Front matter, and a Letter from the editor, vol. 1, no. 1

Luis González-del-Valle

Follow this and additional works at: https://newprairiepress.org/sttcl

Part of the French and Francophone Literature Commons, German Literature Commons, Latin American Literature Commons, Modern Literature Commons, and the Spanish Literature Commons

This work is licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License.

Recommended Citation


This Introductory Material is brought to you for free and open access by New Prairie Press. It has been accepted for inclusion in Studies in 20th Century Literature by an authorized administrator of New Prairie Press. For more information, please contact cads@k-state.edu.
Front matter, and a Letter from the editor, vol. 1, no. 1

Abstract
Editorial board and Advisory Council, masthead, and Letter From the Editor

Keywords
open access
STUDIES IN TWENTIETH CENTURY LITERATURE

EDITOR: LUIS GONZÁLEZ-Del-VALLE

Editorial Board: HEINZ BULMAHN, WILLIAM A. BUNCH, MARÍA CASTELLANOS COLLINS, ROBERT L. COON, CLAIRE DEHON, WALTER F. KOLONOSKY, B. R. MCGRaw, MICHAEL OSSAR, BRADLEY A. SHAw, GEORGE C. TUNSTALL.

Editorial Advisory Council: ANNA BALAKIAN (New York University), ELIZABETH K. BEAUJOUR (Hunter College of the City University of New York), LLOYD BISHOP (Virginia Polytechnic Institute and State University), H. L. BOUDREAU (University of Massachusetts, Amherst), WILLIAM BUSH (University of Western Ontario), VICENTE CABRERA (Colorado State University), ROBERT CHAMPIGNY (Indiana University), VERENA CONLEY (St. Olaf College), JOSEPH L. CONRAD (The University of Kansas), E. J. CZERWINSKI (State University of New York, Stony Brook), NED DAVISON (The University of Utah), ANDREW P. DEBICKI (The University of Kansas), JOHN MARTIN ELLIS (University of California, Santa Cruz), VICTOR ERlich (Yale University), CARLO FRANÇOIS (Wellesley College), SUMNER M. GREENFIELD (University of Massachusetts, Amherst), JOST HERMAND (The University of Wisconsin, Madison), PETER U. HOHENDAHL (Washington University, St. Louis), TAMARA HOLZAPFEL (The University of New Mexico), DJELAL KADIR (Purdue University), VICTOR LANGE (Princeton University), CAROL RigoLOT (Princeton University), LEON S. ROUDIEZ (Columbia University), DINA SHERZER (The University of Texas at Austin), FRANK R. SILBAJORIS (Ohio State University), WALTER H. sokel (University of Virginia), A. SONnenfeld (Princeton University), BENJAMIN SUHL (Fairleigh Dickinson University, Teaneck), EWA THOMPSON (Rice University), FRANK TROMMLER (University of Pennsylvania), MARIO J. VAlDÉS (University of Illinois, Chicago Circle), JUAN VILLEGAS (University of California, Irvine), ULRICH WEISSSTEIN (Indiana University), KENNETH S. WHITE (The University of Kansas).

Studies in Twentieth Century Literature is published by a non-profit corporation. STCL is devoted to literary theory and practical criticism, with exclusive emphasis upon twentieth-century literature written in French, German, Russian, and Spanish. Manuscripts are welcome. Articles normally should be between 10 and 25 typewritten pages in length and prepared in accordance with the MLA Style Sheet, with notes at the end of the text. The original, an abstract not exceeding 200 words, and two additional copies of both must be accompanied by unattached return postage. Essays must be written in English. Quotations should normally be in English with the original given in the notes if necessary.

STCL appears twice a year (Fall and Spring). The subscription rate for institutions is $12 per year ($23 for two years); for individuals, $8 per year ($15 for two years). Single issues may be obtained for $8 each. Claims for undelivered issues will be honored if they are received within one year of the publication date; thereafter the single issue price will be charged.

Direct all communications—manuscripts, subscriptions, advertisements, and exchanges—to: Editors, Studies in Twentieth Century Literature, Department of Modern Languages, Kansas State University, Eisenhower Hall, Manhattan, Kansas 66506, U.S.A.

Cover design by Randall Barta with the support of the Department of Interior Architecture at Kansas State University.

Copyright © 1977 by Studies in Twentieth Century Literature.
LETTER FROM THE EDITOR

It is hoped that with the first issue of *Studies in Twentieth Century Literature* a new era of literary scholarship begins. Ours is a publication concerned with those literatures written in French, German, Russian and Spanish during the 20th century. It is unusual to find them in combination in a journal not devoted exclusively to comparative literature nor sponsored by a professional association.

*STCL* is, in the classical sense of the word, a scholarly journal, one seeking the expansion of knowledge. Excellence in literary criticism is our objective.

With this first issue, an invitation is extended to all members of the profession to contribute to the realization of our aspirations by submitting essays for consideration.

Cordially,

**Luis González-del-Valle**

Fall 1976.
CONTENTS • FALL

Letter from the Editor ... ... ... ... ... ... ... ... 5

Jewish Destiny in the Novels of Albert Cohen. DAVID J. BOND 7

Abstract. The unity of Cohen's novels is due to their common theme of Jewish destiny. This is traced in the lives of the Valeureux and of Solal. The Valeureux are caricatures of the Jew, and demonstrate that Jewish identity and destiny are imposed by others. Their lives are precarious because Jews are always persecuted, a message also conveyed by other persecuted characters and by Cohen's direct interventions. But the Valeureux cling to their Jewishness and exalt their religion because it teaches the need to tame man's instincts. Solal seeks success in Gentile society, but learns it is a cruel society that exploits man's instincts. He is sickened by the hypocrisy of this society, by its frivolity and by the realisation that death makes all ambition pointless. Unable to escape his Jewish background, he defends Jewish victims of Hitler, and is ostracised. He now encounters the same fate as other Jews and becomes a victim of anti-Semitism. He finally commits suicide. Neither the Valeureux nor Solal have the solution to anti-Semitism, which Cohen sees only in the State of Israel. But, while seeing Israel as the solution, Cohen is interested mainly in Jews like the Valeureux, who have preserved the Jewish identity for centuries. (DJB)

Miguel Delibes' Parábola del naufrago: Utopia Redreamed. H. L. BOUDREAU ... ... ... ... ... ... ... ... 27

Abstract. Delibes' anti-utopian novel is analyzed from a triple perspective: its internal exegesis, the author's literary development, and the three-phase utopian genre. Artistic versus thematic orientation is examined via parabolic technique, linguistic characterization, and Parábola's internalization as its author's nightmare. The latter facilitates novelistic exposition through the control and order inherent in the associative language and logic of the dream. Delibes frees his utopian world from the perquisites of reality by creating an estetic dimension and psychological verisimilitude uncommon in the genre. (HLB)
Same Voices, Other Tombs: Structures of Mexican Gothic.

DJELAL KADIR

Abstract. The new Gothic may be explained in part as a consequence of a transition from an analogical to a metaphorical relationship between the corporeal and transcendent spheres of human experience.

Irving Malin and, in a related effort, J. Douglas Perry delineate certain categories of themes, images, and narrative structures which define "new American Gothic" in contemporary fiction. Departing from Northrop Frye's observation that archetypes are basically a problem of structure rather than historical origin, and, that there may be archetypes of genres as well as of images, the present essay attempts to decipher certain paradigmatic categories and structures which reveal the presence of the Gothic genre in the contemporary Mexican novel. Carlos Fuentes' La muerte de Artemio Cruz and Juan Rulfo's Pedro Páramo serve as the source of the categories delineated in this study. (DK)

The Expressionist Moment: Heym, Trakl and the Problem of the Modern. JAMES ROLLESTON

Abstract. Hugo Friedrich's genealogical and normative theory of modern poetry is contrasted with Michel Foucault's essentially static formulations of man's self-creating posture at the centre of a world without transcendence. The role of history and history-making in the modern consciousness is then viewed from the perspective of the early Expressionist poets, Georg Heym (1887-1912) and Georg Trakl (1887-1914). Both writers saw the tradition of Romantic individualism as dead yet persisting in an aimless afterlife, but their responses were antithetical. Trakl, using his personal experience as an emblematic image of the end, reorchestrated the myths and depravities of tradition into a structure that includes its own destruction. Heym's reiterated evocations of sickness and apocalyptic paralysis reduce poetic tradition to the empty rhythm of anonymous individuality. (JR)

Breton's Nadja: A Spiritual Ethnography. LOUIS TREMAINE

Abstract. A comparison of Breton's Nadja (1928, revised 1962) with Carlos Castaneda's recent ethnographic studies provides numerous insights into the structure of Breton's work. The narrative technique of Nadja combines documentary and literary modes, reflecting
the double focus of the narrator's personal quest for self-knowledge and quasi-scientific quest for knowledge of external surrealistic phenomena. Nadja offers Breton a personal relationship capable of integrating, through an essentially cultural process, the subjective and objective levels of his investigation, but his fear of madness causes him to reject this personal involvement. He thereby rejects the only source of the integrative understanding he seeks, turning instead to the "convulsive beauty" of an irresolvable double focus on self and other. (LT)