

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 articles. Submissions must be based on presentations at the annual MIFLC meeting. Papers prepared only for oral delivery and lacking proper documentation as well as papers which do not follow the guidelines of this journal will not be considered. All citations and quotations should be verified before the article is submitted for evaluation. Submissions must consist of new and original research not previously published or under review elsewhere.

Manuscripts may be written in English, French or Spanish. They should be between twelve and twenty pages long, excluding notes, and in a format appropriate for publication, with all necessary bibliography included. Documentation should follow the *MLA Style Manual and Guide to Scholarly Publishing* (Third edition). 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 deadline for submissions is January 30. The author should send the original manuscript and two copies, along with the stamped, self-addressed envelope, to the Editor of the *MIFLC Review*:

Leonor A Ulloa
700 Deercroft Dr.
Blacksburg, VA 24060-0269

Accepted manuscripts are the property of the *MIFLC Review*, which retains all copyrights. Rejected manuscripts without self-addressed, stamped envelopes will not be returned.

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

Member



Council of Editors of Learned Journals

CONTENTS

FRENCH CULTURE AND CINEMA

Histoire et mémoire au cinéma: les combattants nord-africains oubliés de la nation

Michèle A. Chossat

11

Abstract. In depicting the engagement of North and Sub-Saharan African soldiers alongside the French army, a number of recent films have brought back to life the story of thousands of forgotten soldiers and their families. Following the independence of several African nations in the 1950s and 1960s, the French government deprived loyal North and Sub-Saharan African fighters of promised compensation for their service. Sometimes produced by the children of immigrants, these films serve a purpose beyond entertainment, that of disseminating knowledge when history books remain silent.

LITERATURE

French

Writing Desire and Travestyng the Self: A Bakhtinian Reading of Nina Bouraoui's *Garçon manqué* and *Poupée Bella*

Christa Jones

25

Abstract. This essay proposes a Bakhtinian reading of French Algerian writer Nina Bouraoui's *Garçon manqué* and *Poupée Bella*. Both texts employ carnivalesque and travestyng bodily practices to protect the narrators, who are searching for their sexuality and their vocation as writers. The female narrators have a complex and inherently unstable sense of identity, as they do not feel at home on either side of the Mediterranean. Bodily travesty and writing serve to channel and contain desire. They prove effective means of negotiating cultural, racial, sexual and linguistic differences and provide answers to the unabated questioning of the Other within the Self.

German

Mathilde Franziska Anneke's "Broken Chains" ("Gebrochene Ketten"): An Outsider's View of Slavery in America

Susan L. Piepke 45

Abstract. Mathilde Franziska Anneke was an activist and writer radicalized by her own experiences and by the German Revolution of 1848. Forced into exile, she used her journalistic and oratorical skills in the United States in support of the women's suffrage movement and against slavery. Her story, "Broken Chains," is part of her contribution to the antislavery movement, and is representative of her fiction, both in the use of an emotional style to engage the reader and in the focus on larger social issues.

Peter Henisch's Modern-Day Mary and Joseph Story: *Die schwangere Madonna*

Paul F. Dvorak 55

Abstract. Henisch's novel can be examined in terms of themes and stylistic elements common to his other works. However, the novel, characterized by irony, intertextual references, and humor, differs from his earlier works in its use of a woman as the title character. The journey of the protagonist and her male counterpart parodies the biblical story of Mary and Joseph, as Henisch explores themes of identity, male-female relationships, and ethical and moral conventions against the backdrop of Italy's cultural heritage and contemporary culture. The novel belongs to the long line of Austrian novels confronting the discrepancies between reality and appearance, between the sublime and the mundane, and between hope and despair.

Portuguese

Setting Sail on *As Barcas*: An Exploration of the Compatibility of Propaganda and the Carnavalesque in Three of Gil Vicente's Religious Plays

Anthony J. Grubbs 69

Abstract. Gil Vicente's trilogy of *autos da moralidade*, *As barcas*, is an exploration of life, death, salvation, and damnation. Examining

the works from different perspectives reveals how Vicente was able to please his audience, interrogate contemporary society, and reinforce established power structures. Each play may have appealed to a different segment of society, but the trilogy as a whole conforms to what would later be seen as a standard for the Spanish *comedia*: social order is compromised but later restored, reinforcing the existing structure.

Spanish

Alfonso X's Translation of a Latin Alexander Romance in his *General estoria*

Z. David Zuwiyya 81

Abstract. Scholars have identified many of the sources that Alfonso X el Sabio used to compile his *General estoria*. In drawing on the *Historia de preliis* for the Alexander romance included in the *General estoria*, Alfonso modified his source material in three significant ways: through stylistic changes, additions, and factual corrections. These modifications illustrate Alfonso's use of translation as a means of textual modernization.

The Text as Body/The Body as Text: An Approach to Reading Alexandre's *Espadas como labios* and *La destrucción o el amor*

Ann Cerminaro-Costanzi 95

Abstract. Despite the fact that Vicente Aleixandre often describes his early surrealist poetry in physiological terms, little has been written about the correspondences between the poet's artistic convictions and his exploration of the body as a model for linguistic play and textual structures. In fact, *Espadas como labios* and *La destrucción o el amor* mirror and/or operate much like corporeal constructs. Sequencing and word- and sound-play highlight language as a genetic-like material.

Spanish American

Sátira y alucinación en *Concierto para sordos* y *Parto en el cosmos* de Matías Montes Huidobro

Antonio A. Fernández-Vázquez 111