

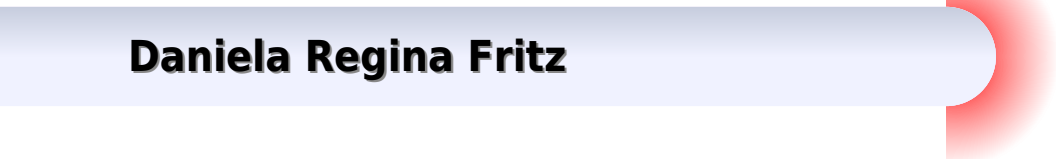
Christa Wolf Kassandra



Suhrkamp

Kassandra Christa Wolf

Daniela Regina Fritz



Kassandra Christa Wolf:

Cassandra Christa Wolf, 1988-05 Retells the story of the fall of Troy from the point of view of the woman whose visionary powers earned her contempt and scorn Written as a result of the author's Greek travels and studies Cassandra speaks to us in a pressing monologue whose inner focal points are patriarchy and war In the four accompanying pieces which take the form of travel reports journal entries and a letter Wolf describes the novel's genesis Cover p 4 Cassandra Christa Wolf, 2013-03-01 Cassandra daughter of the King of Troy is endowed with the gift of prophecy but fated never to be believed After ten years of brutal war Troy has fallen to the Greek army and Cassandra is now a prisoner of war shackled outside the gates of a foreign fortress Agamemnon's Mycenae Through memories of her childhood and reflections on the long years of conflict Cassandra pieces together the legendary fall of her city A woman living in an age of heroes Cassandra reveals the untold personal story that has been lost among the triumphs of Achilles and Hector *Christa Wolf's Cassandra . the Representation of Patriarchy and Power Relations* Maria Kolberg, 2013-08 Essay from the year 2011 in the subject German Studies Modern German Literature grade 1 5 University of Nottingham School of Cultures Languages and Area Studies course Recent Women's Writing language English abstract Cassandra a modern woman in ancient times The East German writer Christa Wolf publishes the story about the Trojan king's daughter Cassandra who is judged to be unseen although being blessed with the gift of prophecy in 1983 The story is told retrospectively by the dying Cassandra waiting in front of the Lowentor for her execution in Agamemnon's castle Throughout the story one can figure out a re-creation process of herself and a development from a silent female object into a conscious subject Similarly to Christa Wolf who tried to achieve a certain self-understanding as a woman author while writing the narrative Kuhn p 186 In addition there are some suppositions that Wolf criticises in *Cassandra* the political structure of the former GDR Even the characters represent political entities Priam in that sense stands for the social state Hecuba for the party and Eumelus for the State Security Service Kuhn p 184 Furthermore it is a feminist critique of literature and society Kuhn p 178 and describes a radical social change from matriarchy to patriarchy on the basis of the ancient myth of Cassandra For this purpose Wolf uses the male figures partly to correct the exclusion of women in the ancient models by Aeschylus and Homer In these dramas women were depicted as dependent objects In Christa Wolf's famous Frankfurter Poetik Vorlesung in 1982 she speaks about questions which might arise by the reader More specifically in A Letter her fourth lecture on poetics Wolf disapproves the constant exclusion of female writers in the history of literature and in society Wolf declares in her essay that an essential characteristic of the origins of the Greek epic is the amalgamation of patriarchy property *Resistance and Reform in Christa Wolf's "Kassandra"* Cadi Russell-Sauvé, 2003 *Women and Gender in Central and Eastern Europe, Russia, and Eurasia* Mary Fleming Zirin, 2007 This text documents the economic development of East Asian countries in order to highlight the beneficial techniques used to increase growth Socialist and capitalist structures are discussed complete with an analysis of

the future extent of interaction between East Asian countries

The Representation of Patriarchy and Power Relations in Christa Wolf's "Kassandra" Karolina Latasz, Olivia Hillings, 2014 Essay from the year 2014 in the subject Literature Modern Literature grade Starred First University of Nottingham School of Cultures Languages and Area Studies course

Recent Women's Writing language English abstract That's the male version Now watch the other this statement encapsulates the underlying theme of Christa Wolf's narrative Kassandra in which she radically inverts the Homeric male version of the Trojan War Inspired by Ingeborg Bachmann Wolf creates a female voice within a male dominated society She rewrites the mythos from the perspective of a female narrator Kassandra a Trojan princess and prophet who upon the fall of the city is waiting for her execution in Mycenae and uses her last hours to deliver her retrospective account of the Greek Trojan conflict Thereby Wolf provides critique of the patriarchal order as well as the power relations dictated by patriarchs and so scratches away the entire male tradition *A Comprehensive Interpretation of the Life and Work of Christa Wolf, 20th Century German Writer* Hajo Drees, 2002 Christa Wolf has been celebrated as one of the most innovative German speaking postwar writers and is the recipient of many international awards and prizes Her fiction has also earned her censorship and international criticism Her prose brilliantly depicts East and West Germany's path to coming to terms with the influence of the Hitler regime This study examines her fiction speeches and essays illustrating how the trinity of identity socialization and artistic creativity evolves and manifests itself in her writing

Christa Wolf's Kassandra [microform] : Reinterpretations of the Myth Sandra Hönle, 1987 New Readings of Christa Wolf's Kassandra and Was Bleibt Corinna Hack, 1997

Homer's Daughters Fiona Cox, Elena Theodorakopoulos, 2019-10-03 This collection of essays examines the various ways in which the Homeric epics have been responded to reworked and rewritten by women writers of the twentieth and early twenty first centuries Beginning in 1914 with the First World War it charts this understudied strand of the history of Homeric reception over the subsequent century up to the present day analysing the extraordinary responses both to the Odyssey and to the Iliad by women from around the world The backgrounds of these authors and the genres they employ memoir poetry children's literature rap novels testify not only to the plasticity of Homeric epic but also to the widening social classes to whom Homer appeals and it is unsurprising to see the myriad ways in which women writers across the globe have played their part in the story of Homer's afterlife From surrealism to successive waves of feminism to creative futures Homer's footprint can be seen in a multitude of different literary and political movements and the essays in this volume bring an array of critical approaches to bear on the work of authors ranging from H D and Simone Weil to Christa Wolf Margaret Atwood and Kate Tempest Students and scholars of not only classics but also translation studies comparative literature and women's writing will find much to interest them while the volume's concluding reflections by Emily Wilson on her new translation of the Odyssey are an apt reminder to all of just how open a text can be and of how great a difference can be made by a woman's voice

Narrative as Counter-Memory Reiko Tachibana, 1998-01-01 A pioneering study of German

and Japanese postwar fiction providing a broad cultural basis for understanding a half century of responses to World War II from within the two societies Post-war Women's Writing in German Chris Weedon,1997-03-01 Women in the Federal Republic the former GDR Switzerland and Austria have initiated a remarkable literary movement especially after 1968 which is also attracting growing attention elsewhere Informed by critical feminist and literary theory this broad ranging collection the first of its kind examines the history of these writings in the context of the social and political developments in the respective countries It combines survey chapters with detailed studies of prominent authors whose work is often unavailable in English **Christa Wolf's *Kassandra*** Sandra Hönle,1987 *The Quest for Christa T.* Christa Wolf,1979-11 When *The Quest for Christa T* was first published in East Germany ten years ago there was an immediate storm bookshops in East Berlin were given instructions to sell it only to well known customers professionally involved in literary matters at the annual meeting of East German Writers Conference Mrs Wolf s new book was condemned Yet the novel has nothing explicit to do with politics **The GDR in the 1980s , The GDR in the 1980s** Ian Wallace,1984 **Feminisms of Christa Wolf's *Kassandra*** Heike Arendt,1989 **Language Socialization, Communicative Competence and Identity** Daniela Regina Fritz,2001 **The Facts on File Companion to the World Novel** Michael Sollars,Arbolina Llamas Jennings,2008

Contentious Memories Jost Hermand,Marc Silberman,1998 Who is remembering the German Democratic Republic and how do they go about it This volume of contentious memories brings together essays and critical responses in a look back at three aspects of GDR studies It presents an opportunity for self reflection on German Studies past and ongoing engagement with the GDR and post unification transformations It seeks to evaluate old questions and raises new ones concerning the historical knowledge of GDR culture and our interpretations of it Finally it examines blindspots and self deceptions of the past as well as those forming all too quickly in the present Characterized by a self awareness and historical understanding that is often neglected in the current tendency to write of the GDR this collection marks a milestone in the re assessment of GDR studies in North America

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