

Harry Mulisch De Aanslag Recensie Samenvatting En Analyse

December 22, 2000 is a day of dramatic confluence in the life of Joop Koopman, a Dutchman living in California. It is the day he celebrates his daughter Miriam's seventeenth birthday, meets his old friend Philip, with whom he has been out of touch for eighteen years and who now works for the Israel Ministry of Defense, and crosses paths with Errol Washington, aka Godzilla, the owner of God's Gym, a Venice health club Miriam frequents. Philip has sought out Joop for reasons that are more than personal, and Joop, in turn, has no choice but to let himself be carried along by political developments that he has previously tried to avoid, but that now inescapably control his life.

"Twee landen, één taalgebied. De Nederlandse en Vlaamse literatuur horen bij elkaar, maar zijn ze ook één geheel? In 2012 zagen we een toenadering tussen beide literaturen, toen Tom Lanoye het Nederlandse Boekenweekgeschenk schreef. Lanoye trad hiermee in de voetsporen van Hugo Claus, die hetzelfde deed in 1989. Dat jaar was een hoogtepunt voor de Vlaamse literatuur in Nederland. Veel Vlaamse debutanten vonden een Nederlandse uitgever. Lanoye zelf was op dat moment een van de spraakmakende nieuwe Vlaamse namen. Dit boek brengt het succes van de Vlaamse literatuur in Nederland in kaart voor de periode 1980 tot 1995. Aan de hand van onderzoek van literaire kritiek en uitgeverij laat Floor van Renssen zien waar de Nederlandse belangstelling voor Vlaamse literatuur vandaan kwam én wat daarvan de gevolgen waren. Ze schetst het ontstaan van reputaties van auteurs als Hugo Claus en Tom Lanoye, door een samenspel van uitgeverij en kritiek. Van Renssen heeft onderzocht hoe Nederlandse critici dachten over Vlaamse literatuur.?"--Cover.

The story of a tempestuous love affair—and the basis for Paul Verhoeven's Oscar-nominated film—Wolkers's controversial masterpiece comes alive in a new translation. Upon its original publication in 1969, *Turkish Delight* was a sensation and a scandal. Its graphic language and explicit sex scenes had an explosive effect, but just as revolutionary was its frank, colloquial style. The more straightlaced critics condemned the book, but readers saw a novel that reflected the way that they spoke, thought, and felt. *Turkish Delight* opens with a screed: a sculptor in his studio, raging against the love he lost and describing, in gory detail, the state of his life since she left him. Our narrator alternates between the story of his relationship with Olga—its passion and affection, but also its obsessiveness and abuse—and the dark days that followed, as he attempts to recapture what they had when they lived together, “happy as beasts.” The two only reunite during Olga’s inexorable and tragic decline into cancer—the chemo having taken her hair and rotted her teeth, she will only eat the soft, sweet *Turkish Delight* that her ex-lover brings to her bedside. In a new translation by Sam Garrett (Herman Koch’s *The Dinner*), readers get a sense of Wolkers’s revolutionary style and musical prose, *Turkish Delight*’s particular balance of naked impulse and profound longing. Tin House Books gratefully acknowledges the support of the Dutch Foundation for Literature, whose generous subsidy made this new translation possible.

This haunting novel is a classic of Australian literature. A nameless young man arrives on the plains and begins to document the strange and rich culture of the plains families. As his story unfolds, the novel becomes, in the words of Murray Bail: a mirage of landscape, memory, love and literature itself.

Jürgen's life is falling apart and the final straw is his daughter Tirza's trip to Africa where she goes missing.

'One of the most entertaining and profound philosophical novels ever written' *Washington Post* On a cold night in Holland two men meet and change each other's lives forever. Max Delius - a hedonistic, yet brilliant astronomer who loves fast cars, nice clothes and beautiful women - picks up Onno Quist, a cerebral chaotic philologist who cannot bear the ordinariness of everyday life. Despite their differences, they fast become great friends. And when they learn they were conceived on the same day, it is clear that their meeting is no coincidence. As the pair fall into and out of love with the same woman - Ada - so their lives become further intertwined. For all three are on a mysterious journey destined to shape human history. *The Discovery of Heaven* is internationally recognized as a masterpiece. Rich in philosophical, psychological, historical and theological enquiry, it is an extravagant, bold and satisfying novel of ideas. 'Sparkling, irresistible . . . you'll learn a lot from this novel' *The Times* 'Anyone who reads *The Discovery of Heaven* will come away enlightened, challenged and entertained' *Wall Street Journal* 'Written carefully and ingeniously by a novelist who is also a poet' John Updike, *New Yorker*

Tussen 1961 en 2012 hield Doeschka Meijsing een dagboek bij. Daarin deed ze verslag van haar vriendschappen en verliefdheden, van de reizen die ze maakte en de boeken die ze las, van de ruzies die ze uitvocht en de depressies waaraan ze leed. Al in 1962 – ze was toen vijftien – noteerde ze dat ze aan een roman werkte, en nog voordat ze bij Querido zou debuten tekende ze in haar dagboek aan: ‘Ze kunnen allemaal zeggen dat ik niet kan schrijven, dat ik somber ben en fatalistisch, dat ik helemaal niet gelukkig wil zijn, dat ik lelijk ben, goedkoop, banaal... Ik blijf standhouden. Ik zal standhouden, het schrijven en de liefde, maar misschien het laatste minder.’ Gedurende de eerste jaren van haar schrijverschap werkte Doeschka Meijsing als docent Nederlands op het St. Ignatiuscollege in Amsterdam, als wetenschappelijk medewerker aan het Instituut voor Neerlandistiek van de Universiteit van Amsterdam en als redacteur bij *Vrij Nederland*. Dit eerste deel van een tweeluik toont haar ontwikkeling tot haar vertrek bij *Vrij Nederland* in 1987. Meijsings dagboek aantekeningen werden geselecteerd, geannoteerd en van een inleiding voorzien door Ben Peperkamp, hoogleraar moderne Nederlandse letterkunde aan de Vrije Universiteit Amsterdam, en Annette Portegies, uitgever van Querido.

The trial of Adolf Eichmann began in 1961 under a deceptively simple label, "criminal case 40/61." Hannah Arendt covered the trial for the *New Yorker* magazine and recorded her observations in *Eichmann in Jerusalem: The Banality of Evil*. Harry Mulisch was also assigned to cover the trial for a Dutch news weekly. Arendt would later say in her book's preface that Mulisch was one of the few people who shared her views on the character of Eichmann. At the time, Mulisch was a young and little-known writer; in the years since he has since emerged as an author of major international importance, celebrated for such novels as *The Assault* and *The Discovery of Heaven*. Mulisch modestly called his book on case 40/61 a report, and it is certainly that, as he gives firsthand accounts of the trial and its key players and scenes (the defendant's face strangely asymmetric and riddled by tics, his speech absurdly baroque). Eichmann's character comes out in his incessant bureaucratizing and calculating, as well as in his grandiose visions of himself as a Pontius Pilate-like innocent. As Mulisch intersperses his dispatches from Jerusalem with meditative accounts of a divided and ruined Berlin, an eerily rebuilt Warsaw, and a visit to the gas chambers of Auschwitz, *Criminal Case 40/61*, the *Trial of Adolf Eichmann* becomes as a disturbing and highly personal essay on the Nazi extermination of European Jews and on the human capacity to commit evil ever more efficiently in an age of technological advancement. Here presented with a foreword by Debrah Dwork and translated for the first time into English, *Criminal Case 40/61* provides the reader with an unsettling portrait not only of Eichmann's character but also of technological precision and expertise. It is a landmark of Holocaust writing.

12 year old Joel lives with his father in the cold northern part of Sweden. At night he often sneaks out of his father's house to look for a lonely dog he has seen from his window. On the bridge across the icy river he starts a secret society and has adventures. But one night he discovers that his father's bed is also empty and will have to come terms with his father's new-found love. The harsh reality of Joel's world comes vividly to life and leaves the reader spellbound.

It is the winter of 1945, the last dark days of World War II in occupied Holland. A Nazi collaborator, infamous for his cruelty, is assassinated as he rides home on his bicycle. The

Germans retaliate by burning down the home of an innocent family; only twelve-year-old Anton survives. Based on actual events, *The Assault* traces the complex repercussions of this horrific incident on Anton's life. Determined to forget, he opts for a carefully normal existence: a prudent marriage, a successful career, and colorless passivity. But the past keeps breaking through, in relentless memories and in chance encounters with others who were involved in the assassination and its aftermath, until Anton finally learns what really happened that night in 1945—and why.

"This is the highest kind of achievement of which fiction is capable. . . . Ranks with the finest European fiction of recent years."--The Christian Science Monitor Uli Bouwmeester is a retired variety artiste who spends his days whiling away his time. Out of the blue, an invitation arrives to play the leading part in a new drama at the Actor's Theater in Amsterdam, and he is flung with a vengeance from the monotony of life in the suburbs into the reality of the 1980s. All goes well until a television crew arrives to interview Uli, revealing a secret from his past that threatens not only the success of the theater's enterprise but also Uli's life. "In his corner of Europe, Dutch novelist Harry Mulisch is creating some of the more haunting, provocative fiction to emerge from the continent in the past decade."--New York Newsday

The AssaultPantheon

The twentieth century in Europe witnessed some of the most brutish episodes in history. Yet it also saw incontestable improvements in the conditions of existence for most inhabitants of the continent - from rising living standards and dramatically increased life expectancy, to the virtualelimination of illiteracy, and the advance of women, ethnic minorities, and homosexuals to greater equality of respect and opportunity. It was a century of barbarism and civilization, of cruelty and tenderness, of technological achievement and environmental spoliation, of imperial expansion and withdrawal, of authoritarian repression - and of individualism resurgent. Covering everything from war and politics to social, cultural, and economic change, *Barbarism and Civilization* is by turns grim, humorous, surprising, and enlightening: a window on the century we have left behind and the earliest years of its troubled successor.

As sharp as a knife and with great psychological insight the author investigates the "we" feeling versus the longing for freedom and individuality.

Dutch description: Een literaire vertaling is voor veel lezers de enige manier om iets te weten te komen over een andere nationale literatuur. Andere vormen van kunst als schilderkunst en muziek beschikken over een universele 'taal'. Maar dat geldt niet voor literatuur. Zeker voor de Nederlandse literatuur is vertalen altijd noodzakelijk om de buitenlandse lezer te bereiken. En als dat lukt, is daar een lang proces van selectie en receptie aan vooraf gegaan; door bijvoorbeeld de buitenlandse uitgever, de vertaler en de buitenlandse recensent, en uiteindelijk natuurlijk de buitenlandse lezer. In deze bundel komen verschillende vormen van onderzoek naar de receptie van literatuur uit het Nederlandse taalgebied in het buitenland aan bod. Daaruit blijkt dat de context waarin de vertaalde literatuur functioneert een cruciale rol speelt en dat het optreden van 'bemiddelaars' van groot belang kan zijn. En: bibliografisch onderzoek blijft het onontbeerlijke fundament voor elk receptieonderzoek. Daarnaast worden traditionele concepten als 'nationale literatuur', 'de canon' en 'receptie' ter discussie gesteld en komt de 'onbeschrijfelijke onbeschrijfbaarheid van de Nederlandse literatuur in het buitenland' aan de orde. Om, net als Herbert van Uffelen, Gerrit Krol te citeren: 'Toeval dat na de gebeurtenis noodzaak bleek.'

A brooding meditation on violence by a classic post-war Dutch writer who has drawn comparisons to Joseph Heller and Kurt Vonnegut. A mesmerizing, dark meditation on the legacy of war. An interloper and opportunist makes a grand house his own in the chaos of a war-torn countryside, only to find himself involved with occupying forces and enraged locals.

Harry Mulisch werd zijn leven lang beticht van arrogantie. Nu deed de auteur ogenschijnlijk weinig moeite om het imago dat aan hem kleefde bij te sturen, getuige een kenmerkende uitspraak als "Ik ben een groot schrijver, daar helpt geen moedertjefiel aan". Volgens Mulisch was dit echter zelfironie?. In 'De ijdele façade' onderzoekt Marc van Zoggel het mechaniek van de zelfvergroting en de dynamiek van de ironie in het oeuvre van Mulisch. Hij gaat op zoek naar de literaire traditie waarin Mulisch? schrijversfiguur valt te situeren en beschrijft de ontwikkeling van de ironieopvatting van de auteur. Dit leidt tot nieuwe interpretaties van de novellen 'De pupil' (1987) en 'Het beeld en de klok' (1989) en de romans 'De ontdekking van de hemel' (1992) en 'Siegfried' (2001), vier werken waarin Mulisch hoog spel speelde door de zelfvergroting en zelfironie tot inzet van zijn scheppende werk te maken.0.

When Saskia Ehlvest, a young Dutch girl, disappears from a rest stop along a highway in rural France, her lover, Rex Hofmann, cannot accept her disappearance and embarks on an obsessive search for her that spans years. Movie tie-in. 20,000 first printing.

In the words of bestselling author Susan Vreeland, "Renate Dorrestein knows how to chill her readers with tragedy and then melt their hearts with forgiveness." *A Heart of Stone* is a story of love, fate, and survival that plumbs the undercurrents of family life with passion and skin-prickling suspense. Growing up with her adored siblings in a rambling house in Holland, clever, precocious Ellen has an idyllic childhood suffused with Americana from her parents' news-clipping service—from Coca-Cola to Kissinger to Neil Armstrong's first step on the moon. But amid the happiness lies terror and unimaginable heartbreak and a twelfth birthday that haunts her still. Twenty-five years later, as Ellen tries to make sense of her adulthood, she brilliantly captures her loss and longings and her struggles to dispel the ghosts of her past. "A stunning novel about the scorching legacy of loss."—Time "A striking and finely tuned novel."—The New York Times

Written from the point of view of a ten-year-old boy who lives with his grandmother, *Marcel* is a striking debut novel describing the vivid history of a family in a Flemish village. The mysterious death of Marcel, the family favourite, has always haunted the young boy. With the help of his schoolteacher, he starts to discover the secrets of Marcel's 'black' past. The story of his death on the Eastern Front for the sake of Flanders, and the shame this brought upon his family gradually become clear. Erwin Mortier unravels this shameful family past in an unusually sensitive and evocative manner.

Book two in the blockbuster *Maze Runner* series that spawned a movie franchise and ushered in a worldwide phenomenon! This special movie tie-in edition includes an eight-page full-color insert with photos from the film. And don't miss *The Fever Code*, the highly-anticipated series conclusion that finally reveals the story of how the maze was built! Thomas was sure that escape from the Maze would mean

freedom for him and the Gladers. But WICKED isn't done yet. Phase Two has just begun. The Scorch. The Gladers have two weeks to cross through the Scorch—the most burned-out section of the world. And WICKED has made sure to adjust the variables and stack the odds against them. There are others now. Their survival depends on the Gladers' destruction—and they're determined to survive. Friendships will be tested. Loyalties will be broken. All bets are off. The Maze Runner and Maze Runner: The Scorch Trials are now major motion pictures featuring the star of MTV's Teen Wolf, Dylan O'Brien; Kaya Scodelario; Aml Ameen; Will Poulter; and Thomas Brodie-Sangster. The third movie, Maze Runner: The Death Cure, will hit screens in 2018. Also look for James Dashner's edge-of-your-seat MORTALITY DOCTRINE series! Praise for the Maze Runner series: A #1 New York Times Bestselling Series A USA Today Bestseller A Kirkus Reviews Best Teen Book of the Year An ALA-YASLA Best Fiction for Young Adults Book An ALA-YALSA Quick Pick "[A] mysterious survival saga that passionate fans describe as a fusion of Lord of the Flies, The Hunger Games, and Lost." —EW "Wonderful action writing—fast-paced...but smart and well observed." —Newsday "[A] nail-biting must-read." —Seventeen "Breathless, cinematic action." —Publishers Weekly "Heart pounding to the very last moment." —Kirkus Reviews "Exclamation-worthy." —Romantic Times "James Dashner's illuminating prequel [The Kill Order] will thrill fans of this Maze Runner [series] and prove just as exciting for readers new to the series." —Shelf Awareness, Starred "Take a deep breath before you start any James Dashner book." —Deseret News

Bibliografie tot 1992 van de Nederlandse schrijver (1927).

"Natascha Wodin sets out on a quest to find out what happened to her mother, a forced laborer, from Mariupol, Ukraine, before and during the Second World War"--

The young Dutch geologist Alfred Issendorf is determined to win fame for making a great discovery. To this end he joins a small geological expedition, which travels to the far North of Norway, where he hopes to prove a series of craters were caused by meteorites, but ultimately realizes he's more likely to drown in a fjord or be eaten by parasites. Unable to procure crucial aerial photographs, and beset by mosquitoes and insomnia in his freezing leaky tent, Alfred becomes increasingly desperate and paranoid. Haunted by the ghost of his scientist father, unable to escape the looming influence of his mother, and anxious to complete the thesis that will make his name, he moves toward the final act of vanity which will trigger a catastrophe. A deadpan comedy often subtly calling up the works of Heller or Vonnegut at their best, *Beyond Sleep* is a unique and illuminating examination of how hard it is to be a true pioneer in the modern world. *Beyond Sleep* is a masterpiece.

Two elderly women, one Dutch and one German, meet by chance at the famous health resort of Spa. They recognize in the other their twin sister they believed to be lost. They begin to tell each other their life stories - the last chance to bridge a gulf of almost seventy years. In this monumental novel, Tessa de Loo compellingly weaves the story of two twin sisters separated in childhood with that of two countries opposed in war, and depicts, in a simple yet harrowing prose the effects of nature and nurture on the individual.

Aangevuld met de bibliografie van de friese taal- en literatuurwetenschap.

Maarten, a Dutch immigrant and a survivor of the Nazi invasion of Holland, finds senility gradually robbing him of his identity.

It is the Monaco Grand Prix in May 1968. Jack Preston, a mechanic for Team Sutton, is making the final checks on his car as the beau monde mingles with the drivers under the eyes of the world's press and the galleries of spectators. DeeDee, a starlet of great beauty, seems to be walking towards him, or perhaps towards the royal box. Without warning a fireball rips across the starting grid. Preston will always bear the scars as a consequence of his unthinking heroism, his saving the life and the beauty of the girl, but details of the accident remain vague - no photographs capturing the moment have come to light. Weeks later, Preston emerges from hospital and goes home to his wife in a remote English village from which the drab atmosphere of the 1950s has yet to recede. There, as he slowly recovers, he awaits word from his employers and some sign of DeeDee's gratitude, an acknowledgment that it was he who saved her life. This is an unsettlingly beautiful story of obsession by an acknowledged master of classical restraint. Translated from the Dutch by David Doherty

This is a definitive collection of Christopher Marlowe's plays. His seven plays dramatize the fatal lure of potent forces, religious, occult and erotic. In the victories of Tamburlaine, Faustus's encounters with the demonic, the irreverence of Barabas and the humiliation of Edward, Marlowe explores the shifting balance between power and helplessness, the sacred and its desecration.

Follows a city's decline into chaos with the arrival of Prometheus, the titan who stole fire from the gods and tried to give it to humankind as a gift.

A story of love, death and cruel fate set in the Netherlands after the war.

Lissa's world has just turned upside down. Her father has been in jail and is coming home for Christmas. She can't bear the way her mother and sister are so happy and making welcome plans. After all, he was the one who let them all down and spoilt her life, wasn't he? Before he went to jail, they had a nice house, she had trendy clothes and pretty much anything that she wanted, but now she is taunted by her classmates. Life only gets better when new girl Diane arrives at school. Diane sympathises with Lissa and doesn't make fun of her dad. But Lissa doesn't realise that Diane is manipulative. And she doesn't realise either how much her dad loves her. It is only when a combination of events come together that she has to face facts about who and what are really important to her.

By the acclaimed Dutch author of *Beyond Sleep*: a thriller set in Nazi occupied Holland: "fast-moving, frighteningly real yet verging on the incredible" (Milan Kundera, author of *The Unbearable Lightness of Being*). During the German occupation of Holland, tobacconist Henri Osewoudt is visited by a mysterious man named Dorbeck—a man who bears a strangely striking resemblance to Osewoudt himself. Dorbeck recruits him to perform simple, but top-secret missions on orders from London. But as the assignments keep coming, they get increasingly dangerous. Soon Osewoudt is being asked to commit murder in the name of Gestapo resistance. After the war, Osewoudt is taken for a traitor and captured. To prove his sacrifices for the Resistance, he must find the untraceable doppelgänger in an existential thriller "crackling with tension . . . bringing to mind Camus and the Sartre of *Les Chemins de la Liberté*" (The Telegraph). "Striking, suspenseful . . . Brilliant." —The Observer

A bracing meditation on the nature of evil and a moving evocation of the human heart, *Siegfried* is one of Harry Mulisch's most powerful novels. After a reading of his work, renowned Dutch author Rudolf Herter, who had recently commented in a television interview that it may be only through fiction that the uniquely evil figure of Adolf Hitler can be truly comprehended, is approached by an elderly couple. The pair reveal that as domestic servants in Hitler's Bavarian retreat in the waning years of the war, they were witness to the jealously guarded birth of Siegfried—the son of Hitler and Eva Braun. For more than fifty years they have kept silent about the child they once raised as their own. Only now and only to Herter are they willing to reveal their astonishing story.

When his twin brother dies in a car accident, Helmer is obliged to return to the small family farm. He resigns himself to taking over his brother's role and spending the rest of his days 'with his head under a cow'. After his old, worn-out father has been transferred upstairs, Helmer sets about furnishing the rest of the house according to his own minimal preferences. 'A double bed and a duvet', advises Ada, who lives next door, with a sly look. Then Riet appears, the woman once engaged to marry his twin. Could Riet and her son live with him for a while, on the farm?' *The Twin* is an ode to the platteland, the flat and bleak Dutch countryside with its ditches and its cows and its endless grey skies. Ostensibly a novel about the countryside, as seen through the eyes of a farmer, *The Twin* is, in the end, about the possibility or impossibility of taking life into one's own hands. It chronicles a way of life which has resisted modernity, is culturally apart, and yet riven with a kind of romantic longing. --This text refers to an out of print or unavailable edition of this title.

Marie Deniet, a philosophy student, tries to understand the laws under which seven men, an artist, a priest, an epileptic, a philosopher, an astrologer, a physicist, and a psychiatrist, have chosen to live. The blistering, compulsively readable new novel from Herman Koch, author of the instant New York Times bestseller *The Dinner*. When a medical procedure goes horribly wrong and famous actor Ralph Meier winds up dead, Dr. Marc Schlosser needs to come up with some answers. After all, reputation is everything in this business. Personally, he's not exactly upset that Ralph is gone, but as a high profile doctor to the stars, Marc can't hide from the truth forever. It all started the previous summer. Marc, his wife, and their two beautiful teenage daughters agreed to spend a week at the Meier's extravagant summer home on the Mediterranean. Joined by Ralph and his striking wife Judith, her mother, and film director Stanley Forbes and his much younger girlfriend, the large group settles in for days of sunshine, wine tasting, and trips to the beach. But when a violent incident disrupts the idyll, darker motivations are revealed, and suddenly no one can be trusted. As the ultimate holiday soon turns into a nightmare, the circumstances surrounding Ralph's later death begin to reveal the disturbing reality behind that summer's tragedy. Featuring the razor-sharp humor and acute psychological insight that made *The Dinner* an international phenomenon, *Summer House with Swimming Pool* is a controversial, thought-provoking novel that showcases Herman Koch at his finest.

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