest too much. This collection begins somewhere near deep water with a flotilla of short fiction humor pieces.

and personal essays and even the least of the reviews here those that come about and draw even closer to the land with another nine point quotation are distinguished by a novelist's style insight and accuracy not just surface sparkle Indeed as James Atlas commented the most substantial critical articles on Melville Hawthorne and Whitman go out as far as Updike's fiction They are the sort of ambitious scholarly reappraisal not seen in this country since the death of Edmund Wilson With *Hugging the Shore* Michiko Kakutani wrote Updike established himself as a major and enduring critical voice indeed as the pre eminent critic of his generation *Columbia Dictionary of Modern European Literature* Jean Albert Bédé, William Benbow Edgerton, 1980 With more than 1800 critical entries on the writers and literatures of 33 languages this work presents the entire range of modern European writing from the symbolist and modernist works rooted in the last decades of the nineteenth century through the avant garde and existentialist movement to Barthes Blanchot Breton and continental thought pertinent today **The Life and Work of Gunter Grass** J. Preece, 2016-01-08 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

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