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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The MIFLC Review is indexed on the MLA International Bibliography and is a member of the Council of Editors of Learned Journals.

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Keynote Address
Wilde Dreyfuss Disaster!

Enrico Mario Santi

Abstract. The end of the nineteenth century was marked by a sense of malaise and cultural collapse, as exemplified by the Oscar Wilde and Dreyfuss affairs and by the Spanish “Desastre.” This malaise can be linked to our own end-of-millennium unease through an examination of contemporary Hispanic literature, for example in the versions of apocalypse found in the works of Gabriel García Márquez and Gustavo Pérez Firmat.

LITERATURE

Spanish

A Study of Two Potential Sources for the Aljamiado-Morisco legend of Alexander the Great: The Rekontamto del rey Altsandre
Z. David Zuwiyya

Abstract. The Rekontamto del rey Altsandre, a translation of an Arabic work, can be used to trace the roots of the Arabic version of the Macedonian legend to North Africa and the Middle East. In particular, it can be compared to two Alexandrian romances in Arabic, by ‘Umara and by the eighth-century North African Abd-al Rahman b. Ziyad. Textual parallels suggest that the Rekontamto is more closely related to Abd-al Rahman’s work than to ‘Umara’s.

Silencing and Celebrating Spain’s Roaring Twenties: Negotiations of Identity in the Films La venenosa (1928) and La sin ventura (1923)
Eva M. Woods

Abstract. Representations of women in Spanish narrative films of the twenties such as La venenosa and La sin ventura offered a complex mix of types: the Fallen Woman, the Bad Woman, the Vamp, the Good Woman, and the Saintly Woman. During a time of profound social change, cinema spotlighted the transforma-
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Spanish American

Emilio Carballido’s [Re]Writing of Pedro Calderón de la Barca’s Entremeses

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Con Alberto Ruy Schanche en su laberinto del deseo

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Abstract. Sensuality and desire play an important role in the works of Alberto Ruy Schanche. The reader must learn to let the text get under her skin. His prose is a prose to be felt, a prose of passionate intensities, and his narrative is a magical narrative located in the spaces between poetry and the novel.

Escribir en las fronteras del cuerpo

Alberto Ruy Schanche

Abstract. Mexico and Morocco are bound together by a common cultural past, as a result of their relationship to Arabo-Andalusian culture. Such border cultures pose the question of the nature of identity in literature and in the individual, and of the significance of borders in identity formation. Is the past more important, or the present? The past creates the present, but at the same time is reinvented by the present. We are the children of multiple pasts just as surely as we are children of our own age.

Descolonización y la novela histórica latinoamericana

Manuel Zapata Olivella

Abstract. The creative use of language can be understood in relation to the process of social change that Spanish American cultures have undergone over several centuries. The Spanish American novel can be examined in the light of insights offered by the social sciences, keeping in mind the problems faced by the novelist as a creative artist in a particular social context.

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