

an die synthetische Kraft des "Bild-Denkens" gegenüber der analytischen Begrifflichkeit der "sprachorientierten Literatur."

Angesichts des Exodus von Tausenden von DDR-Bürgern in den letzten Wochen und des anhaltenden Drängens nach Mündigkeit liest sich diese Lyrikanthologie wie ein literarischer Kommentar zu aktuellen gesellschaftlichen Prozessen. Der Band sollte nicht nur für Lyrik-Spezialisten von Interesse sein.

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Hörnigk, Frank, ed. Material/ Heiner Müller. Leipzig: Reclam, 1989. 250 pp. Göttingen: Steidl, 1989.

One of several publications paying tribute to Heiner Müller's 60th birthday on January 9, 1989, this scholarly volume is a helpful tool for Germanists, or for anyone seeking greater insight into this artist's creative talent. Half of the book is devoted to original writings by Müller: speeches, prose fragments, poetry, letters, commentaries; and the plays Die Hamletmaschine and Bildbeschreibung. The editor's criterion, to select works that shed light on Müller's Selbstverständnis, explains the choice of plays included: both represent particularly significant crisis points for the author. Written between 1953 and 1988, all entries have been previously published, more than one-third in Rotwelsch (Merve, 1982), but republication in this collection offers easier access to a number of often-quoted texts, as well as to a few that are likely to be obscure to the Germanist ("Phönix" and "Taube und Samurai") or too recently published to be widely noted ("New York oder das eiserne Gesicht der Freiheit" and "Shakespeare eine Differenz"). The collection celebrates Müller as a multi-faceted and aesthetically fascinating writer, and implicitly suggests the rich intertextuality in his oeuvre of more than three decades.

The other half of the volume consists of ten commentaries addressing various aspects of Müller's dramatic writing. The editor's intention, to show the author's efforts towards what Müller himself called a "universelle[r] Diskurs, der nichts und niemanden aus-

schließt," is reflected even in the origin of the scholars included in this volume. Indeed, the careful national balance of contributors seems somewhat contrived: two from each of the Germanies, one each from the USA and USSR, and the remaining four from countries that could be considered semi-West (Spain, Italy) and semi-East (Poland, Yugoslavia).

Vlado Obad's insightful commentary on Müller's poetics of fragmentation show unifying characteristics in a number of diverse plays. Other articles deal with various aspects of Wolokolamsker Chaussee I, II and III, Zement, Philoktet, and Bildbeschreibung. Among the more interesting contributions, Frank Hörnigk offers an eloquent and timely discussion of Müller's understanding of history. The brilliant contribution by Wolfgang Emmerich identifies Greek myth as "ein zentrales Bezugssystem für Heiner Müller." Taking an altogether different approach, Jost Hermand simulates a dialogue between two directors who are considering ways of including Müller in Berlin's "750. Jahrfeier." Director-A (Hermand himself?), who worked with the 1957 production of Müller's Lohndrucker, tries to persuade young director-B of the relevance of this play for today's audience, a point recently proven by the enormous success of the play under Müller's own direction at the Deutsches Theater in Berlin. Director-B concedes: "Schließlich ist heute die gesamte Welt eine riesige Fabrik geworden, in der wir ständig--bei brennendem Feuer--unsere verschiedenen Ringöfen reparieren müssen, damit das Ganze nicht einfach in die Luft geht." This comment, a mise en abyme for the entire volume, marks Müller as an artist who addresses not merely his fellow socialists, but the world.

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