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LITERATURE

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Acceptation de "l'école nouvelle" et flexibilité culturelle: Le cas de *L'Enfant noir* de Camara Laye et de *L'Aventure ambiguë* de Cheikh Hamidou Kane

Kapanga M. Kasongo

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Abstract. The degree of acceptability of "l'école nouvelle" in *L'Enfant noir* and *L'Aventure ambiguë* depends on the cultural flexibility of each community. Reaction to the introduction of European education varies with the degree of attachment to Islam. The Malinké in *L'Enfant noir*, because of their cultural flexibility, are better prepared to absorb outside influence without undue strain on the community. Among the Diallobé, because of the political infrastructure set up by the aristocracy to sustain an Islamic culture against outside threats, acute crisis is inevitable.

Struggle Against Repression in Gaétan Brulotte's *Le surveillant*

Thomas H. Brown

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Abstract. Most critics have emphasized the repressive nature of the fictional world portrayed by Brulotte in his collection of stories titled *Le surveillant*. The stories offer provocative gaps to be filled by the reader; one such gap is suggested by the presence of a voice independent of authority and power, embodying resistance to attempts to strangle creativity and silence meaningful communication. This muted, understated expression can be traced in the first story in the collection, as can the protagonist's attempts to break through the system, understand himself, and make sense—if possible—of an absurd world.

French

Marie de Gournay et la défense des Jésuites en 1610

Marie-Thérèse Noiset

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Abstract. Immediately after the assassination of Henri IV, the Jesuits were suspected to have encouraged the king's murder. Virulent pamphlets were published, followed by strong rebuttals. Marie de Gournay came to the Jesuits' defense in a pamphlet titled *Adieu de l'ame du roy de France et de Navarre Henry le Grand à la Royne. Avec la Defence des Peres Jesuites*. This work, including the arguments presented by de

Gournay to prove the innocence of the Society of Jesus, is best understood within its historical context.

Vers une "nouvelle autobiographie"?

Mary M. Perramond

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Abstract. Philippe Lejeune's theory of the "autobiographical pact" between author and reader emphasizes the essential identity link among author, narrator, and protagonist, as well as the necessity for structural coherence in the text. An examination of narrative voice(s), traces of authorial identity, and textual coherence in *Enfance* and *Angélique* reveals that, whereas Natalie Sarraute succeeds in transforming traditional autobiography, Alain Robbe-Grillet fails to establish the narrative *fiabilité* that is fundamental to autobiographical authenticity.

German

Annette von Droste-Hülshoff's Covert Call: A Challenge to Woman as Author

Gertrud Bauer Pickar

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Abstract. Droste's ambivalence in her early works toward women who indulge their fantasy and strive for artistic expression, and her endorsement in her letters of the social values of her day, conflict with her persistent and conscious pursuit of a personal mode of literary expression. The ultimate resolution of her internal struggle is recorded in "An die Schriftstellerinnen . . . ," in which Droste rejects societally imposed guidelines and warns that emulation of male contemporaries denies the potential distinctiveness of women's writing. She challenges women to find, and write with, their own voice.

Martin Walsers *Brandung* und Walter Kempowskis *Hundstage*: Betrachtungen zweier Unpolitischer?

Frank Pilipp

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Abstract. Despite the fact of their different literary status in Germany, there are clear parallels between the literary developments of Walser and Kempowski, and there are several useful points of comparison between these two novels. Both works can be seen as weaving together autobiography and history. Both authors appear to react to an existential impulse, although neither seems to endorse a theory of writing circumscribed by subjectivity or exclusively oriented toward self-evaluation. In form and content both novels reflect an ironic, almost parodic stance that distances them from the "New Subjectivity."

Russian

Gumilev and his World of Animals

Joan Bridgwood

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Abstract. Gumilev's poetry reveals a fascination with exotic and tropical animals; his poems deal with both real animals in real places and fantasy animals or spirits of animals seen in dreams. Common motifs include the interaction of humans and animals, magical and occult influences, and an atmosphere of enchantment, all of which emphasize the contrast between the everyday gray world of Petersburg and a colorful and exotic world into which few humans find the means to enter.

Spanish

Calderón's Snakes: Emblems, Lore and Imagery

John T. Cull

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Abstract. Calderón de la Barca uses significant snake imagery in his secular plays. Like other authors of the Golden Age, he drew on the Bible, classical mythology and literature, and encyclopedic compendia; he also borrowed from popular Renaissance and Baroque emblem books, in which the combination of visual motifs with poetic interpretations endowed commonplace images with a moral context. Calderón's serpentine imagery frequently suggests the same moral and didactic meanings found in contemporary Spanish emblem books; this technique allows him to create suggestive and evocative images and metaphors with great verbal economy.

Spanish American

Paranormal Subjects in Vallejo and Lezama

Brett Levinson

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Abstract. The poetry of César Vallejo and José Lezama Lima reflects an alternative notion of the subject in which, as Octavio Paz suggests, a Latin American "I" can never be whole. Any discussion of the American subject based on "lost origins" or alienation fails to address the specificity of the Latin American situation. For Vallejo and Lezama, the only possible American subject is the paranormal subject: the "I" that can have no proper dwelling place, but that can occupy, possess, and mark the dwelling spaces of others. The American "I" is not a being that builds worlds (like the Cartesian subject) but one that haunts them.

PEDAGOGY

Creating a Syllabus for French/Francophone Culture: A Re-examination of Its Role in the Curriculum

Signe Denbow

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Abstract. Whether as an integral part of language and literature classes or as a separate course, "culture" permeates undergraduate French curricula—but *which* aspects of French or Francophone culture should we teach? In the absence of a comprehensive guide to "cultural literacy" for students of French, the creation of a syllabus becomes a nightmare of infinite possibilities. A theoretical examination of the interplay of language and culture can suggest both a purpose and a methodology for the teaching of culture in the language classroom.

The Recalcitrance of Myth: The Conquest of the Americas in High School History Textbooks

Kim D. Gainer

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Abstract. World history textbooks of the 1970s distort or omit significant information about the Spanish conquest of Mexico. In spite of calls for revision inspired by the Columbian Quincentennial, textbooks of the late 1980s and early 1990s exhibit the same distortions and omissions. Attempts at reform have been stymied by implicit Eurocentrism and by the assumption that history is the record of progress.

CONTRIBUTORS

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Dans le domaine des lettres francophones, la critique littéraire en général et l'usage académique ou scolaire en particulier, ont hissé *L'Enfant noir* et *L'Aventure ambiguë* au rang d'ouvrages classiques.¹ Ces récits ont eu le mérite d'avoir marqué, chacun à sa manière, le développement du roman francophone africain. Sur le plan thématique cependant, la façon dont les deux récits traitent de "l'école nouvelle" accusent deux approches différentes qui s'orientent vers des résolutions diamétralement opposées. Ils montrent en effet que l'introduction dans la culture pré-coloniale de "l'école nouvelle" peut mener à des comportements divergents: acceptation de l'école et apparente sérénité dans *L'Enfant noir* d'une part, mais acceptation problématique marquée par une crise aiguë pour amortir le choc d'une tragédie quasi certaine dans *L'Aventure ambiguë*, d'autre part. Pour expliquer cette divergence, plusieurs causes, dont l'incompatibilité des cultures et le déséquilibre des forces en présence, ont été évoquées et étudiées. Sans nier toute validité à ces prises de position qui, certes, ont leurs mérites, on peut affirmer que les conditions d'existence qui prévalent dans chaque cadre romanesque imprégné de la foi musulmane prédisposent et déterminent toute réaction à l'éventuelle introduction d'un autre mode de pensée. Cette communication, qui se divise en trois parties, soutient que la différence observée entre les deux romans est étroitement liée aux conditions d'existence dont la pertinence est illustrée par le degré d'accueil à "l'école nouvelle." La première partie relèvera les buts communs (analogues) que les deux sociétés, les Malinké et les Diallobé, assignent à l'éducation en général. La deuxième mettra en évidence les rôles particuliers que l'Islam détient dans la définition des structures politiques et sociales de chaque récit. La troisième partie examinera le degré de flexibilité du socle culturel local et sa capacité d'absorber des unités culturelles extérieures.