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Norbert Eke: Heiner Müller. Apokalypse und Utopie

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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.

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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.

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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.