



Gunter Grass



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Günter Grass's "Danzig-Quintet" Katharina Hall, 2007 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 *rtlich bet ubt* 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

Günter Grass Keith Miles, 1975 **Show Your Tongue** Günter Grass, 1989 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 expression 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

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*

From the Diary of a Snail Günter Grass, 2017-06-22 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*

Representation, Subversion, and Eugenics in Günter Grass's *The Tin Drum* Peter

O. Arnds,2004 In structure and content Grass s novel connects the persecution of degenerate art to the persecution and extermination of these asocials for whom the persecuted dwarf protagonist Oskar Matzerath becomes a central metaphor and voice This comparative study reveals that through intertextuality with the European fairy tale tradition the picaresque novels of Rabelais and Grimmelshausen and through an array of carnivalesque figures Grass creates an irrational counterculture opposed to the rationalism of Nazi science and its obsession with racial hygiene while simultaneously exposing the continuity of this destructive rationalism in postwar Germany and the absurdity of a Stunde Null that putative tabula rasa of 1945

BOOK JACKET Peeling the Onion Gu nter Grass,2007 Wounded Grass ends up in an American POW camp when the war ends There he spends time taking abstract cooking classes no ingredients just words and playing dice with a pious fellow prisoner a Bavarian by the name of Joseph could it have been Joseph Ratzinger And it is there that in disbelief he first sees photographs of Bergen Belsen Released from camp Grass hits the road working deep underground in a mine near Hanover carving tombstones and flirting with existentialism in Dusseldorf making art and dancing to ragtime in Berlin with Anna his first great love He mourns his mother who was born in pain and died in pain and set me free to write and write He begins work on his great novel The Tin Drum

BOOK JACKET Gunter Grass Gunter Grass,1966 **Günter Grass** Irene Heidelberger-Leonard,1974 **Günter Grass in America** Ray Lewis White,1981 *Poems of Gunter Grass* Günter Grass,1966 **Critical Essays on Günter Grass** Patrick O'Neill,1987 [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

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 G nter 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 **Günter Grass** Ronald Hayman, 2024-11-01 Günter Grass is one of the writers who grew up in a Germany already in the grip of Nazism None of them has found better ways than his of translating the sordid history of the movement into fiction none has looked more critically at the denazification and reconstruction of Germany In this important study originally published in 1985 Ronald Hayman scrutinizes Grass's development and assesses his achievement He finds that Grass's more recent work does not fulfil the promise of the *The Tin Drum* and his other early novels While this study focuses mainly on the fiction it also takes into account the poetry plays political writing criticism and graphic work Grass is important not only as an exemplar of the guilt laden German conscience but as one of the most ambitious and accomplished living fabulists *The Günter Grass Reader* Günter Grass, 2004 Sample Text **My Broken Love** Martin Kämpchen, 2001 Collection of material on Günter Grass sojourn in Calcutta and other visits to India and Bangladesh also includes essays lectures references on India **Poems of Günter Grass** Günter Grass, 1969 **Günter Grass's Der Butt** Philip Brady, Timothy McFarland, John J. White, 1990 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 *Two States--one Nation?* Günter Grass, 1990 As the Berlin Wall crumbled and the two Germanys became one Grass was one of a few who spoke out against reunification In this collection of speeches and debates on the factors destined to reshape Europe he is caustic indignant reflective and compelling Translated by Krishna Winston with A S Wensinger A Helen and Kurt Wolff Book

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