

# Axolotl Roadkill Helene Hegemann

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Maybe Esther Katja Petrowskaja 2018-01-30 An inventive, unique, and extraordinarily moving debut memoir that pieces together the fascinating story of one woman's family across twentieth-century Russia, Ukraine, Poland, and Germany. Katja Petrowskaja wanted to create a kind of family tree, charting relatives who had scattered across multiple countries and continents. Her idea blossomed into this striking and highly original work of narrative nonfiction, an account of her search for meaning within the stories of her ancestors. In a series of short meditations, Petrowskaja delves into family legends, introducing a remarkable cast of characters: Judas Stern, her great-uncle, who shot a German diplomatic attaché in 1932 and was sentenced to death; her grandfather Semyon, who went underground with a new name during the Bolshevik Revolution in Russia, forever splitting their branch of the family from the rest; her grandmother Rosa, who ran an orphanage in the Urals for deaf-mute Jewish children; her Ukrainian grandfather Vasily, who disappeared during World War II and reappeared without explanation forty-one years later—and settled back into the family as if he'd never been gone; and her great-grandmother, whose name may have been Esther, who alone remained in Kiev and was killed by the Nazis. How do you talk about what you can't know, how do you bring the past to life? To answer this complex question, Petrowskaja visits the scenes of these events, reflecting on a fragmented and traumatized culture and bringing to light family figures who threaten to drift into obscurity. A true search for the past reminiscent of Jonathan Safran Foer's *Everything is Illuminated*, Daniel Mendelsohn's *The Lost*, and Michael Chabon's *Moonlight*, *Maybe Esther* is a poignant, haunting investigation of the effects of history on one family.

**Jeff Koons** 2014-09 Features the highlights of a conversation between a prominent and controversial modern artist and a distinguished art curator as they discuss artistic vision, the work of other artists and the themes of self-acceptance, ecstasy and sex. 10,000 first printing.

**Reality Hunger** David Shields 2010-02-23 A landmark book, "brilliant, thoughtful" (The Atlantic) and "raw and gorgeous" (LA Times), that fast-forwards the discussion of the central artistic issues of our time, from the bestselling author of *The Thing About Life Is That One Day You'll Be Dead*. Who owns ideas? How clear is the distinction between fiction and nonfiction? Has the velocity of digital culture rendered traditional modes obsolete? Exploring these and related questions, Shields orchestrates a chorus of voices, past and present, to reframe debates about the veracity of memoir and the relevance of the novel. He argues that our culture is obsessed with "reality," precisely because we experience hardly any, and urgently calls for new forms that embody and convey the fractured nature of contemporary experience.

**Axolotl Roadkill** Helene Hegemann 2012 "Horrible lives are a godsend," writes 16-year-old Mifti in her diary. Since the death of her mother, she has been living in Berlin in an increasingly dire state of disarray. Diagnosed as a 'pseudo stress-debilitated' problem child, she becomes enmeshed in the Berlin party scene, surviving her so-called life through a haze of sex, drugs and club culture. What sets Mifti apart is her hypersensitivity and her open, questioning curiosity about an older generation that doesn't seem to be able to care for its children. Torn between genius and madness, she delves into the language of adults, their conventions and toys with what she calls, "the general decay of their worlds, where the pursuit of prosperity has led to neglect".

German Pop Literature Margaret McCarthy 2015-04-24 Pop literature of the 1990s enjoyed bestselling success, as well as an extensive and sometimes bluntly derogatory reception in the press. Since then, less censorious scholarship on pop has emerged to challenge its flash-in-the-pan status by situating the genre within a longer history of aesthetic practices. This volume draws on recent work and its attempts to define the genre, locate historical antecedents and assess pop's ability to challenge the status quo. Significantly, it questions the 'official story' of pop literature by looking beyond Ralf Dieter Brinkmann's works as origin to those of Jürgen Ploog, Jörg Fauser and Hadayatullah Hübsch. It also remedies the lack of attention to questions of gender in previous pop lit scholarship and demonstrates how the genre has evolved in the new millennium via expanded thematic concerns and new aesthetic approaches. Essays in the volume examine the writing of well-known, established pop authors – such as Christian Kracht, Andreas Neumeister, Joachim Lottman, Benjamin Lebert, Florian Illies, Feridun Zaimoğlu and Sven Regener – as well as more recent works by Jana Hensel, Charlotte Roche, Kerstin Grether, Helene Hegemann and songwriter/poet Peter Licht.

**Authentizität - Plagiat - Intertextualität** Alim-Kar Kalejta 2011-11 Diese Arbeit beschäftigt sich mit der Autorin Helene Hegemann und der Causa Axolotl Roadkill. Neben einer Darstellung der Ereignisse und Hintergründe des vermeintlichen Literaturkandals (Kapitel 1), werden die Begriffe und Konzepte von (künstlerischer) Authentizität (Kapitel 2), Plagiat (Kapitel 3) und Intertextualität (Kapitel 4) erklärt und dann am Beispiel von Axolotl Roadkill examiniert. Die Arbeit kommt zu dem Schluss, dass der Autorin auf einer rein wissenschaftlichen, bzw. ästhetisch-philosophischen Ebene kein Vorwurf des geistigen Diebstahls (Plagiat) gemacht werden kann.

**A Fabulous Liar** Susann Pasztor 2013-03-01 Joschi Molnar is an enigma: father, Holocaust survivor, wit, and fabulous liar. After his death his three surviving children are left with contrasting versions of his life, yet corresponding attitudes to their childhood: thirty years since Joschi Molnar died, his lasting legacy is one of confusion, unanswered questions, and irrevocable differences. On what would have been their father's 100th birthday, the Molnar children—along with Joschi's sixteen-year-old granddaughter, Lily—stage a reunion: but in a lively Italian restaurant, as they remember the man that none of them really knew, their shared history dissolves into tall tales, fights, confessions, and laughter.

**Willful Girls** Emily Jeremiah 2017-12-19 Explores the process of "becoming woman" through an analysis of the depiction of girls and young women in contemporary Anglo-American and German literary texts.

**Marienbad** My Love Mark Leach 2013-01-01 Exiled on a deserted island, a Christ-haunted journalist-filmmaker attempts to persuade a married woman from his past to help him produce a science-fiction-themed pastiche to the 1960s French New Wave classic, "Last Year at Marienbad." Through this act of artistic creation, he expects to carry out the will of God by prophesizing the death of time and the birth of a new religion. If only he can make the woman remember him... "Marienbad My Love" is the world's longest novel, a multi-million-word, multiple-volume work meticulously assembled through calculation and chance from fragments of pre-existing texts both written and appropriated by Mark Leach over the course of 30 years - "the movie," as Leach calls it, "of all my labors and all my inspirations."

**Axolotl Roadkill** Helene Hegemann 2011 Mifti n'est pas une ado comme les autres. Livré à elle-même, elle fume, se noie dans l'alcool, prend de la coke et des ecstas. Avec ses amis, ils s'envoient des SMS, des mails, ils philosophent sur la vie, chantent des airs des Pink Floyd, feraient n'importe quoi pour s'implorer. L'anarchie totale, quoi.

**Das Plagiat in Zeiten des Web 2.0.** Der Plagiatsvorwurf gegen Helene Hegemanns "Axolotl Roadkill" Julia Hans 2015-10-19 Masterarbeit aus dem Jahr 2015 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,3, Humboldt-Universität à Berlin (Deutsche Literatur), Veranstaltung: Abschlussarbeit, Sprache: Deutsch, Abstract: Die Masterarbeit beschäftigt sich mit den ungekennzeichneten Übernahmen Hegemanns in ihrem Debüt "Axolotl Roadkill". Der Fokus liegt dabei auf den textlichen Übernahmen des Bloggers Airen, da sie zu acht auf seinem Weblog, also dem Web 2.0, erschienen sind. Hegemann rechtfertigte die Plagiate nach der Enthüllung damit, dass ihr Buch in Zeiten des Web 2.0 entstanden sei. In diesem Jahrzehnt gelte das Urheberrecht nicht mehr, es bestehe geradezu ein "Recht zum Kopieren und zur Transformation". Im ersten Schritt wird zu acht der Begriff des Plagiats aus rechtlicher und literarischer Perspektive erläutert. Das folgende Kapitel widmet sich dem Roman Hegemanns, hier wird besonders die Stilistik und die Rezeption näher betrachtet. Es wird ebenfalls ein Blick auf Airen's Roman "Strobo" geworfen, aus dem die meisten Übernahmen stammen. Die Plagiatsdebatte wird nachgezeichnet und untersucht, ob der Vorwurf des Plagiats für "Axolotl Roadkill" gerechtfertigt ist. Der zweite Teil der Masterarbeit beschäftigt sich mit den kulturellen Veränderungen, die mit der Digitalisierung und dem Web 2.0 einhergehen. Neue Gattungen, Techniken und Autorschaftsmodelle stehen hier im Mittelpunkt. Es wird ebenso untersucht, inwiefern die neuen Modelle mit dem doch schon recht alten Urheberrechtsgesetz kompatibel sind. Im letzten Kapitel werden die Ergebnisse der vorherigen Abschnitte zusammengeführt. Die Autorschaftsmodelle von Airen's Blog und Hegemanns Debüt werden einer genaueren Analyse unterzogen. Die Resultate dienen schließlich der Prüfung, ob Hegemanns Rechtfertigung ihres Plagiats greifen kann. Es wird schließlich herausgestellt, dass Hegemanns Debüt zu zum einen ein Plagiat ist und die ungekennzeichneten Übernahmen von der Autorin zum anderen nicht auf die Weise gerechtfertigt werden können, wie sie es tat.

**Axolotl Roadkill** Helene Hegemann 2012-06-21 "Horrible lives are a godsend," writes 16-year-old Mifti in her diary. Since the death of her mother, she has been living in Berlin in an increasingly dire state of disarray. Diagnosed as a 'pseudo stress-debilitated' problem child, she becomes enmeshed in the Berlin party scene, surviving her so-called life through a haze of sex, drugs and club culture. What sets Mifti apart is her hypersensitivity and her open, questioning curiosity about an older generation that doesn't seem to be able to care for its children. Torn between genius and madness, she delves into the language of adults, their conventions and toys with what she calls, "the general decay of their worlds, where the pursuit of prosperity has led to neglect".

Back to the Lake Thomas Cooley 2017-07-15 THIS TITLE HAS BEEN UPDATED TO REFLECT THE 2016 MLA UPDATE. A new take on the traditional rhetorical modes, showing how they are used in the kinds of writing college students are most often assigned—arguments, analyses, reports, narratives, and more.

Generational Shifts in Contemporary German Culture Laurel Cohen-Pfister 2010 No description available.

Keep Out, Claudia! Ann M. Martin 1994

**Axolotl Roadkill** Helene Hegemann 2020-04-13 Helene Hegemanns knallhartes Debüt Die sechzehnjährige Mifti lebt seit dem Tod ihrer Mutter in Berlin und im heranwachsenden Ausnahmezustand. Als 'pseudo-belastungsgeisteskrank' - Problemkind tanzt, vogelt und kokelt sie sich durch die Hauptsatzscene. Das Besondere an Mifti ist ihre Hypersensibilität à und ihr offener, fragender Blick auf eine Eternengeneration, die weder auf sich noch ihre Kinder aufpassen kann. Hin- und hergerissen zwischen Genie und Wahn entlarvt Mifti Sprache, Lebensentwürfe und Konventionen der Erwachsenen als das 'allgemeine Dahinschmelzen' ihres Wohlstandsverwahrosten Umfelds.

**God Hates Us All** Hank Moody 2009-09-15 The critically acclaimed show, *Californication*, is one of Showtime's highest rated programs. Averaging about two million viewers an episode, it is the most successfully rated freshman series in Showtime history. A Golden Globe nominee for Best Television Series (Comedy or Musical), *Californication* features an electric, likeable cast, led by actor David Duchovny, who won a Golden Globe for his performance playing Hank Moody. *God Hates Us All* is the novel written by Duchovny's character, Hank Moody, which in the show is turned into a Hollywood film entitled *A Crazy Little Thing Called Love*. Timed to coincide with the premiere of the Season 3 of the hit series, this will allow fans an extra, backstage look at the concept of the show not available through episodes.

How Opal Mehta Got Kissed, Got Wild, and Got a Life Kaavya Viswanathan 2006 Offered a second chance at getting into Harvard when the dean urges her to prove she is capable of having fun as well as overachieving academically, Opal takes calculated measures to establish her place in the popular crowd.

Kinski Uncut Klaus Kinski 1997 An international bestseller, Klaus Kinski's memoir has become a cult classic, telling the story of his fascinating life, from his tortured, poverty-stricken childhood in prewar Berlin to his rise to international stardom as a film actor. Probably the most outrageous autobiography ever—less a memoir than a hyperbolically pornographic performance piece.—Newsweek photos.

**The Pollen Storm** Zoe Jenny 2000-03 Tells the story of a girl abandoned by her mother and neglected by her father, as she seeks love in a dangerous world of sex and drugs and finds reconciliation with her troubled mother.

**Marcoré** Antonio Olavo Pereira 1969-01-01 Marcoré, first published in Rio de Janeiro in 1957, won the coveted prize for fiction awarded by the Brazilian Academy of Letters and has been praised by leading critics and writers in Brazil. The novel has maintained favor with the Brazilian public and has also been published and received with enthusiasm in Portugal. Adopting the intimist, introspective approach characteristic of such writers as Machado de Assis and Graçiliano Ramos, Pereira tells a moving, bittersweet tale of personal problems and family relationships. The central character of Marcoré is the narrator, a modest, introverted individual who, aware of his own human condition, tends to view life with pessimism tempered with compassion. As the narrator reflects on his life and relationships in a small town in the state of São Paulo, an unobtrusive document of Brazilian family life unfolds. The novel contains several highly dramatic scenes as well as many tender and entertaining ones and introduces a set of very human, very credible characters, including a most irascible mother-in-law and a wife who makes a strange vow. The reactions, thoughts, and hidden motivations of the characters are revealed in precise and economical language—evidence of the author's powers of observation and knowledge of human nature. Rachel de Queiroz has described Marcoré as "a beautiful and tormented book." It has become a modern Brazilian classic.

**Heroes Like Us** Thomas Brussig 1996-12 The comic life of Klaus Uhlzsch, a rookie secret policeman in East Germany, keeping his fellow citizens under close surveillance, but never quite sure what to look for. Relief from boredom comes when his penis changes size.

**Borderlands** Pradeep Damodaran 2017-02-25 For most residents of India's bustling metros and big towns, nationality and citizenship are privileges that are often taken for granted. The country's periphery, however, is dotted with sleepy towns and desolate villages whose people, simply by having more in common with citizens of neighbouring nations than with their own, have to prove their Indian identity every day. It is these specks on the country's map that Pradeep Damodaran rediscovers as he travels across India's borders for a little more than a year, experiencing life in far-flung areas that rarely feature in mainstream conversations. In Borderlands, he recounts his encounters with the war-weary fishermen of Dhanushkodi at the southernmost tip of Tamil Nadu, who live in fear both of the Indian Coast Guard and the Sri Lankan navy; farmers in Hussainiwala, a village on Punjab's border with Pakistan, who are unwilling to build concrete houses for fear of them being destroyed in the ever looming war; Tamil traders of Moreh, a town straddling the Manipur/Myanmar border, who pay bribes to at least ten different militant organizations so they can safely conduct their business; and ex-servicemen in Campbell Bay who were resettled there three generations ago and have long been forgotten by the mainland. From Minicoy in Lakshadweep to Taki in West Bengal, Tawang in Arunachal Pradesh to Raxaul in Bihar, Damodaran's compelling narrative reinforces the idea that, in India, a land of contrasts and contradictions, beauty and diversity, conflict comes in many forms.

**Creative License** Kembrew McLeod 2011-03-14 Draws on interviews with more than 100 musicians, managers, lawyers, journalists, and scholars to critique the music industry's approach to digital sampling.

**Pop-Feminist Narratives** Emily Spiers 2018-04-05 In *Pop-Feminist Narratives*, Emily Spiers explores the recent phenomenon of 'pop-feminism' and pop-feminist writing across North America, Britain, and Germany. Pop-feminism is characterised by its engagement with popular culture and consumerism; its preoccupation with sexuality and transgression in relation to female agency; and its thematisation of intergenerational feminist discord, portrayed either as a damaging discursive construct or as a verifiable phenomenon requiring remediation. Central to this volume is the question of theorising the female subject in a postfeminist neoliberal climate and the role played by genre and narrative in the articulation of contemporary pop-feminist politics. The heightened visibility of mainstream feminist discourse and feminist activism in recent years—especially in North America, Britain, and Germany—means that the time is ripe for a coherent comparative scholarly study of pop-feminism as a transnational phenomenon. This volume provides such an account of pop-feminism in a manner which takes into account the varied and complex narrative strategies employed in the telling of pop-feminist stories across multiple genres and platforms, including pop-literary fiction, the popular 'guide' to feminism, film, music, and the digital.

**Awkward Politics** Carrie Smith-Prei 2016-05-01 The increased use of digital tools for political activism has triggered heated debates about the effectiveness of digital campaigns for political change and feminist causes. While technology's immediacy and transnational reach have broadened the potential impact of activism, it has, at the same time, complicated the goals, materiality, and consumption of feminist actions. In *Awkward Politics*, Carrie Smith-Prei and Maria Stehle suggest that awkwardness offers a means of engaging with twenty-first century feminist activism by accounting for the uncertainty of popfeminist moments and movements, its sometimes illegible meanings, affects, and aesthetics. By investigating transnational media ranging from popfeminist performance art, music, street activism, blogs, and hashtags to literature, film, academic theory, and protests, the authors demonstrate that

viewing activist art through the lens of awkwardness can yield a nuanced critique. By developing awkwardness into a theoretical tool for intervention, a key concept of feminist politics, and a moving target, this innovative study dramatically alters the ways in which we approach activism, its forms, movements, and effects. It also suggests a broad range of applicability, from social movements to the academy. Breaking new ground through the intersections of technology, consumerism, and the political in postfeminist work, *Axolotl Roadkill* highlights the urgency of feminist politics and activism.

*Axolotl Roadkill* Helene Hegemann 2010

*Teaching History in the Digital Age* T. M. Kelly 2013-04-12 A practical guide on how one professor employs the transformative changes of digital media in the research, writing, and teaching of history

Loudermilk Lucy Ives 2019-05-07 This New York Times Book Review Editors' Choice, is "hilarious . . . a riotous success. Equal parts campus novel, buddy comedy and meditation on art-making under late capitalism, the novel is a hugely funny portrait of an egomaniac and his nebbish best friend" (The Washington Post). It's the end of summer 2003. George W. Bush has recently declared the mission in Iraq accomplished, the unemployment rate is at its highest in years, and Martha Stewart has just been indicted for insider trading. Meanwhile, somewhere in the Midwest, Troy Augustus Loudermilk (fair-haired, statuesque, charismatic) and his companion Harry Rego (definitely none of those things) step out of a silver Land Cruiser and onto the campus of The Seminars, America's most prestigious creative writing program, to which Loudermilk has recently been accepted for his excellence in poetry. Loudermilk, however, has never written a poem in his life. Wickedly entertaining, beguiling, layered, and sly, Loudermilk is a social novel for our time: a comedy of errors that deftly examines class, gender, and inheritance, and subverts our pieties about literature, authorship, art making, and the institutions that sustain them.

*Axolotl Roadkill* Tarun Kade 2010

An American Life Ronald Reagan 1990-11-15 Ronald Reagan's autobiography is a work of major historical importance. Here, in his own words, is the story of his life—public and private—told in a book both frank and compellingly readable. Few presidents have accomplished more, or been so effective in changing the direction of government in ways that are both fundamental and lasting, than Ronald Reagan. Certainly no president has more dramatically raised the American spirit, or done so much to restore national strength and self-confidence. Here, then, is a truly American success story—a great and inspiring one. From modest beginnings as the son of a shoe salesman in Tampico, Illinois, Ronald Reagan achieved first a distinguished career in Hollywood and then, as governor of California and as president of the most powerful nation in the world, a career of public service unique in our history. Ronald Reagan's account of that rise is told here with all the uncompromising candor, modesty, and wit that made him perhaps the most able communicator ever to occupy the White House, and also with the sense of drama of a gifted natural storyteller. He tells us, with warmth and pride, of his early years and of the elements that made him, in later life, a leader of such stubborn integrity, courage, and clear-minded optimism. Reading the account of this childhood, we understand how his parents, struggling to make ends meet despite family problems and the rigors of the Depression, shaped his belief in the virtues of American life—the need to help others, the desire to get ahead and to get things done, the deep trust in the basic goodness, values, and sense of justice of the American people—virtues that few presidents have expressed more eloquently than Ronald Reagan. With absolute authority and a keen eye for the details and the anecdotes that humanize history, Ronald Reagan takes the reader behind the scenes of his extraordinary career, from his first political experiences as president of the Screen Actors Guild (including his first meeting with a beautiful young actress who was later to become Nancy Reagan) to such high points of his presidency as the November 1985 Geneva meeting with Mikhail Gorbachev, during which Reagan invited the Soviet leader outside for a breath of fresh air and then took him off for a walk and a man-to-man chat, without aides, that set the course for arms reduction and charted the end of the Cold War. Here he reveals what went on behind his decision to enter politics and run for the governorship of California, the speech nominating Barry Goldwater that first made Reagan a national political figure, his race for the presidency, his relations with the members of his own cabinet, and his frustrations with Congress. He gives us the details of the great themes and dramatic crises of his eight years in office, from Lebanon to Grenada, from the struggle to achieve arms control to tax reform, from Iran-Contra to the visits abroad that did so much to reestablish the United States in the eyes of the world as a friendly and peaceful power. His narrative is full of insights, from the unseen dangers of Gorbachev's first visit to the United States to Reagan's own personal correspondence with major foreign leaders, as well as his innermost feelings about life in the White House, the assassination attempt, his family—and the enduring love between himself and Mrs. Reagan. An American Life is a warm, richly detailed, and deeply human book, a brilliant self-portrait, a significant work of history.

Secrets of the Kingdom Gerald L. Posner 2005 Explores the secret alliance between the United States and the ruling family of Saudi Arabia, revealing details of the impact of the Saudis on American businesses and politics, including big oil interests and covert military plans.

Lolito Ben Brooks 2015-07-28 Age is just a number... Lolito is an unconventional love story about a fifteen-year-old boy who finds solace in the arms of a middle-aged woman on the Internet. Fifteen-year-old Etgar Allison is spending spring break alone in an empty house, when he inadvertently learns that his girlfriend has cheated on him with another boy. Heartbroken and lonely, without parental supervision, he turns to alcohol. Unable to cope with his grief, he looks to the Internet for comfort and lands in an adult chatroom. There he meets Macy, a bored but attractive housewife; flirtatious IMs escalate into cybersex chats and soon Etgar is raiding his savings account for a romantic rendezvous in London... What could possibly go wrong? Ben Brooks's Lolito is an uncompromising look at the turbulent emotional life of teenage boys, a funny and poignant story that injects raw honesty—and even a little tenderness—into its portrait of a taboo relationship.

Transnationalism in Contemporary German-language Literature German Studies Association. Conference 2015 Investigates the concept of transnationalism and its significance in and for German-language literature and culture.

This Is Not a Copy Kaja Marczevska 2018-02-22 In This Is Not a Copy, Kaja Marczevska identifies a characteristic 'copy-paste' tendency in contemporary culture—a shift in attitude that allows reproduction and plagiarizing to become a norm in cultural production. This inclination can be observed in literature and non-literary forms of writing at an unprecedented level, as experiments with text redefine the nature of creativity. Responding to these transformations, Marczevska argues that we must radically rethink our conceptions of artistic practice and proposes a move away from the familiar categories of copying and originality, creativity and plagiarism in favour of the notion of iteration. Developing the new concept of the Iterative Turn, This Is Not a Copy identifies and theorizes the turn toward ubiquitous iteration as a condition of text-based creative practices as they emerge in response to contemporary technologies. Conceiving of writing as iterative invites us to address a set of new, critical questions about contemporary culture. Combining discussion of literature, experimental and electronic writing, mainstream and independent publishing with debates in 20th- and 21st-century art, contemporary media culture, transforming technologies and copyright laws, This Is Not a Copy offers a timely and urgently needed argument, introducing a unique new perspective on practices that permeate our contemporary culture.

Artistic License Darren Hudson Hick 2017-04-26 Culture clashes -- Ontology, copyright, and artistic practice -- The myth of unoriginality -- Authorship, power, and responsibility -- Toward an ontology of authored works -- The rights of authors -- The rights of others -- Appropriation and transformation -- Afterword

Wetlands Charlotte Roche 2010-07-06 An international sensation—with more than 1 million copies sold in Germany, and rights snapped up in 26 countries—Wetlands is the sexually and anatomically explicit novel that is changing the conversation about female identity and sexuality around the world. Helen Mermel is an outspoken, contradictory eighteen-year-old, whose childlike stubbornness is offset by a precocious sexual confidence. She begins her story from a hospital bed, where she's slowly recovering from an operation and lamenting her parents' divorce. To distract and console herself, Helen ruminates on her past sexual and physical adventures in increasingly uncomfortable detail; what ensues is "a headlong dash through every crevice and byproduct, physical and psychological, of its narrator's body and mind." (The New York Times) Fantastically sexual, Helen is constantly blurring the line between celebration, provocation, and dysfunction in her relationship with her body. Punky alienated teenager, young woman reclaiming her body from the tyranny of repressive hygiene (women mustn't smell, excrete, desire), bratty smartass, vulnerable, lonely daughter, shock merchant and pleasure-seeker—Helen is all of these things and more, and her frequent attempts to assert her maturity ultimately prove just how fragile, confused, and young she truly is. In the tradition of *The Sexual Life of Catherine M* and *Melissa P.'s 100 Strokes of the Brush Before Bed*, Charlotte Roche exposes the double bind of female sexuality, delivering a compulsively readable and fearlessly intimate manifesto on sex, hygiene, and the repercussions of family trauma.

*Originalcopy* Michael Kargl 2019-03

*Axolotl Roadkill* und die Plagiatsdebatte Daniel Stich 2013-09 Abstract: Zu Beginn des Jahres 2010 wurde ein Roman ver ö ffentlich, der im Feuilleton zun ä chst ü berschw ä nglich gelobt wurde, dann aber Anlass f ü r eine Literaturdebatte war. Der Roman *Axolotl Roadkill* von Helene Hegemann beherrschte, nachdem Plagiatsvorw ü rfe im Internet aufgetaucht waren, wochenlang die Feuilletons der deutschen Zeitungen. Dabei wurde die Debatte zunehmend unsachlicher und sch ä rfer, im Internet setzten sich Diffamierungen der erst 17-j ä hrigen Autorin ü ber Monate fort. Was hatte dieser Roman an sich, dass das Feuilleton ihn derart lobte? Was hatte es mit den Plagiatsvorw ü rfen auf sich, dass derart viele Journalisten, aber auch eher literaturferne Milieus, so gereizt reagierten? Und wie konnte es dazu kommen, dass die Debatte die gr ö ß te ö ffentliche Aufmerksamkeit erhielt, die einer Auseinandersetzung ü ber Literatur seit Langem zukam.

Stillness of the Sea Nicol Ljubic 2011 Concerned with a war-crimes trial in the Hague, and the continuing conflict between the past and the present, this novel is an outstanding achievement in human and literary terms.

*axolotl-roadkill-helene-hegemann*

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