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In the last thirty years of the twentieth century, Canadian federal governments offered varying degrees of support for literary and other artistic endeavour. A corollary of this patronage of culture at home was an effort to make the resulting works available for audiences elsewhere in the world. Current developments in the study of translation and its influence as cultural transfer have made possible new assessments of such efforts to project a national image abroad. *Translating Canada* examines cultural materials exported by Canada in addition to those selected for acquisition by German publishers, theatres, and other culture brokers. It also considers the motivations of particular translators and the reception by German reviewers of works by a wide variety of Canadian writers -- novelists and poets, playwrights and children's authors, literary and social critics. Above all, the book maps for its readers a number of significant, though frequently unsuspected, roles that translation assumes in the intercultural negotiation of national images and values. The chapters in this collection will be of value to students, teachers, and scholars in a number of fields. Informed lay readers, too, will appreciate the authors' insights into the different ways in which translation has contributed to German reception of Canadian books and culture.

Literatur im Zeichen des Ahornblatts. Atwood, Ondaatje, Munro, Hémon, Tremblay, Hébert - diese Namen stehen für die kanadische Literatur, die losgelöst von der US-amerikanischen Tradition ihre eigenen Merkmale aufweist. Aus dem Schatten der französischen und englischen Mutter-Literaturen ist die kanadische Literatur schon lange herausgetreten. Die Literaturgeschichte setzt ein bei den mündlichen Traditionen der Inuit und den "First Nations". Ein besonderer Schwerpunkt liegt auf den anglo- und frankokanadischen Literaturen, deren spannungsreiches Verhältnis lange das kulturelle Gedächtnis Kanadas dominierte. Seit der multikulturellen Orientierung des Landes verwandelt sich auch die kanadische Literatur zunehmend in ein polyphones Gedächtnis. Eine facettenreiches Panorama ebenso für Kenner wie für Literatur- und Kultur-Begeisterte.

Now available in paperback for the first time, *Jewish Writers of the Twentieth Century* is both a comprehensive reference resource and a springboard for further study. This volume: examines canonical Jewish writers, less well-known authors of Yiddish and Hebrew, and emerging Israeli writers includes entries on figures as diverse as Marcel

Proust, Franz Kafka, Tristan Tzara, Eugene Ionesco, Harold Pinter, Tom Stoppard, Arthur Miller, Saul Bellow, Nadine Gordimer, and Woody Allen contains introductory essays on Jewish-American writing, Holocaust literature and memoirs, Yiddish writing, and Anglo-Jewish literature provides a chronology of twentieth-century Jewish writers. Compiled by expert contributors, this book contains over 330 entries on individual authors, each consisting of a biography, a list of selected publications, a scholarly essay on their work and suggestions for further reading.

Seit Marx suchen Kapitalismustheoretiker und Kapitalismuskritiker nach Vorbildern für eine andere Wirtschaftsweise. Fundig wurden sie regelmässig in der Ethnologie, die sich seit dem späten 19. Jahrhundert immer starker für das "Wirtschaftsleben der Primitiven" interessierte. Timo Luks rekonstruiert die Geschichte der zahlreichen Konzepte, die seither entwickelt wurden, um die Ökonomie nicht-westlicher Gesellschaften zu fassen. Einige dieser Konzepte - wie beispielsweise die Gabe, der Potlatch, der Kula-Ringtausch - inspirieren die ökonomische Vorstellungskraft und postkapitalistische Utopien bis heute. Der Autor geht aus wissenschaftlicher Perspektive den Begegnungen von Ökonomie und Ethnologie nach. Er rekonstruiert einen ökonomisch-ethnologischen Diskurs, in dem die Beschäftigung mit den Gesellschaften Papua-Neuguineas, Afrikas oder Amazoniens auch dem Zweck diene, einige der im westlichen Denken zentralen ökonomischen Konzepte auf den Prüfstand zu stellen.

Illustrated Version Captain Tristan Kelley enjoys the luxuries of Regency service, as well as the pleasure of his Prince's bed. It's an easy life, if not a happy one. When the Prince decides to take a trip through the perilous Blind Space, Tristan must go with him, but somebody in the Prince's guard is a traitor. Blind and held prisoner, Tristan finds himself at the mercy of Valero, a pirate who bears no love for the Regency. Valero is determined to seduce Tristan, and Tristan fears his resolve won't last. His duty is clear, but so is his desire. As the days tick by with no word or ransom from the Regency, Tristan begins to question what loyalty means to his Prince, the Regency he's sworn to, and to the man who holds him captive. He begins to realize that being a prisoner may actually set him free.