

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 the stamped, self-addressed envelope, to the Editor of the *MIFLC Review*. The deadline for submissions is December 30.

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KEYNOTE ADDRESS

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LITERATURE

Francophone and French Literature

Africa, the French Language, and the Francophone World: Francophonism in Black and White

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Abstract. There are paradoxes inherent in the institution of Francophonism, which France uses to preserve its political, cultural, and economic influence over its former colonies in Africa and elsewhere. At the same time that France uses Francophonism to resist an American-based Anglophone hegemony, it refuses to recognize the native "Frenches" that have evolved in those former colonies. "Francophone-nes" needs to be redefined in order to recognize Africa's role as the largest Francophone region in the world.

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Le Vigny de Céline, ou L'Idéal à la Fête des Fous

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Abstract. The final part of Céline's *Voyage au bout de la nuit* (1932) takes place in a mental institution located in a fictional *Vigny sur Seine*. This choice of place and name locates major ideas of the nineteenth-century poet *sur scène* and challenges them--especially concerning the prevalence of madness and the question of what to do about it. Today's rising madness vindicates Vigny, but are his *Ideas* still a match? Within the writer himself, is a balance between *tête* (Docteur Noir) and *cœur* (the poet Stello) still possible? A century after *Stello* (1832), Céline questions poetic inspiration through a multifaceted *dialogue de textes*.

Philosophie de l'envers: Doublure et inversion dans *A la recherche du temps perdu*

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Abstract. The work of both the novelist Proust and the philosopher Merleau-Ponty began with a description of the world. From that same starting point Proust wrote philosophy by elaborating a teleology of knowledge; Merleau-Ponty restored to philosophy a concrete sense of narrativity. Inversion and doubling are evidence of a binary structure that Proust's writings share with Merleau-Ponty's. *A la recherche du temps perdu*, for example, is the story of the reconciliation of nature's irreducible dualism: opposition becomes doubling. And inversion, which functions both in physical terms and at the stylistic level, responds to a double demand on the novelist: that art be at the same time both substantive and transparent, at the level of both the signifier and the signified.

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German

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Abstract. Kafka criticism, which has tended to view the early twentieth-century author from more recent perspectives, should not ignore the need for a reading based on an understanding of the events and circumstances of Kafka's own time. Kafka may be "representative man," but he must also be allowed to retain the individuality of his own life in Prague between 1883 and 1924. A close reading of the works within a specific biographical and cultural context is essential to a true understanding of Kafka's work.

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Pacheco's struggle with two fundamental and opposing visions of poetic influence--the agonistic and the intertextual--are illustrated in several of his early works: the stories "La sangre de Medusa" (1958) and "El enemigo muerto" (1960) and the poems "Éxodo" (1963) and "D. H. Lawrence y los poetas muertos" (1973). The concepts developed in these works form the foundation of the Mexican poet's mature vision of politics, textuality, and literary tradition.

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Emily Ellen Stern

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Abstract. The theories of Michel Foucault can be used to explore the themes of politics, gender, and sexuality in *El beso de la mujer araña*.

The multiple relationships of power--and their links to the production of discourse, acquisition of knowledge, and construction of gender--can be used to understand both the motivations and desires of the characters and the powerful cultural stereotypes that they must break in order to achieve personal freedom.