

The Wall By Marlen Haushofer

H. G. Adler

The Wall Marlen Haushofer, 2022-06-21 A haunting feminist sci-fi masterpiece and international bestseller that is “as absorbing as Robinson Crusoe” (Doris Lessing) While vacationing in a hunting lodge in the Austrian mountains, a middle-aged woman awakens one morning to find herself separated from the rest of the world by an invisible wall. With a cat, a dog, and a cow as her sole companions, she learns how to survive and cope with her loneliness. Allegorical yet deeply personal and absorbing, *The Wall* is at once a critique of modern civilization, a nuanced and loving portrait of a relationship between a woman and her animals, a thrilling survival story, a Cold War-era dystopian adventure, and a truly singular feminist classic.

The Wall Thalia Cooke Slocombe, 2011

The Loft Marlen Haushofer, 2025-06-05 An Austrian housewife sits in her loft intent on a strange project: to draw a bird that knows it is not alone. The loft is a retreat where she can work on her drawing. It is also a retreat from her dull and dissatisfied husband, a man who sighs unhappily even when she sneezes. Their grown-up children are living independent lives and the house is very quiet. Her dreams are filled with domestic drudgery. Then one day, a package arrives containing extracts from the narrator's diary, written twenty years before. Back then she had been sent away to a remote cottage in a bid to 'cure' her from unexplained sudden deafness. More mysterious packages containing old diary entries arrive. Who is sending them? And what did happen all those years ago in the forest? 'A thrilling novel... What gives this book its tremendous power? First the voice is charming, with a skittish beauty throughout... But there is also disarming honesty, and a lack of vanity, which appeals as only truth can' John Self, Guardian TRANSLATED BY AMANDA PRANTERA

Killing Stella Marlen Haushofer, 2025-07-08 Never before in English, a gripping, razor-sharp novella of a fractured marriage, by the ferociously talented author of *THE WALL* Main description: Left alone for the weekend while her husband and two children are visiting her in-laws, the narrator of *KILLING STELLA* recounts the addition of her friend's daughter, Stella, into their already tense and tumultuous household. Staring out the window at her garden, she worries about the baby bird in the linden tree, about her husband, Richard, who flits from one adulterous affair to another, about her son's gloomy demeanor and her daughter's obliviousness to everything, and, most of all, she worries about Stella, a confused teenager who has just met a sudden and disastrous end. A domestic horror story that builds to an apocalyptic ending, *KILLING STELLA* distills many of the themes of Marlen Haushofer's acclaimed novel *THE WALL* into a claustrophobic, gothic, shattering

novella.

The Wall H. G. Adler, 2015-09-08 NAMED ONE OF THE BEST BOOKS OF THE YEAR BY PUBLISHERS WEEKLY
Compared by critics to Kafka, Joyce, and Musil, H. G. Adler is becoming recognized as one of the towering figures of twentieth-century fiction. Nobel Prize winner Elias Canetti wrote that “Adler has restored hope to modern literature,” and the first two novels rediscovered after his death, *Panorama* and *The Journey*, were acclaimed as “modernist masterpieces” by *The New Yorker*. Now his magnum opus, *The Wall*, the final installment of Adler’s Shoah trilogy and his crowning achievement as a novelist, is available for the first time in English. Drawing upon Adler’s own experiences in the Holocaust and his postwar life, *The Wall*, like the other works in the trilogy, nonetheless avoids detailed historical specifics. The novel tells the story of Arthur Landau, survivor of a wartime atrocity, a man struggling with his nightmares and his memories of the past as he strives to forge a new life for himself. Haunted by the death of his wife, Franziska, he returns to the city of his youth and receives confirmation of his parents’ fates, then crosses the border and leaves his homeland for good. Embarking on a life of exile, he continues searching for his place within the world. He attempts to publish his study of the victims of the war, yet he is treated with curiosity, competitiveness, and contempt by fellow intellectuals who escaped the conflict unscathed. Afflicted with survivor’s guilt, Arthur tries to leave behind the horrors of the past and find a foothold in the present. Ultimately, it is the love of his second wife, Johanna, and his two children that allows him to reaffirm his humanity while remembering all he’s left behind. *The Wall* is a magnificent epic of survival and redemption, powerfully told through stream of consciousness and suffused with daydream, fantasy, memory, nightmare, and pure imagination. More than a portrait of a Holocaust survivor’s journey, it is a universal novel about recovering from the traumas of the past and finding a way to live again. Praise for *The Wall* “[A] majestic novel . . . Adler’s prose is tidal, surge after narrative surge rushing forward and then enigmatically receding, the moment displaced by memory, and memory by introspective soliloquy.”—Cynthia Ozick, *The New York Times Book Review* “A towering meditation on the self and spirit . . . The writing is sonorous and so entirely devastating that the reader is compelled to pore over every word.”—*Publishers Weekly* (starred review) “Masterful and utterly unique.”—*The Jerusalem Post* “Haunting and utterly heart-wrenching . . . a literary masterpiece.”—*Historical Novels Review* “An epic novel . . . an unforgettable portrait.”—*The Jewish Week* “[A] pensive portrait of a man struggling to find a place in the world after enduring transformative calamity . . . an eloquent record of suffering—and perhaps of redemption as well.”—*Kirkus Reviews* Praise for H. G. Adler’s novels *The Journey* and *Panorama*, translated by Peter Filkins “Modernist masterpieces worthy of comparison to those of Kafka or Musil.”—*The New Yorker* “Haunting . . . as remarkable for its literary experimentation as for its historical testimony.”—*San Francisco Chronicle*, on *Panorama*

Readings in the Anthropocene Sabine Wilke, Japhet Johnstone, 2017-09-21 *Readings in the Anthropocene* brings

together scholars from German Studies and beyond to interpret the German tradition of the last two hundred years from a perspective that is mindful of the challenge posed by the concept of the Anthropocene. This new age of man, unofficially pronounced in 2000, holds that humans are becoming a geological force in shaping the Earth's future. Among the biggest challenges facing our future are climate change, accelerated species loss, and a radical transformation of land use. What are the historical, philosophical, cultural, literary, and artistic responses to this new concept? The essays in this volume bring German culture to bear on what it means to live in the Anthropocene from a historical, ethical, and aesthetic perspective.

Gender and Trauma Fatima Festić, 2011-11-15 This volume presents eight integrated essays that explore the intersection of the scholarly fields of gender and trauma, combining work that can broadly be located in the subject areas of literary studies, the humanities, and the social sciences. The contributors search for a more comprehensive theoretical ground to analyze the overlapping, inter-agency, and also, the lines that separate the issues of gender and trauma, to establish a more political linking of the materiality of the effects of trauma to the performativity of gender, as well as to examine the ways in which the categories of sex, sexual difference and sexual identity figure within such a relationship. Likewise, our discussion is guided by the increasing awareness of the cross-cultural delineation, dynamics, and translatability of these fields – the awareness that facilitates the understanding of the instances of their interference in the rhetoric of a dominant culture and in dominant societal structures. This specific input which refers to structurally quite comparable identity formations or to their prevention, and also to complex terms of symbolic legitimacy and intelligibility, is the attainment of a joined intercultural and interdisciplinary work on some of the key concerns we are confronting today.

Solidarities with the Non/Human, or, Posthumanism in Literature Stefan Herbrechter, 2024-11-18 This volume collects essays written over the last decade by one of the founders and leading figures of the theoretical movement of critical posthumanism. The readings of literary texts gathered here, from Shakespeare, Keats, Camus, Vittorini, Kundera, Haushofer, Atwood, Eagleman, Crace and DeLillo, focus on ‘posthumanist moments’ in which questions of postanthropocentrism and the nonhuman become prominent, are negotiated and ultimately foreclosed. They show how a deconstructively-minded way of reading humanistically-motivated texts can help making these texts relevant for our so-called ‘posthuman times’. In doing so, these critical posthumanist readings demonstrate that literature remains one of the privileged cultural institutions and practices from which solidarities both with and between the human and nonhuman can be formed and negotiated.

Essays in World Languages and Cultures Yves-Antoine Clemmen, Margit Grieb, Will Lehman, 2018-04-16 This volume consists of 16 papers selected from the 22nd Southeast Conference on Foreign Languages, Literatures and Films held on February 25-27, 2016 on the campus of Stetson University in Celebration, Florida. The shared focus of the essays is to examine how writers, filmmakers and language educators address stereotypes in their representations of diverse cultural paradigms by using, deconstructing or displacing these stereotypes. The fourth section of this publication includes 4

experimental poems by the artist Susanne Eules.

Maroons and the Marooned Richard Bodek, Joseph Kelly, 2020-04-20 Contributions by Richard Bodek, Claire P. Curtis, Joseph Kelly, Simon Lewis, Steve Mentz, J. Brent Morris, Peter Sands, Edward Shore, and James O'Neil Spady Commonly, the word maroon refers to someone cast away on an island. One becomes marooned, usually, through a storm at sea or by a captain as a method of punishment. But the term originally denoted escaped slaves. Though being marooned came to be associated mostly with white European castaways, the etymology invites comparison between true maroons (escaped slaves establishing new lives in the wilderness) and people who were marooned (through maritime disaster). This volume brings together literary scholars with historians, encompassing both literal maroons such as in Brazil and South Carolina as well as metaphoric scenarios in time-travel novels and postapocalyptic narratives. Included are examples from *The Tempest*; Margaret Atwood's *MaddAddam* trilogy; *A Connecticut Yankee in King Arthur's Court*; and Octavia Butler's *Kindred*. Both runaways and castaways formed new societies in the wilderness. But true maroons, escaped slaves, were not cast away; they chose to fly towards the uncertainties of the wild in pursuit of freedom. In effect, this volume gives these maroons proper credit, at the very heart of American history.

In the Shadow of the Seawall Summer Gray, 2023-09-12 In the *Shadow of the Seawall* journeys to the edge of the sea to understand the existential dilemma of seawalls alongside struggles for resilience and adaptation. In coastal management debates, seawalls are a deeply contested subject between those in favor of hard structures for mitigating the impacts of sea change and those who advocate measures modeled on natural processes. Summer Gray argues that both approaches involve limited notions of resilience that undermine movements for social and climate justice, and introduces the concept of placekeeping-the struggle to resist colonizing practices of displacement-as a justice-oriented framework for addressing the global dangers of coastal disruption. Drawing on a mix of ethnographic observation, interviews, and archival research, Gray shows how competing logics of adaptation play out on the ground in Guyana and the Maldives-to reveal how seawalls are entrenched in relationships of power and entangled in processes of making and keeping place--

A Horse at Night Amina Cain, 2022-10-11 "A Horse at Night is like light from a candle in the evening: intimate, pleasurable, full of wonder. It asks us to consider fiction as life and life as fiction. Amina Cain is our generous, gentle guide through an exquisite library. A truly beautiful book." —Ayşegül Savaş "I adore her work, and sensibility," writes Claire-Louise Bennett of Amina Cain; and Jenny Offill: "Cain writes beautiful precise sentences about what it means to wander through this luminous world." Cain's unique wandering sensibility, her attention to the small and the surprising, finds a profound new expression in her first nonfiction book, a sustained meditation on writers and their work. Driven by primary questions of authenticity and freedom in the shadow of ecological and social collapse, Cain moves associatively through a personal canon of authors— including Marguerite Duras, Elena Ferrante, Renee Gladman, and Virginia Woolf— and topics as timely and

various as female friendships, zazen meditation, neighborhood coyotes, landscape painting, book titles, and the politics of excess. *A Horse at Night: On Writing* is an intimate reckoning with the contemporary moment, and a quietly brilliant contribution to the lineage of Woolf's *A Room of One's Own* or Gass's *On Being Blue*, books that are virtuosic arguments for—and beautiful demonstrations of—the essential unity of writing and life.

On the Clock Claire Baglin, 2025-03-04 A marvelous debut from the hugely talented young French writer Claire Baglin, this tender and painful portrait of working-class life finds shards of poetry inside the twin hardships of poverty and service work. Claire Baglin's *On the Clock* packs a family saga, a penetrating picture of social inequality, and a coming-of-age story into a compact tale told in two alternating strands. The first follows the 20-year-old narrator's summer job at a fast food franchise and the other shows us moments from her childhood with her family, with a particular focus on her hapless, infuriating, good-hearted father, a low-paid but devoted electrician in a factory with an upside-down smile. These two skeins sketch out in swift turns two stories of underappreciated work: one covering several decades, the other a summer; one constituting a sort of life, the other a stopgap on the way to something different (the narrator is a college student). With a keen eye for eloquent details and sharp ear for workplace jargon, her dry humor, and a crisp compelling style, Baglin's depiction of their lives is particularly rich, at once affectionate and alienated. Working the alternating strands in a way reminiscent of Georges Perec's *W* or the *The Memory of Childhood*, the past is remarkably vivid in *On the Clock*: her childhood memories of their bleak small town and of summer vacations spent at campgrounds by the sea in Brittany. And the present blazes in scenes of the young woman's current fast-food trial: the awful boss, the nasty manager, and all the tedium and horror of dead-end work: Slowly the oven door opens and a nursery-school tune announces that the salad rolls can come out [and] I'm mired in the heart of pointlessness. I stick a straw into the whipped cream but don't take off the end of the paper wrapper so they'll know it hasn't been used, I'm conscientious.

Locus Solus Selen Ansen, Süreyya Evren, 2022-06-01 Arter initiated a new publication series, ARTER BACKGROUND, in 2019 to accompany exhibitions drawn from its collection, which holds more than 1.400 works of art. The fourth book of the series accompanies *Locus Solus*, which brings together selected works from the Arter Collection with several large-scale installations, including site-specific new productions, with an aim to explore the idea of "nature" through the lens of facts, fictions and emotions. In the book, excerpts of textual and visual contents selected around the ideas active in the curatorial process of the exhibition are complemented by new works produced specifically for this context. While the exhibition curated by Selen Ansen deals with the ways in which nature and culture permeate and affect each other, the accompanying publication, through its distinctive editorial structure, features texts pointing towards extinct territories, subconscious landscapes, foreign lands, fictive rooms, heres, elsewheres and nowheres, wonderlands, heavenly, earthly and subterranean realms, alongside commissioned essays by Sena Başöz, Pascal Janovjak and Su Pola. This book reflects the exhibition which it

accompanies, and whose spaces and reflections on the idea of nature it extends. It amounts to a territory the contours of which are fluid, semi-autonomous, inhabited by a variety of spaces and times. One may peruse it while sitting, standing or lying down, in broad daylight or when the night has fallen, in clear or foul weather, in or outdoors – just as one would with any other book that fell into one's hands. One will probably make one's way into it unaccompanied, since it is customary to read alone and in silence. Once inside, it will be preferable to keep one's eyes open in order to understand where one sets foot, yet not to neglect to close them so as to be able to wander off beyond its borders. This neither-too-long, neither-too-short book is also a body: a hybrid body composed of heterogeneous worlds and points of view, assembled according to the "good neighbour" principle, so cherished by Aby Warburg. It compiles fragments of texts uprooted from their original context, some of which are published as a whole, others devised within the framework of the exhibition. It also contains images, some speechless, others quite talkative, which, again, have been deterritorialised – moved out of their original context – in order to become reterritorialised in new surroundings. One will find less theory here than fiction, fewer essays than narrations, versified poetry and free prose, a manifesto, dictionary and encyclopaedia pages, more solitude than crowds, more vegetation than concrete, at least as many unspoken as vocalised thoughts. — Selen Ansen with contributions by Sena Başöz • John Berger • Jen Bervin • Karl Blossfeldt • Richard Brautigan • Charles Burns • Joseph Conrad • Julio Cortázar • Karel Čapek • Evliyâ Çelebi • Ferit Edgü • Helmut Eisendle • Gianni Guadalupi • Marlen Haushofer • Robert Hooke • Pascal Janovjak • Kamo no Chōmei • Gizem Karakaş • Tetsumi Kudo • D.H. Lawrence • Leo Lionni • Lucretius • Maurice Maeterlinck • Xavier de Maistre • Alberto Manguel • Winsor McCay • Claudio Morandini • Murathan Mungan • Barış Pirhasan • Pliny the Elder • Su Pola • Robert Pufleb • Jochen Raiß • Iván Repila • Raymond Roussel • Nadine Schlieper • Carl Seelig • Gertrude Stein • Michel Tournier • Robert Walser • Aby Warburg • Lynd Ward • Volkan Yalazay

New Forms of Environmental Writing Timothy C. Baker, 2022-05-19 Surveying a wide range of contemporary poetry, fiction, and memoir by women writers, this book explores our most pressing environmental concerns and shows how these texts find innovative new ways to respond to our environmental crisis. Arguing for the centrality of individual encounter and fragmentary form in 21st-century literature, as well as themes of attention, care, and loss, Baker highlights the ways that fragmentary texts can be seen as a mode of resistance. These texts provide new ways to consider the role of individual agency and enmeshment in a more-than-human world. The author proposes a new model of 'gleaning' to encompass ideas of collection, assemblage, and relinquishment and draws on theoretical perspectives such as ecofeminism, new materialism and posthumanism. Examining works by writers including Sara Baume, Ali Smith, Elizabeth-Jane Burnett, Bhanu Kapil and Kathleen Jamie, Baker provides important new insights into understanding our planetary predicament.

Beyond Tomorrow Ingo Cornils, 2020 Shows German Science Fiction's connections with utopian thought, and how it attempts *Zukunftsbewältigung*: coping with an uncertain but also unwritten future.

Following the Animal Ann-Sofie Lönngren, 2015-09-10 Literary transformations from human to animal have occurred in myths, folklore, fairy tales and narratives from all over the world since ancient times, and have always provided a narrative space for depictions of power, agency, and the radical nature of change. In *Following the Animal*, these transformations are analysed with regards to their use in modern literature from northern-most Europe, with specific attention being paid to the insights they provide regarding the human-animal relationship, both generally in the industrialized West, and against the background of more specific circumstances in the Nordic area. In three analytic chapters, focusing respectively on Swedish author August Strindberg's novel *Tschandala* (1887), Finnish author Aino Kallas's novel *The Wolf's Bride* (1928), and Danish author Karen Blixen/Isak Dinesen's short story "The Monkey" (1934), along with discussions of a range of other authors and texts, the reader is introduced to several traditions of literary production that both connect to, and differ from, Anglophone and other literature in fascinating ways. In addition to the insights it provides concerning the uses of human-animal transformations in modern Nordic literature, and their significance in relation to "the question of the animal", *Following the Animal* also offers literary scholars and students alike a series of useable and transferable strategies for approaching texts from a "more-than-anthropocentric", human-animal studies perspective. In phrasing and employing the interpretational method of "following the animal" over the text's surface, up metaphorical elevations, down material wormholes, and in constant dialogue with previous research, this book contributes greatly to both human-animal literary studies specifically, and to the field of literary scholarship generally, in both an international and northern-European context.

Girl, 1983 Linn Ullmann, 2025-07-22 This stunning novel explores desire and anxiety, beauty and youth, memory and power. "By writing down what happened, by telling the story as truthfully as I can, I'm trying to bring them together into one body—the woman from 2021 and the girl from 1983. I don't know if it can be done." Paris, a winter's night in 1983. She is sixteen years old, lost in unfamiliar streets. On a scrap of paper in her pocket is the address of a photographer, K, thirty years her senior. Almost four decades later, as her life and the world around her begin to unravel, the grown woman seeks to comprehend the young girl of before. Set in Oslo, New York, and Paris, *Girl, 1983* is a genre-defying and bravura quest through layers of memory and oblivion. As in her landmark previous work, *Unquiet*, Linn Ullmann's narrator continues to probe the elegiac sway of memory as she looks for ways to disclose a long-guarded secret. A delineation of time and place over the course of a life, this remarkable novel insistently crisscrosses the path of a wayward sixteen-year-old girl lost in Paris. *Girl, 1983* is a raw and haunting exposure of beauty and forgetting, desire and shame, power and powerlessness.

Avenging Nature Eduardo Valls Oyarzun, Rebeca Gualberto Valverde, Noelia Malla García, María Colom Jiménez, Rebeca Cordero Sánchez, 2020-09-28 "Nature, thou art my goddess"—Edmund's bold assertion in *King Lear* could easily inspire and, at the same time, function as a lamentation of the inadequate respect of nature in culture. In this volume, international experts provide multidisciplinary exploration of the insubordinate representations of nature in modern and contemporary

literature and art. The work foregrounds the need to reassess how nature is already, and has been for a while, striking back against human domination. From the perspective of literary studies, art, history, media studies, ethics and philosophy, and ethnology and anthropology, *Avenging Nature* highlights the need of assessing insurgent discourses that—converging with counter-discourses of race, gender or class—realize the empowerment of nature from its subaltern position. Acknowledging the argument that cultural representations of nature establish a relationship of domination and exploitation of human discourse over nonhuman reality and that, in consequence, our regard for nature as humanist critics is instrumental and anthropocentric, the present volume advocates for the view that the time has come to finally perceive nature's vengeance and to critically probe into nature's ongoing revenge against the exploitation of culture.

Self-Optimization in Modernist Culture ,2025-06-19 Our contemporary society is obsessed with the idea of self-optimization, a concept that implies the need to constantly work on improving oneself and one's appearance. The roots of postmodern self-optimization, however, lie in the cultural industries that emerged in the late nineteenth and early twentieth centuries. With its equally profound and transient interest in new forms of expression, new ways of life, and new technologies, modernism thoroughly and critically embraced the idea of the self as something that can be created and recreated, either in accordance with or in contradiction to social norms. This book explores strategies of self-optimization developed in modernist literature and culture. In doing so, it offers a panoramic view of an often-overlooked aspect of European and North American modernity that anticipates our current postmodern crisis of the self.

The Enigmatic Realm of **The Wall By Marlen Haushofer**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **The Wall By Marlen Haushofer** a literary masterpiece penned by way of a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of people who partake in its reading experience.

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