

literary interpretation. Jack Zipes (Bertolt Brecht oder Friedrich Wolf?...) traces the development of GDR drama to these seemingly divergent figures, examining the way GDR official cultural policy has incorporated both positions in a process of legitimation. He refers to both recent theatre productions, as well as to plays not performed in the GDR. The real process of legitimation appears as part of a dialectical process within a literary work itself.

P.M. Lützeler ("...Zur Darstellung sozialer Mobilität im Roman der DDR") discusses the role of education and re-education in novels as different as Ole Bienkopp and Nachdenken über Christa T.

Pat Herminhouse ("...Zur Darstellung der Frau im Roman der DDR") focuses both on the depiction of women in the GDR novel as well as the attempt within literature to overcome the gap between the ideal and the real. She bases her analysis on three phases -- Aufbau, Ankunft, and das veränderte Bewusstsein -- which are linked to the economic development of the GDR.

The last essay ("...reden von uns zu uns") by Silvia Schlenstedt, a literary critic in the GDR, an "insider's" perspective on recent GDR lyrics, stands, even more than Weimann's, in sharp contrast to the others. Most striking is her almost natural acceptance of the developments in the GDR; her treatment is more explanatory than functional.

The volume provides a useful and insightful analysis of aspects of GDR literature. Despite opaque moments, it offers a thoroughness and depth too often absent in interpretations of GDR literature.

Charlotte Gebhardt
Dartmouth College

ANTHOLOGIES: ONCE AGAIN!

Bettina pflückt wilde Narzissen, hrsg. Manfred Jendryschik (Haale/Saale: Mitteldeutscher Verlag, 1976), 443 pp.

In addition to the five anthologies of short prose reviewed in the last issue of the Bulletin, this volume deserves serious consideration. Originally published in the

GDR in 1972, it has been extremely popular there and was recently re-issued in a large edition, to judge by its availability in book stores. Larger than any of the other volumes reviewed, it has the additional advantage of being a hard-bound book at the reasonable price of GDR publications. Sixty-six stories by forty-four authors, many of them seldom included in Western anthologies, offer a fairly representative spectrum of the development of the short story in the GDR from the early 1950's through the 1970's. Old-timers, such as Eduard Claudius, Otto Gotsche, Bodo Uhse and Friedrich Wolf, are included as well as recognized masterpieces by Kunert, Morgner, Bobrowski, Fühmann, and Kant (to mention those pointed out by A. Stephan as ill-represented in the volumes he reviewed). All the more noticeable in this rich selection is the inexplicable exclusion of any work at all by Christa Wolf. Equally regrettable, but readily explainable, is the absence also of Sarah Kirsch, whose first prose works did not appear until 1973. All told, the anthology is a suitable choice for introducing students to a wide range of GDR prose writing.

-Patricia Herminhouse
Washington University

Alexander Stephan, Christa Wolf (Autorenbücher 4). (München: C.H. Beck, 1976), pp. 143.

The new series of "Autorenbücher" is published with the co-operation of Verlag C.H. Beck and the journal Edition Text + Kritik, which in 1975 brought out a 56 page issue on Christa Wolf. Among the contributors was Alexander Stephan, whose article "Die 'subjektive Authentizität' des Autors" reads like a pre-condensation of his present volume, a valuable introduction to Christa Wolf, and a sensitive criticism, refreshingly free of dogmatic labels.

The book might be called Nachdenken über Christa Wolf, without intending to indicate any lack of precision or method in the critic. It recognizes that Christa Wolf has undergone a definable development in her dialogue with the GDR's successive socio-political phases. However, it takes seriously Wolf's demand for a