

Der Geteilte Himmel Christa Wolf

This book focuses on women and translation in cultures 'across other horizons' well beyond the European or Anglo-American centres. Drawing on transnational feminist connections, its editors have assembled work from four continents and included articles from Morocco, Mexico, Sri Lanka, Turkey, China, Saudi Arabia, Columbia and beyond. Thirteen different chapters explore questions around women's roles in translation: as authors, or translators, or theoreticians. In doing so, they open new territories for studies in the area of 'gender and translation' and stimulate academic work on questions in this field around the world. The articles examine the impact of 'Western' feminism when translated to other cultures; they describe translation projects devised to import and make meaningful feminist texts from other places; they engage with the politics of publishing translations by women authors in other cultures, and the role of women translators play in developing new ideas. The diverse approaches to questions around women and translation developed in this collection speak to the volume of unexplored material that has yet to be addressed in this field.

Were movies in the East Bloc propaganda or carefully veiled dissent? In the first major study in English of East German film, Joshua Feinstein argues that the answer to this question is decidedly complex. Drawing on newly opened archives as well as interviews with East German directors, actors, and state officials, Feinstein traces how the cinematic depiction of East Germany changed in response to national political developments and transnational cultural trends such as the spread of television and rock 'n' roll. Celluloid images fed a larger sense of East German identity, an identity that persists today, more than a decade after German reunification. But even as they attempted to satisfy calls for "authentic" images of the German Democratic Republic that would legitimize socialist rule, filmmakers challenged the regime's self-understanding. Beginning in the late 1960s, East German films dwelled increasingly on everyday life itself, no longer seeing it merely as a stage in the development toward communism. By presenting an image of a static rather than an evolving society, filmmakers helped transform East German identity from one based on a commitment to socialist progress to one that accepted the GDR as it was.

Dramatizes a hypothetical meeting between two early-nineteenth-century German poets, who later both committed suicide
Self-indictment -- The language of the turning point -- Momentary interruption -- A German you can contradict : Hans Mayer --
Whatever happened to your smile? Wasteland Berlin 1990 -- Rummelplatz, the eleventh plenum of the Central Committee of the Socialist Unity Party, 1965 : a report from memory -- Two letters : I. To an Academy ; II. To Wolfgang Thierse -- "The truth of our tongues" : the stories of Grace Paley -- Woserin, Friday, September 27, 1991 -- Cancer and society -- The leftover baggage of German history : correspondence with Jurgen Habermas -- Trial by nail. (Cont'd) On the road to Tabou : Paul Parin -- Clinical findings -- The multiple being inside us : correspondence with Efim Etkind -- Mood fit -- Caught talking : Otl Aicher -- The faces of Anna Seghers : a picture book -- Santa Monica, Sunday, September 27, 1992 -- "Free, ordered, inconsolable" : to Heinrich Boll on the occasion of his seventy-fifth birthday -- Hours of weakness, hours of strength : correspondence with Gunter Grass -- One's

own contradictory life : Volker and Anne Braun to Christa Wolf -- Reply to a letter from Volker Braun -- Berlin, Monday, September 17, 1993 -- Insisting on myself : Christa Wolf in conversation with Gunter Gaus -- The symbols of Nuria Quevedo -- Parting from phantoms : on Germany.

Divided HeavenThey Divided the SkyA Novel by Christa WolfUniversity of Ottawa Press

What Remains collects Christa Wolf's short fiction, from early work in the sixties to the widely debated title story, first published in Germany in 1990. Addressing a wide range of topics, from sexual politics to the nature of memory, these powerful and often very personal stories offer a fascinating introduction to Wolf's work. What Remains and Other Stories . . . is clear and farsighted. The eight heartfelt stories in the book show why she has been respected as a serious author since her 1968 novel, *The Quest for Christa T.* . . . Wolf uses her own experiences and observations to create universal themes about the controls upon human freedom.—Herbert Mitgang, *New York Times* Christa Wolf has set herself nothing less than the task of exploring what it is to be a conscious human being alive in a moment of history.—Mary Gordon, *New York Times Book Review* The simultaneous publication of these two volumes offers readers here a generous sampling of the short fiction, speeches and essays that Wolf has produced over the last three decades.—Mark Harman, *Boston Globe* This book, the first in-depth study of authorship in translation, explores how authorial identity is 'translated' in the literary text. In a detailed exploration of the writing of East German author Christa Wolf in English translation, it examines how the work of translators, publishers, readers and reviewers reframes the writer's identity for a new reading public. This detailed study of Wolf, an author with a complex and contested public profile, intervenes in wide-ranging contemporary debates on globalised literary culture by examining how the fragmented identity of the 'international' author is contested by different stakeholders in the construction of a world literature. The book is interdisciplinary in its approach, representing new work in Translation Studies and German Studies that is also of interest and relevance to scholars of literature in other languages.

Returning to her native town in East Germany forty years later, accompanied by her inquisitive and sometimes demanding daughter, Wolf attempts to recapture her past and to clarify memories of growing up in Nazi Germany. If one wants to know what children in communist East Europe were told to think about their nation and their leaders, their class enemy, and their so-called Soviet friends, no better source exists than textbooks. In textbooks the dogmas of communism were communicated in their most simplified form and manufactured in the millions for mass consumption. In *Textbook Reds*, John Rodden shows how the now-defunct German Democratic Republic (GDR) shaped generations of East German youth and how the imprint of Marxist-Leninist ideology remains today on the hearts and minds of millions of eastern Germans, more than fifteen years after the fall of the Berlin Wall. Drawing on a rich and varied collection of

materials--a total of more than two hundred textbooks, teaching guides, school songbooks, educators' professional journals, and school examinations--Rodden spotlights the "textbook mentality" that permeated East German society. In the GDR's campaign to win the minds of men, any critiques of the Party were equated with disloyalty and the bourgeois sins of individualism, negativism, and cosmopolitanism. Citizens who broke free of such indoctrination still bore marks of its influence, even long after leaving school--and long after the GDR's dissolution in 1990. The second part of the book offers a glimpse of post-communism today. Through interviews with dozens of teachers and students from contemporary eastern Germany, we see that East German faculty and students constitute perhaps the largest, most articulate, most traumatized segment of the population affected by events since 1989. Not just a study in comparative education, *Textbook Reds* is also a work in the sociology of education, literary sociology, and literary history. Rodden shows that the deepest roots of GDR society were indeed located in the institution that molded the youth of its citizens, and that the most searching questions about East German identity and the repression of its political past are in fact to be found there. Prize-winning German writer Ingo Schulze's first novel, *Simple Stories*, is a marvel of storytelling and craft. Set in the East German town of Altenburg after the fall of the Berlin Wall, it deftly leaps among an array of confused characters caught in the crossroads of their country's history: a lovelorn waitress who falls for a visiting West German investor; an art historian turned traveling salesman; a former Communist official plagued by his past; an unsuccessful writer who asks his neighbor to break his leg so that he can continue to live on welfare. Schulze skillfully intercuts an assortment of moving and comic vignettes about seemingly unconnected people, gradually linking them into an exhilarating whole of tidal unity and emotional force, until we see that all the time we have been reading a novel in glittering fragments, spun by a master. With a piercing eye for detail and a magical ear for dialogue, Schulze portrays the tragi-comedy of ordinary people caught up in the last great historical upheaval of the century.

Abiding by the Soviet model, the concept of socialist realism in the GDR is identified by five characteristics: 1) Objective Reflection of Reality, 2) Partiality, 3) National Orientation, 4) The Typical and 5) The Positive Hero. By adhering to these criteria, works of socialist realism promote the precepts of socialism as a «Wegweiser» in the transition from capitalism to communism. Moskauer Novelle, Christa Wolf's first work, may be characterized as a model of socialist realism in that it faithfully abides by all five prerequisites of that literary phenomenon. However, marked deviation from the expected norm of socialist realism literature is already evident in *Der geteilte Himmel*, the second novel by Wolf, in that a search for truth replaced earlier political subservience. Personal isolation and alienation presented in a stream-of-consciousness format in *Nachdenken über Christa T.* and *Kein Ort. Nirgends* mark the death of this literary phenomenon.

Vishnu, the odd-job man in a Bombay apartment block, lies dying on the staircase landing. Around him the lives of the

apartment dwellers unfold - the warring housewives on the first floor, the lovesick teenagers on the second, and the widower, alone and quietly grieving at the top of the building. In a fevered state Vishnu looks back on his love affair with the seductive Padmini and comedy becomes tragedy as his life draws to a close.

A young, sensitive woman tries to find freedom and self-realization in a socialist society

A recreation of the myth of Cassandra, journeying to her foreseen death and reflecting on her own history, is accompanied by essays that touch on such diverse issues as nuclear war and the role of women, linking them to the interpretation of Cassandra

'Der geteilte Himmel' wurde 1963 ein literarisches Ereignis in beiden deutschen Staaten. Die Erzählung über die junge Pädagogikstudentin Rita S. und ihr zweites Leben bezog ihre ungewöhnliche Spannung aus einer Liebe und deren exemplarische Verknüpfung mit den verworrenen Zuständen eines geteilten Landes und einer gespaltenen Welt. Entscheidung und Folge sei das Merkwürdigste am Menschen, hat Goethe einmal wissen lassen; hier, in Christa Wolfs spröder und zugleich bedingungsloser Geschichte fand die schöne Weisheit eine moderne Adaption. (bol) - Textausgabe mit Erläuterungen zu der Erzählung mit Angaben zur Entstehungsgeschichte und Rezeption, Literaturhinweisen, Wort- und Sacherläuterungen. Für Schüler ab Sekundarstufe II und Lehrer.

* National Bestseller and winner of the 2014 International IMPAC Dublin Literary Award * Hailed by Edmund White as "a brilliant new novel" on the cover of the New York Times Book Review * Lauded by Jonathan Franzen, E. L. Doctorow and many others From a global literary star comes a prize-winning tour de force – an intimate portrayal of the drug wars in Colombia. Juan Gabriel Vásquez has been hailed not only as one of South America's greatest literary stars, but also as one of the most acclaimed writers of his generation. In this gorgeously wrought, award-winning novel, Vásquez confronts the history of his home country, Colombia. In the city of Bogotá, Antonio Yammara reads an article about a hippo that had escaped from a derelict zoo once owned by legendary Colombian drug kingpin Pablo Escobar. The article transports Antonio back to when the war between Escobar's Medellín cartel and government forces played out violently in Colombia's streets and in the skies above. Back then, Antonio witnessed a friend's murder, an event that haunts him still. As he investigates, he discovers the many ways in which his own life and his friend's family have been shaped by his country's recent violent past. His journey leads him all the way back to the 1960s and a world on the brink of change: a time before narco-trafficking trapped a whole generation in a living nightmare. Vásquez is "one of the most original new voices of Latin American literature," according to Nobel Prize winner Mario Vargas Llosa, and *The Sound of Things Falling* is his most personal, most contemporary novel to date, a masterpiece that takes his writing—and will take his literary star—even higher.

Medea is among the most notorious women in the canon of Greek tragedy: a woman scorned who sacrifices her own children to her jealous rage. In her gripping new novel, Christa Wolf explodes this myth, revealing a fiercely independent woman ensnared in

a brutal political battle. Medea, driven by her conscience to leave her corrupt homeland, arrives in Corinth with her husband, the hero Jason. He is welcomed, but she is branded the outsider-and then she discovers the appalling secret behind the king's claim to power. Unwilling to ignore the horrifying truth about the state, she becomes a threat to the king and his ruthless advisors; abandoned by Jason and made a public scapegoat, she is reviled as a witch and a murderess. Long a sharp-eyed political observer, Christa Wolf transforms this ancient tale into a startlingly relevant commentary on our times. Possessed of the enduring truths so treasured in the classics, and yet with a thoroughly contemporary spin, her Medea is a stunningly perceptive and probingly honest work of fiction.

The last thirty years of intellectual and artistic creativity in the 20th century have been marked by gender issues. Translation practice, translation theory and translation criticism have also been powerfully affected by the focus on gender. As a result of feminist praxis and criticism and the simultaneous emphasis on culture in translation studies, translation has become an important site for the exploration of the cultural impact of gender and the gender-specific influence of culture. With the dismantling of 'universal' meaning and the struggle for women's visibility in feminist work, and with the interest in translation as a visible factor in cultural exchange, the linking of gender and translation has created fertile ground for explorations of influence in writing, rewriting and reading. Translation and Gender places recent work in translation against the background of the women's movement and its critique of 'patriarchal' language. It explains translation practices derived from experimental feminist writing, the development of openly interventionist translation strategies, the initiative to retranslate fundamental texts such as the Bible, translating as a way of recuperating writings 'lost' in patriarchy, and translation history as a means of focusing on women translators of the past. Over the past decade and a half, Germany has experienced a period of political and cultural turbulence which many have attributed to the combined challenges of unification and globalisation. In response to growing exposure to global markets, politics and migration debates about identity have increasingly been re-nationalised. At the same time, there has been a notable reappraisal in Germany (and in German Studies) of the regional and global as spaces for the construction of identity. This volume sets out to explore these complex and at times contradictory trends, focusing in particular on developments in Germany since the 1970s, although chapters treating earlier periods are also included. The volume brings together British, Irish, German, Canadian and American scholars working in the field, and resulted from a conference organised by Women in German Studies at the University of Bath. The first section is primarily concerned with the specifically German concept of locality known as Heimat and its changing relationship with the global. Included are explorations of the writings of Kafka, Bachmann, Johnson, Sell, Wolf, Brinkmann and Jelinek amongst others as well as films by Schlöndorff and Steyerl. The second section focuses on the impact of the global on institutions and rituals such as commemoration, memorialisation, and architecture, which have traditionally been influential in shaping national self-images. Overall, this volume concludes that the nature of the relationship to the local has fundamentally changed under the impact of globalisation.

This book assesses the achievements of East German writers, placing their work in the context of the vicissitudes of cultural

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politics and East-West relations. It identifies the major themes of East German literature, such as the search for self-realisation, the questioning of official assumptions on the achievements of 'real socialism', and a concern to view the GDR in the framework of its own past as well as that which it shares with its Western neighbour.

This is the first book in any language on the films of Konrad Wolf (1925-1982), East Germany's greatest filmmaker, and puts Wolf in a larger European filmic and historical context.

The central event in Hilde's childhood occurred on 2 February 1945. She was a confused but compliant girl at the time. Now she is a depressed and angry old woman, who is haunted by the memory of that shameful day. For on that day in February, the ordinary citizens of her village hunted down and murdered approximately 500 prisoners who had escaped from the concentration camp in Mauthausen. This brilliant novel renders the experiences of common people caught up in the political cyclone of the time, reminding us that history is not behind us, nor is it outside us.

First published in 1963, in East Germany, *They Divided the Sky* tells the story of a young couple, living in the new, socialist, East Germany, whose relationship is tested to the extreme not only because of the political positions they gradually develop but, very concretely, by the Berlin Wall, which went up on August 13, 1961. The story is set in 1960 and 1961, a moment of high political cold war tension between the East Bloc and the West, a time when many thousands of people were leaving the young German Democratic Republic (the GDR) every day in order to seek better lives in West Germany, or escape the political ideology of the new country that promoted the "farmer and peasant" state over a state run by intellectuals or capitalists. The construction of the Wall put an end to this hemorrhaging of human capital, but separated families, friends, and lovers, for thirty years. The conflicts of the time permeate the relations between characters in the book at every level, and strongly affect the relationships that Rita, the protagonist, has not only with colleagues at work and at the teacher's college she attends, but also with her partner Manfred (an intellectual and academic) and his family. They also lead to an accident/attempted suicide that send her to hospital in a coma, and that provide the backdrop for the flashbacks that make up the narrative. Wolf's first full-length novel, published when she was thirty-five years old, was both a great literary success and a political scandal. Accused of having a 'decadent' attitude with regard to the new socialist Germany and deliberately misrepresenting the workers who are the foundation of this new state, Wolf survived a wave of political and other attacks after its publication. She went on to create a screenplay from the novel and participate in making the film version. More importantly, she went on to become the best-known East German writer of her generation, a writer who established an international reputation and never stopped working toward improving the socialist reality of the GDR.

Interest in Christa Wolf continues to grow. Her classics are being reprinted and new titles are appearing posthumously, becoming bestsellers, and being translated. Energetic scholarly debates engage well-known aesthetic and political issues that the public intellectual herself fore-fronted. This broad-ranging introduction to the author, her work and times builds upon and moves beyond such foundational interpretative frameworks by articulating the global relevance of Wolf's oeuvre today, also for non-German readers. Thus, it brings East German culture alive to students, teachers, scholars and the general public by connecting the socialist German Democratic Republic (GDR) and the lived experiences of its citizens to nations and cultures around the world. The collection focuses on topical matters including the search for authenticity, agency, race, cosmopolitanism, gender, environmentalism, geopolitics, war, and memory debates, as well as movie adaptations and Wolf's film work with DEFA, marketing, and international reception. Our contributions – by senior and emerging scholars from across the

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globe – emphasize Wolf's position as an author of world literature and an important critical voice in the 21st century.

A representative history of East German film culture from 1946 to the present, offering close readings both of DEFA's celebrated classics and of the most acclaimed post-unification films.

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