

such as clear guides for manuscript preparation and style, as well as selection of the beautiful covers that highlight the multiple fall colors that mark the season in which our annual meeting takes place.

Special thanks to those of you who have published your research with us, significantly contributing innovative ideas to the various discussions and conversations taking place in our diverse fields of study. With the help of the committed members of our Editorial Board and the Associate and Assistant Editors, I am proud to have provided the pages of this journal so that you could share your knowledge with the foreign language community. Thank you for supporting our journal's goals during all these years. I encourage new and old members of our Association to submit manuscripts to our new Editor-in-Chief, Jeremy Cass of Furman University, and to request your libraries to subscribe to *MIFLC Review*.

I am certain that under the leadership of Jeremy our Journal will continue to thrive. He has been heavily involved in our Organization for many years and has presided over a couple of highly successful meetings on their beautiful campus. I am sure Jeremy will enjoy reading each and every one of your submissions just like I have for the last twenty years.

It has been my privilege and honor to have served as Editor of *MIFLC Review*.

*Leonor A. Ulloa*

Leonor A. Ulloa  
Editor-in-Chief  
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## CONTENTS

### LITERATURE

#### Francophone

Frenchness and its Peripheries in Daniel Bourkman's *Delivrans!* and Jean Barbeau's *Manon Lastcall*

**Nathan D. Brown** 11

**Abstract.** Within the "littérature-monde en français" movement, the works of writers such as the Martiniquan Daniel Bourkman and the Québécois Jean Barbeau illustrate issues of center and periphery. Bourkman's play *Delivrans!* and Barbeau's play *Manon Lastcall* reveal overlapping discourses of authentic identity and language that oppose themselves to hegemonic French discourses.

Le pouvoir d'exorcisme des mots dans *Solo d'un revenant* et *L'ombre des choses à venir*: Kossi Efovi dans la perspective d'un nouvel engagement

**Augustin Amevi Bocco** 29

**Abstract.** In his novels *Solo d'un revenant* and *L'ombre des choses à venir*, Kossi Efovi examines the way in which language is used by dictatorial governments to exploit their citizens and to keep them in the dark. Efovi's aim is to counter this abuse by showing that language can be used to reveal the reality behind the political discourse of "peace and hope," and to heal the broken and desperate.

## Spanish American

Dialogue between Narrator and Amanuensis in the Testimonial  
*Biography of a Runaway Slave*

**David S. Cross** 51

**Abstract.** The dialogue between narrator and amanuensis, an essential element of the slave narrative *Biografía de un cimarrón*, told by Esteban Montejo and transcribed by Miguel Barnet, can be related to the trickster figure and to various Afro-Caribbean meta-tropes. Like Montejo himself, Barnet uses Montejo's account to acquire agency, and emulates the slave's narrative in his "Afterword."

A Voice from Oblivion: The Return of the Subject as Agent in  
Richard Rodriguez's *Hunger of Memory*

**Bryan R. Pearce-Gonzales** 65

**Abstract.** Homi Bhabha's theories of cultural hybridity can be applied to the Chicano author Richard Rodriguez's discourse of assimilation in his memoir *Hunger of Memory*. Rodriguez's work, written from within what Bhabha calls a "supplementary space of contingency," attempts new approaches to the binary imperative of assimilation and nationalism.

## FILM

Almodóvar and the Professions: The Case of *La piel que habito*

**Elizabeth Scarlett** 81

**Abstract.** Almodóvar's treatment of medical practices and professionals in *La piel que habito* repeats his earlier motif of calling into question authority figures and destabilizing fixed identities. In the film a mad doctor performs a series of gender reassignment operations as retribution for the alleged rape of his daughter; one of his involuntarily transgender victims figures as testimony to

remnants of the Francoist legacy that lurk beneath the surface of recent Spanish medical achievements.

## TESTIMONIOS

Lo que me cuentan los libros de la biblioteca de mi padre, Eliseo  
Diego

**Josefina de Diego** 93

**Abstract.** March 1, 2014 was the twentieth anniversary of the death of my father, Eliseo Diego. July 2, 2015 would have been his 95<sup>th</sup> birthday. This is the last of three essays that I have written as a modest tribute to his memory, the result of an inventory of his library, in which I reveal the secrets and treasures I found in his books.

## BOOK REVIEWS

Chávez López, Félix Ernesto. *La claridad en el abismo: La construcción del sujeto romántico en la poesía de Luisa Pérez de Zambrana*

**Emily Joy Clark** 109

Estrada, Oswaldo. *Ser mujer y estar presente: Disidencias de género en la literatura mexicana contemporánea*

**Irma Cantú** 112

Hasbun, Elias. *La fuga*

**Michele Shaul** 115

Santiváñez, Róger. *Amaranth precedido de Amatrix*

**Biviana Hernández** 117

Sifuentes, Jáuregui, Ben. *The Avowal of Difference: Queer Latino American Narratives*  
**Alejandra Márquez** 121

Subero, Gustavo. *Queer Masculinities in Latin American Cinema*  
**Jhonn Guerra Banda** 124

**CONTRIBUTORS** 129

## **Frenchness and its Peripheries in Daniel Boukman's *Delivrans!* And Jean Barbeau's *Manon Lastcall***

**Nathan D. Brown**  
*Randolph-Macon College*

Literary and critical scholars in French studies have long sought to understand cogently the literary production of French-speakers outside the Hexagon. Even today, when the French colonial empire is a distant memory, literary and cultural production in French remains highly centralized with Paris as its focal point. Of course, there have been various attempts to change this dynamic. In their own ways Aimé Césaire's concept of *négritude*, Edward Glissant's notion of *antillanité* and Patrick Chamoiseau, Jean Bernabé and Raphaël's praise of *créolité* have all offered imperfect solutions to this issue of French hegemony. More recently, notable French-speaking authors have advocated for a more open identity as a counterweight to the French center in the 2007 manifesto *Pour une 'littérature-monde' en français*, first published in *Le Monde*. Trumpeting "l'émérgence d'une littérature-monde en langue française consciemment affirmée, ouverte sur le monde, transnationale" (3) the manifesto's authors have declared the "fin de la francophonie" (1). According to this sort of "révolution copernicienne," the French center "n'est plus le centre," but instead it is "désormais partout, aux quatre coins du monde" (1). This new paradigm has not been without controversy, of course, especially in terms of its connection—or not—to past intellectual paradigms.<sup>1</sup>

Nonetheless, for the heirs of *négritude*, the fundamental question remains: can *littérature-monde* as a critical theory finally decenter French literary studies, or will France and its cultural values maintain their privileged position of cultural locus? More practically, how might the theory of *littérature-monde* and its antecedent *créolité* help readers avoid the dual impulses of exaggerating difference among non-Hexagonal French speakers to the point of radical alterity while also