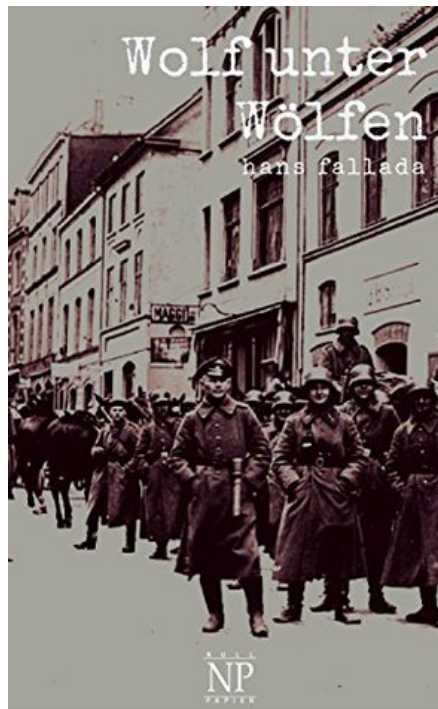




Wolf unter Wölfen: Ungekürzte und kommentierte Ausgabe

Hans Fallada , Jürgen Schulze (Editor)

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Falladas Werk ist mit seinem nüchternen, dialoglastigen Erzählstil charakteristisch für die Epoche der Neuen Sachlichkeit.

Wolfgang Pagel, Sohn einer wohlhabenden Familie, hat sich mit seiner verwitweten Mutter überworfen und lebt vom Glücksspiel. In der Nacht vor seiner Hochzeit verspielt er sein letztes Geld. Er flieht nach Berlin und lässt seine Verlobte auf der Straße zurück, allein und mittellos.

Um wieder auf die Beine zu kommen, lässt sich Pagel von einem Exkameraden aus der Militärzeit als Verwalter anheuern. Und hier, auf dem eigentlich schon ruinierten Gut, erlebt er die wahre Niedertracht und Verderbtheit des Menschen: Der neue Brotherr ist abhängig von seinem verhassten Schwiegervater. Die Ehefrau ist ihrem Mann nur noch in seliger Abneigung zugetan, muss aber den Schein der glücklichen Familie wahren. Die junge Tochter hat eine Affäre mit einem rechtsnationalen Putschisten, der seinerseits vom Diener des Hauses erpresst wird.

Pagel wird zum Wolf unter Wölfen.

"Wolf unter Wölfen" ist in seiner Komplexität von Handelnden und Handlung eine episch angelegte Charakterstudie und einer der Klassiker der deutschen Literatur.

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From Reader Review Wolf unter Wölfen: Ungekürzte und kommentierte Ausgabe for online ebook

Tom Johnson says

another book with a complicated publishing history - as would be expected with any book published during the years of Nazi Germany. This edition restores text excised from the 1938 English publication. 793 pages of small font - yet the book kept my interest throughout. the afterword gives an excellent critical review. For what it's worth, I have to wonder if the naysayers read the same book that I did. What is so odd, as one reads through the pages, is the realization that everything the characters did would come to naught. the Red Army's revenge for Hitler's brutality after Operation Barbarossa was soon to utterly destroy their world. later...

WOLF AMONG WOLVES – HANS FALLADA – MELVILLE HOUSE 2010

The 1937 Publication with restored text. Translated by Philip Owens. Restored and with additional translations by Thorsten Carstensen and Nicholas Jacobs. All top quality. Odd how difficult it is to look up translators. From Wikipedia, "Its (Wolf Among Wolves) first unabridged translation into English by Philip Owens was published in 1938."

German humor – who knew? A tad grim but humor none the less.

Without judicial restraint, men become wolves to other men. And some become freakish wolves. Within the story are many wolves and some little justice. It was all to become far worse.

I had never heard of Salvarsan, from the German company Hoechst, an arsenic based drug which was widely used to treat syphilis from 1910 to 1940. The 1940s, when penicillin mercifully became available.

As far as paper quality, print quality, and the strength of the binding is concerned, the book is a decent enough paperback. However, the text has an abundance of typos. I always find that a bit sad. Is proofreading so difficult?

Page 612, "Rittmeister von Packwitz had that sense of gain which suddenly emerges in those who know nothing of business." Yes, the heady confidence of the incompetent like that found in the maladroit DT - and the fools who elected him.

Page 656, "Human beings, before they depart this earth, want to know that they have not been wiped from the great slate of life without leaving some trace." Over the 793 pages, Fallada had turned out some hundreds of such pithy phrases. Thoughts on man's foibles, fears, follies, and his or her most earnest aspirations. He was a keen observer of humankind and had the wit to write it down.

Of life's beginning; the coming out of nothingness. Of life's ending; the going into nothingness.

Page 678, "People do not love their saviors. Once out of danger they resent that superiority." Sigh, it is written in stone. The unwashed will always hear the conman's pretty lies and block their ears from anyone foolish enough to warn them of harsh realities.

Love this, from page 734, "The tenant undoubtedly had failed to meet his financial obligations, permitting himself expensive tastes that encumbered a property which he mismanaged with unskilled assistance." DT in a nutshell. We have become the gold-plated toilet for trump's rump. Will we ever be clean again? The view from below is disturbing.

Page 759, our troubled poultry girl Amanda Backs asks, "But how do I know what's right and not right in this world?" A good question; when up is down, black is white, right is wrong and "Grab'em by the Pussy" replaces "In God We Trust". What a joke we've become.

From Hillary's new book (currently reading/skimming), "I do wonder sometimes about what would have happened if President Obama had made a televised address to the nation in the fall of 2016 warning that our democracy was under attack. Maybe more Americans would have woken up to the threat in time. " She isn't the only one wondering. I find it cowardly on Obama's part. Too afraid of getting his pinafore dirty? Totally balless. From the Urban Dictionary, "Balless: Rejecting innovative ideas that provide clear solutions to a multitude of problems because of imaginary complications." That pretty much nails it. According to media reports, part of the reason why the nation didn't know about the evidence implicating Russia in election

meddling until after the election is because President Barack Obama wouldn't go public unless he had the support of Republicans in Congress. Without that support, the president kept quiet - concerned that any action he took would be viewed as being done for partisan benefit. Gosh Obama, maybe just do what's right. Your legacy has a name and it's Donald Trump. That a POS like Mitch McConnell could so easily own BHO is beyond disgusting. To top it off, Obama was responsible for having put Comey, a known Republican, in the catbird seat. There was a lot to dislike about LBJ but he never let anyone piss on his leg. The salacious is readily believed whereas the up and up is deemed too tedious and is summarily dismissed. The young Wolfgang Pagenl stands a barrage of false accusations. I am tempted to say more about the story but it is too perfectly constructed to ruin with even the slightest of spoilers.

Cooper Renner says

Second Reading: This is both panoramic and tightly focused. The book is, to me, slow to get started as Fallada introduces us to the lives of the large cast of characters. But his look at the characters individually is quite focused and sharp. Unlike many history books, which feel too distanced, this novel thrusts the reader right into the economic despair of 1923 Germany, with absurdly runaway inflation and a nation on the skids. Fallada's characters are distinct and individual, humanly full of foibles and good will. Believable. Little Man, What Now? and Every Man Dies Alone are much smaller in scale, though no less honest, and thus move more quickly. Fine fine work.

Like Every Man Dies Alone, this one is superb in depicting the lives of "ordinary" people in very unordinary times, the great inflation of 1923 in Germany, when virtually every German was a millionaire, but a loaf of bread might cost a hundred million marks. A large cast of characters can make things confusing, especially in the beginning, and this one doesn't have the incredible plot "hook" of EMDA, but still a very very fine book.

Anneli Waara says

Först överraskad av det otippat farsartade och dråpliga i denna historia, som utspelar sig på en ytterst allvarlig scen. Ett samhälle i förfall, kaosartad inflation och desperata vägar till överlevnad på alla samhällsnivåer under Weimarrepublikens sista tid. Men den handlar också om människan och vad oväntat som händer hennes karaktär i svåra tider. Berättarglädjen sprudlar och utvecklar sig till i det närmaste en deckarhistoria. Först tänkte jag ge den en trea, pga av just det raka berättandet som nästan snubblar över sig själv i viljan till action, men det blev oemotståndligt till slut. En författare som tidigt förstod vad som krävs av en "bestseller", utgiven 1937.

Helen says

OMG, I never reviewed this book? Bad Helen!

This was an incredibly important read for me. It's a story of life in Germany running up to World War 2, told by a master of realism.

It's shortly after World War 1. Money is worthless, being devalued by the hour; there are tales of men

pushing a wheelbarrow full of money to the store to buy a loaf of bread. Whatever sum you agreed to work for at the beginning of the day won't buy you a quart of milk by the end of the day.

Wolf, one of the lucky young veterans who survived the war, is a handsome, amiable and shiftless young man, addicted to the thrill of gambling in the way that drinkers are addicted to alcohol, and drug addicts are addicted to heroin, habits that Hans Fallada knew very well. The wisest thing Wolf does is to marry Petra, a sweet, lovely and clear-headed young woman from the working class, who goes to bed with Wolf for the money, a desperate thing that many hungry and impoverished women did in Germany after World War 1.

Fallada writes books that are tapestries, several connected stories weaving together into a colorful and gorgeously textured whole. Setting the story into motion is one fateful event that cascades into disaster. Wolf dreams of a lucky streak, on a day that he has a huge pot of money so that he can keep playing on and on. With the rent due, and feeling lucky, Wolf pawns his wife's clothing and steals a valuable painting from his mother's house to sell for a stake; and when the police bust the illegal casino, he loses everything. When the rent goes unpaid, his pretty young wife is turned out onto the street without her clothes, and she is arrested as a streetwalker. His angry and saddened mother turns him away, taking away his last support. Wolf loses everything.

Fortunately, he runs into old army buddies, one of whom is running a valuable estate/farm into the ground and is badly in need of a staff he can trust. Wolf is offered the job of bailiff, or farm manager, managing the books and the agricultural production of the manor house.

Wolf heals himself while living in the country, away from the temptations of the city. But one of the pleasures of this book is the way it plays with cliches; corruption thrives in this pastoral paradise. Militia men agitate, corrupting locals and hoping to overthrow the elected government; greedy villagers cheat whoever they can. This is a relentlessly realistic book, and yet, in the end, it is still very much about love.

There are too many themes and threads to mention here, including a surprisingly feminist storyline. *Wolf Among Wolves* was written in 1938, and though they are never mentioned, you feel the ominous stomp of stormtroopers boots ringing through every chapter. I learned a great deal about pre-World War 2 Germany from the book, and what the Germans were struggling to recover from when Hitler offered them his deadly cure.

Jon says

I knew very little of conditions in Germany after the armistice and it was great from historical side of things. The narrative was a bit like a soap opera but there were many passages of interesting observations of social strata and life choices.

Walton says

This is the best book I read in 2010 - incredible narrative power, detailed character development and a comprehensive evocation of the ethical dilemmas facing people in Weimar Germany.

Jane Schoelkopf says

This is the most amazing book ever. It vividly portrays unstable aura of the Weimar republic and the excesses of 1930s Berlin, but is above all a gripping story, about Wolf's fall from grace and decline into gambling addiction, and how he sets out to win back his girlfriend, who is pregnant unknown to him. Hard to describe the epic nature of this book - only to say it reminds me of the convoluted intrigue of a Dickens novel, with all the twists and turns, vivid detail and a rip-roaring story. Let me know if you get hold of it (from your library) and if you liked it!

Lewis Weinstein says

Published in 1938 ... depicts the catastrophe in Germany caused by hyper-inflation by showing its impact on several interesting characters. I plan to have my major German character (in the novel I'm writing) read this book and reflect on his own experiences in 1923.

John Gaynard says

Germany 1923: with exponential deflation, ever-rising poverty in the cities, and the French occupation of the Ruhr in the background, Fallada follows the fortunes of three ex-soldiers who had fought together in WWI but who now, like most of their countrymen, are struggling to make sense of the present state of chaos.

The soldiers move from hunger-, drink-, cocaine-, prostitution- and gambling-stricken Berlin to what they imagine will be a better life in the countryside, however their hopes are disappointed: around them, a downward spiral of recklessness, infatuation, envy and revenge takes its toll. In the surrounding countryside, disaffected soldiers are preparing a putsch against the government. Prisoners are let out of the prisons to gather the harvest. People with different political allegiances and ideologies roam the forests. Each of the three soldiers has to come to terms with his own demons, as he realizes that the courage which equipped him to be a hero during the war is of no use in this type of civilian life.

I won't say anything about the plot, just encourage you to read this novel, which is now available in a faithful translation, that reinstates the parts of the text that were dropped in the 1938 English translation.

As I read this novel, another author came to mind: John Maynard Keynes. In his 1919 book, The Economic Consequences of the Peace, he foresaw events that would take place in Germany, in only a few years, and Fallada's novel describes the coming true of Keynes's worst fears.

Sweet Drop says

Herkes Tek Ba??na Ölür'den sonra okudu?um ikinci Hans Fallada eseri idi. Yine üzüntüye bo?arken mest etmeyi bildi.

P.S: Bu tarz çok sayfal? kitaplar tu?la bas?m yap?laca??na iki kitap olarak bas?l?p sat??a sunulsa ?ahane olur. ?nsan kitab? okurken kitab? ta??maktan resmen helak oluyor.

Rashmi says

I am a slow reader; I read this 800-page novel in ten days. It is gripping, suspenseful, powerful, painful, bleak, brutal. Fallada describes how runaway hyperinflation caused the financial and moral collapse of post-WWI German society and demonstrates how differently people can react to extreme deprivation and hardship. He writes with both touching empathy and unsentimental clarity. I agree with the critics who hail this as Fallada's masterpiece.

Corina Liana says

Good insight into different sources of insanity..

Courtney says

I must first point out that this is the first book by Fallada I've read. I haven't read the currently popular *Every Man Dies Alone*, but I plan to in the near future. This is probably one of the longest books I've ever read and like other long books (Marjorie Morningstar, Forever Amber) this book tends to wander a lot. The central story revolves around Wolfgang "Wolf" Pagel (I kept asking myself if Fallada intentionally incorporated the protagonist's nickname into the title).

Pagel starts the book off living in Berlin in a dingy, prostitute-ridden boarding house with his girlfriend Petra. Pagel is irresponsible in every sense of the word. He has a crippling addiction to gambling even though he denies it. This addiction leads to him selling off all of Petra's clothing, leaving her only a coat to wear. To be frank, during the first part of the book Petra doesn't have a backbone. She sees Pagel as a man who saved her from the street and as a result doesn't try to change his ways.

Pagel tries to help Petra one day by selling off a painting that belongs to his mother. This plan fails because Pagel seems to have a chronic habit of forgetting important tasks that he promises to accomplish. He ends up at a bar drunk where he runs into two men he knew from his army days during WWI. They recognize him, perhaps because he can't afford to wear anything except his old uniform, and start to chat. One of the men owns a large farm near the Polish border and offers Pagel a job. Pagel accepts it and the next day he leaves for the country.

Here's where the book got me. How many novels have you read where the protagonist moves from the country to the big city only to be disillusioned by how horrible their fellow human beings are capable of acting? Quite a few. How many novels have I read where the locations are reversed? Only this one.

Tim says

In his *Philosophical Dictionary*, Voltaire distinguished between history and fable. The former, he said, is "the recital of facts represented as true" whereas fable is "the recital of facts of facts represented as fiction." In terms of historiography, that is a fair distinction. In terms of grasping history, though, fiction may be as effective as a history book.

The recent revival of German novelist Hans Fallada's works is a case in point. Last year, his novel about personal integrity and resistance during the Nazi regime, *Every Man Dies Alone*, was first published in English. Publisher Melville House has now released the first unabridged English translation of *Wolf Among Wolves*. While *Every Man Dies Alone* was based on the true story of a working class couple in Berlin who mounted their own modest campaign of resistance by dropping postcards containing anti-Nazi and anti-Hitler messages throughout the city, *Wolf Among Wolves* takes an even closer look at the struggle for integrity and survival amid the post-World War I economic disaster that contributed to Hitler's rise to power.

Although first published in 1937 (with an abridged translation published in the U.S. the following year), the book is emblematic of the *Neue Sachlichkeit* ("New Objectivity") movement that arose in 1920s Germany. It was a school of artistic expression that "vividly depicted and excoriated the corruption, frantic pleasure seeking and general demoralisation of Germany following its defeat in the war and the ineffectual Weimar Republic which governed until the arrival in power of the Nazi Party in 1933." Using a highly descriptive approach tinged with reportage, Fallada looks beyond the broad causes of Germany's economic struggles to show its impact on a wide range of the German public. His characters served in the war or come from a variety of social classes, all struggling with finding or holding on to a place in a collapsing economy in 1923. Akin to a tolling bell, from the first page *Wolf Among Wolves* periodically details the value of the German mark in the rampant hyperinflation of the times. (In the roughly five months covered by the book, the number of marks it took to equal a U.S. dollar increased from 414,000 to 4.2 trillion.)

The copious detail with which Fallada -- the pen name of Rudolf Ditzgen -- creates his characters and explores the dismay and decadence of German society is established at the outset. Just under half the nearly 800-page book deals only with July 26, 1923. The day is not notable in German history. It is a simply an average day Fallada uses to portray life at the time. He builds *Wolf Among Wolves* around Wolfgang Pagel, a former army second lieutenant and current inveterate gambler, his live-in girlfriend Petra, and his former military comrades, Rittmeister (Captain) Joachim von Prackwitz and Oberleutnant (Senior Lieutenant) Etzel von Studmann. Numerous other characters, most family members or individuals who work at the large farming estate von Prackwitz leases from his in-laws, make up the complete cast and several occasionally disappear for large portions of the book before returning. By focusing on the details of a particular day in several lives, this portion of the book portrays the decadence and decay of German society in its most vivid detail.

Describing the area around one of Berlin's major railway stations, Fallada writes that "to the dreariness of the facades, the evil smells, the misery of that barren stone desert, there was added a widespread shamelessness, the child of despair or indifference, lechery born of the itch to height a sense of living in a word which, in a mad rush, was carrying everyone toward an obscure fate." Shortly thereafter, in the Friedrichstrasse section of central Berlin, von Prackwitz comes across a bazaar-like setting full of prostitutes, both female and male, war-wounded beggars and drug addicts. The description of the area of central Berlin where Pagel and Petra live also helps explain the sex trade:

It was a poor district in a starving age, and everywhere, at every hour of the day, stood women, girls, widows, miserable bodies rigged up in the most ridiculous rags, hunger and misery in their faces. To find a buyer for that miserable body was the last hope of war widows done out of their pensions; working-class women whose husbands, even the soberest and most industrious, were tricked out of their wages by every devaluation of the mark; girls, some almost children, who could no longer witness the misery of their younger brothers and sisters.

Yet even when the focus of the book -- and Pagel and von Studmann -- moves largely to von Prackwitz's rural estate, the impact of the failing economy remains a core element. There is not only the economic burden imposed by the Versailles Treaty but also the French occupation of Germany's industrial heartland, both contributing to even more political unrest and economic dislocation. When these macroeconomic

factors are brought to the level of the individual it all sets the stage not only for an overarching love story but personal and political intrigue, the escape of prison inmates helping with the harvest and a failed putsch (coincidentally or not, just five weeks before the Beer Hall Putsch that led to the imprisonment during which Hitler wrote most of *Mein Kampf*). They also continue and bear out the theme suggested by the title -- virtually every character becomes a lone wolf at times, with self-preservation often taking precedence over the overall interests of the pack that is society. Some characters eventually raise themselves up; others descend further into chaos.

The second half of the book moves more briskly, although still not at a rapid pace. Pace seems to have been a primary motivation behind the abridgment of the 1938 English translation. In an Afterword, Thorsten Carstensen, who did the additional translations with Nicholas Jacobs, observes that many of the earlier omissions involved paragraphs that did not advance the plot but delved into characters' feelings or behavior. That could give rise to a criticism of the unabridged edition. Although the reader does not know which passages were restored, there are times the detail becomes almost too minute. Although the second half of the book does not contain as much detail, Fallada often uses foreshadowing at the end of various sections to keep the reader on task.

Unquestionably, the realistic detail of events and characters' psyches was key to making *Every Man Dies Alone* and *The Drinker*, Fallada's posthumously published novel about a businessman's descent into alcoholism, exceptional works. In *Wolf Among Wolves* that attention helps readers better understand the realities of life in Weimar Germany, even if it doesn't fully examine the causes. Still, even though there is benefit to reading the work as originally published, the continuing attention to seemingly minor points could perhaps dissuade modern readers from completing what is still a rewarding read, one which may take them further inside the times than a straightforward work of history.

(Originally posted at A Progressive on the Prairie)

David says

For almost 2 full months, I've labored through Hans Fallada's *Wolf Among Wolves*. Being unaccustomed to my recently irregular reading progress, I grew concerned I couldn't fairly judge how good this book is. The concerns were either baseless or this novel is just that phenomenal.

Fallada creates a setting profoundly dark, even more unnerving because of the greater darkness to come, in which a lost people witness the very structure of their world rapidly losing hold. Germany, in between the World Wars, is printing staggering amounts of new money to pay for war damages, and this causes the value of the people's money to freefall. The elderly watch in horror as their life savings evaporate. The working class loses heart and purpose. Morality crumbles and a general predatory instinct roots deeply into the shocked hearts of a shaken people. The effects continue to domino until there remains no trust in anything.

"People read of these things in the papers. They did not see, but they felt them. These things entered into men, became part of them, affected their sleeping and waking, their dreaming and drinking, their eating and living. A desperate people in a desperate position; every despairing individual behaving desperately....Confused, chaotic times. "

Wolf presents a panoramic shot of 1920's Germany from bustling Berlin to the sprawling farm estate Neuloh through which people from all walks of life navigate in confusion, frantically adjusting to a world which won't sit still and secure. For many, this becomes a lost wandering where one is kicked around by circumstance. It is distinctly this "lost-ness" which soaks the whole air of the novel which gives it its volatility and tension.

The character development is a marvel because the trying situation draws out of the cast deeply hidden faults and virtues. The length of the novel and its winding storyline demand reader dedication and effort, but the flow and resolution are brilliant and rewarding.
