

## 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 form indicated in sections 5.1-5.6.2 of the 1985 *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 a stamped, self-addressed envelope, to the Editor of the *MIFLC Review*. The deadline for submissions is December 30.

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

All correspondence should be addressed to Professor Leonor A. Ulloa, *MIFLC Review*, P.O. Box 6937, Radford University, Radford, VA 24142.

Member



Council of Editors of Learned Journals

## Contents

### LITERATURE

#### French

Les "femmes" dans le *Francion* de Charles Sorel (édition originale de 1623): intertexte et transgression

**Françoise Frégnac-Clave**

9

**Abstract.** The representation of women in Sorel's *Histoire comique de Francion* indicates the author's interest in both social criticism and literary practice. The portraits of women in the original 1623 edition, which embody the three main themes of sex, social status, and money, draw on various literary traditions. "Catherine" (Book I), evocative of the medieval *fabliau*, and "Terese" (Book VII), heralding the emergence of the libertine novel, provide a chronological frame for parody. More importantly, the subversive presentation of these two characters reveals the baroque perspective on mores and genres that informs the novel.

Verse, Prose, and Authorial Subjectivity in the *Histoire ancienne jusqu'à César*

**Molly M. Lynde-Recchia**

20

**Abstract.** The early thirteenth century witnessed a proliferation of Old French texts written in prose as opposed to verse. Scholars have traditionally regarded prose as more appropriate to the written expression of serious, truthful material, and have relegated verse to the domain of oral expression; however, the relationship of the two forms is not necessarily oppositional, as can be seen in verse and prose passages of the *Histoire ancienne jusqu'à César*.

Albert Camus' Don Juan: Class and Sexuality

**Anthony Rizzuto**

29

**Abstract.** In his first two novels, *La Mort heureuse* and *L'Etranger*, and in the chapter on Don Juan in *Le mythe de Sisyphe*, Camus sets himself the task of removing from the sexual impulse all notions of hierarchy and differentiation, what society--especially middle class society--would deem acceptable behavior. His goal in these early works is to remove from sexuality all notions of religious or secular utility, for example sex as procreation; above all he seeks to return sexuality to its primordial purity, divorced from morality,

guilt, and the very notion of personality. Camus ultimately proposes the radical idea of our absolute innocence, a prelapsarian view of human nature.

## German

Eichendorffs "Sehnsucht" und "Die Heimat. An meinen Bruder":  
Die Konstruktion der Illusion

**Mark Martin Gruettner** 38

**Abstract.** In "Sehnsucht" and "Die Heimat. An meinen Bruder," Eichendorff has consciously constructed illusionary images. The syntax and semantics of the poems provide clues to these constructions of romantic imagery. The history of the reception of Eichendorff's poetry is a history of ideological abuses; a close reading, however, reveals that every perception in these two poems is merely a romantic illusion.

Goethe's *Unterhaltungen deutscher Ausgewanderten*: A Serialized Reading

**Siegfried Weing** 51

**Abstract.** Goethe's first venture into the novella, a cyclical collection of narratives patterned on the *Decameron*, appeared in 1795 in six installments of Schiller's journal *Die Horen*. During the course of publication *Unterhaltungen* met with considerable public disapproval, and for decades it was considered one of Goethe's lesser efforts. Modern critics maintain that his contemporaries misread the collection by failing to appreciate Goethe's subtle pedagogical intentions. An examination of the serialization and of the Goethe/Schiller correspondence indicates that Goethe intended to play a prank on the reading public and that, when, the prank misfired, he simply abandoned the work and left it in fragmentary form.

## Spanish

Autobiography in the *Libro de buen amor*: Was the Poet's Use of the *Pamphilus* Suggested by the *De vetula*?

**Richard Burkard** 67

**Abstract.** A notable facet of the *Libro de buen amor* is an erotic autobiography that serves to contextualize a collection of heterogeneous themes. According to some scholars this structure was adapted by Juan Ruiz from an Arabic or Hebrew model. Another possible antecedent, however, can be found in the pseudo-Ovidian *De vetula*. This thirteenth-century poem,

which stands squarely in the Western tradition and could readily have been known to the Archpriest, shows an even stronger affinity to Ruiz's text: in both works the central autobiographical episode represents an adaptation of the *Pamphilus*.

"De una abbatissa vos quiero fer conseja": teatralidad y arte dramático en el milagro XXI de Berceo

**Alberto Acereda** 77

**Abstract.** A close reading of Gonzalo de Berceo's *Milagros de Nuestra Señora* shows an attempt by the poet to include a great number of dramatic features. In one of his most famous miracles (XXI), Berceo uses a wide range of theatrical devices to establish a relationship with his reader and to keep attention focused on the miracle that he is explaining.

*La égloga del carnaval* de Juan de la Encina: rasgos para el establecimiento de un paradigma de la risa en la Comedia

**David Gómez Torres** 88

**Abstract.** Most of the features associated with the *gracioso* and with laughter in the Spanish *Comedia* belong to a discourse that can be traced to a common body of carnival elements. In *La égloga del carnaval* these features constitute the core of the play; the discourse of carnival remains uncontaminated by the official discourse of power that dominates the late *Comedia*. From this point of view the *gracioso* can be considered a link to the rest of European literature.

## Spanish American

Caupolicán o la creación de un mito: *La Araucana* de Alonso de Ercilla

**Hedy Habra** 101

**Abstract.** In his epic poem *La Araucana*, Ercilla dedicates his most powerful verses to the Araucanian hero, Caupolicán, depicting in three spectacular scenes the tragic destiny of this heroic figure. These three scenes can be imagined as a triptych of the life of a hero or saint. Through the poet's vision Caupolicán comes to represent a universal archetype, belonging to the sacred time and space of myth. The triptych is not only a summary of the Conquest but also a representation of the clash between two cultures: the sacrificial mythical hero prefigures the cultural hybridity of the New World.

## Pedagogy

Development of Communication Strategies among Foreign Language Learners

**Stuart Stewart and Lynn Pearson** 112

**Abstract.** In a study examining communication strategies in a negotiation task involving native speakers and non-native speakers of Spanish, the results suggest that the most successful interactions involved clearly articulated clarification requests articulated by the non-native speakers, combined with simplified rephrasings by the native speakers. These results suggest ways to use communication strategies in the foreign language classroom.

## Les "femmes" dans le *Francion* de Charles Sorel (édition originale de 1623): intertexte et transgression

**Françoise Frégnac-Clave**

*UNC-Chapel Hill*

La critique d'inspiration bakhtinienne a réhabilité l'esprit "carnavalesque" et contribué à la récente réinsertion du roman comique du dix-septième siècle dans le canon. Loin de sauter les pages grivoises de l'*Histoire comique de Francion* de Charles Sorel, comme le recommandait Emile Roy dans son étude de 1891, ou de considérer "indigeste", comme le fait Henri Coulet, ce "tissu informe de gauloiseries, de choses vues, d'aventures romanesques, de souvenirs littéraires et de contes satiriques" (197), nous prenons désormais plaisir à sa lecture. Ces fragments de narration, issus de la tradition et bâtis à grands points, juxtaposés sans raison apparente autre que le goût d'une intrigue embrouillée, Jeanne Goldin remarque que le récit les "insère (sic) violemment, gauchit et ajuste sans gratuité, à sa propre texture" (138).

Pour rendre compte du *Francion* et de sa structure en séquences, on est nécessairement appelé à parler des femmes qui jalonnent l'itinéraire du héros puisqu'elles constituent le fil d'Ariane de ses aventures, comme il le souligne lui-même dans sa profession de foi. "Je veux l'aller trouver en quelque lieu qu'elle puisse estre," s'exclame-t-il en découvrant le portrait de la belle inconnue, "une si rare beauté merite bien que je fasse un voyage pour la veoir, j'ay tousjours aymé les femmes aymables que j'ay apperceuës, et celles dont j'ay ouy seulement parler" (344)<sup>1</sup>. Les études du roman l'organisent traditionnellement autour de deux pôles féminins successifs, Laurette, objet de concupiscence charnelle des sept premiers livres, et Nays, idéal de perfection, pour les livres VIII à XIII. Mais la lecture de l'édition originale du *Francion*, celle de 1623, limitée aux sept premiers livres, nous invite à chercher un autre facteur de cohérence. La quête s'estompe au profit de l'intention affichée de parodie. Les sept livres, en effet, mettent en scène toute une galerie de portraits féminins, silhouettes empruntées à la tradition médiévale de la fable et du fabliau, à la littérature espagnole, ou à la littérature précieuse. L'analyse révèle que la composante sociale et l'intertexte littéraire jouent un rôle prédominant