

STUDIES IN TWENTIETH CENTURY LITERATURE

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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.

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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.

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Same Voices, Other Tombs: Structures of Mexican Gothic.

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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

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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 after-life, 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)

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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)

PRINTED IN SPAIN

IMPRESO EN ESPAÑA

DEPÓSITO LEGAL: V. 149 - 1977

ARTES GRÁFICAS SOLER, S. A. — JÁVEA, 28 — VALENCIA (8) — 1977