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Swiss-German Literature, 1945-2000 (1945-2000)

Romey Sabalius (San José, State University)

Places: Switzerland.

For a nation with only seven million inhabitants, the literature of Switzerland is astonishingly complex. First, it should be noted that the small country actually possesses four literatures, respective to each of their language regions (German, French, Italian, and Rhaeto-Romansh). The literatures produced in the different linguistic regions have as little in common with each other as do German, French, and Italian literatures. Generally, the focal point for Swiss authors is the culture of the respective larger neighboring country. In the case of eastern Switzerland, where Rhaeto-Romansh is spoken by less than 100.000 people, authors publish primarily in German to reach a larger audience (Iso Camartin [1944-], Reto Hänyy [1947-], Flurin Spescha [1958-2000]). In addition, the German language region of Switzerland is further divided by numerous dialects, which all differ immensely from standard German and to a significant extent from each other. Literature written in these dialects is rare, since no written standard for any of them exists. In the past, dialect literature was a folkloristic genre (mostly in drama and radio plays), enjoyed for its phonetic uniqueness, but featuring lightweight topics. Since the 1960s, dialect texts of higher literary quality have been produced by progressive authors such as Kurt Marti (1921-), Mani Matter (1936-1972) and Ernst Burren (1944-). But due to its limited readership, dialect literature remains marginal.

In contrast to their compatriots, the over four million German-speaking Swiss constitute a group large enough to establish an independent cultural entity within German language culture. Many publishing houses are or were located in Switzerland (Ammann, Arche, Artemis, Atlantis, Benzinger, Diogenes, Francke, Huber, Lenos, Limmat, Manesse, Nagel & Kimche, Pendo, Sauerländer, Walter, Zytglogge, and the book club Ex Libris), and, next to the metropolitan centers of Zurich, Basle, and Berne, even smaller cities or regions (Solothurn, Olten, Aargau, Jura Südfuss) have vibrant literary scenes.

Swiss literature is primarily distinguished from the literature of Germany as well as Austria through different political and historical developments. Switzerland was neutral during World War II and thus spared the atrocities and devastation that affected most of Europe. Nevertheless, even in the case of Switzerland, it is appropriate to talk about post-war literature. Despite the country's neutrality, the war had a fundamental effect upon the Swiss nation and its culture. On the one hand, the government mandated artists to take part in an "intellectual national defense" (*Geistige Landesverteidigung*) and thereby restricted critique as well as creativity. On the other, the influx of refugee artists and intellectuals brought new impulses, and the *Zürcher Schauspielhaus* advanced to one of the premier German language theaters. In the decades after the war, the Swiss enjoyed and fostered their reputation as a people who courageously defied National Socialism and humanely provided asylum to refugees. However, since the 1960s circumstances were revealed which tarnished

that idealized image, and the country still struggles with the repercussions.

It is not in the least due to the works of Max Frisch (1911-1991) and Friedrich Dürrenmatt (1921-1990) – the giants among 20th-century Swiss authors – that the country's literature could keep pace with the reform of German and European literature after World War II and gain an international reputation. Rather than indulging in the prevailing Swiss mood of innocence and self-righteousness, these authors faced the challenges and responsibilities as members of an international community. They addressed universal issues with relevance far beyond the borders of their own nation. Dürrenmatt's tragicomedy *Der Besuch der alten Dame* [*The Visit*, 1956] and Frisch's drama *Andorra* [*Andorra*, 1961] compellingly demonstrate how society's values can break down and lead to brutality even in respectable and close-knit communities. In Switzerland's conservative atmosphere, Frisch and Dürrenmatt could achieve renown and later even cult status only after having found recognition and fame abroad. Their plays enjoy international acclaim to this day, and masterpieces such as *Die Physiker* [*The Physicists*, 1962], in which Dürrenmatt examines the dangers of technical progress and its potential for mass destruction, as well as the fine line between human ingenuity and insanity, are likely to retain their relevance in the future.

Both playwrights were accomplished novelists as well. Dürrenmatt wrote several successful detective novels (*Der Richter und sein Henker* [*The Judge and his Executioner*, 1952], *Der Verdacht* [*The Suspicion*, 1953], *Das Versprechen* [*The Promise*, 1957], *Justiz* [*Justice*, 1985]), continuing the tradition of a genre that in Switzerland had a strong representative in Friedrich Glauser (1896-1938). Frisch made major contributions to the nascent European existentialism with novels like *Stiller* [*I am not Stiller*, 1954], in which the protagonist is in search of his true identity, and *Homo faber* [*Homo Faber*, 1957], whose anti-hero is torn between tradition and mythology on the one hand and technology and modernity on the other. Frisch's novels inspired a new generation of authors, who shared their mentor's social criticism and active political engagement.

Among this “young generation” are some of the most successful Swiss writers. Peter Bichsel (1935-) achieved fame nationally and abroad with his humorous, yet subtly subversive short stories *Kindergeschichten* [*Children Stories*, 1969]. Although he tried his hand at novels as well, he remains a champion of short prose forms (*Der Busant* [*Mr. Busant*, 1985], *Zur Stadt Paris* [*Paris City Inn*, 1993]) and socio-political essays (*Des Schweizers Schweiz* [*The Swiss' Switzerland*, 1969], *Geschichten zur falschen Zeit* [*Stories at the Wrong Time*, 1979], *Doktor Schleyers isabellenfarbige Winterschule* [*Doctor Schleyer's Isabelle-Colored Winter School*, 2003]). Adolf Muschg (1934-), heir apparent of Frisch as political activist and “conscience of the nation”, also found a large readership in Switzerland and Germany and received the *Büchner Preis* in 1994, the most respected award for German language literature. Admired for his short stories (*Fremdkörper* [*Alien Elements*, 1968], *Liebesgeschichten* [*Love Stories*, 1972], *Entfernte Bekannte* [*Distant Acquaintances*, 1976], *Leib und Leben* [*Dear Life*, 1982], *Der Turmhahn* [*The Weathercock*, 1987], *Gehen kann ich allein* [*I Can Walk by Myself*, 2003]), he excels as a novelist as well (*Albissers Grund* [*Albisser's Reason*, 1974], *Das Licht und der Schlüssel* [*The Light and the Key*, 1984], *Der Rote Ritter* [*The Red Knight*, 1993], *Sutters Glück* [*Sutter's Happiness*, 2001]), continuing the themes of his mentor such as analyzing identity, love, and the ills of society. After the deaths of Frisch and Dürrenmatt in the early 1990s, Muschg became the most visible representative of Swiss literature.

For others, recognition and fame proved more elusive, despite their talent. Accusing the Swiss of narrow-mindedness as a result of living in a small and restrictive country, Paul Nizon (1929-) settled in Paris, but continues to write in German. With his bohemian demeanor and very personal novels about an artist's life (*Canto* [*Canto*, 1963], *Stolz* [*Stolz*, 1975], *Das Jahr der Liebe* [*The Year of Love*, 1981], *Die Innenseite des Mantels* [*The Inside of the Coat*, 1995]), he found a loyal following among German readers. Jürg Federspiel (1931-) was also drawn abroad and spent much time in the United States. New York is the preferred locale in many of his novels (*Museum des Hasses* [*Museum of Hate*, 1969], *Die Ballade von der Typhoid Mary* [*The Ballad of Typhoid Mary*, 1982], *Geographie der Lust* [*Geography of Lust*, 1989]) and short stories (*Orangen*

und Tode [*Oranges and Deaths*, 1961], *Die beste Stadt für Blinde* [*The Best City for the Blind*, 1980], *Eine Halbtagsstelle in Pompeji* [*A Part-Time Job in Pompeji*, 1993]). By contrast, Jörg Steiner's (1930-) prose illustrates familiar surroundings and addresses the individual's coping with loneliness, insecurity, and the incompatibility of dreams with reality (*Strafarbeit* [*Disciplinary Labor*, 1962], *Das Netz zerreißen* [*To Tear Up the Net*, 1982], *Der Kollege* [*The Colleague*, 1996]). While in Otto F. Walter's (1928-1994) debut novel *Der Stumme* [*The Mute*, 1959] the protagonist struggles with his own identity and his relationship with his father, the author's later novels are more explicitly socio-critical (*Die ersten Unruhen* [*Beginning Unrest*, 1972], *Die Verwilderung* [*Loss of Values*, 1977], *Zeit des Fasans* [*Time of the Pheasant*, 1988]). Walter was also active as an editor and discoverer of new literary talents.

Among the acclaimed authors not belonging to the Frisch circle are Walter Vogt (1927-1988) and Hugo Loetscher (1929-). Vogt, a physician and psychiatrist, wrote ironic, sarcastic, and revealing accounts about the medical profession and the health industry (*Husten* [*Cough*, 1965], *Wüthrich* [*Professor Wüthrich*, 1966], *Der Wiesbadener Kongress* [*The Congress in Wiesbaden*, 1972], *Der Irre und sein Arzt* [*The Patient and His Psychiatrist*, 1976]). His own drug addiction and rehabilitation are depicted in his later novels (*Vergessen und Erinnern* [*Forgetting and Remembering*, 1980], *Altern* [*Aging*, 1981]). Loetscher is a keen observer and critic of society (*Abwässer* [*Sewage*, 1963], *Die Augen des Mandarin* [*The Eyes of the Mandarin*, 1999]). His postmodernist novels *Der Immune* [*Man With Immunity*, 1975] and *Die Papiere des Immunen* [*Notes of the Man With Immunity*, 1986] show the multifaceted aspects of life and the many personae an individual possesses in a complex world. As a journalist in his earlier career and avid traveler, he has also gained expert status in matters of Latin American history and culture.

Within the group of young new talent bursting onto the literary scene are some authors who by age are closer to Frisch and Dürrenmatt, but who started to write later in their lives. Kurt Marti (1921-), a pastor by profession, was a pioneer in the renaissance of dialect literature (*rosa loui* [*rosa loui*, 1967]), and in his socio-critical texts and poems in standard German he shares the concerns of his younger colleagues (*Dorfgeschichten* [*Village Stories*, 1960], *leichenreden* [*funeral orations*, 1969], *Herausgehoben* [*Highlighted*, 1990]). Very different are the novels by Gerhard Meier (1917-), foremost his trilogy *Toteninsel* [*Island of the Dead*, 1979], *Borodino* [*Borodino*, 1982], and *Die Ballade vom Schneien* [*The Ballad of the Snowfall*, 1985]. His choice of regional locales, themes of remembrance, and poetic style place him in the tradition of Robert Walser (1878-1956), arguably the most influential Swiss author of the first half of the 20th century. Even senior to Frisch and Dürrenmatt, Ludwig Hohl (1904-1980) never managed to attract a large readership, although his *Die Notizen* [*The Notes*, 1944/54] are superbly written contemplations on art, duty, and society.

Narrative forms dominate Swiss literature. Although Frisch and Dürrenmatt have achieved their worldwide reputation as dramatists, they seem to be the exception in Swiss literature. Equally marginal is Swiss poetry. Even though the number of lyric authors is great, and many writers of prose also write poems, few have made a significant impact. The exception is Eugen Gomringer (1925-), the "father of concrete poetry". Influenced by his profession in advertising, his laconic and visual poems, which he calls constellations (*die konstellationen 1953-62* [*the constellations 1953-62*, 1964]), became known internationally. Largely unrecognized was Rainer Brambach (1917-1983), a laborer who composed melancholic, yet humorous poems (*Gesammelte Gedichte* [*Collected Poems*, 2003]). Erika Burkart (1922-) also built her literary career on poetry, focusing on nature and ecology, issues prevalent in the minds of her and the following generations (*Der dunkle Vogel* [*The Dark Bird*, 1953], *Die Zärtlichkeit der Schatten* [*The Tenderness of Shadows*, 1991]). The essay, however, has a strong tradition in Switzerland, and authors such as Eduard Korrodi (1885-1955), Karl Barth (1886-1968), Fritz Ernst (1889-1958), Carl Jacob Burckhardt (1891-1974), Max Rychner (1897-1965), Jean Rudolphe von Salis (1901-1996), Konrad Farner (1903-1974), Karl Schmid (1907-1974), Werner Weber (1919-), and François Bondy (1915-) exerted considerable influence on Swiss literature and society.

When the "young generation" of authors started to appear on the literary scene beginning in the late 1950s, they

struggled to find acceptance in a conservative environment. Mainstream Swiss society was self-content and gloated in its material wealth and proverbial orderliness. There was little sympathy for either progressive and experimental writing or poignant social criticism, and dissenting authors were often denounced as being unpatriotic and un-Swiss (*unschweizerisch*). Only after a string of political crises in the 1960s (among others the controversy about the treatment of immigrant workers), the population slowly became aware of the discrepancy between their public image and reality. It was also in the mid-1960s when serious discussions about Switzerland's complicity during World War II reached a wide audience. Although a revealing report had been published already in 1957 (*Ludwig-Bericht*), a broad public debate did not commence until 1965, sparked by Walter Matthias Diggelmann's (1927-1979) investigative novel *Die Hinterlassenschaft* [*The Inheritance*, 1965], followed two years later by the publication of Alfred A. Häsler's (1921-) study *Das Boot ist voll... Die Schweiz und die Flüchtlinge 1933-1945* [*The Boat is Full... Switzerland and the Refugees 1933-1945*, 1967].

The uneasiness of conservative critics with the "young generation" came to blows in what became to be known as the "literary debate of Zurich" (*Zürcher Literaturstreit*) in 1966/67. Emil Staiger (1908-1987), professor of literature and influential representative of the "old school", who measured literature against the yardstick of the German classicist period, publicly voiced his anger over the contemporary "littérature engagée". He accused its authors of having abandoned the humanist ideals of the past and of focusing solely on the loathsome aspects of society. His speech drew strong rebuttals not only from the authors under attack, but also from Frisch and Dürrenmatt – by now respected and influential – as well as from writers and critics in West Germany. It proved to be the last stand of the reactionary literary establishment. Not much later, during the youth revolts of 1968, traditional values in all areas of public and private life were radically challenged, and authors encountered a more progressive and self-critical society. In many ways, the decade leading up to 1968 can be considered a period of transformation in the cultural life of Switzerland.

The social unrest of 1968 brought about yet another group of young authors. Although they were "children of the revolution", socio-political concerns are not necessarily in the foreground of their writing. There are still those who use literature as a medium to expose society's deficiencies, Niklaus Meienberg (1940-1993) foremost among them (*Reportagen aus der Schweiz* [*Reports From Switzerland*, 1974]). But literature gradually drifted away from the overtly political and gravitated towards autobiographical writing. This focus on the private sphere, including the immediate and familiar surroundings, is reflected in the trend of German language literature as a whole, where *Innerlichkeit* (inwardness) and *Neue Subjektivität* (new subjectivity) were en vogue. This "privatization" of literature should not be seen as less critical or less subversive. The depiction of one's own microcosm also illustrates larger societal problems. A new regionalism was born, but one that was distinctly different from the popular, yet provincial, folkloristic literature (*Heimatliteratur*) of the past.

The texts by these younger authors display an increased thematic and stylistic variety. Urs Widmer (1938-) with his successful socio-critical plays (*Jeanmaire* [*Jeanmaire*, 1992], *Top Dogs* [*Top Dogs*, 1996]) still contributes to the "littérature engagée". His narratives, however, dominated by the private emotions and fantasies of their protagonists (*Vom Fenster meines Hauses aus* [*From the Window of My House*, 1977], *Der Kongress der Paläolepidopterologen* [*The Congress of Paleolepidopterists*, 1989], *Der Geliebte der Mutter* [*Mother's Lover*, 2000]) are more in line with introspective literature. Hermann Burger's (1942-1989) writing is characterized by eccentric style and elaborate vocabulary. In his novels, he tries to come to terms with his childhood and the relationship to his parents (*Schilten* [*In Schilten*, 1976], *Die künstliche Mutter* [*The Artificial Mother*, 1982], *Brenner* [*Brenner*, 1989]). Death is the omnipresent subject in the books of Burger, who took his own life at the height of his literary creativity. Gerold Späth's (1939-) voluminous trilogy (*Unschlecht* [*Unschlecht*, 1970], *Stimmgänge* [*Tuning Errands*, 1972], *Balzapf* [*Balzapf*, 1977]) showcases ornate style and a richness of description that positions him in the tradition of the picaresque novel, comparable with the German Günter Grass (1927-). In his later work, nonetheless, succinct life and adventure stories are more prevalent (*Commedia* [*Commedia*, 1980], *Die gloriose WHITE QUEEN* [*The Glorious WHITE QUEEN*, 2001]). Christoph Geiser (1949-) is Switzerland's leading representative of queer literature, primarily because of his unprecedented

openness in discussions of homosexuality (*Wüstenfahrt* [*Desert Passage*, 1984], *Das geheime Fieber* [*The Secret Fever*, 1987], *Kahn, Knabe, schnelle Fahrt* [*Barge, Boy, Rapid Journey*, 1995]). E. Y. Meyer's (1946-) fiction, shaped by his interest in philosophy and natural sciences, initially concentrated on rural Switzerland (*Die Rückfahrt* [*The Return Trip*, 1977]). His later works, however, are situated abroad and feature suspenseful motifs of disorientation and death (*Das System des Doktor Maillard* [*The System of Doctor Maillard*, 1994]). Jürg Laederach (1945-) can be considered the main protagonist of experimental literature, which defies easy reader reception (*69 Arten den Blues zu spielen* [*69 Ways to Play the Blues*, 1984], *Emanuel* [*Emanuel*, 1990]).

The most notable evolution in Swiss literature – indeed almost a revolution, albeit a silent one – is the surge of female authors onto the literary scene. To be sure, women have written and published earlier, and prominent examples are Silja Walter (1919-), Erika Burkart (1922-), and Gertrud Wilker (1924-1984). However, they constituted a very small minority in a literary scene dominated by men. In the 1970s, more women writers than ever before found publishers, a phenomenon that can be seen in context with the emancipation movement, which started in the 1960s and led to greater participation of women in public life on all levels. Curiously enough, Switzerland – a country that prides itself to be the world's oldest democracy – only adopted women's suffrage in 1971.

Among the authors from the early stages of this upsurge, Eveline Hasler (1933-), Claudia Storz (1948-), Gertrud Leutenegger (1948-), Erica Pedretti (1930-), Hanna Johansen (1939-), and Ilma Rakusa (1946-) enjoy continued success. Interestingly though, the latter three were foreign born. Hasler compellingly re-tells the fates of accomplished or infamous, yet forgotten women in Swiss history (*Anna Göldin. Letzte Hexe* [*Anna Göldin. Last Witch*, 1982], *Die Wachsflügel Frau* [*The Wax Winged Woman*, 1991], *Tells Tochter* [*Tell's Daughter*, 2004]), which illustrate the discrimination and injustice women endured for centuries. Storz writes about other disenfranchised people in society, namely those who suffer from a disease or a handicap (*Jessica mit Konstruktionsfehlern* [*Jessica With Constructional Flaws*, 1977], *Das Schiff* [*The Ship*, 1989]). Leutenegger's poetic prose contrasts the prevailing patriarchal dominance in society with the feminine sensibilities of her protagonists, who experience alienation, longing, and sorrow about a bygone past (*Vorabend* [*Eve*, 1975], *Kontinent* [*Continent*, 1985]). Remembrance is also a topic in texts by Pedretti, who was expelled from her home in Moravia after World War II. She examines the lasting influence of the past in people's lives (*Heiliger Sebastian* [*Holy Sebastian*, 1973], *Engste Heimat* [*Closest Homeland*, 1995]). Johansen came to Switzerland from northern Germany as the wife of Adolf Muschg, and she received early and lasting recognition as an author of children's literature. Later she established herself as a leading novelist, beginning with surreal, dream-like perceptions of her environment (*Die stehende Uhr* [*The Stopped Clock*, 1978]), followed by stories about the quest for a genuine and lasting love (*Über den Wunsch, sich wohlzufühlen* [*About the Desire to Feel Good*, 1985]). Memory and recollection, pervasive subjects throughout Johansen's work, become major themes in her most recent books (*Lena* [*Lena*, 2002]). Rakusa was born in Slovakia and came to Switzerland as a child. The process of writing itself is a theme in her oeuvre, which encompasses prose, poetry, drama, as well as scholarly writings on and translations of Eastern European and especially Russian literature (*Die Insel* [*The Island*, 1982], *Love after Love*, 2001). Laure Wyss (1913-2002), a journalist belonging to the generation of Frisch and Dürrenmatt, also started literary writing only in the last quarter of the century, and she subsequently established herself as the *grande dame* of Swiss literature. Her books, too, feature the trials and tribulations of female protagonists (*Mutters Geburtstag* [*Mother's Birthday*, 1978], *Liebe Livia* [*Dear Livia*, 1985]). It can be noted that autobiographical topics are dominant in the texts of female authors, a trend that is prevalent in literature since the 1970s in general. However, explicit feminist literature is conspicuously absent, the most notable exception being *Häutungen* [*Sloughings*, 1975] by Verena Stefan (1947-), who actually lived in Berlin since the 1960s and in Canada since 2000.

Youth revolts in 1980 sparked the creativity of many more young authors, most of whom born after World War II. Styles, themes, and literary influences have become so diverse that no major trend or direction can yet be determined. In addition, older writers were still active, including Frisch and Dürrenmatt, and therefore an

immense complexity characterized the literary scene. While some critics lament the lack of a clear orientation in contemporary German language literature – Swiss as well as German – others praise the plurality of topics and multifaceted styles. One of the most recognized among the emerging authors is Thomas Hürlimann (1950-), popular among readers for his narratives (*Die Tessinerin* [*The Woman From Ticino*, 1981], *Fräulein Stark* [*Ms. Stark*, 2001]), he also enjoys success on the stage in Switzerland and Germany (*Das Lied der Heimat. Alle Stücke* [*The Song of the Homeland. All Plays*, 1998]). Together with Urs Widmer, he keeps a dramatic tradition alive that – with the exception of Frisch and Dürrenmatt, and perhaps Herbert Meier (1928-) (*Bräker* [*Bräker*, 1978], *Mythenspiel* [*Myths Play*, 1991]) – features few prominent playwrights in contemporary Swiss literature. Martin R. Dean (1955-), born to a Swiss mother and a West-Indian father, feels like an outcast in Swiss society, which fuels his quest of coming to terms with his identity in his novels (*Der Guayanaknoten* [*The Guayana Knot*, 1993], *Meine Väter* [*My Fathers*, 2003]). Traumatic were the experiences of Mariella Mehr (1947-), a Roma (*Jenisch*), who as a child was victimized by authorities determined to assimilate her into mainstream Swiss culture. Her pain and anger manifests itself in the denunciation of an intolerant, racist, and abusive bourgeois society (*steinzeit* [*stone age*, 1981], *Daskind* [*Thechild*, 1995], *Angeklagt* [*Accused*, 2002]). Reclusive Markus Werner (1944-) – praised by critics, but shying away from public exposure – writes stern novels about anti-heroes in their comic and absurd despair (*Zündels Abgang* [*Zündel's Departure*, 1984], *Festland* [*Mainland*, 1996]). Living in Italy at times, Urs Faes (1947-) narrates memories of his protagonists' youth (*Sommerwende* [*Turn of the Summer*, 1989], *Und Ruth* [*And Ruth*, 2001]). Some of his books feature Jewish characters and their plight, a subject not very common among Swiss writers. Hansjörg Schertenleib (1957-), who made writing his career at an early age, is more influenced by English literature than by Swiss tradition. He has lived abroad often and since 1996 has resided in Ireland. His suspense novels lead their protagonists into mysterious dilemmas filled with danger and sexuality (*Das Zimmer der Signora* [*The Room of the Signora*, 1996], *Die Namenlosen* [*The Unnamed*, 2000]). Another expatriate is Matthias Zschokke (1954-), a long-term resident of Berlin, who writes amusing stories about oddballs who try to find happiness in a world to which they do not want to or cannot conform (*Max* [*Max*, 1982], *Der dicke Dichter* [*The Fat Poet*, 1995]). He is also an accomplished dramatist (*Die Einladung* [*The Invitation*, 2000]). Helen Meier (1929-), who is considerably older than the authors of her peer group that appeared on the literary scene in the 1980s, writes expressive and emotional stories, in which her female characters strive for fulfillment in life through love (*Trockenwiese* [*Dry Meadow*, 1984], *LebenLeben* [*LiveLife*, 1989], *Die Novizin* [*The Novice*, 1995], *Liebe Stimme* [*Dear Voice*, 2000]).

With this group of writers, the classification of Swiss post-war literature should come to an end. The early 1990s brought the deaths of the literary father figures Frisch and Dürrenmatt. For the authors who started their careers at the end of the century, they are classic icons and not contemporaries. A new epoch will be ushered in, one that is too recent to be subsumed – however sketchily – under a few keywords. Nonetheless, looking at the richness of literary production in the recent decade, with emerging talents such as Nicole Müller (1962-) (*Denn das ist das Schreckliche an der Liebe* [*For this is the Terrible Aspect of Love*, 1992]), Peter Weber (1968-) (*Der Wettermacher* [*The Weatherman*, 1993]), Urs Richle (1965-) (*Mall* [*Mall*, 1993]), Perikles Monioudis (1966-) (*Die Verwechslung* [*Mistaken Identity*, 1993]), Ruth Schweikert (1965-) (*Erdnüsse. Totschlagen* [*Peanuts. Kill*, 1994]), Alex Capus (1961-) (*Munzinger Pascha* [*Munzinger Pasha*, 1997]), Peter Stamm (1963-) (*Agnes* [*Agnes*, 1998]), and the very young Gion Mathias Cavelti (1974-) (*Quifezit* [*Quifezit*, 1997]) and Zoë Jenny (1974-) (*Das Blütenstaubzimmer* [*The Pollen Room*, 1997]) readers can expect a vibrant, challenging, and diverse Swiss-German literature in the decades to come.

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