

noteworthy. Christa Bürger advances the state of the discussion of Schiller's prose narratives ("Schiller als Erzähler? Von der Kunst des Erzählens zum Erzählen als Kunst," 33-48). Thomas Höhle's report on the Helvetic Republic as part of the context for *Wilhelm Tell* is brief but illuminating ("Die Helvetische Republik [1798-1803] als zeitgeschichtlicher Hintergrund der Entstehung und Problematik von Schillers *Wilhelm Tell*," 320-328). Gisela Horn tackles the poem "Die Künstler" from a socio-economic perspective, offering another approach to a neglected text ("Schillers Gedicht 'Die Künstler': Entwurf zwischen 'ökonomischer Schriftstellerei' und menschheitlicher Poesie," 382-392).

Overall, the section on Schiller's poetry is the least satisfactory. Neither Jochen Golz nor Günter Mieth refer to Theodore Ziolkowski's *The Classical German Elegy* (1980) in their examinations of "Spaziergang." And it is evident that Schiller's poems, unlike his dramas, have quite fallen out of fashion. Taken as a whole, the volume is a benchmark of the state of Schiller scholarship to the mid 1980's, internationally as well as in the GDR. The reception of Schiller has always registered the shifts in German political history, and it will be interesting to observe whether and how the changed conditions in the GDR will affect the discourse on Schiller and on Weimar *Klassik*. One might speculate, for example, that Schiller's fascination with conspiracy and intrigue in the making of historical events might now be discussed more openly. It may also be possible to move away from a dogmatic insistence upon Schiller as an unassailable beacon of the humanistic tradition and to see some of the authoritarian implications of his position.

The book has been carefully printed. It has an index of names and of references to Schiller's texts, which will enhance its durability as a standard volume.

Arnd Bohm
Carleton University

Eke, Norbert. *Heiner Müller. Apokalypse und Utopie*. Paderborn: Schöningh, 1989. 387 pp. 59 DM.

The nine chapters of Norbert Eke's volume on Heiner Müller (a shorter version of his dissertation for Paderborn) provide insightful commentary on Müller's aesthetics as well as interpretive readings of six plays (*Der Auftrag* 1979, *Quartett* 1980, *Verkommenes Ufer Medeamaterial Landschaft mit Argonauten* 1982, *Bildbeschreibung* 1984, *Wolokolamsker Chaussee* (I and II) 1984-85, and the classic, *Hamletmaschine* 1977).

Focusing primarily on various aspects of the problem of *Erinnerung*, this analysis responds to most of the traditional directions of thought in Müller scholarship. Eke gives his own mark of originality to some of the much discussed topics--such as Müller's theory of theater, his relationship to the concept of revolution--by sometimes veering from a generally accepted argument (e.g. downplaying the aesthetic heritage of Artaud). Although Eke's analysis displays a firm background in critical theory, his discussion might have benefited from consideration of Ingeborg Hoesterey's definitive work on the subject, *Verschlungene Schriftzeichen* (1988).

It is hardly a critique to claim that Eke's work suffers only from having been concluded too soon, i.e. without having accounted for certain seminal studies that were published just before or simultaneously with this book. For example, the author's brief reference to the Benjaminian concept of *Eingedenken* would have profited from access to Frank Hörnigk's article on precisely that topic in *Heiner Müller Material*, ed. Hörnigk (1989). Similarly, Eke's discussion of Müller's understanding of history should have considered John Botterman's excellent dissertation on the subject (1987). The hint of incompleteness is probably most disturbing in the chapter on *Wolokolamsker Chaussee* I and II. One wonders

why the remaining three segments (published in 1986, 1987, and 1988; manuscripts available earlier) were not accounted for, given that the five parts were written to comprise a complete unit, and that the content of the latter three affects the interpretation of the initial two segments.

An important contribution of this volume is its bibliography, the most complete one on the works of this playwright since Marc Silberman's *Forschungsbericht* of 1980. Eke's 100-page bibliography proceeds from a list of every publication of each of Müller's plays, followed by a comprehensive ordering of all performances according to place of production (the GDR, the FRG and other German speaking countries, and all others). Sources for critical reviews of both the publications and the stage productions are arranged chronologically. This painstaking bibliographical ordering can aid the Müller scholar in a number of ways. For example, sources for all twelve publications of *Der Lohndrucker* (1956) are made accessible in one handy reference. Eke's record locates 58 reviews of this play (through 1981), which had been performed only eight times before the critically and popularly successful production of Deutsches Theater in 1988 (Berlin/GDR).

Eke's bibliography offers a complete list of sources for Müller's poetry, prose, speeches, essays, reviews, and journalistic writings, material which has received relatively little scholarly attention to date. One can appreciate the inclusion of less common bibliographical categories, such as Müller's translation of plays by other writers, or his comments on his own works, in addition to a detailed section on interviews, in which Eke sometimes names every participant in a group discussion. Because the category of secondary literature is extensive but not exhaustive, Eke invites information about any overlooked reference.

Scholars will eagerly await the expanded version of this edition, which unfortunately covers works only through the autumn of 1987, just when the easing of censorship in the GDR brought five plays to the stage for the first time in that country. The subsequent period has been marked by a noticeable surge of scholarship on Müller. Of course a bibliographer cannot be held responsible for material appearing after the completion of a manuscript, but, as Eke's book was not published until 1989, an update would have been appropriate, i.e., an appendage to the bibliography as well as an afterword for the text.

Although an occasional proofreading error can be found (e.g. 269; paragraph 2, sentence 2: the first Bek should read Müller), Eke's eloquent style makes reading this work a pleasure. This impressive volume will no doubt whet the appetite for an updated edition and for more input from Norbert Eke in the rapidly expanding body of Müller scholarship.

Pam Allen
Hamilton College

Studies in GDR Culture and Society 8. *Selected Papers from the Thirteenth New Hampshire Symposium on the German Democratic Republic*. Ed. Margy Gerber et al. Lanham: University Press of America, 1987. 206 pp.

This collection of revised papers from the 1987 GDR Symposium on the social, political, and cultural experience of GDR "Alltag" reminds scholars of the *Endzeitstimmung* present in the subtexts of the cultural artifacts of the everyday before the fall of 1989. A reading of these articles demands that GDR scholars rethink the assumptions and perceptions of GDR scholarship within the context of the events and consciousness that precipitated the dissolution of the GDR state. The articles include interpretations of the social phenomenon of *Alltag* either as mediated in literary and related texts, as displayed in industry and leisure time, or as interpreted in social research. The articles present an inter-disciplinary view of GDR culture.

The collection opens with a prose text by Heinz Knobloch that movingly evokes the memory of Max Hermann (a vocal critic of the Nazis who was killed in Theresienstadt in 1942), the namesake of the Max Hermann Prize. Though published in 1987, Knobloch's text reminds us today of the necessity of dealing with the Nazi past and its remembrance even more rigorously as the drive towards unification becomes reality. In his article on East Berlin, Richard Merrit provides an overview of the political workings that affected the urban development of East Berlin due to its division (like a "cell") from West Berlin. In view of the current reappropriation of space in this no longer divided city, Merrit's study may remain one of the few concerned with documenting the city landscape of East Berlin. Margaret Ward's article explores the status of theater by analyzing theater reviews written by the GDR theater critic, Ernst Schumacher, from 1964-1984. She notes that Schumacher's critical view provides insight into the working of theater production and audience reception in a socialist state.

Whereas Ward alludes to the detrimental effect of television on theater attendance in the last decade, Lothar Bisky, a GDR cultural sociologist, looks at the possible value of television films as demanding yet entertaining media forms of leisure time activity. He reads television viewing not as a passive activity, but as one with real potential for shaping cultural experience. Bisky's confidence in the ability of young DEFA students to provide demanding entertainment for the GDR has, of course, been threatened by the reshuffling of cultural funds and the subsequent redefinition of culture brought about by the unification process. In the second article on film, Heinz Kerstin provides an overview of GDR films featuring female protagonists and includes a helpful bibliography. Kerstin argues that the situation of women in the GDR reflected in films since the early 1970s is often characterized by discrepancies in women's public visibility in the work force and their experiences of subtle or blatant repression in the private everyday. Problems of miscommunication between the sexes, marital disputes and loneliness among women are not confined to the private sphere but also affect the perception and shaping of the public realm of work and social relations. Although the films reject a happy ending and leave viewers with a dismal picture of the position of women in the GDR, they also demonstrate that female self-irony is necessary for survival. Similarly, Nancy Lukens looks at the expression of power and gender relations in GDR texts. In her reading of Maron's *Flugasche* and Pirkawetz's *Der stille Grund*, Lukens looks at the relationship between a work ethic oriented toward progress at all costs and "man-made" environmental disaster. The novels represent a growing consciousness that a gender-specific sense of pain and rage directed towards those who refuse to take action against industrial pollution represents a viable protest against a separation between the public and private spheres.

From a completely different angle, Gary Geipel, in his case history of the VEB Kombinat Robotron, traces the effects of GDR policy concerning the cybernetic industry on the production of computer hardware. This article is again a document of a problem no longer in the limelight, but worthy of further investigation. Similarly, Manfred Lötsch, a GDR sociologist, reviews the current trends in studies of social structures affecting social differentiation. He suggests that an indiscriminate "social leveling" between classes would reduce productivity for the sake of a forced social equality. In retrospect, the unification process will most probably demand more investigation into the social disheveling of high unemployment in all sectors.

Irma Hanke's contribution to the volume on the relationship between *Heimat* and history takes on a new perspective in light of the current discussion of German national identity and the controversy over property rights within the former GDR borders. Hanke first acknowledges the ambiguity and ideological landmine conjured up by the word *Heimat*, but also points out the different political connotations the word acquired in the GDR as opposed to

the frequent association of the term in the West with either Nazi propaganda or the *Vertriebene* issue. By tracing both the explicit and implicit notions of *Heimat* in the poetry and prose of G. de Bruyn, V. Braun and E. Scheef, to name a few, Hanke shows how reference to the abstract place *Heimat* often expresses the tenor of the impossibility of going home again. She distinguishes between literary depictions of regional differences and those that problematize the presence of past historical events in the memories of descendants.

Magdalene Mueller's article looks at another emotional concept forming everyday experience--death. Drawing on Ernst Bloch's definition of death as the "*stärkste Utopie*," Mueller comments on the lack of philosophical discourse and practical social structures in GDR society dealing with the experience and conceptualization of death. She refers to novels that deal with death and dying, such as Morgner's *Amanda*, Jurij Brezan's *Bild des Vaters*, or Egon Richter's *Der Tod des alten Mannes* in order to trace the movement from an ideological depiction of death as the heroic end of a true communist, to the typical feelings of alienation and apathy displayed in literary portrayals of funerals in more recent novels. In her article on Sara Kirsch's poetry, Christine Cosentino addresses another form of mourning. She reads *Katzenleben* and *Irrstern* for "echoes" or memory images that allude to Kirsch's changing relationship to the GDR. Cosentino grounds her readings with reference to Kirsch's earlier poems and concludes that Kirsch refuses to polarize her existence by separating herself completely from the GDR, while at the same time continuing to seek a *neue Lebensqualität* in the West. The questions raised in this article about the definition of GDR *Exil Autoren* become all the more important as external borders dissolve between East and West and internal ones take their place.

In his analysis of the generational conflicts expressed in the 1985 volume of poetry entitled *Berührung ist nur eine Randerscheinung*, Wolfgang Ertl comments on the striking similarities between the tone and style of this poetry and that of the Modernist avant-garde. He attributes this similarity not to the younger poets' appropriation of the avant-garde, but to a certain affinity in their relationship to contemporary society. It is a relationship marked by alienation, language scepticism, and disappointment with the status quo. Like some of their Western counterparts, these young GDR poets turned away from the moral imperatives of social criticism and humanistic values in poetry and turned to apocalyptic fragments of despair. The *Endzeitstimmung* of their poetry anticipated the general rebellion in the GDR, although their initial hope for the implementation of true socialist values has since been transformed to a general feeling of fear mixed with imported capitalist values.

In his article, Peter Wicke, a GDR musicologist, insists that the rock music industry in the GDR is not based on commercialization or naive ideological transference, but serves as a vital medium for the mass communication of social values reflected in the actual experiences of GDR youths.

In his treatment of Hein's *Der fremde Freund*, Phillip McKnight exposes the many-layered interrelationship between public forms of repression and their internalization into private forms of self-denial and resignation by the female protagonist, Claudia. McKnight refers to a number of Hein's essayistic statements regarding the redemptive and critical role of literature. In keeping with this role, Hein's novel breaks tabus and encourages readers to examine their own lives, despite the self-fragmentation and resignation mediated by the experiences of the novel's protagonist. The limits of human subjectivity in GDR society is also the theme of Stephen Brockmann's article on Fühmann's collection of science fiction stories, *Saiäns Fiktschen*. Brockmann reads the stories not only as critiques of corrupted Marxist ideology, but also as treatises that displace the search for "truth" in history by a questioning of the methods by which history is told or revised.

Although the volume at hand has a "works in progress" tenor to it that has been radically disrupted by the upheavals in the GDR,

the inquiry into the effects of environmental mismanagement and social alienation in GDR society remains central to an understanding of the events leading up to the revolution and to an interpretation of the psychological consequences of unification.

Karen Remmler
Mount Holyoke College

Studies in GDR Culture and Society 9. Selected Papers from the Fourteenth New Hampshire Symposium on the German Democratic Republic. Ed. by Margy Gerber et al. Lanham, New York, and London: University Press of America, 1989. vii + 210 pp.

The topic of the fourteenth interdisciplinary New Hampshire Symposium on the GDR, held in June, 1988, was "Dimensions of Change." Eleven of the twenty-five papers delivered there by sociologists, political scientists, economists, germanists, and linguists have been published in the present volume. Today one cannot help but read these papers, all of them well-researched and well-written, in light of the ultimate change in store for the GDR in the fall of this year. Thus what has been regarded as the most burning of its national problems and is the focal point of the initial three articles, namely, the "intensification" of the production process to insure the continued political and economic viability of the country, will have ceased to exist. These articles describe the severe obstacles faced by an SED leadership which in the interests of its own survival has refused to undertake a radical restructuring of its economic system and instead has been pursuing a lethal strategy of crisis management in hopes of maintaining the status quo. Among these obstacles: the industrial workers, whose modicum of loyalty to the regime would vanish if it sought to increase efficiency through a modernization process; the scientific and technical people, whose mediocre performance (especially among the younger scientists) is due to a centralized planning system which discourages creativity as well as a school system which rewards conformity to the detriment of independent thinking; and an intelligentsia that, instead of living up to its function to supply the nation with an existential or societal reason for being, tends more and more to "experience socialism not as an unfulfilled project of hope but rather as deformed and restrictive reality" (18).

That the revolutionary fervor shown by the writers of the fifties and sixties has waned considerably is attested to by three articles dealing with contemporary authors. The first is an examination of a "dialogue" with Anna Seghers conducted by Volker Braun and Heiner Müller in three plays based on materials written by her. Both playwrights evince considerable discomfort with the Eurocentric, Soviet-style proletarian brand of revolution commandeered by white *male* intellectuals that was advocated by Seghers and are unable to share her view of GDR reality as heroic and hopeful. The second article deals with the mounting concern about the environmental crisis in the GDR expressed by a number of lyricists who deplore the inaction of their government in this matter. The third is a discussion of Christa Wolf's recently published *Störfall*, which was inspired by the nuclear disaster at Chernobyl. The book points out "the author's deeply serious questioning of her earlier enthusiasm for Gagarin's space flight, which, twenty-five years before, she used as an almost visionary support of the ideological and technological superiority of the socialist system" (107).

Three articles struck a somewhat optimistic note: a piece on the growing positive reception of Kafka in light of the breakdown of the dualism of socialist realism and modernism; a clever study of how the partially enhanced status of women is reflected in the illustrations of GDR periodicals; and a fairly upbeat examination of how old people, especially old women, are depicted in current GDR fiction, highlighting efforts to expose outmoded ways of thinking about old age in a country where the grandmother as

working woman merits respect. The final two articles in the collection deal with issues that, like those discussed in the initial three, will evanesce with unification: the problem of preserving the Jewish community (reduced from a high of 4,639 souls in 1946 to a low of 360 in 1988) in an anti-Zionist country that admits no responsibility for the crimes of Nazi Germany; and the question of the linguistic consequences of having two Germanys.

Ralph J. Ley
Rutgers University

Hein, Christoph. *Öffentlich arbeiten. Essays und Gespräche.* Berlin und Weimar: Aufbau Verlag, 1987. 199 S.

In der heutigen Auseinandersetzung um die Frage nach der Kompromißbereitschaft, Konformität und Schuld der DDR-Autoren zeigt der vorliegende Band, daß es durchaus auch in der DDR kritische Schriftsteller gab (nicht nur unter denjenigen Autoren, die aus der DDR ausgewandert sind, wie jetzt oft behauptet wird), die ihr Publikum durch die Beschreibung der oft unakzeptablen Verhältnisse in ihrem Lande sensibilisieren wollten.

Der Band enthält Essays, Aufsätze, Interviews, die zwischen 1978 und 1986 entstanden sind, aber erst 1987 in der DDR herausgebracht wurden. Die meisten von ihnen wurden schon vorher im Westen publiziert.

"Das Schreiben ist noch nicht der verändernde Zugriff auf die Welt, aber es ist die erste Voraussetzung aller Veränderungen" (56), sagt Hein. Eine Erklärung, warum die Beschreibung bestehender Zustände stärker wirkt als die Situation selbst, findet er in der bekannten Kritik der Hegelschen Rechtsphilosophie von Marx: "Man muß den wirklichen Druck noch drückender machen, indem man ihm das Bewußtsein des Drucks hinzufügt, die Schmach noch schmachvoller, indem man sie publiziert... man muß die versteinerten Verhältnisse dadurch zum Tanzen zwingen, daß man ihnen ihre eigene Melodie vorsingt! Man muß das Volk vor sich selbst erschrecken lehren, um ihm Courage zu machen" (52). Hein umfaßt sein schriftstellerisches Programm mit den Worten: "Schreiben um zu beschreiben, beschreiben um weiterarbeiten zu können, um hoffen zu können. Auch um auf Änderungen, Veränderungen hoffen zu können" (56).

Obwohl sich Hein scheinbar in seinem Werk auf seine eigenen Erlebnisse begrenzt ("Der Stoff ist der Autor selbst," 34), ist seine individuelle, persönliche Autobiographie nicht ohne den ganzen gesellschaftlichen Kontext vorstellbar, und somit ist sie auch eine kritische Aussage über den Zustand der Gesellschaft, in der er lebt.

In dieser Sammlung stellt sich Hein offiziell gegen die von der Macht an den Künstler gestellten Forderungen im Sinne des sozialistischen Realismus, indem er eine neue Ästhetik fordert. Der Staat wünscht eine überprüfbare, normative Ästhetik, aus Angst vor dem unbekanntem Neuen. Hein will diese Unterordnung der Sprache unter die Macht, die er mit Brecht "Sklavenspache" (71) nennt, nicht akzeptieren. Es gilt für ihn nicht mehr, die Welt mit alten tradierten Mitteln zu beschreiben. "Die Ästhetik der Toten" ist für ihn eine "tote Ästhetik" (24). Die Kunst solle sich durch Neuheit legitimieren, sie sei parasitär, wenn sie mit Mitteln gegebener Ästhetiken arbeite--eine Aussage, die Hein sichtbar mit der Forderung der sozialistischen "Erbepflege" in einen Konflikt bringen mußte.

Der Titel dieser Essay- und Interviewsammlung bezieht sich auf den Vortrag "Öffentlich arbeiten," den Hein bei einer Diskussion im Schriftstellerverband der DDR am 3. Juni 1982 gehalten hat. Die Öffentlichkeit betrachtet Hein als die wichtigste Voraussetzung für die Existenz der Kunst. Er versteht darunter die Einbringung des ganzen geistigen Reichtums der Gesellschaft mitsamt ihrer Divergenz in die Kultur, die selektierte Kultur sei