

## Editorial policy

The *MIFLC Review* was established in 1990 under the editorship of Leonor A. Ulloa and is the annual publication of the Mountain Interstate Foreign Language Conference. It publishes critical studies on the modern languages and literatures as well as interdisciplinary, comparative, linguistic, and pedagogical studies. Submissions must be based on papers and presentations at the annual MIFLC meeting. Papers prepared only for oral delivery and lacking proper documentation will not be considered.

Manuscripts may be written in English, French, Spanish or German. They should be between twelve and twenty pages long, excluding notes, and in a format appropriate for publication, with all necessary documentation included. Documentation should follow the *MLA Style Manual*. The author's name should appear only on the cover page; it will be removed before review by the Editorial Board. Each manuscript will be evaluated by at least two editors or members of the Board; a third reader will be consulted in case of significant disagreement.

The author should send the original manuscript and two copies, along with the stamped, self-addressed envelope, to the Editor of the *MIFLC Review*. The deadline for submissions is December 30.

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De la perfección a la destrucción: un análisis estructuralista de *Invitado a morir* de Ramón Hernández

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**Abstract.** *Invitado a morir* is mostly a caricature of Simpson & Simpson, Cros, whose obsessions about time, punctuality, and appearances are as ridiculous as his name. The work seems to end once we have turned the last page, but an application of the theories of Todorov and Rimmon-Kenan (among others) to Hernández's text reveals a complex narration that goes beyond the pages of the text and invades the reader's reality. The novel is a warning to us about our own obsessions and ways of life.

Técnicas de la ficción en Clarín: *Su único hijo* como novela de ruptura

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**Abstract.** La última novela de Leopoldo Alas "Clarín", *Su único hijo* (1891), marca una ruptura literaria al final del siglo XIX. Encontramos en ella una inversión casi total de las normas literarias anteriores; rompe con los parámetros de la novela "tradicional" de su época, entre ellos la tipología de los personajes, la categorización argumental, el tema, los niveles del lenguaje y las técnicas estructurales.

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La danza del arrabal y el cuchillo: estética musical en la mitificación poética de Borges

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**Abstract.** Borges recreates the theater of urban reality in order to revive cultural elements buried under the asphalt of modernity. His new Buenos Aires has to recover the primitive tastes of the past, whose spirit and heroes pass on a mythical essence to the barrio *compadritos*. Borges's intermingling of myth and musical

aesthetics indicates a desire for a new discourse of cultural identity, in which spatial and temporal contexts become one.

Borges's "La escritura del dios": Life as a (Mayan) Dream

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**Abstract.** Borges's "La escritura del dios," like "Las ruinas circulares" and others of his Idealist tales, expresses his notion that life is a dream. There are significant parallels both to Schopenhauer's philosophy and to Buddhism, each of which is based on the idea that apparently substantial reality is really just dream or illusion. The representation of Mayan reality is only incidental to the story's meaning, because its true significance is to be found in its underlying Idealist structure.

Jorge Luis Borges: La lectura y los mundos posibles de la ficción

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**Abstract.** In "Death and the Compass" and "Emma Zunz," Borges subverts the dynamics of history, twisting the structure of the traditional detective story. In both stories he challenges the conventions of the genre in order to propose that writing, like reading, is a way of constructing fictions to uncover the deepest levels of historical reality. Using Benjamin's theories of modernity, the plots of these stories can be read as exercises in reading and re-writing traditions and in constructing labyrinths as metaphors for history.

La dramaturgia cubana en el exilio de Miami

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**Abstract.** There are three significant trends among Cuban dramatists in Miami. The first is a continuation of the tradition of the *teatro bufo*, adapted to a new environment. The second combines elements of the *teatro bufo* and of the Spanish comedy of manners, in order to deal with the Cuban exile from a comic or sentimental perspective. The third is a theater concerned with major aesthetic and social issues; it may be written in English as well as in Spanish.

Subverting Social Norms in Gioconda Belli's *La mujer habitada*

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**Abstract.** There are several "contact zones" in *La mujer habitada* (1988) in which negotiations over social norms take place between Lavinia (the protagonist) and various groups: family and

friends, repressive military leaders of the State, "subversives." Belli uses these zones to question Official History as it is written by the State; Lavinia contests accepted norms of class and gender in the process both of creating a new identity for herself and of participating in the re-defining of her nation.

Tradición religiosa y cultura de la violencia en *Noticia de un secuestro* y *La Virgen de los sicarios*

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**Abstract.** The individual interpretation of collective values, beliefs, and norms can lead to incongruities in society. One such incongruity is illustrated in García Márquez's *Noticia de un secuestro* (1996) and Fernando Vallejo's *La Virgen de los sicarios* (1995). In both novels there are groups of violent delinquents who hold on to some Catholic values, symbols, and images as a means of self-protection; they even surrender to Catholic authorities in an attempt to reconcile their own culture of violence with older cultural and spiritual traditions.

## Contributors

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