

STUDIES IN TWENTIETH CENTURY LITERATURE

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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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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)

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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)

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the double focus of the narrator's personal quest for self-knowledge and quasi-scientific quest for knowledge of external surrealist 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)

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