

Axolotl Roadkill Helene Hegemann

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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 Memel 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.

Ahab’s Wife Sena Jeter Naslund 2009-10-06 From the opening line—“Captain Ahab was neither my first husband nor my last”—you will know that you are in the hands of a master storyteller and in the company of a fascinating woman hero. Inspired by a brief passage in Moby-Dick, Sena Jeter Naslund has created an enthralling and compellingly readable saga, spanning a rich, eventful, and dramatic life. At once a family drama, a romantic adventure, and a portrait of a real and loving marriage, Ahab’s Wife gives new perspective on the American experience. This P.S. edition features an extra 16 pages of insights into the book, including author interviews, recommended reading, and more.

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.

Axolotl Roadkill Tarun Kade 2010

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 PeterLicht.

Axolotl Roadkill und die Plagiatsdebatte Daniel Stich 2011-07-26 Examensarbeit aus dem Jahr 2010 im Fachbereich Deutsch - Literatur, Werke, Note: 1,3, Universität Siegen (Fakultät I), Sprache: Deutsch, Abstract: Zu Beginn des Jahres 2010 wurde ein Roman veröffentlicht, der im Feuilleton zunächst überschwänglich gelobt wurde, dann aber Anlass für eine Literaturdebatte war. Der Roman Axolotl Roadkill von Helene Hegemann beherrschte, nachdem Plagiatsvorwürfe im Internet aufgetaucht waren, wochenlang die Feuilletons der deutschen Zeitungen. Dabei wurde die Debatte zunehmend unsachlicher und schärfer, im Internet setzten sich Diffamierungen der erst 17-jährigen Autorin über Monate fort. Was hatte dieser Roman an sich, dass das Feuilleton ihn derart lobte? Was hatte es mit den Plagiatsvorwürfen auf sich, dass derart viele Journalisten, aber auch eher literaturferne Milieus, so gereizt reagierten? Und wie konnte es dazu kommen, dass die Debatte die größte öffentliche Aufmerksamkeit erhielt, die einer Auseinandersetzung über Literatur seit Langem zukam. Die Jugend der Autorin, die Resonanz in Feuilleton und Internet, die Gesetze des Literaturmarktes haben in einzigartiger Weise zusammengewirkt, sodass sich Literatur in großem Maße Aufmerksamkeit verschaffen konnte. Hierzu bedurfte es nach den Gesetzen der Massenmedien allerdings eines Skandals: Für die größtmögliche Aufmerksamkeit musste ein neuer Literaturstar erschaffen und bloß gestellt werden. Diesen Fragen wird diese Arbeit auch nachgehen. Die zentrale Frage wird aber darin bestehen, inwiefern die von Helene Hegemann übernommenen Stellen aus dem Roman Strobo eine erzählerische Funktion haben. Dabei wird auch geklärt werden müssen, ob diese Passagen tatsächlich weite Teile des Romans ausmachen und ob es sich um die wesentlichen Stellen des Romans handelt. Der Roman Hegemanns wäre von Aires geklaut, würde es sich um die wesentlichen Stellen handeln, da somit die Handlung nahezu identisch wäre. Diese im Feuilleton immer wiederholte Behauptung wird einer Textanalyse und einem Stellenvergleich standhalten müssen. Handelt es sich nicht um wesentliche Stellen, kann nicht im gleichen Maße von Diebstahl geredet werden. Man könnte von Inspiration sprechen. Zuletzt stellt sich die für die Staatsarbeit zentrale Frage, ob Hegemanns Übernahmen im Rahmen der künstlerischen Freiheit stattfinden oder lediglich ein Plagiat sind. Die Beantwortung der Frage hat bereits kontroverse Beiträge hervorgebracht. In dieser Arbeit soll dies auf der fundierten Basis einer Analyse des Romans geschehen.

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 Graciliano 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.

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 emeshed 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'.

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.

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.

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.

The Alchemist's Apprentice Walter Moers 2009-09-03 The mythical land created by Walter Moers, whose work has been compared to J.K. Rowling, Douglas Adams, and Shel Silverstein have achieved raucous critical acclaim and created hundreds of thousands of die-hard fans here and all over the world. Now Moers returns with a fourth "relentlessly whimsical" fantasy (Library Journal).

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.

Keep Out, Claudia! Ann M. Martin 1994

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 popfeminist work, Awkward Politics highlights the urgency of feminist politics and activism.

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.

Artistic License Darren Hudson Hick 2017-04-26 Culture clashes -- Ontology, copyright, and artistic practice -- The myth of unoriginality --

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Authorship, power, and responsibility -- Toward an ontology of authored works -- The rights of authors -- The rights of others -- Appropriation and transformation -- Afterword

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Marienbad My Love Mark Leach 2013-01-01 Exiled on a deserted island, a Christ-haunted journalist-turned-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."

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

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.

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.

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.

The Pollen Room 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.

The White Book Rafael Horzon 2020-09-14

Stolen Words Thomas Mallon 2001 Presents a history of plagiarism, focusing on the motivations, consequences, and reverberations of this practice in publishing, academia, and Hollywood.

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 zu 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 Aires, da sie zunächst 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 zunächst 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 Airesn 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 Airesn Blog und Hegemanns Debüt werden einer genauen Analyse unterzogen. Die Resultate dienen schließlich der Prüfung, ob Hegemanns Rechtfertigung ihres Plagiats greifen kann. Es wird schließlich herausgestellt, dass Hegemanns Debüt 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 2020-04-13

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.

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 Raxauli 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.

Jeff Koons 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.

After Kathy Acker Chris Kraus 2017-08-31 Rich girl, street punk, lost girl and icon ... scholar, stripper, victim and media-whore- The late Kathy Acker’s legend and writings are wrapped in mythologies, created mostly by Acker herself. The media storm that surrounded Kathy Acker’s books was unprecedented- her books were condemned by the mainstream media, but eventually the controversy, and attention, faded away. Twenty years after her untimely death aged just 50, Acker’s legend has faded, making her writing more legible. In this first, fully authorized biography, Kraus approaches Acker both as a writer, and as a member of the artistic communities from which she emerged. At once forensic and intimate, After Kathy Ackertraces the extreme discipline and literary strategies Acker used to develop her work, and the contradictions she longed to embody. Using exhaustive archival research and ongoing conversations with mutual colleagues and friends, Kraus charts Acker’s movement through some of the late twentieth century’s most significant artistic enterprises.

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.

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.

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 emeshed 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'.

Originalcopy Michael Kargl 2019-03

Authentizität - Plagiat - Intertextualität Timon-Karl Kaleyta 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 Literaturskandals (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.

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

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.