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LITERATURE

French

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

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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 Eichendorffs 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

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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

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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

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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

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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

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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

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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 rephrasing by the native speakers. These results suggest ways to use communication strategies in the foreign language classroom.