

UTOPIAS DE CAMBIO DE SEXO EN LA LITERATURA DE LA EX REPÚBLICA DEMOCRÁTICA ALEMANA

Agape Virginia Spyratou

Universidad de Atenas

1. Introduction

In the year 1974, the anthology of short stories «Blitz aus heiterm Himmel», was published by Edith Anderson (1974). With this anthology a publishing house in Democratic Republic of Germany opened for the first time substantially the discussion regarding the feminine emancipation. It is a collective volume constituted from seven short stories, based on mythical and surreal elements, touching upon the limits of SF (science fiction) and having as central axis the motif of sex change.

Some of the writers are acknowledged past the limits of Germany (Christa Wolf, Sarah Kirsch, Guenter de Bruyn, Karl-Heinz Jakobs, and Edith Anderson), others are not so well known (Gotthold Gloger, Rolf Schneider). The book was accepted with enthusiasm in East Germany and also in FDG (Federal Republic of Germany). Utopia, dystopia, science and social fiction, sex changes, politics, patriarchy, all of these subjects in this volume will have to be systemized with main point of interest, the verification of the possibility of feminist SF to play a subversive role in the current globalized conditions.

2. Feminist SF, Utopia, the motif of sex change in SF

2.1. Feminist SF

SF was from its beginnings a genre, in which male writers and readers were clearly the majority.¹ In this kind of literature, which was based on robust patriarchal bases, women could not initially create since the necessary tradition

¹ With brilliant exceptions: Christine de Pizan, Mary Wollstonecraft Shelley, Mary E. Bradly Lanes, Charlotte Perkins Gilman.

was absent but also not identify with the female characters, because of the way they were presented by male writers. However, SF can be proved particularly useful for women, because it allows the creation of a new reality, a new universe and the rebirth of the reader under new, alternative conditions, as Pamela Annas (1986) points out.

Thus, while before the 70s, SF women writers were the exception, this decade they began to consolidate their position in this genre.² At the end of the 60s and at the beginning of the 70s, a lot of SF work was published, which disputed the traditional relations of sexes, proposed alternative solutions and questioned the racial stereotypes. The turn to feminism was perhaps the most important incident in SF in the 70s and coincided with the New Feminist Movement.

2.2. Feminist critical utopia

Feminist SF presents according to Andel (1997) the vision of a possible future, in which women will be hereafter the subjects of history and it is possible that just the recording of the existing situation can change feminist utopias in texts of political and social awareness.³ Ernst Bloch (1980 (1959)) believes that utopias are the essential base of hope for a better world, which is ultimate for the question of women's oppression. And for this hope we need pictures, ideas, opinions that would make the alternative proposal visible. For the philosopher Hans-Juerg Braun (1987) the base of each utopia is the fact, that people do not bear their present. From this point begins the effort to create experimentally a better future. Even in dystopias one recognizes behind the description of fear, the shine of hope.

² While in the 60s and 70s the feministic utopia proposes alternative solution to the male-dominant society and science and aims to the inversion of racial stereotypes, the 80s place in the centre of narration the woman-extraterrestrial reversing the male voice as ecumenical voice. The decade of 90 is marked as a turn to open or critical dystopia, as Pastourmatzi (2004) writes.

³ Many women SF writers at the end of the 19th and the beginning of the 20th century were inspired by social and communists ideas and of course by the first feministic movement.

2.3. The motif of sex change in feminist SF

A way of dealing with the need of women for self recognition and with the objective of equal and fair relations between sexes is the motif of sex change, one of the most important subjects of world literature. The literary tradition, on which the motif is based, is extremely wide.⁴ What makes the motif interest for the feminist thesis, is the fact, that the safeguarding of order of sexes and consequently the nuclear family and the solidified relations of men and women, were considered an unchanged fact in the future worlds that were presented in traditional men oriented SF, even if all other parameters changed.

However, because feminists had a special interest in proving the thought of Michel Foucault (1978), that sexuality is controlled, logically and socially determined and has, according to Ross (1999) impact on the relations of authority, they used the motif of sex change, not anymore with the significance of disguise, as a strategy to experience the world from the male side, but with the subversive aim to be free from the adversative pairs (female-male, spirit-flesh etc), the logic of which had become questionable. As feminist utopias are connected with the critical view of historical reality, feminist SF has also a pedagogical character. French feminists (Kristeva, Irigaray, and Cixous) bring female writing nearer to subversive writing, regarding the deconstruction of cultural parameters. This writing, that is not only practicing by women, can lead women as well as other groups that have been seen as the Other, the Different, the Monster, to the awareness of their social role and sex and to the overshooting of the externally imposed limits.

3. Literature and the women's question in East Germany of the 70s

One should examine, if SF in East Germany should be studied as literature of escape, of subversiveness or as literature of hope, that is to say, of a new vision of the socialist person.

⁴ Some examples: the ancient Greek tradition (Teiresias, Hermaphrodite), *Die Jungfrau von Orleans* by Schiller (1801), *Orlando. Eine Biographie*, by Virginia Woolf (1928).

3.1. Literature as cultural criticism in East Germany

The culture of East Germany based on the theories of Franz Mehring and Georg Lukács after 1949 cultivated the adoration of classic tradition, while it disapproved anything modern as decadent. During the 60s and 70s, East Germany was an important industrial country, what allowed a partial modernization. The socialism of production would become socialism of consumption. During this repositioning occurred, according to Hermand (1992), a shift of weight from «high» classic, even socialist literature to the role of literature in the society and a turn to subjectivity, the minorities, and the sexes. In the year 1971 began the era of Erich Honecker, which seemed to be an era of prosperity and quality of life, an era of liberalization of the cultural and literary life, but in reality with a lot of contradictions as the publishing of the work of many authors like Volker Braun, Heiner Mueller, Wolf Biermann was during this period forbidden.

All these had according to Emmerich (1996) as consequence that from that time on, the literature of East Germany took the form of radical criticism of culture influenced by the works of Max Horkheimer und Theodor W. Adorno (1969). In the work of writers of that period one could find a combination of criticism and acceptance of socialism, of refusal and faith. As it was made clear to them that East Germany was a patriarchal oppressive state and their faith in real socialism was shaken (especially after the Spring of Prague in 1968), they turned to a utopian socialism, influenced by Marxist liberal teams, movements for peace and ecology, movements of women, lesbians and homosexuals.

The literature of East Germany during the 70s was not a literature of escape, but of creation of fantasies, of a second reality that was created contrary to the first one that was externally imposed. The imagination should have the power against the coalition of terror, while this utopian-Marxist way (practiced among other writers by Christa Wolf, Volker Braun, and Ulrich Plenzdorf) followed the faith in the subversive power of thought.

3.2. The women's question in East Germany during the 70s

Before we examine these texts analytically, it will be necessary to mention something about the women's question in East Germany. From the beginning of the regime, the policy in favor of women was a central aim; however, women paradoxically did not participate in the formation of that policy. The objective of constitutional equality between men and women and presence of women at work was achieved in bigger percentage than that in the capitalistic west. And the government's propaganda in favor of the equality was more intense than that in West Germany.

All these did not however change the fact that women took seldom leading places, were paid less and most importantly, even if 80% of women worked, another 80% from them, had the exclusive responsibility of household.⁵ Women had achieved partly labor, but no personal emancipation. By fear that the patriarchal structures of the regime of East Germany would be revealed, the feminism was blamed as a phenomenon that proved the disadvantages of Capitalism. In a Socialist state, feminism is useless, because women are equal. And they are equal because they live in a Socialist state. This tautology hides the fact that the Socialist person, the Socialist marriage, the Socialist family, all these were based on patriarchal structures and reminded annoyingly of the society in capitalism.

As women, despite of the abundance of children's care stations, continued working two shifts, at work and in the house, and living in the schizophrenia being expected to behave as men at work (logically, dynamically and pragmatically) and as women in the house (sentimentally, humbly and making sacrifices), they began to question the stereotypes of roles. The central question of women writers at the early 70s was the self-recognition of women, but not anymore as if they were a copy of male subject (as they were not even subjects of their own emancipation, that was regulated by the patriarchal state),

⁵ Even in the Central Party Committee, SED, only 10% were women and there was only one woman in the Political Office without the right to vote.

but according to their own needs; in other words the big utopia of self-recognition of individuals in a wider sociopolitical frame.

4. The motif by writers in East Germany

The order of presentation of short stories is done to a large extent according to the order of Carla Meyer (1995) in her book «Vertauschte Geschlechter - verrueckte Utopien: Geschlechtertausch-Phantasien in der DDR-Literatur der siebziger Jahre», so that the regrouping of conclusions can be easier.

4.1. Utopia as criticism of political relations

4.1.1. Karl Heinz Jakobs: Quedlinburg

In the society of Quedlinburg women have the power for the last 20 years and men only play the role of executants of erotic satisfaction of women, what constitutes their basic education in school. Marriage and love have been prohibited by law as patriarchal institutions and ideologies. The worse insult for a man is the word father, the higher title of honour for a woman is Ugly-old woman, stubborn Mother. The constitution states among others that all women are equal; the biological father of children is and should remain unknown, the power springs from woman.

Middle-aged Sibyllius, the hero of the story and one of the authors of the Constitution, is almost masochistically identified with the regime of real matriarchy. His sexual intercourse with Agnes, a high-ranked executive of the regime, has great importance for the development of the short story: Even if the ideology of matriarchy does not allow her, Agnes confesses, that she wants to learn from him the significance of love (as he had lived the era before the matriarchy). This questioning of fundamental values of the regime and the insistence of young Agnes, create such mental intensity in Sibyllius, that he is exposed: This positive hero and supporter of matriarchic realism was in favour of the regime, due to a personal erotic disappointment. His devotion to the

strict rules serves a personal aim, which is the protection of his fragile Ego, and not global ideals.

Karl Heinz Jakobs wrote a dystopia of matriarchy, in which persons are figures of an authoritarian system, that has obvious resemblances with the reality of East Germany, mainly regarding the public image of citizens, the culture of propaganda, the Socialist realism, the positive heroes with the pompous titles, the blind obedience and the almost robotic repeating of doctrines. The SF of Jakobs aims at the comparison of two parallel situations: that of real socialism and that of real matriarchy, aiming at pointing out the relations of power, the way of operation of doctrines and the mechanisms of propaganda. What is important here is the fact that two —generally speaking— positive significances (socialism, matriarchy) took at the end nightmarish dimensions.

4.2. The relations of sexes through the prism of misogynous stereotypes

If in the previous story one could consider that the significance of matriarchy had been initially positive, no one can claim the same for the next two stories, in which the metamorphosis of men into women follows the ancient Greek tradition as an action of punishment or revenge.

4.2.1. Rolf Schneider: Meditation

The story of Rolf Schneider begins with the paradox that the narrator is a bee-queen. It is a story of metamorphosis into an insect in the tradition of «Die Verwandlung» by Franz Kafka (2001(1912)). The protagonist of the story grows in an environment where his father is victim of his tyrannical mother and looks for comfort in alcohol and in the misogynistic readings of de Sade and Nietzsche. The son follows the steps of his father and suffers from the female servants and his former wives. His own comfort is the translation of the work of Strindberg and the writing of articles regarding the violence of women against men.

When however the curse of his last woman becomes real and he one morning wakes up being transformed into a woman, the situation is reversed: While initially glad, because he will also be in a position to practise authority, he recognizes after a while the oppression of women and this time he writes articles in favour of the female sex. He wishes to kill himself in order to escape from this dead-end situation, however the medicine that is supplied to him, changes him into a bee-queen. This is the genuine redemption for the hero, since the sovereignty (that was from the start asked) is registered finally in his Ego from nature and not from society.

4.2.2. Gotthold Gloger: Das Ruebenfest

The short story of Gotthold Gloger is a story of witches. Not however from a subversive point of view, but charged with all the stereotypes of sex. The metamorphosis of narrator Arnold and his wife Milda is considered work of an ugly, malice witch with glass eyes, which many have seen flying on a black goat or on a broomstick. The picture of a woman that represents the Villain and the Devil is central in the short story. It is the same projection, which allowed the torture and the murder of millions of women in European Middle Age. The Evil, for which the person in charge is the witch, is the deliberate metamorphosis of men into females, so that they are occupied with domestic life while their wives transformed into men, will plan and put revengefully their overthrow into practice. Their plan is however revealed by transformed Arnold in a paganistic feast only for women (Ruebenfest) and things come back to their initial order.

Whether the writer wanted such a conventional story for witches to be subversive, is unknown. The fact remains, that the text is full of misogynistic stereotypes (e.g. men speak logically, women sentimentally) and that the rare times where a critical glance emerges, can not change the image of women as malice, ugly, revengeful and dangerous witches.

4.3. Criticism of the mail order

The following stories contain subversive moments that however extinguish at an early stage. Thus they remain enslaved in the male order that classifies all significances in a binary system.

4.3.1. Edith Anderson: Dein für immer oder nie

The story of Edith Anderson wants to give an alternative for the traditional female role, creating a female hero and having as model the figure of Lilith (the first woman of Adam, who was equal with him, a female incarnation of hermaphrodite God or Goddess). A liberated, strong woman, that fights for her dignity. It is a chain of metamorphoses of characters with high point the metamorphosis of the female hero into a man.

Alyda is a middle aged widower, which after the death of her husband and after her children left the house, could be released from the bonds of domestic life and be transformed from housewife into a writer. In this point of her life and while she is supporter of women's emancipation and equality between the companions, she starts an affair with Florian. He, while toward his wife, Ruth is behaving as a typical married man according to the model of patriarchy is transformed by Alyda and tries to create an equivalent relation with another human being.

Unfortunately nor follows Alyda the model of Lilith until the end, but she is transformed again to a daughter of Eva, that depends on a man. Neither knows Florian any other way in order to face women, apart from to decrease them (as with Ruth) or to ignore them (as with Alyda). Even Ruth is changed from being obedient, shallow and an insignificant housewife and mother in the shade of her man into an emancipated self-assured woman. The row of transformations frightens Florian who walks away from the two. Alyda experiences incredible grief so that she wakes up one morning transformed literally into a man. The explanation that she gives herself for her metamorphosis destroys completely the phantasy of Lilith: she considers it

punishment for her sins wanting the impossible, that is to say to be emancipated.

Even if the text of Edith Anderson does not achieve to complete successfully the initial idea of Eva that is changed into Lilith, it is however important, because it shows not only the solidified and expected behaviours of sexes but also the particular situation of the guilt syndromes that each woman can have during the difficult process of her emancipation.

4.3.2. Guenter de Bruyn: Geschlechtertausch

The story of Guenter de Bruyn is the sole, in which a pair changes sex as result of the erroneously expressed wish for the absolute union, something that reminds of the romantic idea of eternal union of a loved couple in «Lucinde» by Friedrich Schlegel (1985 (1799)). However the sexes here are changed, not simply exchanged: Karl does not become Anna, but Karla and Anna does not become Karl but Adam. The devastating consequences of the situation are narrated by Karl as Karla using irony in order to criticise racial determined stereotypes of the social roles. Through the everyday routine in the work and the social life, the man Karl experiences literally in his skin the unfairness and the sexism towards the woman Karla. Thus Karl comes to the conclusion, that being a woman is fate, if not fatal.

He denies choosing this fate and concentrates all his efforts, in bringing things to their initial form. However the re-metamorphosis, even if possible, is not desirable from Anna, who was hospitalised in a clinic and as Adam, has fallen in love with his nurse. She has also chosen her own fate and does not have any desire to lose all the privileges that the male life offers. With intense irony, the story makes clear, that men always win: even Adam was finally the one that won, contrary to Karla, who remained attached in the sense of deepest discrepancy.

4.3.3. Sarah Kirsch: Blitz aus heiterm Himmel

Sarah Kirsch seems at first glance to have written a pleasant fairytale with protagonists the workers of body and mind in East Germany. Katharina Sprengel, scientist, is 25 and lives a very happy love life with Albert, a lorry driver. Katharina deals with the works of house and washes Albert's clothes, he does absolutely nothing. All run smoothly and her sole fear is the possibility that their love and most importantly their friendship will evaporate.

The thorny problem for her is resolved from its own, when after a three-day sleep, Katharina wakes up as a man. Thus, the erotic relation between the man and the woman is replaced by a friendship between men, which will be always safe and sound, since Albert absolutely accepts the new man and offers him what he did not even think of giving to Katharina: the place of equivalent companion participating equally in the house work. That makes Katharina as a man to say aloud: Now that I am man, I achieved to emancipate myself.

The writer's objective through satirical and bitter view of patriarchal norms is the presentation of a parody of a homosexual world, which is created by the fear of difference and is full of masculine stereotypes, as football, the enjoyment of physical work, the symmetrical arrangement of the apartment. The result that Kirsch with irony presents is that equality in this world is possible only if femininity is suppressed.

4.3.4. Christa Wolf: Selbstversuch – Traktat zu einem Protokoll

A female scientist is willing in the story of Christa Wolf to become the first human guinea-pig for a medicine that changes the biological sex. The experiment is crowned with success, the Petersein masculinum 199 is proved reliable as well as the antidote. After the end of the process, the woman writes apart from her official report a protocol, a personal thesis on the development of the experiment. This protocol is addressed to the professor, director of institute and boss of the woman. The reader can examine the woman's personal perspective of reality and also learn the genuine reason for her participation in

the experiment: the unfulfilled love for her professor, her wish to be accepted from him. When at the end she interrupts the experiment, she has done so because she has realised as a man that the possibility of falling in love has disappeared and its place has been taken from the wish to gain all the privileges that men enjoy in the society.

The text is a reproduction of the myth of Teiresias and shows the way of a guinea-pig from self-destruction to self-realisation as well as the effort of the woman to exist as a complete, autonomous person; in other words, the utopia of the female subject in history. Wolf creates a world with polarisations between men and women but what she substantially wants is a radical change of men that would also mean the end of obedience of women in rules and values, made from men.

Summarising, one could stress out the following:

The fact that in a book that had as objective to open the discussion about emancipation, one meets almost anti-feministic short stories, as well as that the thinking in dipoles (male-female, body-spirit) and in stereotypes regarding sex is not avoided, also has to do with the images, with which the state tried hard to identify the citizens (the restless scientist, the socialist citizen, the dynamic worker) and from which one could be free with difficulty. However the variety of subjects, but also the fact, that between the writers of the volume, there are also men that experiment with alternative ways of viewing things, are not negligible, if one thinks that East Germany was a patriarchal, authoritarian state, that practised great control over the citizens, and in which the personal identity should follow the social identity, that was determined from above.

5. The political and cultural importance of feminist fantastic literature as force of subversiveness in the present

Literature itself was never politically innocent and does not always represent the whole of the population. The existing literary canon is formed by white heterosexual men. The work of writers that do not belong to this category (coloured, homosexuals, women, transvestite, mutilated, etc.) can possibly be

included in this, provided that they support the culture of capitalistic patriarchy or they attack it without threatening it. Not only simple opinions about literature are here jeopardized, since a big part of our fellowmen (not only women) cannot find in the literature of canon, the possibility of expression of their sentiments and their ideas, of their existence. What the feminist SF allows is the questioning of the norms and of conservative ways of thinking, the criticism of settled order and apart from that the presentation of alternative ways of viewing things.

Regarding the women's question —since women remain aliens in the world of white heterosexual men— SF gives priority to the difference and not to the rule and encourages the overshooting of status quo and the rearrangement of social, cultural and racial limits. This is the subversive force of feminist SF, especially in periods of crisis of the system. Feminist SF can enrich the political and feminist action, as it combines historical, literary and political parameters. This combination —especially when it takes place in authoritarian regimes— can be crucial for the articulation of Logos of the oppressed groups.

This was the case of the former Democratic Republic of Germany, a patriarchal, Stalinist state with vertical structures of power and limited freedom of expression, in which however in a period of crisis and changes was possible —even with weaknesses and contradictions— the most important piece of revolutionary thought: the doubt.

BIBLIOGRAFÍA

- ADORNO, Theodor W. y Max HORKHEIMER (1969): *Dialektik der Aufklaerung. Philosophische Fragmente*, Frankfurt am Main: Fischer.
- ANDEL, Claudia (1997): *Das Menschen- und Gesellschaftsbild in der feministischen Utopiediskussion*, Marburg: Edition Wissenschaft.
- ANDERSON, Edith (1974): *Dein für immer oder nie*, en Edith Anderson (ed.), *Blitz aus heiterm Himmel*, Rostock: VEB Hirnstorff Verlag, pp. 129-167.
- ANNAS, Pamela (1986): «*Neue Welten, neue Worte*», en Barbara Holland-Cunz (ed.), *Feministische Utopien - Aufbruch in die postpatriarchale Gesellschaft*, Meitingen: Edition Futurum 9, pp. 107-130.
- BLOCH, Ernst (1980 (1959)): *Das Prinzip Hoffnung*, Frankfurt/Main: Suhrkamp.
- BRAUN, Hans-Juerg (1987): *Utopien - Die Moeglichkeit des Unmoeglichen*, Zuerich: VdF.
- BRETTSCHEIDER, Werner (1972): *Zwischen literarischer Autonomie und Staatsdienst. Die Literatur in der DDR*, Berlin: Erich Schmidt Verlag.
- BRUYN, Guenter de (1974): *Geschlechtertausch*, en Edith Anderson (ed.), *Blitz aus heiterm Himmel*, Rostock: VEB Hirnstorff Verlag, pp. 7-45.
- EMMERICH, Wolfgang (1996): *Kleine Literaturgeschichte der DDR*, Leipzig: Gustav Kiepenheuer Verlag.
- FOUCAULT, Michel (1978): *Histoire de la sexualité. I. La volonté de savoir*, Paris: Gallimard.
- GLOGER, Gotthold (1974): *Das Ruebenfest*, en Edith Anderson (ed.), *Blitz aus heiterm Himmel*, Rostock: VEB Hirnstorff Verlag, pp. 83-128.
- GNUEG, Hiltrud (1999): «*Weibliche Utopien*», en Hiltrud Gnueg y Renate Moehrmann (eds), *Frauen - Literatur - Geschichte: Schreibende Frauen vom Mittelalter bis zur Gegenwart*, Stuttgart: Metzler, pp. 207-218.
- HERMAND, Jost (1992): «*Neuere Entwicklungen zwischen 1945 und 1980*», en H. Brackert u. J. Stueckrath (eds.), *Literaturwissenschaft. Ein Grundkurs*, Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, pp. 564-578.
- JAKOBS, Karl Heinz (1974): *Quedlinburg*, en Edith Anderson (ed.), *Blitz aus heiterm Himmel*, Rostock: VEB Hirnstorff Verlag, pp. 209-236.

- KAFKA, Franz (2001 (1912)): *Die Verwandlung*, Stuttgart: Reclam.
- KIRSCH, Sarah (1974): *Blitz aus heiterm Himmel*, en Edith Anderson (ed.), *Blitz aus heiterm Himmel*, Rostock: VEB Hirnstorff Verlag, pp. 189-207.
- KUBLITZ, Maria (1987): «*Die Geschlechtertausch-Geschichten – feministisch gelesen*», en Bettina Hurrelmann (ed.), *Man muesste ein Mann sein...?: Interpretationen u. Kontroversen zu Geschlechtertausch-Geschichten in der Frauenliteratur*, Düsseldorf: Schwann, pp. 13-33.
- LINDHOFF, Lena (1995): *Einfuehrung in die feministische Literaturtheorie*, Stuttgart: Metzler.
- LINDNER, Gabi (1991): «*Frauenemanzipation und Individualitaet in der DDR-Literatur*», en *Das Argument*, núm. 3, pp. 383-395.
- MEYER, Carla (1995): *Vertauschte Geschlechter-verrueckte Utopien: Geschlechtertausch-Phantasien in der DDR-Literatur der siebziger Jahren*, Pfaffenweiler: Centaurus-Verl.Ges.
- OSINSKI, Jutta (1998): *Einfuehrung in die feministische Literaturwissenschaft*, Berlin: Erich Schmidt.
- PASTOURMATZI, Domna (2004): «*Feministische S/F*», en *Die Literatur heute. Kongress in Athen (29, 30.11 – 01.12.02)*, Athen: Ellhnika Grammata pp. 697-704.
- ROSS, Bettina (1999): «*Sexualitaet" in Utopien - ein Forschungsgegenstand?*», en Richard Saage y Eva Maria Seng (eds.), *Von der Geometrie zur Naturalisierung. Utopisches Denken im 18. Jahrhundert zwischen literarischer Fiktion und fruehneuzeitlicher Gartenkunst*, Tuebingen: Niemeyer, pp. 280-287.
- SCHILLER, Friedrich (1996 (1801)): *Die Jungfrau von Orleans*, Stuttgart: Reclam.
- SCHLEGEL, Friedrich von (1985 (1799)): *Lucinde*, Frankfurt: Insel.
- SCHMITZ-KOESTNER, Dorothee (1989): *Trobadora und Kassandra und ...: weibliches Schreiben in der DDR*, Koeln : Pahl-Rugenstein.
- SCHNEIDER, Rolf (1974): *Meditation*, en Edith Anderson (ed.), *Blitz aus heiterm Himmel*, Rostock: VEB Hirnstorff Verlag, pp. 169-187.

- WOLF, Christa (1974): *Selbstversuch – Traktat zu einem Protokoll*, en Edith Anderson (ed.), *Blitz aus heiterm Himmel*, Rostock: VEB Hirnstorff Verlag, pp. 47-82.
- WOOLF, Virginia (1990 (1928)): *Orlando. Eine Biographie*, Frankfurt/Main: Fischer.