

BRIEF MENTIONS

HILDEGARD EMMEL

Geschichte des deutschen Romans. II.
Bern: Francke, 1975.
Pp. 354. Sfr. 29.80.

Professor Emmel concluded the first volume of her history of the German novel with an analysis of Goethe's novels. Volume II opens with a study of Heine's two fragments *Der Rabbi von Bacherach* and *Aus den Memoiren des Herrn von Schnabelewopski*. In connection with the second fragment one would expect at least a reference to Georg Weerth's *Leben und Taten des berühmten Ritters Schnapphahnski*, but Weerth is never mentioned. What was acceptable in the first volume is a weakness in the second: the author devotes her attention exclusively to well-established authors. There are no discoveries and no surprises. Professor Emmel never mentions the really popular novelists—Eugenie Marlitt, Gustav Freytag and so on. She speaks of Sealsfield at length, but neither Kürmberger and his *Der Amerikamüde* nor the most popular author of that kind and time—Gerstäcker—is mentioned. Is it today still legitimate to write a 1000 page history of the German novel without referring—in connection with the *Jahrhundertwende*—to Karl May, periodicals like *Die Gartenlaube*, the *Kolportageroman*, series like *Engelhorn's Romanbibliothek*, and others? What the masses read, in fact, is never mentioned in Professor Emmel's book.

I have highly recommended Professor Emmel's first volume (*JFR*, 1 [1974], 160). However, the second volume must be read in connection with Martini, Meyer, or Engel—for the 19th century has, indeed, more to offer than what is discussed here. Nevertheless, Professor Emmel's book still has its value: among the established authors she places the accents differently than is usual—and with good reason. Gothelf, for instance, is treated at length, and his novels are carefully analyzed—so are the novels of Robert Walser, K. Immermann. However, one notes that the popular author Theodor Mügge—whose novel *Afrafja* (1854) is much better than G. Freytag's *Soll und Haben*—is passed over.

As to influences from abroad, Dickens, Scott, Thackeray, Balzac, and Tolstoi receive their due, but Hugo (*Les Misérables*) and Dumas are not there. The fact is that often minor but popular works of a particular literature have a vast effect on works of higher quality in a different literature.

Turning to the 20th century, Professor Emmel devotes her attention to Thomas Mann (Heinrich is disposed of in one page), Kafka, Rilke, Broch, and Musil. All these authors are well interpreted. Professor Emmel writes a straightforward, uncomplicated style; her language is free from jargon and—as said before—a pleasure to read. We may look forward to the third volume which will treat the *gesellschaftskritische Roman* after 1945. Will Professor Emmel take the opportunity to depart from the "established" canon of literary works this time?

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CHRISTIANE ROCHEFORT
Encore heureux qu'on va vers l'été
Paris: Grasset, 1975. Pp. 259.

After examining the plight of women in *Le Repos du guerrier* (Warrior's Rest, 1959), *Les Petits Enfants du siècle* (Children of Heaven, 1962), and *Les Stances à Sophie*, 1963 ("Stanzas for Sophie"), Christiane Rochefort, a contemporary French novelist, describes in her seventh novel the revolt of another "oppressed" group, children. *Encore heureux qu'on va vers l'été* ("As we go happily along towards summer") records the epic of the class of "cinquième D"—13-14 year olds, a special section for weak students—in a school on the outskirts of Paris who walked out on their teacher after she told them for the third time that they were a stupid, boring group.

The children discover nature, love, and the joy of living along with a certain confidence and self-sufficiency which make them beautiful to behold. Of course, the Forces of Order, especially the bureaucracy called Preparation for Life, attempt to bring the children back. Instead, many other children desert the