

The Pledge Friedrich Durrenmatt | f7a94a55ac2e15768166ba7c0542cce6

In the Morning I'll Be Gone52 PickupI Pledge AllegianceThe PhysicistsSelected WritingsFriedrich DürrenmattThe Inspector
Barlach MysteriesRemembering and Forgetting in the Digital AgeShake Hands For EverThe Strength to DreamThe LegacyThe
AssignmentThe Execution of JusticeArthur & GeorgeThe VisitThe VisitThe Stories You TellThe Houston Area Survey
(1982-2005)Plays Of Max FrischBrother KemalThe PledgeThe Death GapThe Turn of the ScrewEqual DangerRiverflowFor Your
Own GoodThe EndThe Listening WallsThree-FifthsA Pledge of SilenceDas VersprechenI Know You KnowThe Inspector Barlach
MysteriesSuspicionHis Five NovelsThe Execution of JusticeSelected EssaysSorry for the DeadTapping the SourcePlays and
Essays: Friedrich Dürrenmatt

The first in an exciting new series from 'Iceland's outstanding crime novelist' (Daily Express) Yrsa Sigurdardottir. THE
INTERNATIONAL BESTSELLER THE INTERNATIONAL PRIZEWINNER 'Believe all the hype - this is crime at its best.' Heat
Detective Huldar is out of his depth. His first murder case is like nothing he's seen before - a bizarre attack on a seemingly
blameless woman. The only evidence is a list of numbers found at the scene, and the testimony of the victim's eleven-year-old
daughter, who isn't talking. While his team attempt to crack the code, Huldar turns to child psychologist Freyja for her expertise
with traumatised young people. Because time is running out and the one thing they know for certain is that the murderer will strike
again.

An older woman who became rich over her life returns to the town of her youth with a dreadful bargain: She wants the
townspeople to kill the man who jilted her in exchange for enough money to revitalize the town.

The Swiss writer Friedrich Dürrenmatt (1921–90) was one of the most important literary figures of the second half of the twentieth
century. During the years of the cold war, arguably only Beckett, Camus, Sartre, and Brecht rivaled him as a presence in
European letters. Yet outside Europe, this prolific author is primarily known for only one work, *The Visit*. With these long-awaited
translations of his plays, fictions, and essays, Dürrenmatt becomes available again in all his brilliance to the English-speaking

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world. Dürrenmatt's essays, gathered in this third volume of *Selected Writings*, are among his most impressive achievements. Their range alone is astonishing: he wrote with authority and charm about art, literature, philosophy, politics, and the theater. The selections here include Dürrenmatt's best-known essays, such as "Theater Problems" and "Monster Essay on Justice and Law," as well as the notes he took on a 1970 journey in America (in which he finds the United States "increasingly susceptible to every kind of fascism"). This third volume of *Selected Writings* also includes essays that shade into fiction, such as "The Winter War in Tibet," a fantasy of a third world war waged in a vast subterranean labyrinth—a Plato's Cave allegory rewritten for our own troubled times. Dürrenmatt has long been considered a great writer—but one unfairly neglected in the modern world of letters. With these elegantly conceived and expertly translated volumes, a new generation of readers will rediscover his greatest works.

Enlisting as a group when one of them is drafted into the Vietnam War, best friends Morris, Rudi, Ivan and Beck pledge their loyalty to one another before reporting to different branches of service, where they are watched over by Morris, who has been experiencing haunting dreams.

This volume offers bracing new translations of two precursors to the modern detective novel by Friedrich Dürrenmatt, whose genre-bending mysteries recall the work of Alain Robbe-Grillet and anticipate the postmodern fictions of Paul Auster and other contemporary neo-noir novelists. Both mysteries follow Inspector Barlach as he moves through worlds in which the distinction between crime and justice seems to have vanished. In *The Judge and His Hangman*, Barlach forgoes the arrest of a murderer in order to manipulate him into killing another, more elusive criminal. And in *Suspicion*, Barlach pursues a former Nazi doctor by checking into his clinic with the hope of forcing him to reveal himself. The result is two thrillers that bring existential philosophy and the detective genre into dazzling convergence.

For Your Own Good, the contemporary classic exploring the serious if not gravely dangerous consequences parental cruelty can bring to bear on children everywhere, is one of the central works by Alice Miller, the celebrated Swiss psychoanalyst. With her typically lucid, strong, and poetic language, Miller investigates the personal stories and case histories of various self-destructive and/or violent individuals to expand on her theories about the long-term affects of abusive child-rearing. Her conclusions—on what sort of parenting can create a drug addict, or a murderer, or a Hitler—offer much insight, and make a good deal of sense, while also straying far from psychoanalytic dogma about human nature, which Miller vehemently rejects. This important study paints a shocking picture of the violent world—indeed, of the ever-more-violent world—that each generation helps to create when

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traditional upbringing, with its hidden cruelty, is perpetuated. The book also presents readers with useful solutions in this regard—namely, to resensitize the victimized child who has been trapped within the adult, and to unlock the emotional life that has been frozen in repression.

This book examines the fundamental question of how legislators and other rule-makers should handle remembering and forgetting information (especially personally identifiable information) in the digital age. It encompasses such topics as privacy, data protection, individual and collective memory, and the right to be forgotten when considering data storage, processing and deletion. The authors argue in support of maintaining the new digital default, that (personally identifiable) information should be remembered rather than forgotten. The book offers guidelines for legislators as well as private and public organizations on how to make decisions on remembering and forgetting personally identifiable information in the digital age. It draws on three main perspectives: law, based on a comprehensive analysis of Swiss law that serves as an example; technology, specifically search engines, internet archives, social media and the mobile internet; and an interdisciplinary perspective with contributions from various disciplines such as philosophy, anthropology, sociology, psychology, and economics, amongst others.. Thanks to this multifaceted approach, readers will benefit from a holistic view of the informational phenomenon of “remembering and forgetting”. This book will appeal to lawyers, philosophers, sociologists, historians, economists, anthropologists, and psychologists among many others. Such wide appeal is due to its rich and interdisciplinary approach to the challenges for individuals and society at large with regard to remembering and forgetting in the digital age.

52 Pickup is a rip-roaring thriller from master of crime fiction Elmore Leonard, the New York Times bestselling author of Raylan, Get Shorty, Killshot, and other novels of suspense. Detroit businessman Harry Mitchell has had only one affair in his twenty-two years of happy matrimony. Unfortunately, someone caught his indiscretion on film and now wants Harry to fork over one hundred grand to keep his infidelity a secret. And if Harry doesn't pay up, the blackmailer and his associates plan to press a lot harder—up to and including homicide, if necessary. But the psychos picked the wrong pigeon for their murderous scam. Because Harry Mitchell doesn't get madhe gets even.

A historical novel based on the experiences of the nurses who valiantly served in the Philippines during World War II and became the first U.S. military women to be taken prisoners-of-war by a foreign enemy.

Six richly inventive pieces by the Swiss master of existentialist theater. Includes "Romulus the Great, 21 Points to the Physician,"

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and "A Monster Lecture on Justice and Law.">

A Catholic cop tracks an IRA master bomber amidst the sectarian violence of the conflict in Northern Ireland It's the early 1980s in Belfast. Sean Duffy, a conflicted Catholic cop in the Protestant RUC (Royal Ulster Constabulary), is recruited by MI5 to hunt down Dermot McCann, an IRA master bomber who has made a daring escape from the notorious Maze prison. In the course of his investigations Sean discovers a woman who may hold the key to Dermot's whereabouts; she herself wants justice for her daughter who died in mysterious circumstances in a pub locked from the inside. Sean knows that if he can crack the "locked-room mystery," the bigger mystery of Dermot's whereabouts might be revealed to him as a reward. Meanwhile the clock is ticking down to the Conservative Party conference in Brighton in 1984, where Mrs. Thatcher is due to give a keynote speech.

In *The Visit* (original title *Der Besuch der alten Dame*), Claire Zachanassian, now a multimillion heiress and an older woman, returns to the impoverished town of her youth with a dreadful bargain: in exchange for returning the town to prosperity through her vast wealth, she wants the townspeople to kill the man who jilted her. From its subtle exploration of parochial politics to its horrific climax, *The Visit* shows a population willing to sacrifice loyalty and scruples in the pursuit of riches. It is a drama of the absurd that reduces human nature to its most ridiculous depths. Dürrenmatt was one of the most important figures of modern European drama and *The Visit* remains both a powerful critique of twentieth century civilisation and an outstanding piece of experimental theatre.

We hear plenty about the widening income gap between the rich and the poor in America and about the expanding distance separating the haves and the have-nots. But when detailing the many things that the poor have not, we often overlook the most critical—their health. The poor die sooner. Blacks die sooner. And poor urban blacks die sooner than almost all other Americans. In nearly four decades as a doctor at hospitals serving some of the poorest communities in Chicago, David A. Ansell, MD, has witnessed firsthand the lives behind these devastating statistics. In *The Death Gap*, he gives a grim survey of these realities, drawn from observations and stories of his patients. While the contrasts and disparities among Chicago's communities are particularly stark, the death gap is truly a nationwide epidemic—as Ansell shows, there is a thirty-five-year difference in life expectancy between the healthiest and wealthiest and the poorest and sickest American neighborhoods. If you are poor, where you live in America can dictate when you die. It doesn't need to be this way; such divisions are not inevitable. Ansell calls out the social and cultural arguments that have been raised as ways of explaining or excusing these gaps, and he lays bare the structural violence—the racism, economic exploitation, and discrimination—that is really to blame. Inequality is a disease, Ansell argues, and we need to treat and eradicate it as we would any major illness. To do so, he outlines a vision that will provide the foundation

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for a healthier nation—for all. As the COVID-19 mortality rates in underserved communities proved, inequality is all around us, and often the distance between high and low life expectancy can be a matter of just a few blocks. Updated with a new foreword by Chicago mayor Lori Lightfoot and an afterword by Ansell, *The Death Gap* speaks to the urgency to face this national health crisis head-on.

"Lepionka is setting a high standard for crime fiction." —Booklist (starred review) on *What You Want to See The Stories You Tell* is Shamus Award-winning and Anthony and Macavity Award-nominated author Kristen Lepionka's heart-pounding third novel that will keep readers on the edge of their seats with her signature twists and mile-high stakes. A late-night phone call is never good news, especially when you're Roxane Weary. This one is from her brother Andrew, whose evening was interrupted by an urgent visit from Addison, a hip young DJ and one-time fling, who turns up at his apartment scared and begging to use his phone. She leaves as quickly as she appeared, but now Andrew is worried—especially when Addison never makes it home and her friends and family demand to know where she is. As the police begin to suspect that something may have happened to her, and that Andrew is involved, Roxane tracks Addison's digital footprint as she goes deeper and deeper into the events preceding her disappearance. Meanwhile, a cop is found dead on the opposite side of town, leading to a swirl of questions surrounding a dance club whose staff—which includes Addison—has suddenly gone AWOL. As Roxane struggles to distinguish the truth from the stories people tell about themselves online, it's clear that the mystery of Addison's whereabouts is just the beginning.

This volume offers bracing new translations of two precursors to the modern detective novel by Friedrich Dürrenmatt, whose genre-bending mysteries recall the work of Alain Robbe-Grillet and anticipate the postmodern fictions of Paul Auster and other contemporary neo-noir novelists. Both mysteries follow Inspector Barlach as he moves through worlds in which the distinction between crime and justice seems to have vanished. In *The Judge and His Hangman*, Barlach forgoes the arrest of a murderer in order to manipulate him into killing another, more elusive criminal. And in *Suspicion*, Barlach pursues a former Nazi doctor by checking into his clinic with the hope of forcing him to reveal himself. The result is two thrillers that bring existential philosophy and the detective genre into dazzling convergence.

From New York Times bestselling author Gilly Macmillan comes this original, chilling and twisty mystery about two shocking murder cases twenty years apart, and the threads that bind them. Twenty years ago, eleven-year-olds Charlie Paige and Scott Ashby were murdered in the city of Bristol, their bodies dumped near a dog racing track. A man was convicted of the brutal crime, but decades later, questions still linger. For his whole life, filmmaker Cody Swift has been haunted by the deaths of his childhood

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best friends. The loose ends of the police investigation consume him so much that he decides to return to Bristol in search of answers. Hoping to uncover new evidence, and to encourage those who may be keeping long-buried secrets to speak up, Cody starts a podcast to record his findings. But there are many people who don't want the case—along with old wounds—reopened so many years after the tragedy, especially Charlie's mother, Jess, who decides to take matters into her own hands. When a long-dead body is found in the same location the boys were left decades before, the disturbing discovery launches another murder investigation. Now Detective John Fletcher, the investigator on the original case, must reopen his dusty files and decide if the two murders are linked. With his career at risk, the clock is ticking and lives are in jeopardy...

The Turn of the Screw, originally published in 1898, is a novella written by Henry James. The story, a part of Gothic and ghost story genres, first appeared in serial format in Collier's Weekly magazine (27 January – 16 April 1898). In October 1898 it appeared in The Two Magics, a book published by Macmillan in New York City and Heinemann in London. Due to its original content, The Turn of the Screw became a favorite text of academics who subscribe to New Criticism. The novella has had differing interpretations, often mutually exclusive. Many critics have tried to determine the exact nature of the evil hinted at by the story. However, others have argued that the brilliance of the novella results from its ability to create an intimate sense of confusion and suspense within the reader.

"A respected professor is dead - shot in a crowded Zurich restaurant, in front of dozens of witnesses. The murderer calmly turned himself in to the police. So why has he now hired a lawyer to clear his name? And why has he chosen the drink-soaked, disreputable Spät to defend him? As he investigates, Spät finds himself obsessed, drawn ever deeper into a case of baffling complexity until he reaches a deadly conclusion: justice can be restored only by a crime. This is a captivating neo-noir classic from the master of the genre. The Execution of Justice is a dark, wicked satire on the legal system and a disturbing, if ambivalent, allegory on guilt, justice, violence and morality."--Publisher's description.

Traveling to the surf paradise of Huntington Beach to find the three men who may have murdered his sister, Ike Tucker encounters a dark subculture of drugs and violence and nearly loses himself in a hedonist circle of crazed Vietnam veterans, sadistic surfers and mysterious seducers. By the National Book Award finalist author of Tapping the Source. Original.

Brilliantly imagined and irresistibly readable, Arthur & George is a major new novel from Julian Barnes, a wonderful combination of

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playfulness, pathos and wisdom. Searching for clues, no one would ever guess that the lives of Arthur and George might intersect. Growing up in shabby-genteel nineteenth-century Edinburgh, Arthur is saddled with a dad who is a disgrace and a mum he wishes to protect, and is propelled into a life of action. To his astonishment, his career as a self-made man of letters brings him riches and fame and, in the world at large, he becomes the perfect picture of the honourable English gentlemen. George is irredeemably an outsider, and has no hope of becoming such a picture. Though he's dogged and logical, a vicar's son from rural Staffordshire, he is set apart, and he and his family are targeted in his boyhood by a poison-pen campaign. George finds safe harbour in the reliability of rules, and grows up to become a solicitor, putting his faith in the insulating value of British justice. Then crisis upsets the uneasy equilibrium of both men's lives. Arthur is knocked for a loop by guilt and other dishonourable emotions. George is put to the sorest test, accused of a horrible crime. And from that point on their lives weave together in the most profound and surprising way, as each man becomes the other's salvation. Arthur & George is a masterful novel about low crime and high spirituality, guilt and innocence, identity, nationality and race. Most of all, it's a profound and witty meditation on the fateful differences between what we believe, what we know and what we can prove. George and his father pray together, kneeling side by side on the scrubbed boards. Then George climbs into bed while his father locks the door and turns out the light. As he falls asleep, George sometimes thinks of the floor, and how his soul must be scrubbed just as the boards are scrubbed. Father is not an easy sleeper, and has a tendency to groan and wheeze. Sometimes, in the early morning, when dawn is beginning to show at the edges of the curtains, Father will catechize him. "George, where do you live?" "The Vicarage, Great Wyrley." "And where is that?" "Staffordshire, Father." "And where is that?" "The centre of England." "And what is England, George?" "England is the beating heart of the Empire, Father." "Good. And what is the blood that flows through the arteries and veins of the Empire to reach even its farthest shore?" "The Church of England." "Good, George." And after a while Father will begin to groan and wheeze again. George watches the outline of the curtain harden. He lies there thinking of arteries and veins making red lines on the map of the world, linking Britain to all the places coloured pink: Australia and India and Canada and islands dotted everywhere. He thinks of blood bubbling through these tubes and emerging in Sydney, Bombay, the St. Lawrence Waterway. Bloodlines, that is a word he has heard somewhere. With the pulse of blood in his ears, he begins to fall asleep again. —excerpt from Arthur & George

Friedrich Dürrenmatt was one of the most important literary figures of the twentieth century, a talent on par with Samuel Beckett, Albert Camus, Jean-Paul Sartre, and Bertolt Brecht. A prolific writer of letters, poems, novels, and shorter fictions, his essays on literary forms as well as those on philosophy and politics provide a window onto his world and his work, demonstrating both his critical acumen and the breadth of his talents as a stylist. Gathered from throughout his long career, the writings featured in Dürrenmatt's Selected Essays are by turns playful and polemical, poetic and provocative, mordantly comical and deadly serious.

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Critics have often been perplexed by Dürrenmatt's sudden shifts—from stage to prose and back, from comedy to tragedy and vice versa, from writing to drawing. In this volume, the full range of his interests in arts and letters—and their relationships to each other—becomes evident. In one section, a cluster of essays on the theater illuminate his idiosyncratic dramaturgical theories, drawing on examples from Attic comedy to Schiller, Brecht, and professional wrestling. In another, his philosophical essays intermingle his passionate reflections on ethical and political questions with his skeptical forays into metaphysics. And in autobiographical pieces such as the monumental “Vallon de l'Ermitage,” Dürrenmatt offers an intimate look at his “web of time”—the places where he traveled and the people with whom he lived and worked. Suffused with melancholy, flashes of tenderness, and the author's inimitable sense of the grotesque and absurd, these essays provide a compelling look at the author's prodigious strength as a writer of nonfiction.

Brilliant neo-noir from one of the greatest post-war writers of German A man is murdered in plain sight. But could it be the perfect crime? A respected professor is dead – shot in a crowded Zurich restaurant, in front of dozens of witnesses. The murderer calmly turned himself in to the police. So why has he now hired a lawyer to clear his name? And why has he chosen the drink-soaked, disreputable Spät to defend him? As he investigates, Spät finds himself obsessed, drawn ever deeper into a case of baffling complexity until he reaches a deadly conclusion: justice can be restored only by a crime. This is a captivating neo-noir classic from the master of the genre. Friedrich Dürrenmatt (1921-1990) was a Swiss author and dramatist, most famous for his plays *The Visit* and *The Physicists*, which earned him a reputation as one of the greatest playwrights in the German language. He also wrote four highly regarded crime novels - *The Pledge*, *The Judge and His Hangman*, *Suspicion* and *The Execution of Justice*, all of which will be published by Pushkin Vertigo.

A compelling and timely debut novel from an assured new voice: *Three-Fifths* is about a biracial black man, passing for white, who is forced to confront the lies of his past while facing the truth of his present when his best friend, just released from prison, involves him in a hate crime. Pittsburgh, 1995. The son of a black father he's never known, and a white mother he sometimes wishes he didn't, twenty-two year-old Bobby Saraceno has passed for white his entire life. Raised by his bigoted maternal grandfather, Bobby has hidden the truth about his identity from everyone, even his best friend and fellow comic-book geek, Aaron, who has just returned home from prison a newly radicalized white supremacist. Bobby's disparate worlds crash when, during the night of their

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reunion, Bobby witnesses Aaron mercilessly assault a young black man with a brick. Fearing for his safety and his freedom, Bobby must keep the secret of his mixed race from Aaron and conceal his unwitting involvement in the crime from the police. But Bobby's delicate house of cards crumbles when his father enters his life after more than twenty years, forcing his past to collide with his present. *Three-Fifths* is a story of secrets, identity, violence and obsession with a tragic conclusion that leaves all involved questioning the measure of a man, and was inspired by the author's own experiences with identity as a biracial man during his time as a student in Pittsburgh amidst the simmering racial tension produced by the L.A. Riots and the O.J. Simpson trial in the mid-nineties.

'Haunting . . . Superlative.' Sunday Times Crime Book of the Month 'A terrific novel.' A. N. Wilson Summer, 1915: a young woman falls to her death at Charleston Farmhouse on the Sussex Downs. But was it an accident? Twenty years later, Josephine Tey is faced with the accusation that it was murder, and that she was complicit in the crime. Can she clear her name and uncover the truth, exposing the darkest secrets of that apparently idyllic summer?

Translated into English for the first time, "The End" is a searing firsthand account of the Allied firebombing of Hamburg and a rare German perspective on the devastation.

In this suspenseful masterpiece about corrupted love, Rupert Kellogg's wife, Amy, goes missing after an ill-fated trip to Mexico—and Rupert becomes the focus of a paranoid investigation. Amy Kellogg is not having a pleasant vacation in Mexico. She's been arguing nonstop with her friend and traveling companion, Wilma, and she wants nothing more than to go home to the Bay Area. But an uncomfortable stay in a Mexican hotel takes a nightmarish turn when Wilma is found dead on the street below their room—an apparent suicide. Rupert Kellogg has just returned from seeing his wife Amy through the difficulties surrounding the apparent suicide of her friend in Mexico. But Rupert is returning alone—which worries Amy's brother. Amy was traumatized by the suicide, Rupert explains, and has taken a holiday in New York City to settle her nerves. But as gone girl Amy's absence drags on for weeks and then months, the sense of unease among her family changes to suspicion and eventual allegations.

Theatre program.

"First published in German as *Bruder Kemal*, c2012, by Diogenes Verlag AG Z'urich"--Title page verso.

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Set in a small town in Switzerland, *The Pledge* centers around the murder of a young girl and the detective who promises the victim's mother he will find the perpetrator. After deciding the wrong man has been arrested for the crime, the detective lays a trap for the real killer—with all the patience of a master fisherman. But cruel turns of plot conspire to make him pay dearly for his pledge. Here Friedrich Dürrenmatt conveys his brilliant ear for dialogue and a devastating sense of timing and suspense. Joel Agee's skilled translation effectively captures the various voices in the original, as well as its chilling conclusion. One of Dürrenmatt's most diabolically imagined and constructed novels, *The Pledge* was adapted for the screen in 2000 in a film directed by Sean Penn and starring Jack Nicholson.

In Friedrich Dürrenmatt's experimental thriller *The Assignment*, the wife of a psychiatrist has been raped and killed near a desert ruin in North Africa. Her husband hires a woman named F. to reconstruct the unsolved crime in a documentary film. F. is soon unwittingly thrust into a paranoid world of international espionage where everyone is watched—including the watchers. After discovering a recent photograph of the supposed murder victim happily reunited with her husband, F. becomes trapped in an apocalyptic landscape riddled with political intrigue, crimes of mistaken identity, and terrorism. F.'s labyrinthine quest for the truth is Dürrenmatt's fictionalized warning against the dangers of a technologically advanced society that turns everyday life into one of constant scrutiny. Joel Agee's elegant translation will introduce a fresh generation of English-speaking readers to one of European literature's masters of language, suspense, and dystopia. "The narrative is accelerated from the start. . . . As the novella builds to its horripilating climax, we realize the extent to which all values have thereby been inverted. *The Assignment* is a parable of hell for an age consumed by images."—*New York Times Book Review* "His most ambitious book . . . dark and devious . . . almost obsessively drawn to mankind's most fiendish crimes."—*Chicago Tribune* "A tour-de-force . . . mesmerizing."—*Village Voice*

District Attorney Varga is shot dead. Then Judge Sanza is killed. Then Judge Azar. Are these random murders, or part of a conspiracy? Inspector Rogas thinks he might know, but as soon as he makes progress he is transferred and encouraged to pin the crimes on the Left. And yet how committed are the cynical, fashionable, comfortable revolutionaries to revolution--or anything? Who is doing what to whom? *Equal Danger* is set in an imaginary country, one that seems all too real. It is the most extreme--and gripping--depiction of the politics of paranoia by Leonardo Sciascia, master of the metaphysical detective novel.

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The ninth book to feature the classic crime-solving Detective Chief Inspector Wexford. Angela Hathall is found strangled in her bed but, shockingly, the murder of this meek and solitary woman sparks little emotion from her husband. Called in to investigate, Wexford's curiosity only deepens when he discovers that the Hathall household has been meticulously cleaned but for a single distinctive palm print. As the case develops Wexford is increasingly frustrated by the seemingly pointless nature of the murder. There is no motive, no weapon and no suspect. Nothing except the unidentified print. But despite the sparse evidence, Wexford is convinced Hathall is hiding something. So when Wexford is taken off the case he decides to take matters into his own hands

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