

view of that author's work which would do justice to the more negative critics of the Hemingway canon, and I find Linda Wagner's analysis of Williams' materials too sketchy, her evaluations of the criticism too terse and undistinguished, to be of use equal to that of her fellow contributors.

Ultimately it must be said that any really competent professor of American literature would provide in his own annotated bibliographies given to his students the essential data contained in *Sixteen Modern American Authors*. The book remains as a valuable enriching supplement to this essential foregoing provision.

Allen Bentley

FATMA MOUSSA-MAHMOUD  
*The Arabic Novel in Egypt (1914-1970)*  
Cairo: The Egyptian General Book  
Organization, 1973. Pp. 102.

Although the history of Arabic literature goes back as early as the sixth Century, Arabic prose writing did not play any significant role within this literature until the eighth Century. Narrative writings in particular, with some very few exceptions, did not occupy any noticeable place in Arabic literature till the dismemberment of the Ottoman Empire after the First World War.

The first Arabic novel of literary merit, *Zaynab*, was written in Paris between 1910 and 1911 by a young Egyptian lawyer, Mohammad Hussayn Haykal (1888-1956), and was published in Cairo in 1914. In 1926 Haykal's example was followed by other writers; Taha Husayn started his autobiographical novel as a series of articles which he published in 1927 as the first volume of *al-Ayam* (the second volume followed in 1939, the third in 1972). Soon other writers like al-Mazni (*Ibrahim el-Katib*, 1931), Tawfik al-Hakim (*'Awdat al-Roh*, 1933), and 'Abbas al-'Aqqad (*Sarah*, 1938) tried their hands at this "new" literary form.

It was clear from the outset that Cairo, which had played a major role during the twelfth and thirteenth centuries in the rise and dissemination of many popular prose romances, would be the literary center for this newly imported genre.

When Professor Fatma Moussa-Mahmoud therefore gives an account of the origin, rise, and development of the Egyptian novel in her book, *The Arabic Novel in Egypt (1914-1970)*, she is, in fact—although she did not claim this—presenting the history of the Arabic novel in general.

Had she considered the very few significant novels that have been published in Lebanon and Syria during the last decade, and had she included and examined some of these "fine young novelists" she refers to at the end of her book—instead of devoting so many pages to Saleh Morsi's minor work *Zuqaq el Sayed el Bolti* (1963)—this study would have been a complete and extensive history of the Arabic novel.

But the authoress justifies these shortcomings when she says in the preface that, although "much reading and research" went into this book, the material, which was "originally prepared as a series of radio talks . . . has been presented in a form that would suit the reader with little or no previous knowledge of the subject" (p. 3).

In spite of this defence, we still believe that something should have been said about the style of these writers, and that the so-called "new techniques" and "new daring forms" (p. 79) should have been examined more closely. We also believe unacceptable the claim that writers who "command a very wide reading public particularly among educated or half educated women" (probably the very popular Ihsan 'Abd el-Qadus and Youssef el-Seba'i are among these writers), should be completely ignored only because they "seem untroubled by all this excitement over technical innovations" (pp. 79-80). And how does she explain the fact that she overlooks two major literary figures like Taha Husayn and al-'Aqqad? Note too that she has not referred to the impact that 'Uthman Jalal's translation of Bernardin de Saint Pierre's *Paul et Virginie* had had on the early readers and writers of novels in Egypt.

But our criticism will not change the fact that Professor Moussa-Mahmoud has succeeded in giving the reader a clear idea of the development of the Egyptian novel from its early beginnings as imitations of European works, to the independent and original novels which are now being produced. This is undoubtedly a valuable addition to the very limited library on the Arabic novel.

S.K.

### HILDEGARD EMMEL

*Geschichte des deutschen Romans. I.*

Berne: Francke, 1972. Pp. 372.  
Sfr. 25.

The difficulties encountered in writing a history of the German novel—or, indeed, any national literary history—are numerous. To what extent are influential works of other literatures to be included? Which does more justice to the abundance of material: extensive presentation of facts, or intensive interpretation? Which methodological approach to literature is to be given preference? Should works on the theory of the novel be brought into the discussion?

Hildegard Emmel is well aware of these problems, and she does not pretend to have found the final solution to them: “[The literary historian] entscheidet als Leser selbstverständlich subjektiv, und seine Darstellung ist es auch. . . . Verbindliche Maßstäbe der Wertung besitzen wir nicht. . . .” These remarks, however, should not lead the reader to expect a revolutionary reevaluation of the material treated. Professor Emmel has opted for selective interpretation, and she has based her selection and evaluation upon established literary-aesthetic criteria: “Repräsentative Einzelwerke gelten als Orientierungspunkte.”

Every novel which she has analyzed in detail belongs to the canon of established works. Each is interpreted with respect to its various literary aspects and is examined with regard to its contemporary literary

milieu. But the question arises, to what extent can the best works of an era be designated “representative”? Popular fiction is treated only occasionally, and then, in a cursory manner. One wonders if a detailed analysis of a “repräsentatives Einzelwerk” from this field should not have been included. Comparisons between recognized and light literature might have provided interesting insights into several problematic areas, such as those of literary taste, the circumstances giving rise to a novel, and the factors determining its reception by the public.

Once one has come to accept the basic concepts of the book, one will read it with both pleasure and profit. Beginning with the novels of Jörg Wickram (1500-1560), it traces the development of the genre through Goethe's *Wilhelm Meisters Wanderjahre* (1821 and 1829); Wieland and Goethe are treated in greatest detail, especially the period which begins with *Don Sylvio* (1764) and ends with *Wilhelm Meisters Lehrjahre* (1795-96). From time to time, reflections on the theory of the novel are discussed; statements made by contemporary critics are set up against the works in question and interrelationships are pointed out.

Hildegard Emmel successfully avoids assigning the novels to the conventional literary pigeonholes, the ones labeled “Enlightenment,” “Storm and Stress,” “Classic,” and “Romantic.” Illuminated by her convincing interpretations, which are well-substantiated by facts and quotes, the works speak for themselves and show fresh individuality. Additionally, her relatively detailed analysis enables the reader to compare the various novels, so that each work sheds light on the next. Chapter II, where English novels are given their rightful place with regard to the German literary scene, deserves special praise.

This first volume of Hildegard Emmel's *Geschichte des deutschen Romans* is, within its own chosen limits, a thorough, reliable, and excitingly readable book.

Ingrid Schuster