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Abstract. As for many poets, the sonnet form presented the opportunity to Gabriela Mistral to perfect her poetic technique. This study examines in detail the Nobel Laureate's trio of sonnets commemorating the biblical matriarch Ruth. Mistral's treatment of the themes of alienation, self-sacrifice, and the search for human dignity features the contrasts of suffering and consolation which are present in the biblical narrative. But, alongside the thematic purposes which the pleasure/pain duality serves, Mistral exploits this opposition for technical and structural reasons. She uses the feelings of love and pain as an organizational device in her treatment of time, characters and diction. The discipline with which she handled traditional metres, in this case the sonnet, reveals that Mistral was a capable and mature poet at an early age. (HMF)

The Individual and the «Spiritual» World in Kafka's Novels. Ulrich Fülleborn	23
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Abstract. Following an earlier essay by the same author on 'Perspektivismus und Parabolik' in Kafka's shorter prose pieces, this article gives a description of the structure of Kafka's novels in terms of the concepts 'the individual' (cf. Kierkegaard's 'individuals') and 'the spiritual world' (Kafka: «There is no world but the spiritual one»). Joseph K. and the land-surveyor K. become individuals by leaving the world of everyday life and passing over into the incomprehensible spiritual world of trials and a village-castle community, in the same way that Karl Rossmann had passed over into the 'Nature-theatre of Oklahoma' before them. And they remain as individuals, since in this world they struggle to hold their own. As they can only employ their intellect as an excessive mania for calculation in this struggle, any interpretation of the novels must end in the seemingly unanswerable question: how can such a struggle lead, on the one hand, to a free and rational form of existence and, on the other, to some form of relatedness with those strange spiritual worlds? This question has a direct bearing on the main conclusion of this essay, namely that the role of the parable becomes more and more important from one novel to the next: that is to say, the spiritual world attains universal validity for Kafka and proves to be the only world where life has any meaning. (UF)

Gabriel García Márquez's «Eréndira» and the Brothers

Grimm. Joel Hancock43

Abstract. García Márquez's long story «La increíble y triste historia de la cándida Eréndira y de su abuela desalmada» is studied in the light of the structures and themes of the fairy tale, particularly of the type collected by the Grimm brothers. Dimensions of special interest are the organizational framework of the narrative, the portrayal of characters, and certain motifs, all of which are strongly reminiscent of Grimm's *Fairy Tales*. These elements are examined as representative of those morphologies which Vladímir Propp delineates for the genre of the fairy tale in his *Morphology of the Folktale*. (JH)

**Crime and Detection in a Defective World: The
Detective Fictions of Borges and Dürrenmatt.**

Tamara Holzapfel53

Abstract. The debt of contemporary writers to detective fiction, both in theme and technique, has been noted in recent criticism. However, studies of a comparative nature are virtually nonexistent. This article attempts to show some remarkable parallels in the approach taken by Friedrich Dürrenmatt and Jorge Luis Borges to a genre which, as yet, has not acquired recognition as literary art form. The similarities of the two authors are striking both with respect to their world view and to their transformation of the genre through poetic treatment. Detective fiction, which lends itself readily to innovation and parody, is used by these writers to meditate and comment on the reaches and limitations of human reason and on its implications for a genre that has spent itself. Proposing tentatively that its possibilities have been exhausted, Borges and Dürrenmatt discover in the process of writing a new and original form, a radically modified detective story as well as the fundamentals of a new esthetic. (TH)

The Image of the Tiger in Thomas Mann's *Tod in Venedig*.

Ford P. Parkes... ..73

Abstract. Mann integrates the image of the tiger (according to Nietzsche a concomitant of the Dionysian) that is associated with Aschenbach into *Tod in Venedig*, commencing with the poet's anticipatory vision. Throughout the course of the novella, the city becomes Aschenbach's envisioned jungle. Of particular significance is the triangular relationship between the viewer, the birds, and the tiger in the vision, which is found again at the end of the

novella. Here, there are many repetitions of expressions suggestive of the triangular relationship found in Aschenbach's vision. The tiger in the vision, repeatedly mentioned or alluded to in *Tod in Venedig*, remains crouching and makes no move until the conclusion. Here, then, this «open» aspect is resolved: Aschenbach, whose latent Dionysian side is represented by the tiger on the mythical level, ultimately dies. Citing Euripides' *Bacchae*, which, as Manfred Dierks demonstrated, served as a «structural model» for *Tod in Venedig*, we can say that just as Pentheus dons the bacchante's dress offered by Dionysus, Aschenbach symbolically assumes the garb of the tiger. Pentheus adopts the disguise to observe secretly Dionysus' bacchantes. The way in which Aschenbach tracks Tadzio is evocative of the manner in which a tiger tracks its prey. By assuming the female disguise Pentheus guarantees his own death. Aschenbach acts in a like manner to Pentheus. Finally, both protagonists begin in their respective stories as hunters and both end as the hunted. (FBP)

**Volk, Jew and Devil: Ironic Inversion in Günter Grass's
Dog Years. Lyle H. Smith, Jr.85**

Abstract. As Edward Diller pointed out in *A Mythic Journey: Günter Grass's Tin Drum*, the author of the Baltic Trilogy employs elements of myth and of the marvellous not only to give his stories local color, but also to establish patterns of symbolism. The present study maintains that Grass employs Baltic mythology and the language of mythopoesis throughout the whole of *Dog Years* as a means of parodying anti-Semitic myths embodied in Volkist race-ideology, thereby undercutting not only Nazism but also its cultural foundation. By identifying the novel's half-Jewish character, Eddi Amsel, with the gods of ancient Prussia, while simultaneously demonstrating his conformity with some of the standard traits claimed by Volkist anti-semitic propaganda to be uniquely and objectionably Jewish, Grass ironically inverts the traditional identification of land, Volk and life forces which formed the life and world view of most Germans from the early nineteenth century onward. The Jew, seen as «rootless» and alien by German anti-semites, becomes identified in Grass's novel with the values that Volkist ideologues held to be characteristic of the settled, rooted and «genuine» German. Simultaneously, Grass demonstrates in Amsel many of the characteristics advanced by the anti-semites as evidence of the Jew's inhuman and threatening character. The result--the eventual triumph of this arch-Germanic, arch-Jewish *eirón* in the midst of a hostile group of fascistic *alazons*--is a brilliant surprise. By appearing to substantiate anti-semitic doctrines in Eddi's case, Grass uncovers their absurdity by in fact examining that individual case very carefully,

disclosing that Eddi is in closer and more intimate communion with his land and its cosmic creative forces--hence, more mystically and «genuinely» German--than are any of the book's major Gentile characters. (LHS)

Affective Consciousness in *La Nausée*. Benjamin Suhl97

Abstract. *La Nausée*, a key to Sartre's work, centers on an affective comprehension of the world, which becomes cognitive in the author's philosophy. Nausea is the affective equivalent of Descartes's systematic doubt and of Husserl's reduction. The recent publication of Sartre's earliest writings permits us to isolate his fundamental concerns, later to be developed in the novel: contingency and its evasion in bad faith. A certain Antoine Roquentin is shaken by the fear of becoming submerged in Bouville, physically and socially. He passes through an acute crisis, recorded blow by blow in his diary. It leads to a radical change of his fundamental project. Roquentin comes to realize that he cannot attain being as a historian. Nor can he make of his life an art, as his friend Anny had tried to do so unsuccessfully. The imaginary, however, can be a vehicle to a heightened awareness of reality. Thus a rag-time tune, authentic in its expression of forlornness, becomes a leitmotif of commitment. Roquentin's failure to intervene forcefully to save Lucienne and to protect the Autodidacte weighs on him. He determines to seek in literary commitment an antidote for himself and for others against the all-pervasive spirit of seriousness of the dominant ideology. (BS)