

Twentieth-Century Short Story Explication

Supplement I to Third Edition

With Checklists of Books
and Journals Used

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PREFACE

Twentieth-Century Short Story Explication is a bibliography of interpretations which have appeared since 1900 of short stories published after 1800. In the Third Edition (1977) were materials on the works of more than 850 short story authors, and this Supplement lists explications of the fiction of 186 additional authors. The Third Edition carried the coverage through 31 December 1975; the present volume is devoted primarily to studies done during the calendar years 1976, 1977, and 1978. Also included, however, are items previously overlooked, as well as recent reprintings of explications in the Third Edition. Reprinted entries are preceded by asterisks.

The term *short story* here has the same meaning it carries in the Wilson Company's *Short Story Index*: "... a brief narrative of not more than 150 average-sized pages." By *explication* I suggest simply interpretation or explanation of the meaning of a story, including observations on theme, symbol, and sometimes structure. This excludes from the bibliography what are primarily studies of sources, biographical data, and background materials. Occasionally there are explicatory passages cited in other works otherwise devoted to one of these external considerations. Page numbers refer strictly to explicatory passages, not to the longer studies in which they may appear.

Although the entries refer predominantly to materials written in English, the reader will also find citations to key studies in several other major languages of Western Europe. Attention is called to many important books published abroad as well as to articles in such readily available foreign-language journals as *Hispanica*, *Monatshefte*, *French Review*, and *Slavic & East European Journal*.

The recent profusion of interpretive material required that, beginning with the Third Edition, we adopt a system of coding and consequently a format different from that used in the first two editions. Each book is cited by author or editor and a short title; the full title and publication data are provided in a Checklist of Books Used. For an article in a journal or an essay in a critical collection, the full publication information is provided the first time the study is cited. In subsequent entries only the critic's or scholar's name and a short title are used as long as these entries appear under the name of the same short story writer; if an article or essay explicates stories by two or more writers, a complete initial entry is made for each writer. Now, for the first time, we have also included a Checklist of Journals Used. This should be especially helpful to students who may not be familiar with the titles of professional journals, much less the abbreviations for such titles.

Again I am indebted to the editors of such literary journals as *PMLA*, *Modern Fiction Studies*, *Journal of Modern Literature*, and *Abstracts of English Studies*. I wish to extend personal thanks to Gloria Lyerla, Interlibrary Loan Librarian at Texas Tech University, and to the reference librarians at Mahon Library, Lubbock, Texas. As always, my greatest debt is to my wife, Barbara K. Walker, for her untiring assistance.

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ROBERT ABERNATHY

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THOMAS ABRAMS

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Killam, G. D. . . . *Chinua Achebe*, 109–112.

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“The Morning Watch”

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AKUTAGAWA RYŪNOSUKE

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“Ways of the Philippes”

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IGNACIO ALDECOA

“Amadís”

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“Santa Olaja de Acero”

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“Solar del Paraíso”

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BRIAN W. ALDISS

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Mathews, Richard. *Aldiss Unbound* . . . , 6–7.

FERNANDO ALEGRÍA

“A qué lado de la cortina?”

Carlos, Alberto J. “Tres cuentos de Fernando Alegría,” in Giacoman, Helmy F., Ed. *Homenaje a Fernando Alegría* . . . , 229–232.

“El lazo”

Carlos, Alberto J. “Tres cuentos . . . ,” 232–235.

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“The Fiddler”

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“Home for Passover”

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“On Account of a Hat”

Butwin, Joseph. *Sholom Aleichem*, 74–77.

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NELSON ALGREN

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“Depend on Aunt Elly”

Cox, Martha H., and Wayne Chatterton. *Nelson Algren*, 53.

“The Face on the Barroom Floor”

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“How the Devil Came Down Division Street”

Cox, Martha H., and Wayne Chatterton. *Nelson Algren*, 44–45.

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CARL JONAS LOVE ALMQVIST

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JORGE AMANDO

“The Two Deaths of Quincas Wateryell”

Silverman, Malcolm. “Duality in Jorge Amando’s ‘The Two Deaths of Quincas Wateryell,’” *Stud Short Fiction*, 15 (1978), 196–199.

SHERWOOD ANDERSON

“Adventure”

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Alsen, Eberhard. “The Futile Pursuit of Truth in Twain’s ‘What Is Man?’ and Anderson’s ‘The Book of the Grotesque,’” *Mark Twain J*, 17, iii (1975), 12–14.

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O’Neill, John. “Anderson Writ Large: ‘Godliness’ in *Winesburg, Ohio*,” *Twentieth Century Lit*, 23 (1977), 67–83.

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ISAAC ASIMOV

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Fiedler, Jean, and Jim Mele. “Asimov’s Robots,” 6–8.

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Moore, Maxine. “The Use of Technical Metaphors in Asimov’s Fiction,” in Olander, Joseph D., and Martin H. Greenberg, Eds. *Isaac Asimov*, 66–70.

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PERCY ATKINSON

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ANTONIO AZORÍN

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ISAAC BABEL

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JAMES BALDWIN

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- *Abcarian, Richard, and Marvin Klotz. *Instructor’s Manual* . . . , 2nd ed., 1–3.
- Freese, Peter. “James Baldwin: ‘Going to Meet the Man,’” in Bruck, Peter, Ed. *The Black American Short Story* . . . , 174–182.
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Jones, Harry L. “Style, Form, and Content in the Short Fiction of James Baldwin,” in O’Daniel, Therman B., Ed. *James Baldwin* . . . , 147–148.

“Previous Condition”

- *Bluefarb, Sam. “James Baldwin’s ‘Previous Condition’: A Problem of Identification,” in O’Daniel, Therman B., Ed. *James Baldwin* . . . , 151–155.
- Jones, Harry L. “Style, Form, and Content . . . ,” 148–149.
- Pratt, Louis H. *James Baldwin*, 34–39.

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*Reilly, John M. “‘Sonny’s Blues’: James Baldwin’s Image of Black Community,” in O’Daniel, Therman B., Ed. *James Baldwin* . . . , 163–169.

“This Morning, This Evening, So Soon”

*Hagopian, John V. “James Baldwin: The Black and the Red-White-and-Blue,” in O’Daniel, Therman B., Ed. *James Baldwin* . . . , 156–162.

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BETTY T. BALKE

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Moskowitz, Sam. *Strange Horizons* . . . , 20–21.

J. G. BALLARD

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Wright, A. J. “Allegory of the Ruin: J. G. Ballard’s ‘The Drowned Giant,’” *Notes Contemp Lit*, 6, iv (1976), 14–15.

HONORÉ DE BALZAC

“Adieu”

Brooks, Peter. *The Melodramatic Imagination* . . . , 149–150.

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Champagne, Roland A. “The Architectural Pattern of a Literary Artifact: A Lacanian Reading of Honoré Balzac’s ‘Jésus-Christ en Flandre,’” *Stud Short Fiction*, 15 (1978), 49–54.

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Luce, Louise F. “Alchemy and the Artist in Balzac’s ‘Gambara,’” *Centerpoint*, 3, i (1978), 67–74.

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Clark, R. J. B. “‘Gobseck’: Structure, images et signification d’une nouvelle de Balzac,” *Symposium*, 31 (1977), 290–301.

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Brooks, Peter. *The Melodramatic Imagination* . . . , 116–117.

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Cassill, R. V. *Instructor's Handbook* . . . , 10–11.

Hoffmann, Léon-François. “Eros camouflé: En marge d’*Une Passion dans le désert*, de Balzac,” *Hebrew Univ Stud Lit*, 5 (1977), 19–36.

IMAMU AMIRI BARAKA [formerly LeROI JONES]

“The Alternative”

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Benston, Kimberly W., Ed. *Imamu Amiri Baraka* . . . , 87–89.

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Wakefield, John. “Amiri Baraka (LeRoi Jones): ‘The Alternative,’” in Bruck, Peter, Ed. *The Black American Short Story* . . . , 191–201.

“A Chase (Alighieri’s Dream)”

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DJUNA BARNES

“Aller et Retour”

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Kannenstine, Louis F. *The Art of Djuna Barnes* . . . , 64–68.

Scott, James B. *Djuna Barnes*, 29–31.

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Ferguson, Suzanne C. “. . . Estrangement of the Heart,” 34–37.

Kannenstine, Louis F. *The Art of Djuna Barnes* . . . , 79–81.

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JOHN BARTH

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“Anonymiad”

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Trachtenberg, Stanley. “Berger and Barth: The Comedy of Decomposition,” in Cohen, Sarah B., Ed. *Comic Relief* . . . , 68–69.

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Morrell, David. *John Barth* . . . , 81–82.

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Cantrill, Dante. “‘It’s a Chimera’: An Introduction to John Barth’s Latest Fiction,” *Rendezvous*, 10, ii (1975), 24–28.

Morrell, David. *John Barth* . . . , 148–156.

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Cantrill, Dante. “‘It’s a Chimera’ . . . ,” 19–21.

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