

The Wall Marlen Haushofer

Marlen Haushofer

The Wall Marlen Haushofer, 2013-06-11 A middle-aged woman awakens to find she is the last living person on Earth after a nuclear apocalypse, and, accompanied by her dog, begins the process of survival and self-renewal.

The Wall Thalia Cooke Slocombe, 2011

The Wall Marlen Haushofer, 1990 A quite ordinary middle-aged woman ... awakens to find she is the last living human being--Back cover.

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 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 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

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.

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*

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.

Avenging Nature Eduardo Valls Oyarzun, Rebeca Gualberto Valverde, Noelia Malla Garcia, 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.

The Woman in the Red Dress Minrose Gwin, 2002 Graceful and impassioned, *The Woman in the Red Dress* offers important new approaches to narratives about father-daughter incest as well as stories that contaminate the myth of home as a safe space and map a geography of sexual violence, victimization, and survival. Gwin situates her analysis of fiction such as Morrison's *The Bluest Eye*, Alice Walker's *The Color Purple*, Dorothy Allison's *Bastard out of Carolina*, and Jane Smiley's *A Thousand Acres* within contemporary debates concerning survivor discourse, theories of domestic space, and issues of race and class. She also explores books - such as Hulme's *The Bone People* - that enter a murky and liminal queer space in which gender itself travels and the most claustrophobic physical and social spaces can unexpectedly unhinge and open..

Remnant Population Elizabeth Moon, 2003-09-30 Finalist for the Hugo Award • “Ofelia—tough, kind, wise and unwise, fond of food, tired of foolish people—is one of the most probable heroines science fiction has ever known.”—Ursula K. Le Guin For forty years, Colony 3245.12 has been Ofelia’s home. On this planet far away in space and time from the world of her youth, she has lived and loved, weathered the death of her husband, raised her one surviving child, lovingly tended her garden, and grown placidly old. And it is here that she fully expects to finish out her days—until the shifting corporate fortunes of the Sims Bancorp Company dictates that Colony 3245.12 is to be disbanded, its residents shipped off, deep in cryo-sleep, to somewhere new and strange and not of their choosing. But while her fellow colonists grudgingly anticipate a difficult readjustment on some distant world, Ofelia savors the promise of a golden opportunity. Not starting over in the hurly-burly of a new community . . . but closing out her life in blissful solitude, in the place she has no intention of leaving. A population of one. With everything she needs to sustain her, and her independent spirit to buoy her, Ofelia actually does start life over—for the first time on her own terms: free of the demands, the judgments, and the petty tyrannies of others. But when a reconnaissance ship returns to her idyllic domain, and its crew is mysteriously slaughtered, Ofelia realizes she is not the sole inhabitant of her paradise after all. And, when the inevitable time of first contact finally arrives, she will find her life changed yet again—in ways she could never have imagined. . . . “Pure satisfaction from cover to cover.”—Anne McCaffrey

In the Shadow of the Seawall Summer Gray, 2023-08-29 In the *Shadow of the Seawall* journeys to the low-lying lands of Guyana and the Maldives to grapple with the existential dilemma of seawalls alongside struggles to resist displacement. With the gathering momentum of ocean instability wrought by centuries of injustice, seawalls have become objects of conflict and negotiation, around which human struggles for power and resistance collide. Through stories of colonial ruination and green seawalls, the concept of placekeeping emerges—a justice-oriented framework for addressing adaptation and the global dangers of coastal disruption at the front lines of climate change. Drawing on ethnographic observation and interviews, Gray shows how seawalls are entrenched in relationships of power and entangled in processes of making and keeping place.

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 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

How to Survive Anywhere Christopher Nyerges, 2014-08-15 Whether you're in an urban, suburban, rural, or wilderness environment, this book has all the information you need to survive a disaster. This book contains practical tips for anyone, anywhere, in almost any survival situation.

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.

Red Dog Farm Nathaniel Ian Miller, 2025-03-04 From the author of *The Memoirs of Stockholm Sven*, an atmospheric novel about family, friends, and falling in love, as a young man tries to find purpose on a struggling Icelandic cattle farm

Growing up on his family's cattle farm in western Iceland, young Orri has gained an appreciation for the beauty found in everyday things: the cavorting of a newborn calf, the return of birdsong after a long winter, the steadfast love of a good (or tolerably good) farm dog. But the outer world still beckons, so Orri leaves his no-nonsense Lithuanian Jewish mother and his taciturn father, Pabbi, to attend university in Reykjavík. Pabbi is no stranger to cycles of life and death, growth and destruction. He is pursued by the memory of a volcanic eruption and its aftermath, and so many years of hardscrabble farming have left their mark. Jaded, and no longer able to find joy in his way of life, Pabbi falls into a depression soon after Orri goes away to school. Orri, feeling adrift and aimless at the end of his first semester, comes home. For the first time, Pabbi allows Orri to help him run the farm. Despite their conflicting attitudes, Orri and Pabbi must learn to work together. Meanwhile, Orri meets a kindred spirit on the internet: Mihan, a part-time student. Over time—and countless texts and phone calls—their connection deepens. By year's end, Orri must decide whether he wants to—or should—return to university, and what a future with Mihan would hold, if she'll have him. With his signature blend of humor and tenderness, Nathaniel Ian Miller's *Red Dog Farm* is about the bonds forged and tested between family, friends, and lovers—and the act of building a home, together.

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.

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.

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so i do the only thing i know how to to get by i m livin for the
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