

Der Vorleser

On Their Own Terms is a study of how post-1990 German literature reconfigures the legacy of National Socialism and the Holocaust. In five sections - Historisation, Perpetrators, Hitler-Youth Memories, War Memories and Victim Perspective - a number of key literary works such as Bernhard Schlink's *Der Vorleser*, Martin Walser's *Ein springender Brunnen*, Gunter Grass's *Im Krebsgang* and W. G. Sebald's *Austerlitz* are analysed. The literary texts are situated within the wider context of contemporary German debates on the issue, from the exhibition 'Crimes of the German Wehrmacht 1941-1945', to the Walser-Bubis-affair and the ensuing debate about representations of German suffering. One of the central concerns of this book is the literary configuration of German experience and the narrative strategies employed by the writers to validate it against or set it in context with a perspective of victim experience.

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. This book examines the ways in which the Third Reich is represented in recent German and Austrian novels and films. It also examines other aspects of the commemoration of the Third Reich. It covers a wide range of genres, media, and issues, including documentary, gender, the linguistic politics of cinema, photography, memorials, and museums.

Roman

Der Vorleser

Writers Accused, from the 1950s to the 2000s

Forgiveness: An Interdisciplinary Dialogue

Oxford Literature Companions: Der Vorleser

Modern Languages Study Guides: Der Vorleser

Die bewährten Helfer bei der Vorbereitung auf Unterrichtsstunden, Referate, Klausuren und Abitur präsentieren sich mit neuen Inhalten und in neuer Gestalt ? differenzierter, umfangreicher, übersichtlicher! * Präzise Inhaltsangaben zum Einstieg in den Text * Klare Analysen von Figuren, Aufbau, Sprache und Stil * Zuverlässige Interpretationen mit prägnanten Textbelegen * Informationen zu Autor und historischem Kontext * Didaktisch aufbereitete Info-Graphiken, Abbildungen und Tabellen * Aktuelle Literatur- und Medientipps Ganz neue Elemente sind: * Prüfungsaufgaben und Kontrollmöglichkeiten * Zentrale Begriffe und Definitionen als Lernglossar Bernhard Schlinks Roman "Der Vorleser" erreichte unmittelbar nach seiner Publikation im Jahr 1995 Bestseller-Status. Lange Zeit galt der Konsens, dass Schlinks Roman ein gelungener Versuch sei, den Holocaust bzw. dessen Folgen mit Mitteln der Literatur darstellbar zu machen. Im Frühjahr 2002 freilich war es mit der Einigkeit weitgehend vorbei, wurde das Buch von Kritikern als "Kulturpornographie" oder "Schundroman" bezeichnet, der Solidarität mit einer Täterin wecke. Trotz dieser Kontroverse gehört "Der Vorleser"? der in über 40 Sprachen übersetzt wurde, weltweit zu den erfolgreichsten Werken der deutschen Nachkriegsliteratur.

The last decade has undoubtedly been the most controversial in the long literary career of Martin Walser. This volume presents a review of this career, going far beyond short-lived arguments to present an insightful overview of much of his work. It considers not only major aspects of his writing, covering both his literary beginnings and the most recent works, but also different, previously neglected features of his persona and his writing, namely his activity as a university teacher and his art criticism. In addition, fruitful comparisons are made with other writers, such as Proust, Grass and Uwe Johnson. At the same time, recent controversies are also considered with major attention being paid to Walser's public speeches and those works of fiction which have been seen by some as demanding the end of German self-recriminations over the Nazi past. This volume is unique in that much space is devoted to both sides of the argument. It will provide stimulating reading to all those interested in Germany and German literature.

Simplified Chinese edition of *Der Vorleser* or *The Reader*, winner of the Fisk Fiction Prize. A young man tries to make sense of human fallacies and the shame felt by the people connected to the Holocaust in postwar Germany.

Second-generation Holocaust Literature

Lektüreschlüssel mit Inhaltsangabe, Interpretation, Prüfungsaufgaben mit Lösungen, Lernglossar

German Culture and the Uncomfortable Past

German-Jewish Literature?
Legacies of Survival and Perpetration
After Representation?

Review: "This encyclopedia offers an authoritative and comprehensive survey of the important writers and works that form the literature about the Holocaust and its consequences. The collection is alphabetically arranged and consists of high-quality biocritical essays on 309 writers who are first-, second-, and third-generation survivors or important thinkers and spokespersons on the Holocaust. An essential literary reference work, this publication is an important addition to the genre and a solid value for public and academic libraries."--"The Top 20 Reference Titles of the Year," American Libraries, May 2004.

Taking early 21st century Britain as a case study, Rethinking Holocaust Film Reception: A British Case Study presents an intervention into the scholarship on the representation of the Holocaust on film. Based on a study of audience responses to select films, Stefanie Rauch demonstrates that the reception of films about the Holocaust is a complex process that we cannot understand through textual analysis alone, but by also paying attention to individual reception processes. This book restores the agency of viewers and takes seriously their diverse responses to representations of the Holocaust. It demonstrates that viewers' interpretative resources play an important role in film reception. Viewers regard Holocaust films as a separate genre that they encounter with a set of expectations. The author highlights the implications of Britain's lessons-focused approach to Holocaust education and commemoration and addresses debates around the supposed globalization of Holocaust memory by unpacking the peculiar Britishness of viewers' responses to films about the Holocaust. A sense of emotional connection or its absence to the Holocaust and its memory speaks to divisions along ethnic, generational, and national lines.

"Guilt about the Past" explores the phenomenon of guilt and how it attaches to a whole society, not only to individual perpetrators. It considers how to use the lesson of history to motivate individual moral behavior, how to reconcile a guilt-laden past, and the role of law in this process. Based on the Weidenfeld Lectures author Bernhard Schlink delivered at Oxford University, "Guilt about the Past" is essential reading for anyone wanting to understand how events of the past can affect a nation's future. Written in Schlink's eloquent but accessible style, these essays tap in to the worldwide interest in the aftermath of war and how to forgive and reconcile the various legacies of the past.

Authority and Obedience in Bernhard Schlink's Der Vorleser and Die Heimkehr

Essays in Honor of Berel Lang

The Reader

Chinesisch-deutsches Jahrbuch Für Sprache, Literatur und Kultur

Fakes and Forgeries

Jews in German Literature since 1945

At the age of fifteen, Michael Berg falls in love with a woman who disappears, and while observing a trial as a law student years later, he is shocked to discover the same woman as the defendant in a horrible crime

"What would happen if Adolf Hitler woke up in modern-day Berlin? In a bestselling satirical novel, he'd end up a TV comedy star . . . [Look Who's Back] has unsurprisingly sparked debate in a country that has grappled for decades with Hitler's unconscionable legacy."-Time Timur Vermes' record-breaking bestseller, Look Who's Back, is a satirical novel that imagines what would happen if Hitler reawakened in present-day Germany. The book was a massive success in Germany, selling more than 1.5 million copies. Janet Maslin of The New York Times called Look Who's Back "desperately funny . . . an ingenious comedy of errors." In the novel, Adolf Hitler wakes up in 2011 from a 66-year sleep in his subterranean Berlin bunker to find the Germany he knew entirely changed: Internet-driven media spreads ideas in minutes and fumes celebrity obsession; immigration has produced multicultural neighborhoods bringing together people of varying race, ethnicity, and religion; and the most powerful person in government is a woman. Hitler is immediately recognized . . . as an impersonator of uncommon skill. The public assumes the fulminating leader of the Nazi party is a performer who is always in character, and soon his inevitable viral appeal begets YouTube stardom, begets television celebrity on a Turkish-born comedian's show. His bigoted rants are mistaken for a theatrical satire-exposing prejudice and misrepresentation-and his media success emboldens Hitler to start his own political party, and set the country he finds a shambles back to rights. With daring and dark humor, Look Who's Back skewers the absurdity and depravity of the cult of personality in modern media culture.

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'.

Verschriftung und Verschriftlichung

Der Vorleser von Bernhard Schlink: Reclam Lektüreschlüssel XL
Literature Study Guide for AS/A-level German
Ethics, Art, and Representations of the Holocaust
Holocaust as Fiction
Literaturstrasse

Exam Board: AQA Level: AS/A-level Subject: German First Teaching: September 2016 First Exam: June 2017 Our Student Book has been approved by AQA. Support the transition from GCSE and through the new A-level specification with a single textbook that has clear progression through four defined stages of learning suitable for a range of abilities. We have developed a completely new textbook designed specifically to meet the demands of the new 2016 specification. The Student Book covers both AS and A-level in one textbook to help students build on and develop their language skills as they progress throughout the course. - Exposes students to authentic target language material with topical stimulus, and film and literature tasters for every work - Supports the transition from GCSE with clear progression through four stages of learning: transition, AS, A-level and extension - Builds grammar and translation skills with topic-related practice and a comprehensive grammar reference section - Develops language skills with a variety of tasks, practice questions and research activities - Gives students the tools they need to succeed with learning strategies throughout - Prepares students for the assessment with advice on essay-writing and the new individual research project Audio resources to accompany the Student Book must be purchased separately through your institution. They can be purchased in several ways: 1) as part of the Dynamic Learning Teaching and Learning resource; 2) as a separate audio download; 3) as part of the Student eTextbook. The Audio resources are not part of the AQA approval process.

Exam Board: AQA, Edexcel & Eduqas Level: AS/A-level Subject: Modern Languages First Teaching: September 2016 First Exam: June 2017 Literature analysis made easy. Build your students' confidence in their language abilities and help them develop the skills needed to critique their chosen work: putting it into context, understanding the themes and narrative technique, as well as specialist terminology. Breaking down each scene, character and theme in Der Vorleser (The Reader), this accessible guide will enable your students to understand the historical and social context of the novel and give them the critical and language skills needed to write a successful essay. - Strengthen language skills with relevant grammar, vocab and writing exercises throughout - Aim for top marks by building a bank of textual examples and quotes to enhance exam response - Build confidence with knowledge-check questions at the end of every chapter - Revise effectively with pages of essential vocabulary and key mind maps throughout - Feel prepared for exams with advice on how to write an essay, plus sample essay questions, two levels of model answers and examiner commentary

Sie ist reizbar, rätselhaft und viel älter als er ... und sie wird seine erste Leidenschaft. Sie hütet verzweifelt ein Geheimnis. Eines Tages ist sie spurlos verschwunden. Erst Jahre später sieht er sie wieder. Die fast kriminalistische Erforschung einer sonderbaren Liebe und bedrängenden Vergangenheit.

AQA A-level German (includes AS)

Monatsschrift Für Das Deutsche Geistesleben

Liturgisches Predigerhandbuch zur Beförderung der Nöthigen Abwechslungen und einer Zweckmässigen Mannigfaltigkeit in den Amtsverrichtungen der Prediger ... herausgegeben und grösstentheils entworfen von J. C. V. ... Vierte ... vermehrte Auflage

Bernhard Schlink's "Nazi" Novels and Their Films

Seelenarbeit an Deutschland

Martin Walser in Perspective

This volume examines the politics of history and memory in Germany today. From different perspectives, the collected essays analyze the topic of German suffering, from expulsion, bombings, and rape during World War II - as well as the Holocaust. Themes include the generational shift in memory; German, Jewish, and Austrian identity; and Czech-German and Polish-German reconciliation processes.

Develops a theory of intercultural literature to reconcile diversity with traditional notions of German identity

German Text Crimes offers new perspectives on scandals and legal actions implicating writers of German literature since the 1950s. Topics range from literary echoes of the "Heidegger Affair" to recent incitements to murder businessmen (agents of American neo-liberal power) in works by Rolf Hochhuth and others. GDR songwriters' cat-and-mouse games with the Stasi; feminist debates on pornography, around works by Charlotte Roche and Elfriede Jelinek; controversies over anti-Semitism, around Bernhard Schlink's Der Vorleser / The Reader and Martin Walser's lampooning of the Jewish critic Marcel Reich-Ranicki; Peter Handke's pro-Serbian travelogue; the disputed editing of Ingeborg Bachmann's Nachlaß; vexed relations between dramatists and directors; (ab)uses of privacy law to 'censor' contemporary fiction: these are among the cases of 'text crimes' discussed. Not all involve codified law, but all test relations between state power, civil society, media industries and artistic license.

The Black and Red

Holocaust Literature: Lerner to Zychlinsky, index

Denkbilder--

The Right to Difference

Representations of National Socialism in Contemporary Germanic Literature

Transnational Memories of Protest and Dissent

Oxford Literature Companions provide the support needed to get a deeper understanding of the AS/A Level set texts. This guide for Der Vorleser is ideal for use in the classroom or for independent revision, providing insight into characters, theme and language, with activities in German that prompt a closer analysis of the text.

Holocaust as Fiction seeks to explain and critically evaluate the extraordinary success of Schlink's internationally acclaimed novel, *The Reader*, the widely read "Selb" detective trilogy, and two popular films based closely on his work.

In honor of Berel Lang's five decades of scholarly and philosophical contributions, the editors of *Ethics, Art and Representations of the Holocaust* invited seventeen eminent scholars from around the world to discuss Lang's impact on their own research and to reflect on how the Nazi genocide continues to resonate in contemporary debates about antisemitism, commemoration and poetic representations. Resisting what Alvin Rosenfeld warned as "the end of the Holocaust", the essays in this collection signal the Holocaust as an event without closure, of enduring resonance to new generations of scholars of genocide, Jewish studies, and philosophy.

As Emotional Disarray Escalates Into Mental Disorder in Michael Berg's "Hanna-story", the Fictive Narrator's Aberrant Behavior As Cause for Misreadings of Bernhard Schlink's Novel "Der Vorleser"

German Text Crimes

The German Student Movement and the Literary Imagination

Refractions of the Third Reich in German and Austrian Fiction and Film

The Holocaust, Literature, and Culture

Der Vorleser [The Reader]

This title offers a fresh look at how the incomprehensible horror of the Holocaust becomes more comprehensible through literature and art. 'Der Vorleser' continues to be a highly controversial work of contemporary fiction. McDonald's analysis elucidates new truths to the conflicting themes about the uncomplementary forces of using fictive psychological literature in the historically significant setting that embodies the novel.

No description available.

Hailed for its coiled eroticism and the moral claims it makes upon the reader, this mesmerizing novel is a story of love and secrets, horror and compassion, unfolding against the haunted landscape of postwar Germany. When he falls ill on his way home from school, fifteen-year-old Michael Berg is rescued by Hanna, a woman twice his age. In time she becomes his lover—then she inexplicably disappears. When Michael next sees her, he is a young law student, and she is on trial for a hideous crime. As he watches her refuse to defend her innocence, Michael gradually realizes that Hanna may be guarding a secret she considers more shameful than murder.

Das Litterarische Echo

On Their Own Terms

Victims and Perpetrators, 1933-1945

Look Who's Back

Festschrift für Eoin Bourke

Rethinking Holocaust Film Reception

Beginning with the question of the role of the past in the shaping of a contemporary identity, this volume spans three generations of German and Austrian writers and explores changes and shifts in the aesthetics of *Vergangenheitsbewältigung* (coming to terms with the past). The purpose of the book is to assess contemporary German literary representations of National Socialism in a wider context of these current debates. The contributors address questions arising from a shift over the last decade, triggered by a generation change—questions of personal and national identity in Germany and Austria, and the aesthetics of memory. One of the central questions that emerges in relation to the Hitler youth generation is that of biography, as examined through Günter Grass' and Martin Walser's conflicting views on the subject of National Socialism. Other themes explored here are the conflict between the post-war generations and the contributions of that conflict to (West)-German mentality, and the growing historical distance and its influence on the aesthetics of representation.

After Representation? explores one of the major issues in Holocaust studies—the intersection of memory and ethics in artistic expression, particularly within literature. As experts in the study of literature and culture, the scholars in this collection examine the shifting cultural contexts for Holocaust representation and reveal how writers—whether they write as witnesses to the Holocaust or at an imaginative distance from the Nazi genocide—articulate the shadowy borderline between fact and fiction, between event and expression, and between the condition of life endured in atrocity and the hope of a meaningful existence. What imaginative literature brings to the study of the Holocaust is an ability to test the limits of language and its conventions. *After Representation?* moves beyond the suspicion of representation and explores the changing meaning of the Holocaust for different generations, audiences, and contexts.

Get to grips with set texts and be fully prepared for the AS/A Level exam with the Modern Languages Oxford Literature Companions. The Companions are written by experienced lecturers, teachers and examiners and provide comprehensive coverage of characters, themes, plot, language and context with activities in German to consolidate your knowledge of the text. There are also extensive sections on exam preparation and response planning, with a bank of annotated sample answers and practice questions. This guide covers Der Vorleser by Bernhard Schlink. Modern Languages Oxford Literature Companions are also available for selected French and Spanish set texts.

Germans as Victims in the Literary Fiction of the Berlin Republic

Literary References in Bernhard Schlink's Der Vorleser

The Difficulty of Knowing

(re)presenting the Past in Post-unification Culture

Aspekte des Medienwechsels in verschiedenen Kulturen und Epochen

Interculturality and Human Rights in Contemporary German Literature

The possibility that works of art and literature might be forged and that identity might be faked has haunted the cultural imagination for centuries. That spectre seems to have returned with a vengeance recently, with a series of celebrated hoaxes and scandals ranging from the Alan Sokal hoax article in Social Text to Benjamin Wilkomirski's "fake" Holocaust memoir. But as well as creating anxiety, the possibility of "faking it" has now been turned into entertainment. Traditionally these activities have been dismissed as dangerous and immoral, but more recently some scholars have begun to speculate, for example, that all forms of national identity rely on forged myths of origin. Recent cultural theory has likewise called into question traditional notions of authenticity and originality in both personal identity and in works of art. Despite critical pronouncements of the death of the author and the substitution of the simulacrum for the original, however, making a distinction between the genuine and the fake continues to play a major role in our everyday understanding and evaluation of culture, law and politics. Consider, for example, the fiasco surrounding the "forged" Hitler diaries, law suits against auction houses for failing to detect forgeries in the art market, or the problem of plagiarism at universities. It still seems to matter that we can spot the difference, especially in the historical moment when we are capable of making copies that are indistinguishable perhaps even better than the original. This collection of essays considers the moral, aesthetic and political questions that are raised by the long history and current prevalence of fakes and forgeries. The international team of contributors consider the issues thrown up by a wide range of examples, drawn from fields ranging from literature to art history. These case studies include little-known subjects such as Eddie Burrup, the Australian aboriginal artist who turned out to be an 81-year-old white woman, as well as new interpretations of familiar cases such as faked Holocaust memoirs. The strength of the collection is that it brings together not only a wide range of cultural examples of fakes and forgeries from different historical periods, but also offers a wide variety of theoretical takes that will form a useful introduction and casebook on this growing field of inquiry.

Bernhard Schlink's Der Vorleser : a Thesis Submitted to the Victoria University of Wellington in Fulfilment of the Requirements for the Degree of Master of Arts in German

Guilt about the Past

A British Case Study