

rieg und Literatur. Studien zur sowjetischen
rosa von 1941 bis zur Gegenwart. By Nyota Thun.
erlin: Akademie-Verlag, 1977. 299 pages.

he purpose of Thun's study is to describe and
analyze three stages he has posited as having
developed in Soviet prose about war since 1941.
he first stage began with portrayals of the
arduous struggles not only of the soldiers them-
selves, but of the entire Soviet citizenry (e.g.,
I. Bergholz, I. Ehrenburg, A. Bek, K. Simonov).
ne of the hallmarks of this first stage was the
association drawn between the struggle in World
ar II and the heroic involvement in the October
evolution and the ensuing Civil War. By the
id-1950's, a new stage in war literature had
merged--one that had lost much of its morale-
boosting tone and became more concerned with the
ess heroic aspects of military conflict, empha-
izing historical and semi-autobiographical
lements. As demonstrated by such authors as S.
mirnov and J. Bondarev, concentration here was
n a reconstruction of what actually occurred.
urfacing in the early 1970's, the third stream
f Soviet war literature displayed a more com-
plex narrative structure, placed renewed empha-
is on the international character of World War
I and stressed the "humanisierende Funktion" of
iterature more than before. Writers exemplify-
ng this latest stage include D. Granin, V.
stafev, and A. Adamovich.

Contrary to what the subtitle indicates, this
study does not deal wholly with Soviet prose
works portraying the theme of war, nor does it
reat novels and stories that were written only
after 1941, and in these respects it is a much
more interesting study than it otherwise would
have been. In order to place the Soviet (in-
cluding White Russian, Lithuanian, and Estonian)
contribution to war literature in perspective,
Thun goes back to Tolstoy, discussing the enorm-
ous influence which such works as The Sevastopol
Stories and War and Peace had on subsequent wri-
ters on the topic of war. Moreover, Thun scruti-
nizes some examples of pre-World War II Soviet war
literature, notably Sholokhov's The Quiet Don.
Additionally, he provides coherent commentaries
on prominent non-Soviet novelists about war, be-
ginning with Hemingway, Remarque, and Seghers,
and concluding with a lengthy discussion of
Marker's The Naked and the Dead and anti-war
novel tendencies in America and Japan. Of par-
ticular interest to the student and scholar of
GDR literature are Thun's discussions of Heiner
Müller's Die Schlacht and especially of Christa
Wolf's Kindheitsmuster.

While many of the names in this volume will not
be familiar to the Germanist, Thun's comparative
approach, coupled with his eminently readable
commentary, nevertheless makes this a worthwhile
book for anyone interested in literary treatments
of the theme of war.

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Der Roman in der DDR 1949-1969. Die Gestal-
tung des Verhältnisses von Individuum und
Gesellschaft. Eine Analyse der Erzählstruktur.
By Barbara Einhorn. Kronberg: Scriptor
Verlag. 1978. (Monographien Literaturwissen-
schaft, 40.) 543 Seiten, 38 DM.

Als der Scriptor Verlag vor einigen Monaten
ein 543 seitiges Buch mit dem Titel Der
Roman in der DDR 1949-1969 ankündigte, war
nicht nur meine erste Reaktion: endlich!
Anthologien und Geschichten der DDR-Litera-
tur gibt es inzwischen ja wahrlich genug--
eine fundierte Einführung in das wichtigste
Genre der 'anderen' deutschen Literatur, das
könnte lernenden und lehrenden Germanisten
dagegen von Nutzen sein.

Dann kam das Buch und mit ihm der Ärger an.
Es handelt sich hier keineswegs um eine jener
üblichen Dissertationen, denen es besser
bekäme, im finstersten Stockwerk einer Uni-
versitätsbibliothek versteckt zu bleiben.
Sicherlich, überarbeitet worden ist wohl auch
dieser Text für den Druck nicht oder so gut
wie nicht: der ebenso übersichtliche wie
langweilige Aufbau und das schlechte Deutsch
(('trotzdem' und 'obwohl' sind halt nicht aus-
tauschbar) bringen das ebenso an den Tag wie
der stereotype Einschub "wie schon erwähnt
wurde". Auch hapert es hier und da mit der
Terminologie, wenn sich sozialistische Perspek-
tivekonzeption und die Erzählperspektive der
Romane in den Weg geraten. Schließlich ist