

## 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.

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## CONTENTS

### LITERATURE

#### Francophone

Contempler la béance de la blessure: de la ré-écriture de la violence dans *L'Amour, la fantasia* d'Assia Djebar

**Pascale Perraudin** 9

**Abstract.** Writing violence is a way of re-investigating and undoing the process of inscribing power onto the Other; representations of violence, as in accounts of attacks and massacres, are an attempt to cancel what the perpetrators of violence attempt to inflict: a lessening of the Other and its transformation into a victim. This can be seen in Assia Djebar's *L'Amour, la fantasia*, a narrative which re-examines the colonization of Algeria, from the conquest of Algiers in 1830 to the war of resistance which led to independence from France in 1962.

#### French

Une apologie du mariage chrétien et courtois?: *Le lai de Désiré*

**Michel J. Raby** 19

**Abstract.** Of the thirteen or so twelfth century French *Lais anonymes*, only one portrays a double marriage between a human and a fairy: the *Lai de Désiré*. Scholars have tended to treat the poem as incoherent, as a result of the tension between the Christian (natural) world and the Celtic (supernatural) world in the text. In fact, this tension disappears and is replaced by a double ideal: Christian marriage and conversion, both of which were central to the French culture of the time.

#### German

Physicists, Irony, and Paradox in Friedrich Dürrenmatt's *Die Physiker*

**Paul A. Youngman** 33

**Abstract.** Friedrich Dürrenmatt's 1962 play *Die Physiker* is concerned with a world apparently teetering on the brink of destruction in the aftermath of the U2 spy case of 1960, the Bay of Pigs invasion in 1961, and the construction of the Berlin Wall in the same year. He expresses his concern for the state of humankind through irony, at the heart of which

lies paradox; his play provides an opportunity for understanding the elusive term "irony," which in turn provides a paradigm for understanding Dürrenmatt's work.

## Spanish

Hacia una lectura cubista de *Así que pasen cinco años*. *Leyenda del tiempo* de Federico García Lorca

**María Ángeles Pozo Montañó** 43

**Abstract.** A careful study of *Así que pasen cinco años* (1931) reveals parallels between García Lorca's literary techniques and motifs and the visual techniques and motifs employed by Cubist artists. This parallel is evident in the techniques of fragmentation and simultaneity, and in the motifs of harlequins, clowns, card players, and musical instruments.

Transposición de la culpa en *La doble historia del doctor Valmy*

**Susana Pérez-Castillejo** 53

**Abstract.** One of the central aspects of Antonio Buero Vallejo's *La doble historia del doctor Valmy* is the sense of guilt felt by the protagonists, Daniel, a secret police torturer, and his wife Mary—a guilt that drives them to different forms of self-punishment. This guilt is transferred from Daniel to Mary through a series of theatrical objects—a gun, some cigarettes, a book—that are intentionally moved from the male-dominated space of the police station to the female-dominated space of the family home.

## Spanish American

Angles on Insects: Translating Surrealism in Coral Bracho

**Clare E. Sullivan** 63

**Abstract.** The Mexican poet Coral Bracho is known for the surrealistic imagery that makes her poetry both dense and beautiful. Such imagery offers a challenge to the translator: how to capture the intricacy of the imagery without getting lost in its complexity? A possible solution is to focus on a related series of images that may be elaborated through attention to sound and detail—for example, the way in which insect imagery in Bracho's poetry can serve as a metaphor for human experience.

Care for a Drink?: Representational Discourse of Desire in the Works of Sabina Berman

**Charlene Merithew** 71

**Abstract.** One of the subtle but meaningful strategies in the work of the Mexican writer Sabina Berman is the use of drinks as part of the symbolic act of nonverbal communication. Although they form part of the setting as well, as a recurrent motif they are used as part of a pattern of communication and manipulation.

En los márgenes de la Historia: El desplazamiento del archivo en *Los pañamanes* de Fanny Buitrago

**Laura Trujillo Mejía** 83

**Abstract.** *Los pañamanes* (1979), a novel by the Colombian writer Fanny Buitrago, goes beyond the category of archival fiction defined by Roberto González Echevarría in *Myth and Archive*. It demonstrates the same interest in looking for history in unconventional places that González Echevarría identifies as a characteristic of the genre. Buitrago's novel, however, approaches these places in a different way by subverting the concept of origin. The constant signaling of liminal positions in *Los pañamanes* produces fragmentation and problematizes the traditional concepts of origin, history, and textual authority.

*El hombre artificial* de Horacio Quiroga y los comienzos de la ciencia ficción hispanoamericana

**Luis C. Cano** 99

**Abstract.** Contrary to popular belief, science fiction has had a long tradition in Spanish American letters. Although preceded by the novels *Viaje maravilloso del señor Nic-Nac* by the Argentine writer Eduardo Holmberg and *Desde Júpiter* by the Chilean Francisco Miralles, Horacio Quiroga's *El hombre artificial* (1910) has a special significance for the genre: it is certainly the first novel to illustrate the tensions among fantasy, esoteric tradition, and SF in Spanish American narrative, while at the same time establishing an explicit dialogue with the British tradition of the genre, especially with Mary Shelley's *Frankenstein*.

*POESIDA*: Hispanic Writers Respond to AIDS

**Jana F. Gutiérrez** 111

**Abstract.** The 1995 *POESIDA* anthology shares its name with the hybrid literary genre that it represents. AIDS has inspired new trends in Hispanic lyrical expression and a new questioning of the literary canon. The new genre exhibits two innovations: one textual, in the form of a combined linguistic-thematic revolution; and the other cultural, as an artistic and

political movement has expanded beyond the groundbreaking anthology, including both well-known poets and newer voices.

Tempering Machismo: The Performance of Masculinity, Femininity, and Honor in *Aquí no ha pasado nada* by Josefina Plá and Roque Centurión Miranda

**May Summer Farnsworth** 135  
**Abstract.** In 1941 the Paraguayan writers Josefina Plá and Roque Centurión Miranda co-wrote a feminist comedy, *Aquí no ha pasado nada*. The male protagonist, Efraín, forgives his wife's affair and refuses to fight his rival, preferring a nonviolent solution to their conflict. While this challenge to the code of honor had difficulty attracting audiences in its day, the play illustrates contemporary theories about gender roles in society. *Aquí no ha pasado nada* subverts socially coded behavior regarding gender and honor in early twentieth-century Hispanic society.

## LINGUISTICS

Spanish *X* Revisited

**John J. Stevens**

147

**Abstract.** An acoustic analysis of the speech habits of native-speaker Spanish instructors at the University of Southern California revealed [ks] to be the most frequent phonetic realization of the grapheme *x* among educated Latin American speakers, regardless of the phonetic environment. The multiple regression computer program GOLDVARB 2001 made possible a model of variation that revealed that independent social and linguistic variables such as stress, speech style, speaker's origin, and sex had significant effects on the pronunciation of *x*.

## CONTRIBUTORS

160

## Contempler la béance de la blessure: de la ré-écriture de la violence dans *L'Amour, la fantasia* d'Assia Djébar

**Pascale Perraudin**

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Désir de se trouver, de se parcourir, de faire corps avec la langue dans un enlacement suggestif qui mettrait ses sens en émoi, la révélerait à elle-même et à l'autre. Désir de se désirer, elle-même, son peuple, son histoire ; désir, par conséquent, d'aller à l'encontre des récits qui relatent la conquête d'Alger et de son peuple sur le mode de la pénétration sexuelle, le viol. Dans *L'Amour, la fantasia* d'Assia Djébar, la collusion omniprésente de tropes appartenant aux domaines de l'amour et de la guerre engendre une complexification du rapport à l'écriture : « [T]andis que j'inscris la plus banale des phrases, aussitôt la guerre ancienne entre deux peuples entrecroise ses signes au creux de mon écriture. Celle-ci, tel un oscillographe, va des images de guerre—conquête ou libération, mais toujours d'hier—à la formation d'un amour contradictoire, équivoque. » (301) Comment en effet embrasser une image satisfaisante de soi quand elle doit passer par un recours à la langue de l'Autre, une langue qui, « encore coagulée », véhicule tout un substrat culturel et politique belligérant : cette langue, imposée, dit-elle, « dans le viol » (301) n'était-elle pas, dans son entrée en Algérie, qu'un outil de condamnation dont disposaient les juges face aux condamnés (300), réduite à des « mots de revendication, de procédure, de violence » (300)?

Dans l'aporie qui, comme Djébar le souligne, se dessine du « heurt entre deux peuples »(28), la subjectivité du conquis vacille, ciselée par des mots qui menaçaient tantôt d' « entretenir un danger permanent de déflagration » (300), tantôt de déclencher, par la fiction qui se mettait en place, une « anesthésie » (302). Et pourtant, c'est de cette aporie persistante que se déploie le projet d'Assia Djébar. Dans *L'Amour, la fantasia*, Assia Djébar, nous emmène à la découverte de son histoire : d'abord son histoire à elle, celle d'une femme amenée à se dévoiler, au propre comme au figuré, et qui accède la sphère publique, traditionnellement réservée aux hommes, après avoir été introduite par son père, instituteur, à l'apprentissage du français, à une éducation tout occidentale. Elle nous emmène ensuite, par le biais de textes divers qu'elle ré-écrit ou ré-interprète