

**THE CHANGING VIEW OF ABORTION:
A STUDY OF FRIEDRICH WOLF'S *CYANKALI*
AND ARNOLD ZWEIG'S *JUNGE FRAU VON 1914***

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I

Since the Enlightenment, the motif of unwanted pregnancy has begun to appear in German literature.(1) Until fairly recently, the standard pattern was that the woman would have the child and then commit infanticide. Only in our century has a new solution to pregnancy emerged. This solution is the woman's decision not to carry the pregnancy to term, to have an abortion.

In 1871 paragraphs 218 and 219 became part of Prussian law. "Performing an abortion on oneself was now punishable with up to five years in the penitentiary, performing an abortion on someone else with up to ten years."(2) Not surprisingly, once the illegality of abortion had become law, the courts tried increasing numbers of women who had aborted, while at the same time, the number of women tried for infanticide decreased.(3) By the mid-1920's, the number of estimated yearly abortions had risen to between 500,00 and 800,00, with about 10,000 deaths resulting from attempted abortions.(4)

The type of woman who committed infanticide had by the turn of the century become extinct, or was at least close to becoming extinct. These women were usually

bourgeois girls from "a decent home" (which is often marked by the presence of a tyrannical father) who are seduced by a "socially higher standing" man, usually of the nobility (often enough an officer). These girls promptly got pregnant at the first and only occasion of intercourse and thereby wreaked havoc on the entire bourgeois household.(5)

Generally this woman was "virtuous, charming, pious, honest, inexperienced to naive, totally a child of nature." (6) Usually this woman was put to death by the law or driven to madness or suicide (or both) by societal pressures.

The fictional women who abort, on the other hand, are no longer of the Gretchen variety. They are not passive victims. They control or at least attempt to control their own lives. Their actions are self-determined and rational. The socially higher male seducer no longer exists. Instead of the woman being the victim of the man, both are victims of society or circumstance. The deaths of these women are usually the result of an infection which the women contract during an illegal abortion.

There are several literary works in which an abortion occurs, although it does not always occupy a prominent place within the work. In Frank Wedekind's play, *Frühlingserwachen*, Wendlä Bergmann terminates her pregnancy with an abortion. The play clearly has a purpose beyond simply showing the plight of a young unmarried woman who gets pregnant, but certain characteristics that seem to be necessary for this type of woman can already be found in Wendlä. A member of a socially lower class, Wendlä is genuinely befriended by Melchior Gabor. Once pregnant, she encounters the usual obstacles in her search for an abortion before she eventually returns to her mother for help. Her mother, however, chooses to deny the fact of the pregnancy, at the cost of endangering her daughter's life. Wendlä dies from the infection she contracted during the illegal abortion.

The poem "Curettag" by Gottfried Benn concerns itself exclusively with the abortion itself. However, the abortion appears in a clinical light only, and the woman remains without an identity and without characteristics. The author is more concerned with the analogy of intercourse and the abortion than he is with the woman and her fate. The poem ends when the ether takes full effect, moments before the actual abortion.

It is interesting that Bertolt Brecht in his poem "Von der Kindesmörin Marie Farrar" momentarily returns to a topic that was by that time (1922) already dated. Again, the emphasis of the poem is on the social issues. This orientation becomes clear when the heroine is characterized as "a minor, without any significant characteristics, rickety, an orphan." (7) Although the poem portrays an infanticide, the first two stanzas deal with Marie Farrar's unsuccessful abortion. In her second month of pregnancy, Marie

seeks the aid of a woman who gives her two injections, and when those do not bring about the desired effect, Marie tries to aid them by henceforth living tightly laced and drinking alcohol with peppercorns ground into it.(8) In line with the standard pattern of the woman who commits infanticide, Marie Farrar dies in the jail at Meissen, after she is sentenced.(9)

At first glance, it appears as if Brecht has returned to a topic that is no longer *en vogue*. But it is made clear in the poem that Marie Farrar commits infanticide only because her abortion did not work out. Thus, Marie Farrar has certain traits that are characteristic of a woman who has an abortion. She is independent, no mention is made of a man, she finds the abortionist herself, and also pays her herself, and she works until the day of the delivery. Only when the abortion fails and she has to confront the pregnancy and birth does she also assume traits that are characteristic of the woman who commits infanticide. She prays to the Virgin Mary, and true to the mold, she dies in jail after having been judged guilty by society.

Some of the better known works of the postwar period in which abortion functions are Ilse Aichinger's short story "Spiegelgeschichte" (1948) and Herbert Eisenreich's short story "Ein Asthet" (1950), as well as Karin Struck's novel *Die Mutter* (1975). In the short stories, the women die as a result of an abortion and the abortion is the reason and the point of departure in each story. In Karin Struck's novel, the abortion is only one of many demeaning and unpleasant experiences of women and is thus much more peripheral to the work as a whole.

II

I have taken two literary works which appeared within two years of each other in order to demonstrate the problems that are common to all women having illegal abortions, and also to show how emancipated from the petty-bourgeois girl the woman of the twentieth century has become and how quickly this change has occurred.

Few people today are familiar with Friederich Wolf's play *Cyankali*, which premiered with the "Gruppe junger Schauspieler"

at the Lessing-Theater, Berlin, on September 6, 1929.(10) After great initial success, the play quickly lapsed into oblivion. Wolf himself re-edited the play in 1946, and it was broadcast both in East and West Germany at that time. Perhaps as a result of the heated debate in West Germany during the 70's over the abolition of paragraph 218, the play was resurrected for the state.(11) As a physician and a member of the KPD, Wolf was thoroughly familiar with the question of abortion and the discriminatory aspects of the law, which prohibited poor people from getting what the rich could easily buy. When the civil code was revised in the 1920's, the anti-abortion law was to be abolished, and Wolf and others hoped that at least "socially indicated" abortion would become legal.

The main topic of *Cyankali* is Hete Fent's pregnancy and her abortion. The play has eight scenes and covers roughly six weeks, from the sixth week of Hete's pregnancy to about the twelfth week, when Hete finally aborts and dies three days later. Of six female characters in the play, four are pregnant, and all of the women in the play somehow or other face the question of abortion.

The drama focuses on Hete and her experience. Like all the other characters, she can barely eke out an existence for herself. As the play progresses, Hete becomes more and more realistic about her economic situation and gives up her dream of having a child. Her reason for the abortion is social necessity. "It doesn't have a place to lie in, no diaper, no basket, no food..."(12) Hete loves her boyfriend Paul, and this love turns into a desperate, unfulfilled hope for help from him. Paul does not see the pregnancy on a personal level. He transfers his responsibility to the doctor, arguing with him at the end: "You would have to try to change this, you, the doctor, would have to have the courage to raise your voice..." (C,343). Characteristically for Paul, his argument with the doctor does not concern the specific case of Hete but rather the larger social issue.

The next person to whom Hete turns for help is Prosnik, the superintendent. He is no newcomer to the abortion business, although he tries to conceal this fact. In the economic and social struggle, Prosnik is caught between the two sides and is despised by both. He could help Hete, but his price is too high; he wants her for himself.

The next two characters from whom Hete solicits help are not people she knows from everyday contact like Paul and Prosnik.

Dr. Möller is willing to perform an abortion for a woman who can afford it, but is not willing to incriminate himself for Hete. His cynical detachment makes it clear that Hete is not the first poor woman who has come to him for help. An older man, he is sexist and at the same time paternalistic in his attitude towards Hete. The fact that he refers to Hete as "girl" (C, 315 and 316) and "my child" (C, 316) several times is evidence of this attitude, especially since he also switches from the formal "Sie" to "du" (C, 316). He is not willing to help her and in the end, certainly more for his own protection than hers, he pretends never even to have seen her, and reverts to the "Sie" form. He no longer addresses Hete directly, but starts talking about her in the third person, until she becomes just another figure in the statistics.

Madame Heye, the abortionist, refuses to perform the abortion when she realizes that Hete is already coming down with a serious infection from a previous attempt to abort. Touched, nevertheless, and scared by Hete's threat of suicide, Madame Heye eventually gives Hete the poison for the abortion. This can hardly fail to have disastrous results in the hands of somebody as desperate and ignorant as Hete.

Hete at last receives help where she least expects it, from her mother.⁽¹³⁾ Frau Fent at first diagnoses her daughter's condition as the flu (C, 333). She does not want to cope with Hete's pregnancy. However, faced with Hete's fears, she decides to help her daughter. "When my child comes to me... scared to death... then I do, what I am feeling... Everything... Especially for her!" (C, 344) and later she says:

Yes, I did it, because my child came to me in pain and fever and fear, my child came to me, because nobody wanted to help her, and because she finally came to me, to her mother--that's why I did it.(C, 344)

Frau Fent's love for her daughter finally overrules her own reaction to the pregnancy and any objections that she might have to the abortion. But Frau Fent's help comes too late, and Hete dies. The actual cause of death is unclear. Of course, Hete's death stems from the pregnancy and the abortion, but it remains unclear whether Hete dies from the infection, from an overdose of the poison, from the second "illegal operation"(C, 339), or whether she dies as a result of childbed fever. Surprisingly, this

vagueness strengthens the play, because it becomes obvious that any woman who wants to have an abortion is likely to encounter any or all of the same difficulties, and could die from any of them.

Hete is clearly different from the woman who commits infanticide by virtue of the very fact that she has an abortion. But she is still in the conventional mold of the heroine of the early part of the century. The play itself is a *Stationsstück*, with the expected death of the heroine at the end. Hete is no longer the victim of the upper-class seducer, but she comes from a poor background and as such is the victim of society. Her downfall is due not only to her lack of the money which would have made the abortion possible, but also to her lack of an education. Her plight can and should not be denied, but as it is presented her, it is a problem that is the result of poor economic and social conditions. If the play has a more universal appeal, as its more recent stagings would suggest, it is the inhumanity of a law which tends to make distinctions based on position in society, education and financial situation.

III

Arnold Zweig's novel *Junge Frau von 1914* appeared only two years after *Cyankali*, in 1931. It, too, has enjoyed a recent resurgence of popularity.⁽¹⁴⁾ War is clearly at the center of the novel, but it shares that position with Lenore Wahl's abortion. While Wolf in *Cyankali* looks at abortion from the social point of view, Zweig in *Junge Frau von 1914* puts it into a larger context by juxtaposing the brutality of war and the negative experience of abortion. The narrated time of *Junge Frau von 1914* is much longer than that of Wolf's play. The novel starts on April 20, 1915 and ends in July 1916. Thus it covers about 14 to 15 months. It begins shortly before Lenore becomes pregnant and before Bertin goes off to war, and extends until considerably after the end of Lenore's pregnancy.

The first description the reader has of Lenore also sheds some light on her relationship with Bertin. Lenore is 20 and Bertin is 26. The reader knows that they have already known each other for some time because the second anniversary "of their first meeting,"⁽¹⁵⁾ a most important date for them, is drawing near.

Lenore is Bertin's "beloved creature," his "little bird, my only being. . ." (JF, 14). Contrasted to Bertin's almost saccharine private assessment of Lenore, is a more public appraisal in his testament. "From the day on which we met she has brought me nothing but happiness, encouragement, and help" (YW, 9). Thus, an unresolved conflict exists within Bertin's relation to Lenore. On the one hand she is portrayed as a helpless little bird, but on the other, Bertin is quite clear about her strength of character and personality.

From the beginning, Bertin is portrayed as inferior to Lenore. He lacks her openness and her ease of style. People do not take to him as quickly as they do to her. For Lenore's father, Bertin is merely a "fortune-hunter" (YW, 25), although admittedly the father's impressions are colored by his background and the aspirations he has for his daughter. Even physically, Bertin is not as immediately as attractive as Lenore: "skinny, reasonably well grown, a pale face with a very red mouth and dark brown eyes" (JF, 10). He had "a penurious youth" (YW, 4) and only gradually developed any self confidence. At the beginning of the war, he had just started to establish himself as a writer; therefore, he resents the war's coming at this very moment. But it does not take him long to adjust to the war; in fact, he quickly becomes a full fledged member of the soldiery:

Never mind, tomorrow was Ascension Day, tomorrow Lenore was coming, it was then that he would need a soft skin to press against her cheeks. She would find a friend who was growing gradually younger and stronger; she would find a man. He banished the foolish fear that something might happen when they slept together. One can't be always tormenting oneself with anxieties and precautions. A soldier trusted his star, or he might as well get himself put into a coffin and buried at once. And a woman who loved him, trusted him, was not too curious as to such precautions. How on earth, in this remote place, was he to buy what every chemist had for sale in town? (YW, 44)

By virtue of the experience of war, he expects to become a better man. But his new self-perception is far removed from reality, as Lenore is quick to find out:

Suddenly, without warning, Bertin had wanted to possess her as a woman; but under that blue sky that shone so softly through the branches of the little pines, her maidenhood revolted. She thrust him away. Then, for the first time in her life, he gripped her savagely by the shoulders, snarled at her to do as she was told, and mastered her by force. In a fear and shame that banished all delight, she let him have his will.(YW, 56)

This rape brings home to Lenore how different Bertin's life has become from her own since he has joined the military. At the same time, it gives concrete evidence of the process of brutalization that occurs during war.

Like Hete, Lenore immediately concerns herself with a possible pregnancy, while Bertin does not give it another thought. It is incomprehensible to Lenore that a woman should conceive during such an act of violence. "Was the structure of a woman such that she could conceive in such a brief and rough encounter?"(YW, 58). Lenore, like Hete, waits until she is reasonably certain that she is pregnant before she tells anybody. Her concern about a possible pregnancy and the problems which that would entail can be seen by the way in which she tells Bertin about her missed period. She has become very aware of the time, the days, the hours. Her period is "a whole week late, actually nine times twenty-four hours already"(JF, 66). Like Paul in *Cyankali*, Bertin does not believe initially that Lenore can be pregnant. He inquires about all the things she could have done to induce her period. "I've taken hot baths, swum, done gymnastics, skipped, and gone for long runs"(YW, 60). Once Bertin recognizes the reality of the pregnancy, he reacts the same way Paul had. There is no alternative. "You must have it taken away"(YW, 61). For Paul, it had been his commitment to the lower classes that kept him from supporting Hete. For Bertin it is the war. Bertin has already made his commitment to the military before Lenore gets pregnant. Once he finds out that she is pregnant, he buries himself entirely in military matters. He goes so far as to volunteer for Verdun, a much more dangerous assignment than the one he had before. Concurrent with his increasing commitment to the war and excused by it, is his decreasing commitment to Lenore. He cannot help Lenore financially, because he hardly makes any money. He cannot help her face the difficulties of a doctor's office, because

he is away fighting his war. Worst of all perhaps for Lenore, is the fact that he is unable to discuss this experience with her, thus leaving her stranded not only financially and physically, but more importantly, emotionally as well.

As in *Cyankali*, both Bertin and Lenore in *Junge Frau von 1914* lack experience in matters of abortion; therefore, the issue becomes further complicated owing to the lapse of time and sheer ignorance. Although Lenore is from an entirely different social background than Hete, she shares with Hete the problem of not having any money. In the end, it is only through the money that Lenore happens to receive from her grandfather that she can afford the abortion.

As with Hete, Lenore would prefer to carry the pregnancy to term. She is thrown into the conflict of emotions versus rationality, of "her primitive wild impulse, and her knowledge, equally intense, that she must break the bonds that gripped her" (YW, 67). This conflict can even be seen in her physical appearance. From the moment that Lenore realizes that she might be pregnant, she becomes the picture of health, as if her body were trying to express its natural tendencies. When she has the abortion, she becomes violently sick. This sickness must be seen not only as a result of the abortion but also as a result of her defiance of the natural order. However, once she has solved the problem of going against her instincts, there is never any doubt in her mind about which course to follow. As with Hete, abortion is neither a moral nor an ethical dilemma. It is something that is dictated to both women by external conditions, which they undergo without suffering from guilt or pangs of conscience.

Although Lenore, like Hete, is free of moral scruples about having an abortion, she immediately comes up against the same forbidding obstacles that result from her ignorance. "Under the dreadful word 'abortion' were set forth a number of strange terms, and details of legal pains and penalties in every country" (YW, 59). Lenore tries to gain some knowledge of pregnancy and abortion in "a medical handbook belonging to her mother" (YW, 59) and other equally unreliable sources, but there is not one trustworthy person to whom she can turn. Thus both Hete and Lenore experience pregnancy at the same time that they experience a fundamental feeling of isolation and loneliness. This inexperience and ignorance compounds the problem, because it extends the heroines' pregnancy, thus making it more difficult to find somebody willing to assist them.

Both Hete and Lenore encounter a series of people who are in some ways supportive of them, although these people in most cases hesitate to commit themselves to the point of providing an abortion. As with Hete, it is the prospective father of the child to whom Lenore turns first, and after getting no help from him, she also contacts several other people. One of these is Marie Nocks, an abortionist-midwife.

The place smelt of dust and of stale food. There was no carpet on the stairs, and the worn banisters, that twisted upwards in a narrow zigzag, looked endless.(YW, 100)

One would have imagined a similar description of the house of Hete's mother, at least while there was still food that could be smelled. The conversation between Lenore and Frau Nocks contains many of the same elements that had characterized Hete's conversation with Madame Heye. Frau Nocks and Madame Heye are proud of their profession, especially the hygienic conditions they provide for their clients. Both also boast about the fine people they know. Madame Heye had mentioned her good connections only in relation to the man for whom she was pimping; Frau Nocks goes one step further in order to impress Lenore with her clientele: "The best ladies come here--Potsdam and the highest aristocracy" (YW, 106). Both Hete and Lenore are treated by the abortionists in a good-natured, but also somewhat condescending, manner. Lenore's visit to the abortionist differs from Hete's in its result. Because of Hete's infection, Madame Heye does not want to give the injection that Frau Nocks administers to Lenore. To protect herself, however, Frau Nocks has arranged for Lenore to go directly to a doctor after her visit with her. Both abortionists would like to help, they are sympathetic with their charges, and they know that the alternative is the "Landwehrkanal"(JF, 106), (16) but they are also realistic and very much aware of the illegality of their profession.

The first doctor whom Lenore goes to see, Wismarki, had helped a friend of Bertin's with an abortion. Lenore tries to blackmail him with this knowledge when he refuses to perform an abortion on her. The reason he refuses to help is that he is afraid that Lenore might reveal his complicity if he does help her. Lenore gives herself the appearance of an uneducated, dumb, middle-

class girl, hoping that this will persuade Wismarki to perform the abortion. Certain phrases and ideas that surface in the conversation between Wismarki and Lenore could also be found in the conversation between Hete and Möller. Hete had vehemently charged Möller with having a responsibility towards women. Lenore is not quite as strong in her accusation because she is not quite as desperate yet, but she also reminds Wismarki of his responsibility towards young people. As Möller had warned Hete to stay away from soap injections and cyanide, and thereby informed her of two methods of abortion, Wismarki also indirectly tells Lenore what she has to do to get an abortion. If she can induce bleeding, it would be any doctor's duty to take care of her. As Lenore leaves Wismarki, she meets three women, "a haggard looking, grey woman... and two ladies"(JF, 85). Although nothing is said, it is evident that all three of them have come for the same reason as Lenore. The first of these women mentioned, "the wife of Kranz, the builder... Tuberculous, four children"(JF, 85), is of the type that Wolf depicts in his play.

Frau Nocks sends Lenore to another doctor, Umleit, "a dear man"(YW, 104). Here the abortion that Frau Nocks had induced is finished. Wismarki, although generally sympathetic to women in Lenore's position, had refused to help Lenore, because he was afraid of the law, which would also hold him responsible for an illegal act. But Umleit knows both such a fear of the law and such sympathy towards women to a lesser degree. Here Lenore's money helps, because Umleit would not have assisted her, had he not been amply paid for it. Umleit is an unpleasant character, possessed of many of the characteristics of Möller in *Cyankali*. He has no respect for Lenore and no emotional understanding of her predicament. He is quite willing to inflict pain on Lenore, if this infliction assures quicker proceedings. Women are sex objects for him, as his relation with Schwester Anneliese and his assessment of Lenore indicate. He had been involved sexually with Schwester Anneliese, "young and pretty, with thoughtful eyes set widely in a suntanned face"(YW, 107). Although that relationship is over, Umleit continues to call Anneliese "du," while she refers to him as "Sie" and uses his full title(YW, 107). Umleit, who is revoltingly chauvinistic, is aided in this attitude by somebody like Anneliese, who has no objection to the way she is treated and in fact expects gynecologists to fall in love with their patients (YW, 108). Umleit uses the examination and the initiation of the

abortion for his own sexual observations of Lenore's body(YW, 109).

Umleit's character is also reflected in his nurses. Only Schwester Mieke is supportive of Lenore, matter-of-fact, and professional. Schwester Anneliese, although having gone through an abortion herself, is of no real help to Lenore because she is still dominated by Umleit. Worst, however, is Schwester Vilma, who refuses to give Lenore pain killers and will not permit her to see the doctor. Her manner and tone are soothing, hiding an "undertone of malice"(YW, 107). If Schwester Anneliese passively accepts Umleit's self-proclaimed superiority, Vilma becomes Umleit's willing tool.

Neither Wolf nor Zweig discuss the actual process of the abortion. Zweig, nevertheless, is somewhat more specific and detailed. One reads of an "expanding implement of wood"(JF, 110). "curette," and "veronal"(JF, 111). But instead of talking specifically of Lenore, the narrator in *Junge Frau von 1914* switches to an abstract discussion in the third person:

In order to be able to use an instrument of reasonable size during the operation, the doctor widens it [the cervix] by means of an expanding implement of wood, which in the course of a day renders this preliminary process clean and automatic. But when an anxious brother has represented his sister as delicate and sensitive, the doctor is liable to take this as referring to her capacity to stand chloroform or ether, and make him nervous (sic) that her pulse may give out, or her heart stop. And as he wants subsequently to save the patient's life unhampered by any such anxiety, he prefers to give her, deliberately, a great deal of pain at the first encounter.(YW, 108)

Zweig shows Lenore "outstretched on the examination chair"(YW, 109) held back by two strong nurses. But the actual abortion is not yet shown in such glaring detail as we find in more recent works.(17)

Totally discouraged by her visit to Wismarki, Lenore had confided in her brother David. As with Hete, who eventually gets the most help and support from her mother, Lenore also finds support where she least expects it. It is David who finds out where to go and what to do, and although he is only 16 it is he who protects her

from as much embarrassment in Umleit's clinic as possible. David takes the place that was really Bertin's to fill (YW, 114). Both Frau Fent and David help for the same reasons: they cannot stand to watch somebody as close to them as their daughter or their sister suffer. David's help is greatly facilitated by the fact that he is not burdened by prejudices of class or age against unmarried pregnant women, as Frau Fent had been. Thus Lenore's abortion is expedited with fewer complications and she is spared much of the pain and humiliation that Hete has to endure.

IV

Hete is from a poor, working-class, single parent family, and, out of economic necessity, cannot afford to have a child, whereas Lenore comes from a protective upper middle class family, and cannot afford the child for personal reasons only. But the problems that both women encounter are almost identical. They both get little or no support from the man. Both women go to a midwife figure who is sympathetic, but also condescending and money-conscious. They both have negative experiences with doctors who are willing to help the affluent, but who refuse the same help to the poor. Lastly, the women both find help close to home. More important than Lenore's greater financial stability is the fact that David is not hampered by prejudices of age and class and can proceed more swiftly than Frau Fent, which may very well be what saves Lenore's life. He also knows enough to get Lenore to a doctor, whereas Frau Fent feebly tries the abortion herself.

There are two aspects, however, in which the two works differ substantially. In Wolf's play, the death of Hete and the end of the play coincide. While this supports the play's immediate dramatic appeal, it leaves several questions unanswered. Paul does not have to come to terms with his own role towards Hete; at the play's end, he is hurling accusations at the representatives of the state. Similarly, Hete does not have to think about the way Paul has treated her. Clearly this kind of questioning would have gone beyond the scope of the play whose immediate dramatic focus was the plight of the poor pregnant woman. It is in this aspect as well, that *Junge Frau von 1914* differs from *Cyankali*.

Zweig uses the abortion only to demonstrate a much bigger problem. Through the small concrete example of the abortion the much greater obscenities of war are demonstrated. The novel begins with Lenore's rape, a few weeks into Bertin's military career, and is extended to over a year past the abortion. Even though the pregnancy itself has long been terminated, the larger problem still persists. "All, alas, was not yet well; there might be much evil yet to come" (YW, 345). In *Junge Frau von 1914*, the abortion at first appears to be a much more personal problem because it is not drawn against a background of such obvious general poverty and necessity, but it is at the same time a much more encompassing problem than it had been in *Cyankali*, because the demeaning actions towards a woman during a rape and the subsequent abortion are equated with the demeaning actions against all of humanity during war. Having lived through the abortion, Lenore feels ready to handle almost anything and the more problems she solves, the better she becomes at solving them. Although Lenore's independence has special mitigating circumstances, women all around her are gaining independence. They are starting to assume positions in society that had formerly been reserved for men only (YW, 21 and 235). Through the painful, unpleasant experience of her abortion, Lenore learns to become more self-sufficient and independent and through the painful and unpleasant experience of war, other women and society change. Although the book is clearly an attack on the obscenities of war and although there is nothing positive about either the abortion or the war the book nevertheless ends on a positive, hopeful note because at least Lenore has gained from the experience. Thus this novel presents the first woman who is shown to conquer her plight. Although *Junge Frau von 1914* appeared only two years after *Cyankali*, in its message it is years ahead.

NOTES

1. Christine Wittrock, *Abtreibung und Kindesmord in der neueren deutschen Literatur* (Frankfurt/Main: n.p., n.d.), p. 1. Cf. also pp. 21 and 23.
2. Wittrock, *Abtreibung und Kindesmord*, p. 88.

3. For the four year span from 1882 to 1886, on the average 221 infanticides were prosecuted per year, compared with an average of 186.5 for the four year span from 1902 to 1906. For the same time spans the mean figures for abortion went from 209.75 to 559. Cf. also Wittrock, pp. 85-86.
4. Friedrich Wolf, *Cyankali: Ein Schauspiel in Dramen* (Berlin: Aufbau-Verlag, 1960), p. 275.
5. Wittrock, *Abtreibung und Kindesmord*, p. 53.
6. Wittrock, *Abtreibung und Kindesmord*, p. 55.
7. Bertolt Brecht, "Von der Kindesmörderin Marie Farrar," *Gesammelte Werke: Band 8* (Frankfurt: Suhrkamp, n.d.), p. 176. All quotes from the poem were translated by the author.
8. Brecht, "Kindesmörderin," p. 176.
9. Brecht, "Kindesmörderin," p. 179.
10. Werner Jehser, *Friedrich Wolf: Sein Leben Und Werk* (Berlin: Volk und Wissen VEV, 1968). Walter Pollatschek, *Friedrich Wolf: Sein Leben in Bildern* (Leipzig: Verlag Enzyklopädie, 1960). Günther Rühle, *Theater für die Republik, 1917-1933: Im Spiegel der Kritik* (Frankfurt/Main: Suhrkamp, 1967). Günther Rühle, *Theater in unserer Zeit* (Frankfurt/Main: Suhrkamp, 1976), Cecylia Zalubka, *Der literaturtheoretische Werdegang Friedrich Wolfs im Spiegel seiner Dichtung* (Poznan: Uniwersytet, 1968).
11. *Cyankali* was part of the 1977 repertoire of the Frankfurt Theater am Turm (Wittrock, *Abtreibung und Kindesmord*, p. 102), and has also been performed in Frankfurt and Stuttgart in the 1974/75 season (Rühle, *Theater in unserer Zeit*, p. 247).
12. Wolf, *Cyankali*, p. 314. Hereafter references to the play will be given in the text indicated with C.
13. Frau Fent in her reaction to her daughter's pregnancy bears a strong resemblance to Wendla Bergmann's mother in Wedekind's *Frühlingserwachen*.
14. Eberhard Hilscher, *Arnold Zweig: Leben und Werk* (Berlin: Volk und Wissen, 1973). Eberhard Hilscher, "Notizen zu Arnold Zweigs Biographie und Frühwerk," *Neue deutsche Literatur*, X (1962), XI, 10-15. George Salamon, *Arnold Zweig* (Boston: Twayne, n.d.).
15. Arnold Zweig, *Junge Frau von 1914* (Berlin: Aufbau Verlag, 1963), p. 15; and Arnold Zweig, *Young Woman of 1914* (New York: The Viking Press, 1933), p. 8. All quotes are taken from the English translation and will appear in the text indicated with YW. Where the translation was insufficient or inaccurate, the German quotes were translated by the author and are indicated in the text with JF.
16. Cf. also C. 329.
17. Cf. Karin Struck's novel *Die Mutter*.