

# The Tin Drum

**Hans Bernhard Moeller, George L Lellis**

The Tin Drum Günter Grass, 1990 A dwarf drummer found guilty of a crime he did not commit writes his memoirs from a mental hospital in postwar Germany

*The tin drum*, 2012

Die Blechtrommel . the Tin Drum G. Grass, 1974

The Tin Drum. Translated from the German Günter Grass, 1963

**Study Guide to The Tin Drum by Gunter Grass** Intelligent Education, 2020-02-15 A comprehensive study guide offering in-depth explanation, essay, and test prep for Günter Grass's *The Tin Drum*, the most widely read postwar German novel. As a novel, *The Tin Drum* is a memoir of a man living in an insane asylum with supernatural powers who grew up in Nazi Germany. Moreover, Grass uses allusion and metaphor to comment on modern society, history, the individual, and the government. This Bright Notes Study Guide explores the context and history of Grass's classic work, helping students to thoroughly explore the reasons it has stood the literary test of time. Each Bright Notes Study Guide contains: - Introductions to the Author and the Work - Character Summaries - Plot Guides - Section and Chapter Overviews - Test Essay and Study Q&As The Bright Notes Study Guide series offers an in-depth tour of more than 275 classic works of literature, exploring characters, critical commentary, historical background, plots, and themes. This set of study guides encourages readers to dig deeper in their understanding by including essay questions and answers as well as topics for further research.

*The Tin Drum*, 1980

*The tin drum (Die Blechtrommel, engl.) Transl. by Ralph Manheim* Günter Grass, Ralph Manheim, 1962

**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.

**Volker Schlöndorff's Cinema** Hans Bernhard Moeller, George L. Lellis, 2012-10-31 Volker Schlöndorff's Cinema: Adaptation, Politics and the "Movie-Appropriate" examines the work of major postwar German director Volker Schlöndorff in historical, economic, and artistic contexts. . In spite of Schlöndorff's successes with films like *The Lost Honor of Katharina Blum* and *The Tin Drum*, as well as his acclaimed work in the U.S. with *Death of a Salesman*, *Gathering of Old Men* and *The Handmaid's Tale*, this is the first in-depth critical study of the filmmaker's career.

**The Tin Drum** John J. McClelland, Mary Huse Eastman, 1962

The Tin Drum /by Gunter Grass ; Translated from the German by Ralph Manheim Günter Grass, 1963

**The Tin Drum. Translated From the German by Ralph Manheim** Günter Grass, 1962

LIFE , 1965-06-04 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest, most amazing collection of professional photography on the internet. Users can browse, search and view photos of today's people and events. They have free access to share, print and post images for personal use.

**New York Magazine** , 1980-04-14 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

**Approaches to Teaching Grass's The Tin Drum** Monika Shafi, 2008 The career of Günter Grass began dramatically in 1959, with the publication of his first novel. *The Tin Drum* brought instant fame to the thirty-two-year-old author and led to his receiving the 1999 Nobel Prize in Literature. Translated into dozens of languages, the novel has sold over four million copies worldwide. Its status as a major text of postwar German literature, however, has not diminished its provocative nature. In both style and content, it continues to challenge scholars, teachers, and students. This volume, like others in the MLA series *Approaches to Teaching World Literature*, is divided into two parts. Part 1, *Materials*, provides the instructor with bibliographic information on the text, critical studies, and audiovisual and Internet resources. Part 2, *Approaches*,

contains eighteen essays on teaching *The Tin Drum*, including three that discuss Völker Schlöndorff's 1979 film adaptation of the novel. Some of the topics covered are the historical context (Nazism, World War II, the Holocaust), Oskar Matzerath as an unreliable narrator, the imagery (e.g., eels, the Virgin Mary), the use of German fairy tales, and how Grass's satirical treatment of Germany speaks to postwar generations.

**Major Symbolism in *The Tin Drum*** Edward B. Spence, 1968

**Reading Rushdie**, 2021-11-01 Salman Rushdie is perhaps the most important writer of the present time. His significant and controversial literary interventions in debates on post-colonial culture and contemporary South Asian Islam are matched by the contribution he has made to postmodern literature in the West (culminating in the award to him in 1993 of the twenty-fifth-anniversary Booker of Bookers prize). This collection of articles focuses on Rushdie's five novels. The context is set by the introduction, *The Politics of Salman Rushdie's Fiction*, which discusses the political stance of Rushdie's fiction, the various influences on his work, and the textual strategies and techniques he employs, for political expression and cultural critique. The postmodern/post-colonial interface, the carnivalesque, and satire are major themes treated here and in the articles that follow, which also provide diverse other perspectives on Rushdie's thought and method. A number of essays have been commissioned specially for this volume. An appendix listing selected writings by Rushdie and articles on the Satanic Verses Affair is followed by a comprehensive bibliography annotating critical studies of Rushdie's work.

***The Tin Drum*. Translated ... by Ralph Manheim** Günter Grass, Ralph Manheim, 1962

**I Hated, Hated, Hated This Movie** Roger Ebert, 2000-04 *I Hated, Hated, Hated This Movie* is a collection of more than 200 of Ebert's most biting and entertaining reviews of films receiving a mere star or less from the only film critic to win the Pulitzer Prize. Ebert has no patience for these atrocious movies and minces no words in skewering the offenders. Witness: *Armageddon* \* (1998) - The movie is an assault on the eyes, the ears, the brain, common sense, and the human desire to be entertained. No matter what they're charging to get in, it's worth more to get out. *The Beverly Hillbillies*\* (1993) - Imagine the dumbest half-hour sitcom you've ever seen, spin it out to ninety-three minutes by making it even more thin and shallow, and you have this movie. It's appalling. *North no stars* (1994) - I hated this movie. Hated hated hated hated this movie. Hated it. Hated every simpering stupid vacant audience-insulting moment of it. Hated the sensibility that thought anyone would like it. Hated the implied insult to the audience by its belief that anyone would be entertained by it. *Police Academy* no stars (1984) - It's so bad, maybe you should pool your money and draw straws and send one of the guys off to rent it so that in the future, whenever you think you're sitting through a bad comedy, he could shake his head, chuckle tolerantly, and explain that you don't know what bad is. *Dear God* \* (1996) - *Dear God* is the kind of movie where you walk out repeating the title, but not with a smile. The movies reviewed within *I Hated, Hated, Hated This Movie* are motion pictures you'll want to distance yourself from, but Roger Ebert's creative and comical musings on those films make for a book no

movie fan should miss.

The Tin Drum; Tr. from the German by Ralph Manheim Gunter Grass,1961

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